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WEDDING SONG GENRE IN THE CEREMONY LYRICS OF THE CENTRAL ASIAN TURKISH PEOPLES

Abstract: The article, based on the materials of Uzbek, Kazakh and Uyghur folk lyrics, analyzes the typological features and artistic interpretation of the *ylan* genre in the folklore of the Turkic-speaking peoples of Central Asia. Based on a comparative analysis, it is proved that the historical and genetic origins of the *ylan* genre in Uzbek folklore and the *qara oleng* 'genre in Kazakh folklore are directly related to ancient Turkic ritual poetry.

Key words: Uzbek folklore, folk poetry, song, typology, genre, Kazakh folklore, poetic cliché, improvisation, poetic system.

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Introduction

It is known that wedding songs, which are one of the unique genres of Uzbek ceremonial folklore, are widespread among the population, whose lifestyle consists mainly of nomadic pastoralists and semi-nomads. Traditionally sung side by side by women and men, lyrical content predominated in this type of song, performed in a narrative manner. Wedding song is unique in that each of them has a busy structure of eleven embarrassing verses and has historically been associated with the wedding ceremony. This genre originated under the influence of ancient marriage ceremonies based on the dual structure of society and

has been constantly enriched and polished in the process of live performance.

In Uzbek folklore, the word “o’lan” // “o’lang” is performed by two female and male performers (or skilled performers), although it is historically directly related to the wedding ceremony, but later goes beyond the ritual and is used in a variety of cultural contexts. It is used as a term to describe the genre of a folk song, consisting of eleven traditional verses, which is traditionally said in enlightenment gatherings and festivals, as well as in order to pass the time while performing this or that work.

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II. Literature review

In Uzbek folklore, significant work has been done on the collection and study of wedding song. In particular, the sensitive scholar M. Alaviya recorded many works from the Tashkent region, including works from the repertoire of the famous sculptor Imonazar Bobo, who lived in the village of Ertosh near the city of Angren. Because this weaver is widely known in all the villages of the Ahangaron valley as "Iman Axun", the weavers he weaved were told by people until the 60s and 70s of the XX century.¹

Besides, T. Ochilov from Yorlaqab Beknazar oglu, a people's priest living in Karapchi village of Zaamin district of Jizzakh region, T. Gazibaev from Abdurahim Toshpulatov living in Tergachi village of Chust district of Namangan region in 1963, H. Razzokov from Fergana valley, Samarkand Navainova Z., Recorded the wedding song that is popular in the Kashkadarya region. M. Juraev, a member of the folklore expedition "Ostonasi tillodan" from 1996 to 2006, collected olan from the villages of Andijan, Fergana, Namangan regions, Ahangaron oasis and Zaamin district.²

Uzbek folklorist H. Razzokov said that "wedding song is widespread in the Fergana Valley, mainly among herders in rural areas and mountains".³ According to M. Alavi, in the rituals of the wedding ceremony "girls' meeting", "bride's evening", "bridesmaid" The verses are usually sung without instrumental accompaniment, with a drum or flute accompaniment when performed with the addition of "yor-yor", with the ability to compete side-by-side during the performance, and the text has an 11-syllable syllable structure.⁴

III. Analysis

O. Sobirov, who expressed good thoughts on the structure and strophics of the wedding songs, noted that the first verse of the wedding songs in the villages around the Qurama Mountains consists of two words. B. Sarimsakov also commented on the peculiarities of the genre, the structure of the weight, the order of rhyme, variability and artistic features of the genre means.

According to him, the historical foundations of the genres "o'lan", "lapar" and "yor-yor" are connected by a common ground.⁵ The peculiarities, genesis and art of wedding songs genre were studied by M. Juraev, N. Shomamatov⁶, Sh. Imomnazarova⁷, D. Rajabov⁸. In 2013, M. Juraev⁹, U. Tohirov wedding songs, one of the oldest genres of Uzbek folk poetry, has common features with the genres of Turkic folk lyrics such as "өлен" (Turkish man), "өлән" (Kazakh), "йөлән" (Uyghur). Therefore, in the coverage of the historical basis and peculiarities of the Uzbek grass, its comparative analysis with the above-mentioned genres of ceremonial lyricism of the Turkic peoples is of great scientific importance.

