

# ФИЛОЛОГИЧЕСКИЕ НАУКИ

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## TYPOLOGY OF GENRE ULAN IN THE FOLKLORE OF TURKIC PEOPLES OF CENTRAL ASIA

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## ТИПОЛОГИЯ ЖАНРА УЛАН В ФОЛЬКЛОРЕ ТЮРКСКИХ НАРОДОВ СРЕДНЕЙ АЗИИ

**Resume.** The article describes the typological features of "Ulan" songs, which are one of the common genres of folklore of the Turkic peoples of Central Asia. The historical and genetic basis of the genres of "Ulan" in Uzbek folklore and "kara օleң" in Kazakh folklore is revealed.

**Аннотация.** В статье описаны типологические особенности традиционных народных песен «улан», являющихся самым распространенным жанром фольклора тюркоязычных народов Средней Азии. На основе историко-сравнительного анализа раскрыта генетическая истоки жанров «улан» в узбекском фольклоре и «кара օлең» в казахском фольклоре.

**Keywords:** Folklore, typology, lyrical genres, song, literary text, poetic cliché, ceremonial song, folk lyrics.

**Ключевые слова:** Фольклор, типология, лирические жанры, песня, художественный контекст, поэтическое клише, народная песня, обрядовая лирика.

Ulan, one of the oldest genres of Uzbek folk poetry, has common features with the genres of Turkic lyric poetry, such as "օlen" (Turkmen), "օleң" (Kazakh), "ylän" (Uyghur). Therefore, in the coverage of the historical basis and peculiarities of the Uzbek Ulan, its comparative analysis with the above-mentioned genres of ceremonial lyricism of the Turkic peoples is of great scientific importance.

Although the term "poem" is used in the Kazakh language as a generic name for the genres of folk poetry, it is used in «salt օleңder», «uylenu օleңder», «muñsher օleңder», «qara օleң», «tarixi օleң», «aytyş օleңder», «пауғыз օleңder». According to V.V. Radlov, the word "olon" means "quartet with rhyming first, second and fourth verses". It had such forms as "toi olonu" (wedding Ulangi), "burungu olon" (ancient Ulang), "qara olon" (folk song), "kytap olonu" (book Ulang), "kayim Ulang" (saying Ulang). In Kazakh, the word "ölöndo", in Altai and Teleut, the word "ölönlo" is used to mean "sing"[1]. In terms of its style of performance, composition, life function, structure and content of the poem, the genres of "kara օleң" and "Kayim օlon" are similar to "Ulan" in Uzbek folklore in terms of their narrative character and the number of syllables in the verses. In the Karakalpak language, "օleң" means a song, "օleңshi" means a poet, a folk poet.

In Uyghur, "Ulan" means "a song sung while accompanying the bride to the groom's house"[2]. According to O. Bakiev, the song sung when the girl was led became very popular among the songs, "yor-yor", "hoi-hoi Ulan", which are sung by many people when they go to the bride's house. The "hoy-hoy Ulan"

sung when the bridegroom is brought into the house is a lyrical song of joy, celebration, and the happiness of two lovers who love each other with all their hearts. Ulangs are widespread in East Turkestan. When a group of young men bring a new bride (to move a girl) or take her to a wedding, they are told by skilled young men, most of them sing in choir with a young man[3]. Apparently, in Uyghur folklore, "Ulan" (more precisely, "hoi-hoi Ulan") is used as the name of a traditional folk song of the "yor-yor" genre, which is sung during the wedding ceremony. The Uzbeks also have a tradition of playing the genre "yor-yor" under the name "Ulang" or "Ulan" in the Fergana Valley, Bukhara and Kashkadarya regions.

In 1971, the Tatar folklorist FV Akhmetova recorded a folk song called "Ulang Dash" in the village of Tamak, near Tobolsk. This song, which ends with the repetition of "yor-yor", was performed at the wedding, when the bride's hair was waved before being sent to the groom [4].

