



THE ROLE OF TRADITIONAL SONGS IN OUR SOCIETY

A.A.Eshimuratova - Teacher-Assistant
Uzbekistan State Art and Culture
Assistant teacher of the Nukus branch
of the Institute of Culture

Annotation: After gaining independence, each nation, with a deep look at its history, paid attention to its nationality. The performance of "yor-yor" at a bride's wedding has been revived thanks to the fact that it is one of the national traditions that has become deeply ingrained in our souls. The article discusses the role of traditional songs in the life of our people, their unique characteristics, and the signs of their traditions and customs.

Резюме: С обретением независимости каждый народ стал глубоко вникать в свою историю и обращать внимание на свою национальную самобытность. Свадебная песня «хаужар», которая исполнялась в день провода невесты в дом жениха и была восстановлена как одна из национальных традиций. Также в статье речь пойдёт о месте традиционные песни в жизни нашего народа, отмечается её индивидуальные особенности, специфика обычаев и менталитета.

Summary: With independence, each nation began to delve deeply into its history and pay attention to its national identity. The wedding song "Khauzhar", which was performed on the day the bride was sent to the groom's house, was restored as one of the national traditions. Also in the article we will talk about the place of traditional songs in the life of our people, its individual features, the specifics of customs and mentality are noted.

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Customs and traditions are a very important part of folk culture, in which the level of spiritual richness of people is determined. Indeed, national traditions play a crucial role in our social life. Looking back at history, in one of the national traditions of the Karakalpak people, the tradition of marrying off a daughter, it is indicated that a daughter is a gift from another family, and this tradition of marrying off a daughter was held solemnly. Among such customs and traditions, there are "singing" and "haujar" songs related to the bride's marriage ceremony. Our renowned scholars include Q. Ayimbetov, N. Davqarayev, R. Qosbergenov, M. Nizomiddinov, and A. Tojimuratov. S. Qozoqboyev and others, in their research on Karakalpak traditional poetry, briefly commented on the songs "havjar" and "sing'ish." They stated, "Havjar and yor-yor are the same word; those who speak with "J" among Turkic-speaking peoples are called "havjar," and those who speak with "I" are called "yor-yor" [1,9].

They say, "A girl makes one people happy and another weep." Yes, when the bride is married off.

...Wings of a hawk,
I wonder if it's a willow.
My fortune and happiness are at home.
I wonder if it's burning.

Don't cry, girl, don't cry.
Your wedding is over, my dear.
Made of juniper
It's your home, my dear. [2,].

Initially, the girl herself sang the song, then her eloquent younger sisters-in-law managed to impress the audience. Sometimes, the groom's side, the young men standing outside, exchange advice with the bride's side. In response, the girl expresses her inner turmoil and sorrows, conveying the ambiguous nature of the relationship between other family members.

Wherever they go, they say "your father-in-law."
Where else could there be a beloved like your own father?
Wherever you go, your mother-in-law calls you "your mother."
Like your own mother, oh God, how could there be a beloved?
Wherever you go, they call you brother-in-law.
Like your own brother, oh God, how can there be a beloved? [2,]

Comforting aphorisms like "your mother-in-law takes your mother-in-law's place, your brother-in-law takes your brother-in-law's place, your sister-in-law takes your sister-in-law's place" are widely used.

The girl, resigned to her son's fate, bids farewell to her homeland and relatives with tears of joy. But saying goodbye with tears is not sorrow, it's just a feeling of attachment to loved ones, parting with childhood moments, and its trace merges with good intentions on the path to new happiness. The Havjar song has a well-known text and has been passed down from generation to generation by predominantly poetic performers, accompanying their daughters-in-law.

Traditions and customs that have emerged in different times and under different circumstances are always considered to have social significance. Depending on the development of society, cases of transformation of events occur. During certain periods, Havjar also fell into the category of traditional songs that failed to meet the demands of that society. With the achievement of independence, each nation looked back deeply at its history and paid attention to its nationality. Singing Havjar at the bride's farewell ceremony has been revived as it is one of the traditions ingrained in our blood and spirit.