The genres of folklore, based on the fact that the method of performance is said by girls and boys side by side, are very common among the Turkic peoples. Although the term "өлән" is used in the Kazakh language as a generic name for genres of folk poetry, it is also distinguished by its internal forms, such as «салт өлендер», «уйлену өлендер», «муңшер өлендер», «кара өлен», «тарихи өлен», «айтыс өлендер», «наурыз өлендер». According to the great Turkologist V. V. Radlov, the word "өлән" means "quartet with rhyming first, second and fourth verses".

It had the forms of «тои өлону» (wedding songs), «бурунгу өлән» (ancient wedding songs), «кара

¹ ZO'FA. Inv. №1657, 24-folder, 5-1 notebook. Narrator: Ibragimov Tursunkul ota, 72 years old.

² Jo'raev M. A star in front of the moon (Uzbek folk ceremonial songs). - Tashkent: Literature and Art, 2000; Jo'raev M., Tohirov O. The threshold is made of gold. - Tashkent: «Moziydan sado», 2003. - P.60-62.

³ Razzoqov H. Uzbek folk songs // Gulyor. Fergana folk songs. Collector: H. Razzokov. - Tashkent: Literature and Art Publishing House, 1967. - P.244.

⁴ Alaviya M. Uzbek folk ceremonial songs. - Tashkent: Fan, 1974. - P.161-184.

⁵ Sarimsoqov B. Ceremonial folklore // Essays on Uzbek folklore. Volume 1 - Tashkent: Fan, 1988. - P.194-197.

⁶ Shomamatov N. Some comments on the genre of death // Folklore. Book 1. - Navoi, 2003. - P.75-82; That's it. Peculiarities of Olan genre // Uzbek language and literature. - Tashkent, 2004. - Issue 3. - p.47-50.

⁷ Imomnazarova Sh. Some comments on the story of death in the epic "Alpomish" // Sources of knowledge. - Urgench, 2011. - Issue 10. - p.38-43; This is the author. Some comments on the recording and study of grasses // Uzbek language and literature. - Tashkent, 2012. - Issue 6. - p.5-13; This is the author. Artistic evolution and regional features of the genre Olan // Bulletin of the National University of Uzbekistan. Tashkent, 2013. - Issue 1. - p. 118-120; This is the author. The genre of death and its interpretation in modern folk art // Bulletin of the National University of Uzbekistan.

- Tashkent, 2014. - Issue 1. - p.305-308; This is the author. Dead genre in Uzbek folklore // Uzbek language and literature. - Tashkent, 2014. - Issue 5. - p.43-48; This is the author. Osobennosti janra ulan Akhangaranskogo rayona Uzbekistana // O'zbekistonda foreign languages. - Tashkent, 2015. - №1 (5). - B.159-163; Similarities in Uzbek folk poems // Ilm sarchashmalary. - Urgench, 2017. - Issue 11. - B.66-69.

⁸ Rajabov D.Z. The problem of poetic syntax in Uzbek folk songs. // BuxSU scientific information. - Buxoro, 2012. - №3. - p. 59-61. This is the author. Radif in Uzbek folk songs. International Scientific Journal / «Theoretical & Applied Sciences». - USA. - 2018. - R. 316-318. This is the author. Image system of bride greetings. // Uzbek language and literature. - Tashkent, 2012. - №5. - p. 65-69. This is the author. Vezin sakels of Uzbek folk songs. - Philological issues. // Baku, Azerbaijan, 2013. - №1. - p. 202-207.

⁹ Jo'raev M. Navruz songs (Uzbek folk songs related to Navruz holiday and spring traditions). - Tashkent: National Library of Uzbekistan Publishing House, 2007; Jo'raev M. Fundamentals of folklore. - Tashkent: Fan, 2009; Jo'raev M., Khudoyqulova L. Ceremony. A reference book on the traditions and ceremonies of the Uzbek people. - Tashkent: National Library of Uzbekistan Publishing House, 2008; Jo'raev M., Imomnazarova Sh. Typology of the dead genre in the folklore of the Turkic peoples // Bulletin of the Karakalpak branch of the Academy of Sciences of Uzbekistan. - Nukus, 2020. - 1-volume. - p.157-161

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өлоң» (folklore music), «қытап өлоңу» (biblical wedding songs), «қайым өлоң» (argument wedding songs). In Kazakh, the word "өлоңдо", in Altai and Teleut, the word "өлоңло" means "sing".