Thus, in Turkish folklore, the term "Ulan" // "Ulang" has three meanings, i.e. a general term for all genres of folk poetry, i.e. folk lyrics (e.g. as in Kazakh folklore), weddings, partying and merry-making (regular gathering held by a group of friends), celebrations and is used as a separate genre of folk song with a poetic form consisting of eleven syllable four-line verses performed side by side in festivals, and as a name for songs belonging to the genre of "yor-yor" sung at weddings.

The Ulan-like genres of the folklore of the Turkic peoples have in common only because of the similarity of their terms, that is, in addition to the connection of

the etymological point of view with the only linguistic basis, the method of performance has a pronounced character, is said by the side by the boys and girls, the poetic construction is also popular.

It is known that in Kazakh folklore the term "өлең" is used as a general term denoting all kinds of songs. According to the classification of V.V.Radlov, who collected a large amount of material on the folklore of the Turkic peoples, although Kazakh folk poetry is called "poem" as a whole, it is divided into the following genres: "söz ul", "batan söz", "Ұзатқан қыздің өлеңі", "жоқтаған жір", "Мы өлең", "бақсіннің sözi", "kara өлең"[5]. According to the classification of folklorist B. Uakhatov, poetic texts in Kazakh folklore are divided into several types, depending on their genre, more precisely, poems related to customs and rituals, associated with professionalism and hard work and divided into lyrical poems. There are also two types of lyrical poems: a) "kara өлең"; b) "historical өлең"[6].

Among the Kazakhs, there was also a situation when the young men and girls at the wedding called the "kayim өлең", which they performed with each other in a conversational manner. Therefore, some scholars distinguish between "kara өлең" and "kayim өлең". In particular, Chingiz Valikhanov, who collected materials on the ethnography and folklore of the Kazakh people, included "jir", "joqtau өлең", "kayim өлең", "kara өлең" as separate genres in the most popular genres of folk songs[7]. 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 syllables. However, in the case of "kayim өлең" - when young men and women argue with each other, in "kara өлең" such a situation is not observed[8]. This type of Ulan is also called "kaym aitys" among the Kazakhs.

It is known that in Kazakh folklore, "kayim өлең" is a folk song performed by a girl and a boy, who sing one or two songs side by side. As B. Uakhatov rightly points out, if a girl and a boy ask each other questions one by one, the "kara өлең" does not have such a method of performance. "Both "kayim өлең" and "kara өлең" have the same structure - in the form of a poem with eleven syllables and four lines. In both of them, the first two verses are rhyming with each other, while the third verse is separate, and the rhyme of the fourth verse is the same as the first and second verses" [9]. Therefore, if we do not take into account the method of performance, depending on the structure of the band, the scope of the subject and the rhythms, the "kayim өлең" and "kara өлең" will be two versions of the same event. That is why Kazakh folklorists, while preparing for publication the 70-71st volume of the 100th volume of Kazakh folklore, published under the name "Words of the ancestors", summarized research on the genres of folk lyric poetry, calling it "kayim өлең" and "kara өлең", came to the conclusion that it is an example of a genre, based on its character and characteristics[10].

Despite some terminological confusion in Kazakh folklore, based on the classifications of such great folklorists as B.Uakhatov, N.Turakulov, A.K.Baybek, A.Seydimbek, we we concluded that an alternative

example of the Ulan genre in Uzbek folklore, "kara өлең" in Kazakh folklore is a genre. Due to its place of performance and scope of life, the genre of "kara өлең" in the oral tradition of the Kazakh people has common features with the genre of poetry in Uzbek folklore.

In Kazakh folklore, the genre of "kara өлең" has been scientifically studied by such scientists as Ch. Valikhanov, M. Gabdullin, Z. Akhmetov, B. Uakhatov, N. Turakulov[11]. For example, according to Chingiz Valikhanov, the "kara 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 tone[12].

The genre of "kara 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 "kara" lexeme in the name of this type of song was derived from the lexical-semantic features of the Kazakh language and the term "kara jer", "kara shaңıraq", "kara söz", "kara dombira" and many other concepts are widely used in the Kazakh language. Given that the word "kara" in the term "kara өлең" means "sacredness", "greatness", the term means "sacred song created in ancient times." In the words of folklorist A. Baybek, "kara өлең is a living ancient song[13]".

