



## **THE POETIC FUNCTION OF PARALLELISMS IN KARAKALPAK, UZBEK, AND KAZAKH HAWJAR SONGS**

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### **Article history:**

### **Abstract:**

**Received:** 30<sup>th</sup> March 2026

**Accepted:** 28<sup>th</sup> April 2026

The article analyzes the traditional song performed during the bride-giving ceremony. The poetic function of parallelisms, one of the artistic devices in the lyrics of songs performed under the terms «hawjar» among the Karakalpaks, «yor-yor» among the Uzbeks, and «jar-jar» among the Kazakhs, is studied comparatively. The lyrical heroine's inner feelings about her life and future destiny, expressed through the girl's words, are illustrated through comparisons and contrasting descriptions. In this case, it is scientifically substantiated that the feeling of anxiety and anxiety in the girl's inner psychological state is reflected in the methods of psychological and thematic parallelism with a natural detail of life.

**Keywords:** Tradition, bride's farewell wedding, hawjar, yor-yor, jar-jar, descriptive devices, comparison, parallelism, imagery.

### **INTRODUCTION**

One of the weddings held in the family is the bride's farewell ceremony. One of the traditional songs performed at the bride's wedding is the hawjar. This song is sung by most Turkic peoples. Various artistic devices, including similes, epithets, metaphors, anaphora, epiphora, refrains, alliteration, parallelism, repetition, symbolism, and other poetic devices, serve to convey the meaning and intended message to the listener with emotional and aesthetic impact.

In this article, we will comparatively study the parallelisms that serve a poetic function in the content of the traditional songs «hawjar», «yar-yar» among

Óz úyimniń esigi,  
Jupar esik, háwjar,  
Kirsem-shıqsam shashımdı,  
Sıypar esik, háwjar.  
Qáyın atamniń esigi,  
Sheńgel esik, háwjar,  
Kirsem-shıqsam shashımdı,  
Jular esik, háwjar [1.22].

### **InUzbek:**

Ota onang eshigi,  
Bog'dod eshik, yor-yor.  
Kirganningda sochingdan,  
Silar eshik, yor-yor.  
Qaynonaning eshigi,  
Huvoyda eshik, yor-yor.  
Kirganningda sochingdan,

the Karakalpaks, «yor-yor» among the Uzbeks, and «jar-jar», «awjar» among the Kazakhs.

### **RESEARCH METHODOLOGY**

Hawjar songs are combined into a single composition and are often characterized by the sequential occurrence of parallelisms. Therefore, comparison and contrasting ideas are frequently encountered in poems. The girl experiences a spiritual struggle by comparing her birthplace, the happy days spent with her parents, her childhood, and the family she's about to marry into. For example, **in Karakalpak:**



Yular eshik, yor-yor [2.153].

**In Kazakh:**

Қайын атаң әкеңдей,  
Дейді қазақ, жар-жар.  
Айналайын әкемдей,  
Қайдан болсын, жар-жар?!  
Қайын енеси анаңдай,  
Дейді қазақ, жар-жар.  
Айналайын анамдай,  
Қайдан болсын, жар-жар! [3.113].

In these examples, the depicted image is placed parallel to each other and conveyed through comparison. The lyrical heroine's feelings of anxiety and anxiety in her inner psychological state are reflected through psychological parallelism, a detail of natural life. In Karakalpak, «jipek esik – sheñgel esik, sıypar esik – jular esik» in Uzbek, «bog'dod eshik – huvoyda eshik, silar eshik – yular eshik», in Kazakh, «қайын атаң әкеңдей – қайдан болсын, жар-жар?!, қайын енеси анаңдай – қайдан болсын, жар-жар» through the girl's lyrical experiences, the event, that is, the girl's feeling of doubt about her future fate, is depicted in a contrasting way. Secondly, in this depiction, the method of thematic-psychological parallelism is used, and the poetic meaning is revealed by placing similar in content (father-in-law, mother-in-

Shıñıraw degen qudıqtıñ,  
Suwı tatlı yar-yar.  
Atam menen anamnıñ,  
Miyri qattı yar-yar [6.13].

**In Kazakh:**

Шыңырау-шыңырау қудықтың,  
Суы тәтті, жар-жар-ау!  
Әкем менен шешемнің,  
Мейири қатты жар-жар-ау! [3.111].

**In Uzbek:**

Havodagi yulduzni,  
Otgan otam, yor-yor,  
Otgan otam.  
O'z qizini tanimay,  
Sotgan otam, yor-yor,  
Sotgan otam [2.158].

