



LEXICAL-SEMANTIC CHARACTERISTICS OF LAPART GENRE REFERENCE UNITS IN KHORAZM FOLKLORE

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Abstract: *This article discusses the lapar genre typical of Khorezm folklore. It is about the lexical-semantic features of the units of reference found in the composition of the words.*

Key words: *lapar, khalfa, agha, khozhik, dorom, friend, grandfather*

Khorezm has long been considered one of the centers of music, culture and art. The traditions, national ceremonies and folklore of this oasis go back to the book “Avesta”, which has a history of 3000 thousand years. In the speech of President Sh.Mirziyoyev at the “International Art of Giving” festival held in Termiz: “At the same time, in the current era of globalization, in the complex times where the negative influence of show business, which has become a commercial tool, is increasing. It is no secret that attention and interest in folklore art, which is the source of any national culture, is unfortunately declining. However, folklore art, so to speak, is the childhood song of humanity,” he says, pointing to the fact that this genre goes back to the distant past.¹

Lapar is a traditional song that is sung separately by boys and girls at weddings and gatherings, folk festivals, as well as a song and dance performed together. In Khorezm, those who perform lapar are known as “khalfa”. The word “Khalfa” is derived from the Arabic word, which means to follow each other, to follow, to exchange places; It is used in the sense of an educated person who is well-versed in Sharia beliefs.² Halfa songs reflect the spirit of the people, dreams, and pains in people's hearts and are sung mainly by women. This genre, which is unique to Khorezm, was created based on the rituals and traditions of the people over a long period of time. In earlier times, the term “kalpa” was used to refer to women who read the book “Avesta” and interpreted it among the people. In the past and in the present, the ancient city of Khiva has developed khalfa. Khalfas are divided into two types according to the conditions of their work: “sozi khalfa” who sings songs at weddings and parties, and “kitobi khalfa”, a woman who reads

¹ Speech of the President of the Republic of Uzbekistan Shavkat Mirziyoyev at the ceremony dedicated to the opening of the International Charity Festival. People's word newspaper, April 7, 2019, issue 68.

² Explanatory dictionary of the Uzbek language. 2006. Volume 2. Page 487.



books at condolences and ceremonies, called atin (Otinoyi, Khorezm variant: khadim). Below we have analyzed the units of reference in the tunes and songs performed by “sozi khalfas” and “kitobi khalfas”. Let's focus on the song “Boshlagan to‘yingiz muborak bo‘lsin “, which is mainly performed by “sozi khalfas”:

*My friend, congratulations on your wedding,
A double porch with a pair of boots is your place,
May your life always be in honor,
May your marriage be blessed.
Do ‘stim, muboraklar bo ‘lg ‘ay atgan to ‘yingiz,
Juft patikli qo ‘shki ayvon joyingiz,
Mudomo izzatda o ‘tsin umringiz,
Boshlag ‘an to ‘yingiz muborak bo ‘lsin.*

In the explanatory dictionary of the Uzbek language, the word “friend” is used to refer to each of two or more people connected by views, language, work activity, closeness, friendliness, harmony.³ Although the reference unit “my friend” in this sentence is in the first person singular form (-im), it is semantically focused on the plural form. That is, many blood relatives will certainly take part in the wedding ceremony, and they are also addressed as “my friend” in the sense of “blessed weddings”. The word “friend” is a stylistically neutral unit of reference used for the closest person. In the text of “Agha Dorom” below:

Aga Dorom, a rose in your scarf,
Khozhik Dorom, you have almonds on your belt,
Og‘a Dorom, ro‘molingda gulbodom,
Xo‘jik Dorom, belbog‘ingda bor bodom

The words “Og‘a“ and “Xo‘jik” characteristic of the Khorezm dialect served as a unit of reference. In the explanatory dictionary of the Uzbek language, many meanings of the word “Og‘a” are given. This unit of address, characteristic of the Khorezm dialect, is used to refer to a biological brother, older male relatives, and male strangers. Instead of the word “father” in the literary language, in the Khorezm dialect, the reference unit “aka” is used. The reference unit “Xo‘jik” is also used for young men. Now let's give information about the word “dorom” added to the unit of reference in lapar. This word is found in Khorezm dialect as

³ Explanatory dictionary of the Uzbek language. 2006. Volume 2. Page 487.