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 "kara өлең" as follows: "First, the construction of the 'black poem' is in the form of a four-line poem with eleven verses; second, its verses 1,2,4 are rhyming with each other, and verse 3 is inconsistent; third, each paragraph represents a separate content; fourthly, while the first two verses of each verse are traditional or stagnant, the following verses are updated on the basis of rhetoric; fifthly, the "kara өлең" often describes the reality of acquaintance with the people, which is directly connected with their daily life; sixthly, the "kara өлең" is usually imbued with a humorous spirit that lifts the mood of the audience as it is performed at various ceremonies and festivals; seventh, the historical basis of the "kara өлең" is connected with the way of life and customs of the people [14]".

Much has been done to collect and publish "kara өлең" of the Kazakh people. In 1989, samples of "kara өлең" written by folklorist A. Seidimbekov were published under the title "A Thousand and One Pearls"[15]. In 1997, he published "kara өлең" performed by the famous Kazakh singer Urozkul Askar [16]. 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 "Ulan" and "kara 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 common Ulan is performed

mainly in the rituals of the wedding ceremony, as well as at various festivals and celebrations [17].

Among the Kazakhs, the "kara öleñ" is performed by boys and girls during the wedding ceremony, during the conduction of such parts as "toy bastar, auyldyñ alty auyzy, qonaq kəde, bastanğ'ı" [18].

The direct connection of the place of performance with the wedding ceremony is also one of the leading features of the genre of "yölən" 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 bonfire [19].

The "kara öleñ" in Kazakh folklore has a lot in common with the genre of Ulan in Uzbek folklore due to its poetic structure. As in the Uzbek folk poems, "kara öleñ ölsheñ", ie the poetic dimension of each verse is traditionalized in the form of an 11-syllable poetic text, the rhythmic-syntactic structure of the verses is the same as in the poem 4 + 3 + 4 or 3 + 4 + 4. A unique method of rhyming of the Uzbek people, that is, the rhyme system in the form of AABA, also forms a rhyme system of "kara öleñ" in Kazakh folklore.

According to the Uzbek tradition, the genre of Ulan is performed to the accompaniment of musical instruments, mainly when the traditional text of the Ulan is accompanied by the word "yor-yor". Because when it is sung "yor-yor", most people perform it with a drum or a flute. When you sing "yor-yor", they perform the Ulan without the instrument. People's poets also play the drums, and if it is sung side by side, it will be without instruments [20]. The "kara öleñ" in Kazakh folklore is also characterized by the fact that the song is sung side by side, without the accompaniment of a musical instrument, or with the playing of a drum, depending on the situation, which it is performed.

Another aspect of "kara öleñ" that is similar to "Ulan" is that in the folklore of both peoples, the "Ulan" is played side by side by boys and girls, and is performed on the basis of a debate. Unlike other songs, Ulan is never sung by a single performer, which means that its style of performance is collective, more precisely, it is unique in that it is sung by two groups or two performers who differ in gender.

The poetic basis of "kara öleñ" is a folk poem in four forms, the use of rhyming formulas in the form of verses 4 + 3 + 4 or 3 + 4 + 4 and the stability of the rhyme in the style of AABA 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 "kara öleñ", as in the genre of death, the first two lines have the character of a poetic cliché - formulation, while the next two lines are an expression of the individual experiences of the performer:

Bazardan alyp kelgen tayly biye,  
Demeseñ qūlymy yerkek sayly biye,  
Azyğ'ym alshy iirgen deydi shige,  
Betine pəstəuydyñ mayly kuye.

Bazardan alyp kelgen shay tostag'an,  
Tar jerde kiyin yeken əñ tastag'an,  
Sheshenñen seni tapqan aynalauyñ,  
Bəygeden kelgen kerdey oyqastag'an.