In terms of its method of performance, composition, vital function, structure and content of the poem, the genres of "қара өлең" and "қайым өлоң" are similar to "wedding songs" in Uzbek folklore in terms of their narrative character and the number of syllables in the verses. In the Karakalpak language, "өлең" means a song, "өлеңши" means a poet, a folk poet.

In Uyghur, "өләң" means "a song sung while accompanying the bride to the groom's house."

According to O. Bakiev, "the song sung at the bride's farewell is very popular among the mourners, and is sung by many people when they go to the bride's house. Joy, celebration, happiness of two people who love each other from the bottom of their hearts is a lyrical song. Wedding songs are widespread in East Turkestan. When a group of young men bring a new bride (to move a girl) or to get married, it is said by skilled slayers, most of them are accompanied by slaying.

Apparently, in Uyghur folklore, "o'lan" (more precisely, "hoy-hoy o'lan") is used as the name of a traditional folk ritual song belonging to the "yor-yor" genre, which is sung during the wedding ceremony. The Uzbeks also have a tradition of calling the genre "yor-yor" under the name "o'lang" or "o'lan" in the Fergana Valley, Bukhara and Kashkadarya regions.

In 1971, the Tatar folklorist FV Akhmetova recorded a folk song called "Ulang Dash" from the village of Tamak near the city of Tobolsk. This song, which ends with the repetition of "yar-yar" in each verse, is performed at the wedding, when the bride weaves her hair before handing it to the groom.

Hence, in Turkish folklore, the term "o'lan" // "o'lang" has three different meanings, i.e. a) a general term for all genres of folk poetry, i.e. folk lyricism (e.g., as in Kazakh folklore); b) a separate genre of folk song with a poetic form, consisting of eleven hijali four-line verses, performed side by side by girls and boys at weddings, gossips, celebrations and parties; c) is used as the name of the song of the genre "yor-yor" sung at the wedding ceremony.

The dead genres of Turkic folklore are not only due to the fact that their terms are etymologically connected to a single linguistic basis, but also because of the narrative nature of the performance, the popularization of the poetic structure in the form of 11 hijali poems and its historical connection with the wedding ceremony is common.

In Kazakh folklore, the term "өлең" is used as a general term to describe all types of song. According to the classification of V.V.Radlov, who collected a large amount of material on the folklore of the Turkic peoples, it is divided into the following genres: «улги сөз», «бата сөз», «Ұзатқан қыздың өлеңі», «жөктаған жыр», «қайым өлең», «бақсының сөзі», «қара өлең».

According to B. Uakhatov's classification, poetic texts in Kazakh folklore can be divided into several types depending on their genre, namely, poems related to customs and ceremonies, poems related to profession and labor, poems related to old beliefs of the people, and divided into lyrical poems. There are also two types of lyrical poems, i.e. a) қара өлең; b) There are genres like historical өлең.¹⁰

Among Kazakhs, there is a practice of calling the songs performed by young men and women at the wedding as "қайым өлең". Accordingly, some scholars distinguish between "қара өлең" and "қайым өлең." In particular, Chingiz Valikhanov, who collected materials on the ethnography and folklore of the Kazakh people, included «жыр», «жөктау өлең», «қайым өлең», «қара өлең» as separate genres in the most popular genres of folk songs¹¹. According to M. Avezov, these two types of poems do not differ from each other in terms of poetic structure, that is, they both consist of eleven embarrassing verses. However, in the case of the «қайым өлең» - a quarrel between young men and women, and in the «қара өлең» such a state of controversy is not observed¹². This type of grass is also called «қайым айтыс» among the Kazakhs.

In Kazakh folklore, «қайым өлең» is a folk song performed by a girl and a boy while reciting one or two busy songs side by side. As B. Uakhatov rightly points out, if the «қайым өлең» is a question and answer between a girl and a boy, one by one, there is no such method of performance in the «қара өлең». However, the basis and shape of both are the same. The structure of both the «Қайым өлең» and the «қара өлең» is the same - in the form of a poem of eleven syllables, consisting of four lines. In both of them, the first two verses are rhyming with each other, the third verse is separate, and the rhyme of the fourth verse is the same as the first and second verses.¹³

So, if we do not take into account the method of execution, depending on the structure of the band, the scope and weight of the subject, «қайым өлең» and «қара өлең» turn out to be a version of the same event with two different names. That is why Kazakh folklorists, in preparing for the publication of volumes 70-71 of the 100 volumes of Kazakh folklore "Words of ancestors" summarizing research on the genres of

¹⁰ See: Uakhatov B. Kazakh folk songs. - Almaty: G'ylym, 1974. - P.75.

