

Historical Occurrence and It's Effect on «Ulan» Genre Performers' Repertoire and Uzbek-Kazakh Folklore Connections



Anthropology

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Abstract

In this paper illuminated one of the Uzbek folk ancient songs “O’lan” genre, which is singing by boys and girls in the national Uzbek folk ceremonies. And also the characteristics of the oldest music genre of the Uzbek nation – “Ulan”. Author supposes examples of “ulan” genre which is quite important for the Uzbek folklore and it is mainly spread among vagrant tribes of Uzbek nation. In ancient times, it was used to sing it in weddings, one by one, usually between women and men. It also had a dominant lyric meaning, and got 11 verses and historically connected with weddings. “Ulan” originated from the ancient wedding traditions and motives of this genre developed during the ages and evolved by continuously live performance and there are still alive examples of “ulan” in Fargona, Tashkent, Jizzakh, Samarkand and Navoiy. After all, info on original characteristics of “ulan” is given scientifically by the author. A representative of Uzbek ancient oral arts – “ulan” is considered to have common characteristics with lyrics of Turkic nations in Central Asia. As an example author compares “ulan” with Kazakh folklore genre – “kara olen”. Article is written for specialists in the sphere of national oral arts and to wide public.

As you know, in Uzbek folklore genre «ulan» there are lots of sections embodied with artistic narration of past events of real life.

These sections attract us with its facts about past events in certain periods of our nation’s history, information about historic figures’ works, ethnographic facts and interesting details about moral entity.

That’s the reason that historical occurrence and issues of its reflection in Uzbek folklore regarded as main issues of folklore studying [1; 3; 4].

We should focus on two important sides of issues while scientific researching the connection between historical occurrence and genre «ulan»: a) the role of artistry and its historical existence in «ulans» genre;

b) the artistic reflection of truth in life and historical occurrence in «ulan» genre.

In «ulans» we can see the perfect description of our nation’s specific labour activity, cattle breeding and farming tribe’s life habits, rituals, their traditions and festivals. Specially, in «ulans» recorded from Kimyohon Qosimhonova who lives in Qorabog village near Angren city we can see the descriptions of rituals of «Navruz» folk festival which people had been celebrating since ancient times:

*O’lanlarning avval boshi-tamal toshi,
Navro’z oldi tortganim so’qim oshi,
Hadding bo’lsa, qani kelib o’lan boshla,
Bu elatning manman degan kekxa-yoshi!*

*Baland-baland tog'larning qori bo'lar,
O'ngirida burgut, lochin sori bo'lar.
O'lanchilar manmansirab kerilmaydi,
Er og'asi-mard yigitning ori bo'lar.*

As Yilboshi (literally means «the beginning of new year) – Navruz celebrations begin the people of Ohangaron valley who lives in mountains and in surrounding areas collectively gathered to celebrate spring festivals. Several Navruz dishes such as «halim», «sumalak» were cooked in giant pots. Before starting the spring festival, «el oshi» (literally means «the people's meal») were given to everyone in order to wish people that new season would be generous, prosperous, fruitful and peaceful, lavish life to themselves. For that reason big and well fed bulls were slaughtered and national meal –»plow» was cooked in big pots as people eat it in one place.

And this ritual was perfectly described in this verse «Navruz oldi tortganim soqim oshi bolsin» (literally means «let it be a plow with meats of bull whatever I eat before navruz).

It is observed that there are some real historical events and direct participants of those events were well described in masterfully created «ulans».

Specially, some historical events related to people's movement for independence which took place in 20-30th years of twentieth century were described in «ulan» recorded by T. Goziboyev from 73 year old Mirzadavlat Nurmatov who lives in Farovon village, Yangiqurqon district, Namangan region.

As it was described in that «ulan», speaks about stories related to national hero Ertogay, who fought for people's freedom that he was only child in the family who rode a turiq (type of horse breed) horse and martyrdoms of his beloved horse after enemies captured him.

*Ertog'ayning mingani humoy to'riq,
Humoy to'riq sag'risini silayin turib,
Ertog'ayqul otadan yolg'iz tuqqan,
Kopir badbaxt qo'lida yig'lar to'riq.*

*Ertog'ay kecha-kunduz elim deydi,
Hamma so'zni aytguvcha tilim deydi,
Yetti soldat qo'lidan ushlab olsa,
Yetim qolar sho'xgina ulim deydi [2].*

In our view the heroism of this patriotic, brave man who was born and bred in one of the villages of Yangiqurqon district who fought for his nation's freedom was described in «ulan» songs which had been created by people in genesis of reality.