In the genre of Uzbek folklore, the use of artistic constructions, which have become such a traditional poetic formula, can be observed:

Toshkentning bir bozori uzuk turar,  
O'lanni 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 tovdā.  
Yaxshi bilan turmush qilsang umring foyda,  
Yomon bilan turmush qilsang kunda g'avg'o.

In Uzbek folklore, in contrast to the Ulan, in the process of performing the "kara öleñ" there is a case of the addition of verses that are not directly related to the main text. Performers call such "additional sayings" «qayuyğım», «qayuyğma» [21].

The above data show that the genre of "kara öleñ" in Kazakh folklore is very similar to the genre of Uzbek folk art in terms of its genre, which has a lot in common with their historical and genetic roots.

Thus the fact that it is performed by young men and women in a debate, the place of performance is connected with the wedding ceremony, the poetic structure consists of four stanzas, the poetic structure is based on 11-syllable rhyming form, the rhyming order in the form of AABA, some in some cases, we believe that the historical roots of the genres of "Ulan" and "kara öleñ" have a common basis, such as the addition of the radif "yor-yor" to the text, without the accompaniment of a musical instrument and sometimes performed with a drum.

In short, one of the traditional genres of Uzbek folklore is a number of genres in the oral tradition of the Turkic peoples and has historical-genetic and historical-typological commonalities with such genres as "aytyñ", "öleñ", "qara öleñ", "qayuyğ öleñ", "joqtau öleñ", "salt öleñder", "uyleni öleñder", "muñsher öleñder", "qara öleñ", "tarixi öleñ", "aytyñ öleñder", "nauryz öleñder". It is performed by very eloquent young men and women, mainly at weddings, the poetic structure of which consists of four verses of 11 syllables each, the rhyming order is based on the AABA formula, often without a musical instrument, sometimes with a drum or flute. The genres of "Ulan" and "qara öleñ" are similar in terms of features such as maturity. Although the names of these genres are different, in fact, they are two examples of the same genre of folklore, which is traditional in the folklore of the two peoples, and have a common historical and genetic basis.

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## TEACHING TURKISH GRAMMAR AND LEXICOLOGY TO RUSSIAN SPEAKERS

**Annotation.** The aim of this article is to explore the principles of teaching Turkish vocabulary to native Russian speakers by means of using modern visual and auditory aids and related materials. With the development of educational tools in teaching foreign languages the audio-visual methods are newly and actively being developed. In this article both traditional and new teaching methods are examined and new finding are studied under certain headings for teaching Turkish lexical and grammatical material to Russian speaking students effectively.

**Keywords:** Audio-visual aids, vocabulary teaching, method, Russian speakers.

**Actuality of the research:** For centuries Turkey has been playing a role of the bridge between Europe and Asia. Nowadays millions of Russian tourists visit Turkey every year and the need to know bases of the country's language becomes essential. But learning of the Turkish language is a very complicated process for Russian speakers, since these two languages differ significantly from each other. And there are so many methods for relieving of the process but at the same time making more effective. The choice of method depends on a lot of factors, starting from private preferences and psychological features, for example a learner's memory type. But, according to practice, most people have a good visual and audial memory, that's why the method of visualization is a universal and important part of any educational process. This method can be used for stimulation of the congenital thinking ability of learners thanks to convenient presentation of the material and interactivity.

### Introduction

Turkish language is one of the most harmonic and developed languages of the world, but since it shows certain difficulties for learners who are carriers of the Indo-European and Slavic languages with their inflectedness. Inflectedness means mobility of a word root, which is impossible in agglutinating languages, including Turkish.

In Turkish new words are created only by adding a lexical suffix to the word's root. Let us see the examples from Turkish and Russian languages:

Okul –школа (school).

Okulumuz – наша школа (our school).

Göz – глаз (eye).

Gözlük – очки (eye glasses).

As we see from the examples, in Russian it is necessary to add or even to change a word to create a new meaning, while in Turkish it is enough to add a suffix (some rare Russian words compose an exclusion from this rule, for example перед – передник). And the learners should remember all suffixes existing in the language if they wish to be able to communicate effectively. The structure of Turkish word order is quite different than Russian, so beginner level students try to