“Dorom-Dorom sochlari”. That is, it is a variant of the word “taram-taram” in the literary language, formed by sound changes. In addition, the word “dorom” appears in the following form in the 2nd Majlis of Hazrat Alisher Navoi’s work “Majolis un-nafois” in our classical literature:

مراد دارم
براید یارب

The words murod dorom (I have my heart) and baroyad yorab (the growth of God) are read the same on both sides.⁴ So, it can be seen from this sentence that the word “dorom” is used in the sense of “there is”. Therefore, we can accept the addresses “Og’a Dorom” and “Xo’jik Dorom” as “I have my brother” and “I have my husband”. Onajon Sobirova, a member of the Khorezm harmonica ensemble, also used a lot of reference units in her songs. For example, consider the following verses:

Two-faced apple, my dear,
You are my honor,
My nightingale, my falcon,
Don’t be so annoying. (“Anash Khalfa” 7-b)

Ikki yuzi olma, norim,
Sensan mening nomus- orim,
Bulbulim, lochin shunqorim,
Munchalik ozor aylama. (“Anash xalfa” 7-b)

All poems of the poetess Khalfa were composed in folk style and adapted to music. Simplicity and sincerity shine in them. In the poems, the theme of love is the priority. In the composition of the poems, expressions characteristic of folk creativity stand out. Among them, original metaphors, characterizations, similies and symbols serve as the main figure in increasing visibility and color.⁵ We want to briefly touch on the unit of reference “norim” in the first sentence of the poem. The

⁴ S. Ganiyeva comments and translations to “Majolis un-nafois”. Alisher Navoi. A perfect collection of works. 20 volumes.-Tashkent: Fan, 1997.

⁵ Sobirova N. The Khorezm debate and the traditions of caliphate.-T:Fan, 2021.



dictionary meaning of the word Norim (Persian-pomegranate) is pomegranate picking, one of the ceremonies held by the people in late autumn. This tradition is a ritual that is mainly performed in the Khorezm region and is eagerly awaited by the people. The song “Norim-Norim” was also created for this ceremony.⁶ The unit of reference “Norim” created the phenomenon of meaning transfer in the text through the method of metaphor. The two faces of darling are compared to a red apple like a pomegranate. In this way, Khalfa showed the character of the darling in the poem with symbols such as “norim”, “orim”, “lochin shunqorim”, and further strengthened its imagery and coloring.

Another poem by Anash Khalfa is called “My Grandfather”, which is very famous in Khorezm folklore:

His beard shakes when he walks,
My heart opens when I see it.
He was looking, he was looking
Eat when I comb my hair.
My grandfather, my dear, my dear,
My grandfather, kishtaka kishtak.
My grandfather, my old lady,
Soqollari silkillaydi yurganda-yey,
Bag‘ri-dilim ochiladi ko‘rganda-yey.
Qarab turar, qarab turar
Men sochimni o‘rganda-yey.
Boboyjonim, jonim, jonim,
Boboyjonim, kishtaka kishtak.
Boboyjonim, kampirjonim,

The words “boboyjonim” and “kampirjonim” served as a unit of reference. If the word “boboy” means “old man” in the explanatory dictionary of the Uzbek language, the reference unit “kampir” (in Persian, a very old man and woman) is “an old old woman who has grown in age”. This term of reference is mainly used

⁶ N. Kasimov Folk music performance.-Tashkent: Talqin. 2008



by older men to call and encourage their wives. There are exceptions in some communication processes.

The art of Khorezm responsibility is particularly distinguished in the genre of Uzbek folklore. In the article, reference units found in the lapar genre and their meanings in the explanatory dictionary of the Uzbek language, as well as their lexical-semantic features, were discussed.

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