In several «ulan» which had been recorded in Ferghana valley we can see the personification of Qurbonjon dodhoh who was the daughter of Mahmud Ponsod and lived in Turkiston at the end of nineteenth century and at the beginning of twentieth century with the name «oloy malikasi» (literally means «the queen of Oloy).

As we know Qurbonjon dodhoh was well known for her respectful works towards to her nation and she was one of the famous, master «ulan» singers among qichoq-qirgiz in Ferghana valley at that time.

According to sources she won her fan's hearts by wonderfully performing in several traditional rituals such as «qiz quvdi» (literally means «girl chasing»), «tortishmoq-agdarishmoq» (literally means «arguing-wrestling»), «ulan-bayt aytishuw» (literally means «ulan-verse exchange»), «aytishuw» (literally means «word teasing game»). Qurbonjon dodhoh became so popular among people and her popularity reached even doorsteps of Kokand ruler Khudoyorkhon.

Qurbonjon dodhoh was a person who sang her nation's respectful features and same time was energetic and brave woman. As a reward she was appointed as the governor of Oloy in Andijan by a Kokand ruler Khudoyorkhon in place of her late husband Olimbek dodho and she was given the name of «dodhoh» (literally means «governor»). In folk «ulan» she was described as brave, generous and honest woman.

*Oting Qurbon deganda, oting Qurbon,
Qurbon desam yuragim larzan urgan.
Barakalla, Qurvonjon, himmatingga,
Va'da bergan joyiga borib turgan.*

According to the stories widespread among people, during the spring festivals such as «navruz-yilboshi» and other traditional, ritual events her main rivals were Urozali biy, Tuychi oqin, Masal irchi and Amirbek oqin. Qurbonjon dodhoh was always impressive. Especially the Kokand ruler Khudoyorkhon invited her to his son's wedding. She won the top prize beating everyone in word teasing games and «ulan» contest.

The «ulans» performed by Qurbonjon dodhoh were artistically superior, distinctive, widespread among people and preserved until our time. According to the sources the «ulan» duel between Qurbonjon dodhoh and Amirbek oqin started as below:

*Bo'z biyani deganda, bo'z biyani,
Joli suyuq bo'lami bo'z biyani?
Qiz avliyo ekanin bilmas eding,
Ot aylanib, to'n kiyib izlagani.*

Amirbek oqin who also knew that «ulan» contest must be started by a male performer according to folk «ulan» traditions, answered after hearing those teasing questions from Qurbonjon as below:

*Bo 'z biyani deganda, bo 'z biyani,
Joli suyuq bo 'lmaydi bo 'z biyani.
Qiz avliyo ekanin bilmas edim,
Sochi uzun bo 'lamidi avliyoni.*

The contest had been carried out vividly and Amirbek oqin was equally well too by answering her elegantly built meaningful verses. Qurbonjon dodhoh:

*Oqin deyman,
Sen oqinga men oqin yaqin deyman.
Olimbekning otiday o 'zib ketsang',
Qurvonjonning otiday taqimlayman.*

Amirbek oqin:

*Oting Qurvon,
Qurvon desa, yuragim larzon urzon.
Qurvonjonning mardligiga barakalla,
Tayin qilgan joyiga borib turzon.*

Qurbonjon dodhoh:

*Meni otim Qurvonjon, bilib qo 'y,
Erda yotgan Qamchimni to 'rga ilib qo 'y.
Ko 'ngil berib, ko 'ngilni ishontirsang,
Telpagingdi qo 'lga olib bir kulib qo 'y.*

Amirbek oqin:

*To 'y ekanin men o 'zim bilib keldim,
To 'qmoq bo 'yin to 'ri(q) otni minib keldim.
Tanishim yo 'q, bu to 'yda bilishim yo 'q,
Avval xudo, qurvonjon siz deb keldim.*

Qurbonjon dodhoh:

*«Meni otim Qurvonjon», – deb yurganman,
Qo 'yni so 'yib, etini yeb yurganman.
Ko 'ngil berib, ko 'ngildi ishontirsang,
Ko 'ktepaga bosh tortib, kep turganman [2,p. 47].*

«Ulan» filled with nation's true dreams about future, their experiences and love were performed by a masterful «ulan» singers such as Qurbonjon dodhoh served as an important means to improve youth's and listener's intelligence, to be alert and quick thinking.