¹¹ Valixanov Ch.Ch. Sobranie sochineniya. T.I. - Almaty, 1961. - P.199-200.

¹² Avezov M. Poems. T.XI. - Almaty, 1969. - B.430.

¹³ Uakhatov B. Kazakh folk songs. - Almaty: G'ylym, 1974. - P.233-234.

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folk lyrics, classified the texts classified as «қара өлең» and «қайым өлең» concluded that it is an example of a genre based on its character and characteristics.¹⁴

We have come to the conclusion that an alternative example of the genre of death in Uzbek folklore in the Kazakh folklore is the genre of «қара өлең». Due to its place of performance and scope of life, the genre of black poetry in the Kazakh folklore has a lot in common with the genre of death in Uzbek folklore.

In Kazakh folklore, the genre of «қара өлең» has been scientifically studied by such scientists as Ch. Valikhanov, M. Gabdullin, Z. Akhmetov, B. Uakhatov, N. Turakulov¹⁵. For example, according to Chingiz Valikhanov, the «қара өлең» is one of the ancient four-line poems. Each of its paragraphs represents a different content and idea. These songs are usually sung in a unique tone¹⁶.

IV. Discussion

The genre of «қара өлең» in Kazakh folklore is one of the lyrical genres that expresses the essence of life, dreams and experiences related to love through poetic words. The semantic scope of the lexeme «қара» in the name of this type of song is due to the lexical-semantic features of the Kazakh language. Given that the word қара жер, қара шаңырақ қара сөз, қара домбыра in the term «Қара өлең» means such things as 'holiness', 'greatness', the term means 'sacred song created in ancient times'.

In the words of folklorist A. Baybek, " қара өлең is a living ancient song."¹⁷

A. Seydimbek, a folklorist, who wrote the foreword to the 70th volume of the 100-volume "Words of the ancestors", described the peculiarities of the genre of «қара өлең» as follows: "Firstly, the construction of the «қара өлең» is in the form of a four-line poem with eleven verses; secondly, its verses 1,2,4 are rhyming with each other, and verse 3 is incoherent; thirdly, each paragraph represents a separate content; fourthly, while the first two verses of each verse are traditional or stagnant, the subsequent verses are renewed on the basis of badness; fifthly, the «қара өлең» often depicts a reality familiar to the country, directly related to its daily life; sixth, the

«қара өлең» is usually imbued with a humorous spirit that lifts the mood of the audience as it is performed in various ceremonies, festivals; seventh, the historical foundations of the «қара өлең» are connected with the way of life and customs of the people.¹⁸

Much has been done to collect and publish the «қара өлең» of the Kazakh people. In 1989, samples of «қара өлең» written by folklorist A. Seydimbekov were published under the name "A thousand and one necklaces"¹⁹. In 1997, he published «қара өлең» performed by the famous Kazakh singer Urozkul Askar. As mentioned above, the most perfect examples of artistic mantles belonging to this genre are included in volumes 70-71 of the 100 volumes of "The Word of the Ancestors".

The role and popularity of the genres «Ұлан» and «қара өлең» are obvious. In particular, although the songs are now performed at festivals, various cultural and educational events, in the past they were performed mainly at certain parts of the wedding ceremony. For example, in the mountainous areas of Tashkent region, especially in the villages of Ahangaron district, the rituals are performed mainly in the rituals of the wedding ceremony "girls' meeting", "girl's evening", "girl extends", as well as at various parties²⁰.

Among the Kazakhs, the «қара өлең» is performed as a recitation by boys and girls during the wedding ceremony²¹.

The direct connection of the place of performance with the wedding ceremony is also one of the leading features of the genre of «йөлән» in Uyghur folklore. These songs are associated with tradition and are sung by young men and women during the bride's arrival at the groom's house and around the bonfire²².

