

Artistic Poetic Repeats in Karakalpak, Uzbek, And Kazakh Havjar Songs

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Abstract: The article discusses the Havjar song performed at a family wedding, a bride's wedding. The artistic poetic repetitions of the Havjar song in the texts of the Karakalpak, Uzbek, and Kazakh peoples are studied comparatively. The use of poetic repetitions in the poem is analyzed using various figurative devices. It is shown that the term "qo'shiq" is repeated in the form of a refrain, «havjar, yor-yor» in Karakalpak, «yor-yor» in Uzbek, and «jar-jar» in Kazakh, ensuring a specific rhythm and musicality. The appropriate and appropriate use of artistic repetitive units in all Karakalpak, Uzbek, and Kazakh poems is illustrated with examples. The poetic repetitions in the Havjar text enhance the emotional and aesthetic impact of the poem. In the text, anaphora and alliteration are repeated in a descriptive manner, and their role in enhancing artistry is scientifically revealed. The artistic repetitions in the compositional structure of the «hovjarlar» are created in the texts of the three peoples using various figurative means, demonstrating their ability to convey the idea to the listener with emotional and aesthetic impact.

Keywords: Traditional folklore, haujar, yor-yor, poetic repetitions, comparative analysis, figurative language.

Introduction: Traditional songs like «hovjar" and «yor-yor», which are an integral part of wedding songs, are one of the genres performed alongside the customs and traditions of the people. They demonstrate the boundlessness of human artistic thought and improvisational talent. The traditional song «Havjar» exists in the oral literature of Karakalpak, Uzbek, Kazakh, Kyrgyz, Turkmen, Tajik, Tatar, Uyghur, Azerbaijani, and other Turkic peoples. However, this genre, performed during the wedding process, is performed with national and local characteristics appropriate to the ethnography of each people. The presence of Havjar among most Turkic peoples allows for their comparative study. In this article, we will examine the frequently recurring artistic poetic repetitions in the texts of Havjar songs using the examples of Karakalpak, Uzbek, and Kazakh folklore.

METHOD

Artistic repetitions are one of the frequently used forms in the poetic language of folklore. Today, there are numerous studies related to artistic repetition in

linguistics, literary studies, and folklore studies. Repetition is defined in the dictionary of literary terms as follows: «One of the intonational-syntactic techniques inherent in literary language: a stylistic device that allows for the expression of thought or emotion by deliberately repeating individual words, one or more words or phrases, in certain cases in a specific line, thereby enhancing its impact and emphasizing various intonations. Repetition has various forms, such as alliteration, epiphora, rhyme, anaphora, assonance, consonance, monorhyme, pleonasm, tautology, and refrain» [1.248-249]. Professor S. Bahodirova states: «Repetition is one of the artistic methods widely used in folklore (also used in literature). Repeating a word or several words once or several times enhances the impact of words and increases the impact of the intended thought» [2.90]. Professor Sh. Turdimov refers to the repetitive forms found in the text of Uzbek folk songs as «qaytariqlar»(повторение)[3.170-175]. In general, artistic repetitions play an aesthetic role in the construction of ponds.

In traditional folklore, poetic repetitions are frequently used with the help of various figurative devices. For example, a peculiarity in the compositional structure of «hovjar» is that at the end of each line, or at the end of the second line, the words «hovjar» and «yor-yor» are used as redifs in Karakalpak, «yor-yor» in Uzbek, and «jar-jar» in Kazakh. In this case, the repetition of the title of the poem is considered its semantic construction. Because the lexeme «yor» in the term «yor-yor» originates from the ancient word «ir»/ «yir»/ «jir», which means «poem» («ashula» in the Uzbek language), and was later also called «chinka» or «chinga». Many researchers argue that concepts about the impact of death on fertility and reproduction are inherent in marriage traditions. Therefore, the etymology of the poem is connected to the cults of dying and reviving nature. According to ancient concepts, this is manifested in the reflection of the existence of «own» and «other» layers of the universe, the symbolic death of the representative of the «virgin world», and her «rebirth» in the «bride's world», that is, in the «other world» - the groom's family. Over time, the refrain began to be used as the title of a song. In this case, the constant refrain of this pair of words is taken as the basis. As a result, «yor-yor» is not just a refrain, but rather a poetic form - a scientific term reflecting the genre - and has been adopted and established in folklore studies, which has begun to be used in scientific practice [4.25]. The origins of the words «hovjar» and «yor-yor», as well as the emergence of this tradition, are linked to ancient times. We understand that artistic repetition units are used appropriately and appropriately in Karakalpak, Uzbek, and Kazakh pools. Therefore, the poetic repetitions in the text enhance the emotional and aesthetic impact of the poem. For example, we encounter the repetition of words using anaphoric imagery. Among the

In Karakalpak:

Сылдыр-сылдыр қамысқа,
Сырғам түсти, яр-яр-аў.
Сырласпаған жат елге-аў,
Сиңлим түсти, яр-яр-аў [5.19].

In Uzbek:

Шилдир-шилдир қамишга,
Сирғам тушди, ёр-ёр,
Сирғам тушди.
Синамаган йигитга,
Синглим тушди, ёр-ёр,
Синглим тушди [6.158].

In Kazakh:

Сылдыр-сылдыр жерлерге,
Сырғам түсті, жар-жар-ау.
Сыналмаған жерлерге,
Әпкем түсті, жар-жар-ау [7.110].