Uzbek-Kazakh folklore connections. We can say that here has comparative- typological peculiarities of genres «Ulan» and «Kara Ulan» in the Turkic people, especially among Uzbek and Kazakh.

«Ulan», which is one of the oldest genres of Uzbek folklore, in its historical and genetic roots, close to turkic people's folklore genres such as «ølen» (Turkmen), «ølen» (Kazakh), «yøløn» (Uighur). The similarities of «ulan» and these folklore genres of Turkic people are not just that their names are pronounced as same, but «they are etymologically traced back to common linguistic roots, therefore it is also fact that they all carry song-competition characteristics in the manner of performance. All these songs are in forms of 11 complex verses are performed by boys and girls lined up in opposite sides and associated with wedding ceremonies.

In terms of places where they perform «ulan», «Kara ølen» and the methods of popularisation are similar. In particular, although today «ulans» are performed during various cultural events but in the past they were performed during certain wedding ceremonies. For example, in the mountainous areas of Tashkent region , especially in the villages of the district Akhangaran «ulan» is performed during wedding ceremonies such as «qizlar majlis» (hen party), «qiz økshomi» (literally – a party for girls), «qiz uzatar» (seeing the bride off) as well as wedding celebrations, wedding feasts. In Ferghana Valley «ulan» is widespread especially in villages and mountainous cattle breeding areas. «Ulan» is also used among the tribes such as «Karabash» , «Bekzode», «Barlos» all who still call themselves as» Turkics. «Ulan» is performed there during the wedding rituals such as «kelin tushdi» (literally arrival of bride) or «qiz kuchirish» by the boys from groom's side and the girls from bride's side turn by turn, as well as «lapar» (folklorik song), and sometimes expert performers do it during other types of events such as «bazzm» (literally – feast), gap-gashtak (gathering).

And in Kazakh rituals the «Kara ølen» is performed by boys and girls in turns in competitive manner during the wedding ceremonies such as «that Bastar», «auyldyn alty auyz», «qonaq køde», «bastangy». Performing these folklorik genres during wedding ceremonies is also one of the characteristic features of the «yøløn» in Uighur folklore. These songs are closely connected with folk customs and performed by boys and girls during the time when they see the bride off to groom's house and when they take the bride around the bonfire. The poetic structure and form of «Kara ølen» in Kazakh folklore is very similar to the Uzbek folk genre «ulan». As well as in Uzbek's «ulan», Kazakh's «Kara ølen ølshemi», the poetic form consists of poetic text with 11 stops and as well as in «Ulan» rhythmic- structural formation of lines is 4+3+4 or 3+4+4. The rhyme of Uzbek folklore «ulan» is in the form - AAVA, which is also similar to «Kara ølen» in Kazakh folklore.

According to the established tradition of «ulan», Uzbeks perform it together with musical instruments such as «dombra» (drum) or tambourine, in the case of addition of repetition words «yor-yor» to the traditional text. But they don't use musical instruments when perform it without «yor-yor». Folklorik performers sing «ulan» while playing drums, but they also don't use musical instruments during the contests. And Kazakh folklore «Kara olen» is also performed depending on the location and circumstances with musical instrument or not, and they don't use musical instrument when performing in two sides.

There is another similar characteristic of «ulan» and «Kara olen»: In both nations it is performed by boys and girls lining up against each other in competitive manner. Unlike other song genres «ulan» is never performed solo, and hence they tend to be performed only by a group, as if to say more precisely it is performed by two sides belonging to different groups or sexes.

Poetic basis of «Kara olen» is formed by national poems consisting of four lines, using rhyme form of 4+3+4+3 or 3+4+4 and in the form of AAVA. The songs of this genre have got clearly descriptive formal characteristics of poetic text, in which the traditional phrases and sustainable lines are widely used. And in «Ulan» and «Kara olen» the first two lines presents a poetic cliché as if they carry the properties of basic character and the following two lines convey individual feelings and experiences of the artist.

Conclusively to say, «ulan» were created by our nation who had great idealistic leadership, developed in the bases of direct true story telling process and its characterized by describing the real historic events in unique way. It is observed that specific historic figures and real life events were artistically narrated in folklore songs belonging to «ulan» genre.

Talking out of above, we can conclude that the historical genres «ulan» and «kara olen» are associated with same root.

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