The «қара өлең» in Kazakh folklore has much in common with the genre of death in Uzbek folklore due to its poetic structure and poetic structure. As in the Uzbek folk poems, «қара өлең өлшемi», i.e. the poetic dimension is traditional in the form of an 11-syllable poetic text; the rhythmic-syntactic structure of the verses is 4 + 3 + 4 or 3 + 4 + 4, as in the poem. A unique method of rhyming of Uzbek folk songs, ie

¹⁴ The word of the ancestors. One hundred drops. T.70. Black song. - Astana: Foliant, 2011. - 504 p. ; The word of the ancestors. One hundred drops. T.71. Black song. - Astana: Foliant, 2011. - 416 p.

¹⁵ Valixanov Ch.Ch. Sobranie sochineniya. T.1. - Almaty, 1961. - p.199; G'abdullin M. Oral literature of the Kazakh people. - Almaty, 1958. - p.318-320; Axmetov Z. Kazakh stixoslojenie. - Almaty: Nauka, 1964. - p.295-297; Uaxatov B. Kazakh folk songs. - Almaty: Science, 1974; Törequlov N. Genre peculiarities of Kazakh folk poetry. - Almaty: G'ylym, 1979. - P.28-32

¹⁶ Valixanov Ch.Ch. Sobranie sochineniya. T.1. - Almaty, 1961. - P.199

¹⁷ Baybek A.K. Genre qara öleñ v traditsionnoy muzykalnoy kulture kazaxskogo naroda // Izv. NAN RK, philological series. - Almaty, 2007. - 4 (164) 7. - p. 51-54.

¹⁸ Seydimbek A. Algy soz // Babalar sozi. One hundred drops. T.70. Black song. - Astana: Foliant, 2011. - p.9.

¹⁹ Seydimbekov A. A thousand corals. - Almaty: Oner, 1989.

²⁰ Jo'raev M., Imomnazarova Sh. Typology of the dead genre in the folklore of the Turkic peoples // Bulletin of the Karakalpak branch of the Academy of Sciences of Uzbekistan. - Nukus, 2020. - №1. - p.157-161.

²¹ Baybek A.K. The song style of the arch in the context of ethnosfeggio (university course): Author's abstract. diss. Candidate of Arts. - Almaty, 2009. - P.8.

²² Uyrur hëlik eriz ixkadiyiti. - Almaty: Science, 1983. - p.39

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the rhyming system in the form of AABA, is also a rhyming system of «қара өлең» in Kazakh folklore.

According to the Uzbek tradition, the genre of wedding song is performed to the accompaniment of musical instruments, mainly when the traditional text of the wedding song is accompanied by "yor-yor". Because when it is said "yor-yor", most people say it with a drum or a flute. When you say "yor-yor", they say the wedding song without the instrument.

Folk poets also play the drum with a drum, and if it is sung side by side, it will be without instruments²³. In Kazakh folklore, the «қара өлең» is also characterized by the fact that the song is sung side by side without the accompaniment of a musical instrument or with a drum, depending on the situation and the situation in which it is performed.

Another aspect of «Қара өлең» that is similar to wedding song is that in both folklore, the wedding songs are sided by young men and women, and are performed on the basis of a controversial discourse.

Unlike other songs, Olan is never sung by a soloist, which means that its method of performance is collective in nature, more precisely, it is sung by two performers who differ in terms of two groups or genders.

The poetic basis of «Қара өлең» is a quartet-shaped folk poem, the use of rhyming formulas in the form of verses 4 + 3 + 4 or 3 + 4 + 4 and the stability of the AABA-style rhyme is one of its leading artistic features. In these songs there is a vivid reflection of the formulaic properties of poetic speech, the active use of traditional phrases and stable verses in the performance of folk songs.

In the «қара өлең», as in the genre of death, the first two verses are poetic clichés, while the next two verses are expressions of the performer's individual experiences:

Базардан алып келген тайлы бие,
Демесең құлыны еркек сайлы бие,
Асығым алшы иірген дейді шіге,
Бетіне пәстәүйдің майлы куйе.

Базардан алып келген шай тостаған,
Тар жерде қиын екен әң тастаған,
Шешеннен сени тапқан айналайын,
Бәйгеден келген кердей ойқастаған.