The «Havjar» text in the example begins with the same sound, the same word. This method of depiction has existed since ancient times in folk poetry and is also found in the ancient Orkhon-Yenisei inscriptions of the 6th century. In this case, the words are presented anaphorically by the repetition of the same words. As we can see, the content of the text is the same in the folklore of all three peoples. The difference lies in the fact that in Karakalpak and Uzbek texts, the narrator, the lyrical hero, is the daughter-in-law of a bride being married off to another family. In Uzbek, the refrain «Sirg'am tushdi, yor-yor, Sirg'am tushdi» is repeated, intensifying the meaning of the text. While in Karakalpak it is «Sirg'am tushdi, yor-yor-ov», and in Kazakh it is «Sirg'am tushdi, yor-yor-ov», with the suffix «-ov» at the end of the refrain «yor-yor» and «yor-yor» emphasizing the intensification of the word. The word «shild-shild» is repeated in a lexical sense, captivating the listener's attention, enhancing the emotional impact of the song and enhancing its musical rhythm. It's worth noting that there are several variations of Havjar songs. There are also examples of the poems we cited that have undergone changes. This is natural, because with the development of society, both the lifestyle and customs of the people change. Professor J. Eshonqulov's statement: «It is unknown who first created folk tales, epics, or traditional songs. As each work passes from generation to generation, it may undergo certain changes depending on the demands of time and era. But its foundation, its traditions, remain unchanged. Over time, it will be further refined by folk performers and become a true example of folklore art»[12.14]. Indeed, we encounter many examples of traditional songs that have undergone changes. Now, in the examples of all three peoples, the lyrical hero's feelings of concern and grief for a married woman are conveyed. The first two lines of each of the three syllables are logically connected to the last 3-4 lines. In this context, «sirga» figuratively conveys the symbolic meaning of whether the singer is a woman or a girl. The earring falling into the rustling reeds symbolically conveys the uncertainty of the girl's arrival as a bride in an unfamiliar land, an untested land, or an untested young man. At the same time, reed is a type of aquatic plant that reflects the national identity of the Karakalpak, Uzbek, and Kazakh peoples. The poem's text is presented in anaphoric imagery, meaning that sounds and words are repeated at the beginning of the text, preserving the meaning and content, enhancing

emotional impact. Researcher H. Aliqulova states: «The quatrains beginning with the above-mentioned line «Shildir-shildir qamishga» are equally common in Uzbek, Kazakh, Karakalpak, and Kyrgyz yar-yars. The repetition of this expression may be related to the ethno-genetic origin of the yar-yor song. In ancient times, our ancestors were nomadic and engaged in animal husbandry. Their lifestyle primarily revolved around the water. This is inextricably linked to their way of life and worldview, which cannot but be reflected in their traditions, customs, and songs. The word «qamish» in the rows, in a certain sense, indicates this» [8.63]. These opinions can also be supported, as the water's banks were suitable for farming, animal husbandry, and fishing, as well as for living conditions. Therefore, people settled wherever there was water.

Cases of alliterative repetition of consonant sounds are also frequently encountered in syllables. For example:

In Karakalpak:

**Текшедеги түтени,
Шаң басыпты хәўжар.
Кететуғын апамды,
Ой басыпты хәўжар.**

**Сылдыр-сылдыр сұятқа,
Сырғам түсти, хәўжар.
Сырласпаған елатқа,
Апам түсти, хәўжар [5.23].**

In Uzbek:

Күёв чеккан чилимга,
Най бўлайин, ёр-ёр...
Күёв йигит ҳаммадан,
Зўр бўларми, ёр-ёр.

**Остонангни остида,
Отанг ётар, ёр-ёр.
Оқ бўз отин юборсанг,
Келмай ётар, ёр-ёр.
Отанг сенинг бўлганда,
Сигир сотиб сийингни,
Қилмасмиди, ёр-ёр [6.154,156].**

In Kazakh:

Түндигимниң төрт баўы,
Мақта, шеше, жар-жар-ау!
Қызың кетип барады,
Жатқа, шеше, жар-жар-ау! [11.55].

Әлпешлеген ортаңда,
Бир бала едім, жар-жар.
Балалықпен бал дәурен,
Қурған едім, жар-жар! [7.109].

In the lines cited in the example, the words are used in an alliterative manner, appropriately corresponding to the content and meaning being expressed, giving the text a musical rhythm and enhancing its impact on the listener. Furthermore, artistic repetitions stimulate the development of ideas [9.185]. The national linguistic identity of each people is preserved in the pool. This is reflected in the phonetic sound characteristics and lexical unity of words. For example, in the first line of the Karakalpak dialect, «tute» refers to a thread-wrapping item, while the word «suwatqa» in the second stanza refers to a place near water suitable for drinking. In the Uzbek dialect, the words «chilimga» and «Ostonangni ostida» are given phonetically. In Kazakh dialects, the alliterative word «Tundigimning to'rt bawi» (Four Cords of My Night) is used in reference to the Karakalpak or Kazakh yurt (also called a yurt among Kazakhs)[10.365]. In the second stanza, the word «bal» in the line «Bolalikqen bal dauren» is pronounced with the national phonetic peculiarity of the Kazakh language. In the examples cited from the sources of three peoples, anxiety, fear, and inner turmoil are expressed regarding the future of the bride. In accordance with these lines, artistic poetic repetitions are appropriately used using the alliterative method.

CONCLUSION

The artistic repetitions in the compositional structure of the poems, encompassing various figurative devices such as similes, epithets, anaphora, epiphora, refrain, alliteration, parallelism, etc, serve to convey the content and intended message to the listener with emotional and aesthetic impact.

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