Currently, contemporary changes have been made to Havjar songs, giving them a new meaning. At wedding ceremonies, it became customary to join one's peers of one's own choosing, singing "havor" in a carefree, joyful, and happy manner. People with eloquent, improvisational talents and abilities are creating new, modern versions of Havjar songs. Qáyinataánní esigi,

Blessed is the door.
It swayed in your web,
A golden cradle.
...Be content with your people,
Laughing and dancing
May no evil eye touch your happiness.
May your path be blessed, dear.
If you serve honestly,
To your parents, dear.
You'll come back laughing.
He's eager for your family [3, 30].

The distinctive features of the old Havjar singing tradition and the current Havjar song are striking. We can see that their external form has been preserved, their content renewed, and their texts adapted to modern times. In our social life, the Havjar song, embodying the unique national characteristics of our people, holds a special place as a song that strengthens the bride's steps on the path to happiness at wedding ceremonies.

Sinshuv is a traditional song performed during the bride's wedding. Singing has long existed in our people's lives. The earliest performers of the *sing'ish* genre were highly talented individuals who gathered their inner strength into a song, memorizing it themselves and singing it melodiously. For example, K. Mambetov emphasizes, "Every girl was obligated to say goodbye to the cherished family where she grew up playing in her childhood," [4.176].

The reason for the varied content of these songs is that while some girls sing as parting wishes for their loved ones, many girls lament their inability to find their beloved. Some complained about being sold for money and the inequality of the times. According to research, lament songs primarily flourished in patriarchal-feudal society. In class society, women were oppressed by feudal patriarchal relations. It is known that at the end of the 19th and beginning of the 20th centuries, there were families where signs of the patriarchal system were preserved.

In this regard, L.S. Tolstova writes: "The situation of women in the family was very difficult. She was considered an unlawful member of the family and unquestioningly obeyed her father, and then her husband. The father sold his daughter for a large dowry without asking for her consent. The husband could drive his wife away at any time without any reason. Especially the bride's condition was extremely distressing; she was obligated to do all the household chores and was subordinate to all family members" [5,152].

For these reasons, the girl, whose life remained a mystery to her, and the young man she was betrothed to remain unknown, expressed their doubts with strong lyricism. During those times, girls, dissatisfied with their fate, incorporated their inner turmoil into lament songs as follows.

My life passes like an ugly day,
Like a blooming flower in the gardens,
They led me away like a deaf man.
I'm gone instead of a mute, shouldn't I cry? [6].



In some cases, a young man, unable to find the bride price for his married daughter, would give his sister at home in exchange for forty generations (40-100 generations - bride price - E.A.) of bride price. Girls who were given away in exchange for livestock or possessions to someone they didn't love, someone they didn't know, wept and lamented their fate.

...Giving me to marry the rich man's daughter,

Think, brother, is it fitting for you?

...Although you've given me in marriage,

I won't touch a bad person without a request, God! [6], thus depicting the typical image of girls sold for cattle due to the inequality of that time.

Songs like "Yig'lamaymi?," "Soldim armonli," and "Yengejon" are widely popular among the people. We often encounter them in folk theaters, musical dramas, and folklore ensembles.

Sinking is similar in meaning to a watermelon, but in singing, firstly, the lyrical hero's inner emotions are expressed personally. Secondly, singing songs are not repeated; that is, one girl's singing is not repeated by another girl; there are variations.

Another peculiarity of singing is that the girl performing the marriage ceremony didn't just recite the song by heart; she incorporated her own creative reflections on her past life and fate into it. A girl's sobbing is a sign of respect and national upbringing. In singing, the girls' gratitude and love for their parents are conveyed through the girl's inner world with subtle feelings, reflecting national coloring.

Waking at dawn,

The willow leans against the cradle.

I'm grateful for your milk.

Farewell, dear mother.

The main functions of the lament are to bid farewell to the bride's birthplace, parents, relatives, friends, and community.

Along with the renewal of society, changes also occur in our traditions and customs. Nowadays, in lamentations, it's not the girls' dissatisfaction with their father, but rather tears in their eyes, unable to cherish the nest where they were born and raised, their parents, relatives, and friends they played with.

Therefore, in our society, it is important that the lamentation song, reflecting the national mentality characteristic of Karakalpak girls, be deeply integrated into our traditions and customs as the beginning of a new family with girls' modesty at the threshold of happiness.

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