In the performance of the dead genre in Uzbek folklore there is a similar situation with the use of artistic constructions, which have become a traditional poetic formula:

Toshkentning bir bozori uzuk turar,
O'lanning shoir yigit qiziqtirar.
Er yigitning olgani bo'lsa yaxshi,
Qoshini qoqib, ko'zini suzib turar.

Toshkentning bir bozori kunda savdo,
Suvi bor Chirchiq degan bosh tovda.
Yaxshi bilan turmush qilsang umring foyda,
Yomon bilan turmush qilsang kunda g'avg'o.

In contrast to the Uzbek folklore, in the process of performing the «қара өлең» there is a case of adding negative utterances that are not directly related to the main text. The performers refer to such 'additional utterances' as 'charity'.²⁴

The above data show that the genre of «қара өлең» in Kazakh folklore is very similar in its poetic features to the genre of death in the oral art of the Uzbek people, which shows that they have common historical and genetic roots. The similarities between the common genres in the folklore of the two peoples are further evident in the following table:

Table 1.

	A wedding song in Uzbek folklore	The genre of "қара өлең" in Kazakh folklore
1	Wedding song's popularity has historically been associated with rituals and ceremonies, mainly performed in ceremonies held at the girl's house before the wedding, on Navruz and other festivals.	Kazakh "қара өлең" are also recited in the members of the wedding ceremony, such as той бастар, ауылдың алты ауызы, қонақ кәде, бастаңғы
2	Wedding song executive is popular in mountainous and foothill areas where the lifestyle consists mainly of livestock or semi-sedentary livestock	The performance of "Қара өлең" is typical of Kazakh folklore, which is mainly a nomadic (i.e. nomadic) culture
3	Wedding song has a poetic structure consisting of four verses with eleven syllables	The poetic structure of the "Қара өлең" is also in the form of a four-line poem with eleven syllables
4	In the wedding song, the first, second and fourth verses of each verse are rhymed with each other, and the third verse remains separate.	The rhyming order of "Қара өлең" is "a-a-b-a", in which lines 1,2,4 are intertwined and the third line is not rhyming

²³Alavia M. "O'zbek folklorida O'lan janri" // "O'zbek folklorshunosligi masalalari". 3-volume. - Toshkent: Fan, 2010. - p.58.

²⁴ Baybek A.K. Arki's song style in the context of ethnosfeggio

(university course): Author's abstract. diss. Kand of art history. - Almaty, 2009. - P.9.

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5	Wedding songs are usually performed in the form of an argument between a boy and a girl (but in some cases, for example, when there is no "partner" or the addition of the radif "yor-yor", the soloist is also performed alone).	The main popular form of "Қара өлең" is the performance of girls and boys, and in some cases, the performer sings "Қара өлең" alone.
6	According to the tradition of Uzbek folklore, young people start to wedding song	In Kazakhs, too, the saying "қара өлең" begins with the performance of young men
7	While the first two verses are often traditional during the wedding song performance, the third and fourth verses are enriched in the process of wedding song performance on the basis of badness.	The stagnation of the first two verses and the renewal of the following verses are also characteristic of the "қара өлең"
8	The wedding songs are usually sung with a distinctive tone without musical accompaniment. However, when "yor-yor" is added, it is often performed with a circle or a drum	"Қара өлең" is also sung by well-wishers with a unique tone typical of this genre of folk song. However, there is also a form that is said to be accompanied by a drum.
9	The wedding songs glorify all aspects of the Uzbek people's way of life, especially love and devotion, admonition, mutual respect and friendship	The scope of the theme of "Қара өлең" is related to the way of life of the people, and the theme of love prevails
10	Some verses of the Uzbek folk songs have their own light humorous content	"Қара өлең" also pays special attention to raising the mood of the audience through light laughter

V. Conclusion

This means that it is performed by young men and women in a controversial manner, that the place of performance is related to the wedding ceremony, that the poetic structure consists of four stanzas, that the poetic structure is based on an 11-syllable rhyme,

a-a-b-a. We believe that the historical roots of the genres of "wedding song" and «қара өлең» are rooted in common, such as the adherence to the order of rhyme, in some cases the addition of the radif "yor-yor" to the text, without the accompaniment of a musical instrument and sometimes with a drum.

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