

GENRE CHARACTERISTICS OF UYGHUR FOLK RITUAL MUSIC

Karimova G.A.

*Karimova Gulchekhra Abduvasitovna - independent applicant, PhD,
UZBEK NATIONAL INSTITUTE OF MUSICAL ART NAMED AFTER YUNUS RAJABI,
TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *it is known that Uyghur folklore, especially ceremonial music, has long been an integral part of life of the Uyghur people. It reflects the lifestyle and occupational specifics of the population and is dedicated to the glorification of labor, seasonal and family processes, depicting them as priceless spiritual symbols of the distant past. The main task of this article is to classify the ceremonies by genre and to have a closer look at the specifics of seasonal ceremonies. Our contribution to better understanding of the spirituality of our ancestors and restoration of their cultural heritage is our true patriotic duty.*

Keywords: *ceremony, song, music, genre, naxsho, mashrap, folk, culture.*

ЖАНРОВАЯ ХАРАКТЕРИСТИКА УЙГУРСКОЙ НАРОДНОЙ РИТУАЛЬНОЙ МУЗЫКИ

Каримова Г.А.

*Каримова Гулчехра Абдуваситовна - самостоятельный соискатель, PhD,
Узбекского национального института музыкального искусства имени Юнуса Раджаби,
г. Ташкент, Республика Узбекистан*

Аннотация: *известно, что уйгурский фольклор, особенно обрядовая музыка, издавна является неотъемлемой частью жизни уйгурского народа. Он отражает образ жизни и профессиональную специфику населения и посвящен прославлению трудовых, сезонных и семейных обрядов, изображая их как бесценные духовные символы далекого прошлого. Основная задача данной статьи – классифицировать обряды по жанрам и более подробно рассмотреть специфику сезонных обрядов. Наш вклад в лучшее понимание духовности наших предков и восстановление их культурного наследия – это и есть истинный патриотический долг.*

Ключевые слова: *церемония, песня, музыка, жанр, нахшо, машрап, фолк, культура.*

The musical heritage of various peoples includes folklore examples that have been formed in a long historical process, passed down from generation to generation, and have become more and more polished, and these are the unique wealth of the culture of a certain nation, in particular, the Uyghur people. It is the reflection and sound of every era [1]. Most of the patterns that are set to tune by the people and sung at popular performances, weddings, various ceremonies (mourning, seasonal, labor, etc.) and special scenes are examples of such folklore. Folk songs, which are examples of Uyghur folklore, are called "naksho" or "nakhshi" by Uyghurs. In terms of content, these represent the life of the masses and their outlook on life.

An important place in the domestic life of the Uyghur people is reserved for music and dance. Holidays, public celebrations, gatherings, weddings and other family celebrations rarely passed without music and dance. The melodies of Uyghur folk songs are distinguished by their own intonation feature. Usually songs are passed down from generation to generation in oral tradition. The musical accompaniment in the songs brought back the melody and emphasized the rhythm of the melody.

The Uyghurs have a well-developed folk art, especially lyrical poetry. All the travelers and researchers who got acquainted with the domestic and cultural life of the Uyghurs noted the musical talent of the Uyghur people, their immense love for song, music and dance. Uyghur folklore has a large collection of songs in poetic form that describe historical events, as well as a wide range of lyrical songs and legends. Finally, Uyghur music folklore contains various ritual songs, among which wedding and family ceremonies, healing and labor ceremony songs are noteworthy.

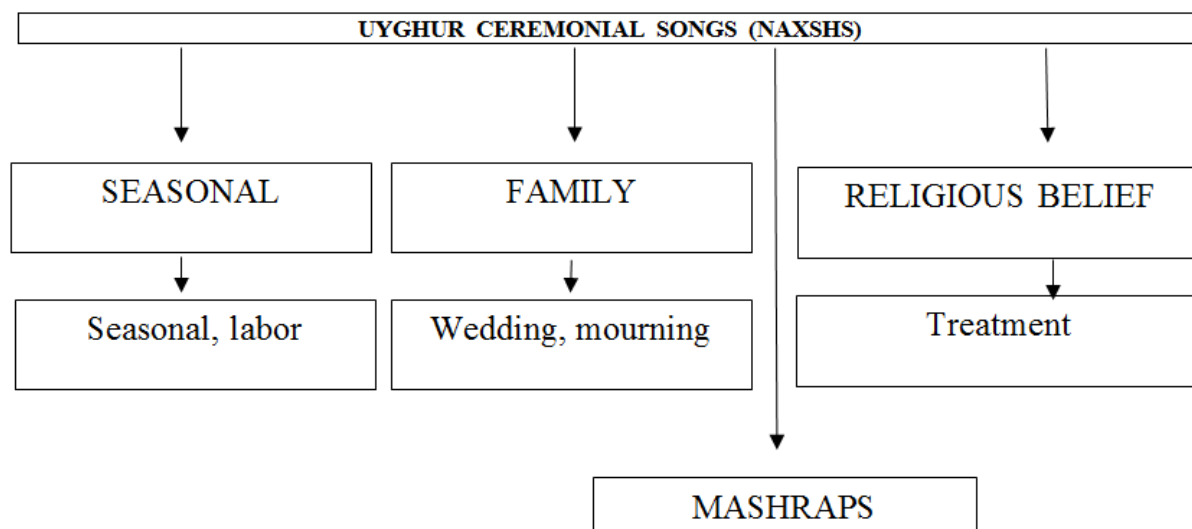
Ritual songs are a valuable area in the spiritual experience of the Uyghur people. It has been formed and developed since the first centuries and has not lost its place even today, which, in turn, is a proof of its full existence in the future. Since its inception, ritual songs have been designed for a specific ceremony and performed on certain days of the year or in connection with certain occasions. The inseparable connection of music, words and actions in rituals determined not only the content of the work considered specific to one or another ritual, but also their internal structure, musical-poetic features, performance style and composition of performers.

The life of every nation is extremely rich in rituals and customs associated with family traditions that characterize its national cultural identity. Traditional ceremonies of family life are one of the bright and unique aspects of national culture and are an important factor in the study of culture, its development, ethno-genetic relations. Because customs, ceremonies, holidays include the cultural wealth of each nation, reflect the historical life in a certain socio-economic form and shape the spiritual world of the nation.

A national ceremony is not only an event related to a wedding, child birth, upbringing, but also its history and culture, full of rich traditions of the nation [2].

As a result of huge socio-economic and cultural development in the modern life of the peoples of Central Asia, especially the Uyghur people, there have been important changes that have had an impact on Uyghur ritual songs.

Uyghur ritual songs, like all art forms, are divided into specific genres according to their structure, artistic features, place of use and performed tasks.



In this article, we classify Uyghur ritual songs into the following genres:

1. Seasonal ritual music;
2. Labor ceremony music;
3. Wedding ceremony music;
4. Funeral music;
5. Religious-healing (shamanic) ritual music;
6. Drinks (religious, seasonal, family drinks).

The seasonal rituals of the peoples of Central Asia are not only directly related to the calendar and seasons, but also include various labor activities related to these seasons. Each ceremony has its own rules, songs, accompanying instruments.

Seasonal ritual patterns include festive and ritual patterns of the agricultural season. In the life of the peoples of Central Asia, the annual series of holidays was of great importance, because it has as close a connection as possible with the natural change of seasons, celestial movement, and traditional cosmology. In the mind of the people, the life of nature was compatible with the life of society, holidays and ceremonies acted as a connecting factor of social and natural phenomena in this situation and were considered a high example of culture." (head) has the appearance. Thus, their gradual chain was formed:

1. birth (appearance);
2. growth (development);
3. degradation (decrease);
4. death (disappearance).

This feature is reflected not only in seasonal but also in a series of other family and religious ceremonies.

Labor ceremony songs are an ancient genre of dance. Compared to other genres, this genre is full and richly represented. The labor activity of the Uyghur people is reflected in the following subgroups:

I. Farming:

- a) peasant songs - kosh (ploughing), suchi (watering), oma (mower), khaman (sowing) and etiz (ploughing)

II. Animal husbandry:

- a) shepherd (padichi) songs
- b) caravan (carvan) and "harukesh" songs

III. Craftsmanship:

- a) housework songs - spinning (spinning)
- b) songs of builders of buildings (sepil) and canals (osneng).
- c) songs of miners (khang).

The patterns of the wedding ceremony reflect the settled life of the Uyghur people, their social and domestic experiences. The wedding ceremony, in turn, is divided into "Nekakh wedding", "Beshuk wedding", "Sunnet wedding", and each of them has its own age-old laws, order and traditions. Wedding songs include dates, mother's cries during the "girl kochurush" ceremony, especially ceremonial songs such as "Chin Khorishish", "Yig'lima kiz, yig'lama, toyung boldi". Wedding songs range from sad to celebratory, from solo to group. Also included in the

wedding reception are songs of hospitality. For example, the patterns "Ah yarim" (Iliy), "Yar-yar", "Altunjan" (Turpan, Iliy), "Kelipdur", "Amon-amon", "Yarim, otung yaman", "Kyzil Gul" performed in a group, solo songs "Aman yar, aman" (Iliy), "Hay-hay ulen", as well as wedding songs "Asminingda ay barmu" (Kucha), "Taklimakan mashripi" (Dolan).

In addition, family ceremony music includes lullaby wedding ceremony music and various "Allas". The songs "Beshuk toy" and "Sunnet toy" are embodied mainly in trumpet and drum tracks. Almost no text has been preserved.

Therefore, we included Nowruz patterns in the classification of seasonal patterns. The reason for this is that this ceremony was widespread among the Uyghurs and throughout Central Asia before Islam.

Mashrap is simply understood as a night of rest and is close to the Uzbek "gap-gashta" ceremony. The difference is that entertainment, music and especially styles (Uyghur dances) play an important role in certain topics in Uyghur mashraps. Also, mashraps are distinguished according to their local characteristics, which means that each oase (Dolan, Hutan, Kucha, Kumul) has preserved its performance traditions to a certain extent.

As we can see, in the classification of Uyghur folk ritual songs, we relied on the criteria of classification introduced in Uzbek and modern musicology in general, and we gradually researched the topic and divided them into seasonal, family, religious-faith and mashrap categories. Each ceremony is divided into certain genres, which in turn have certain ritual patterns and mashraps. Each sample has its own musical language, means of expression, genre features, functions and performance interpretations. A comparative and gradual study of their specific aspects is envisaged.

References / Список литературы

1. *Juraev M.* Marosimnoma. Toshkent, 2008.
2. *Abdullaev R.S.* Obryad I muzika v kontekste kulturi Uzbekistana b Sentralnoy Azii. Tashkent, 2006.