In folk songs as a whole, including the compositional structure of the poems, there is a unique method of depiction in conveying the content and idea. It seems as if the words in the text have nothing to do with the idea expressed within a single stanza, and it's simply meant for rhyme. In the example, the Karakalpak watermelon and the Kazakh jar-jar are contrasted in contrast to the «sweetness, or sweetness, of the water in the well called «Ching'irov»,

law) events or objects (doors) in a row. Professor N. Hotamov and B. Sarimsoqov gave a theoretical definition: «Parallelism is one of the poetic techniques, one of the stylistic techniques consisting of revealing poetic content by placing two or more events, phenomena, or objects in a row» [4.248-249]. Professor D. Uraeva stated: «Parallelism is a method of poetic expression of thought by placing two or more events, situations, or objects that repeat each other in terms of form and content in a row as images». In this case, the image of a phenomenon, situation, or thing being presented in parallel can be compared, likened, or contrasted» [5.10]. The figurative expression of thought through artistic psychologisms is frequently encountered in the cultures of the three peoples we are studying. For example, **in Karakalpak:**

the harshness of the father's and mother's affection», and figuratively depicted in the style of poetic parallelism. In this case, the sweetness of the water has nothing to do with the affection of the father and mother. But if you look closely, you can see that the thought is conveyed figuratively. Even the inanimate object of water in nature, offering its sweet, subtle, and delicious water to the girl (people), and the lack of affection and cruelty of her own parents towards her



daughter, are figuratively and artistically conveyed. The words «very-sweet» in the example are built into a strict rhyme, appearing in the form of internal rhyme, enhancing the emotional-expressive impact of the poem. Furthermore, in the example cited from the Uzbek «yor-yor», the expression of the idea that «a father who has shot a star in the sky sells his daughter without recognizing her» seems devoid of meaning. However, there is a logical connection here as well; the idea is conveyed figuratively, for example, the «Star in the sky» symbolizes a girl whom a father's wedding symbolizes giving his daughter in marriage. The line «Without recognizing one's own daughter»

Badiyağa suw salsañ,  
Ísimaydı-aw, yar-yar,  
Ógey ene bilemen,  
Jılamaydı-aw, yar-yar.  
Jalamağan eneni,  
Jılatayıq, yar-yar,  
Sırıq penen bir urıp,  
Sulatayıq, yar-yar [1.21].

In the poem, the fact that the stepmother in the bride's family doesn't cry is figuratively and logically connected to the fact that the water in the poem doesn't heat up. The content of the poem reflects a unique reality of life. Just as the water in the dish remains lukewarm and cold, so too does the stepmother's reception of the bride, who comes to her household as a bride, be cold and without tears, presented through figurative parallelism. In the following lines, the girl's psychological state and anger in her inner experiences are revealed with sharp emotion.

The composition of conveying thought and revealing meaning based on figurative parallelism is also frequently found in Uzbek yor-yor songs. For example:

Tokchadagi qaychini,  
Zang bosibdi yor-yor,  
Yangi tushgan kelinni,  
G'am bosibdi yor-yor.

**Or:**

Tog'da toychoq kishnaydi,  
Ot bo'ldim deb, yor-yor,  
Uyda kelin yig'laydi,  
Yot bo'ldim deb, yor-yor [2.158-159].

In these examples, the rusting of scissors on the shelf is compared to the bride's grief (worry), and the bride's estrangement from her family is compared to the bride's neighing like a horse. This art form is considered parallelism [8.91-92]. In the examples, the psychological state in the image of a girl who becomes a bride in another family is revealed through comparison to rusty scissors in the first and second rows, and to the fact that a foal is a horse. Similarly, figurative depiction using parallelism is frequently found in Kazakh jar-jar songs. For example:

Сылдыр-сылдыр жерлерге,  
Сырғам түсті, жар-жар-ау.  
Сыналмаған жерлерге,  
Әпкем түсті, жар-жар-ау!

Әпкем үшін қабырғам,  
Қайысады, жар-жар-ау.  
Қолымдағы қос жүзік,  
Қайысады, жар-жар-ау! [3.110].



The idea expressed in these examples is depicted figuratively, in parallel, in both stanzas. For example, the fall of an earring in an unknown place, or the arrival of a sister-in-law as a bride in an untested, unknown place, is compared in parallel. Furthermore, the lyrical hero, distressed by his sister's fate as a bride in another family, figuratively depicts the bending of a rib and the ring on his hand, employing the method of poetic parallelism.

### **RESEARCH RESULTS AND DISCUSSION**

The issue of the classification of parallelisms in science remains controversial. M. Alaviya, one of the first to conduct research on Uzbek folk songs, generalized parallelisms based on their internal manifestations and called them figurative parallelisms [7.27-29]. Approving the validity of the scholar's views, Professor D. Uraeva expressed her views as follows: «The term "figurative parallelism" used by M. Alaviya has also been used in Russian literary studies». Because in the «Brief encyclopedia of literary studies» and the textbook «Introduction to literary studies» edited by G.N. Pospelov, «figurative parallelism» is presented as a form of parallelism, but it does not dwell on thematic-psychological parallelism. Basically, instead of the term thematic-psychological parallelism, it is advisable to use the term figurative parallelism. Because, as M. Alaviya asserted, parallelism serves to create imagery in poems, and for its depiction, it certainly uses artistic devices such as simile, epithet, personification, contrast, metaphor, metaphor, and irony, as well as figurative imagery in general. In turn, these tools are chosen based on the theme of the poem. Some poems are based on psychological analysis, which enhances imagery» [5.27]. The scholar's thoughts are correct; the traditional songs, including the hawjar songs, are largely figurative descriptions. Professor D. Uraeva, who has specifically studied parallelisms in Uzbek folk songs, divides the parallelisms used in Uzbek lyrical songs into two large groups: logical parallelism and formal parallelism. According to the scholar, logical parallelism primarily refers to internal parallelism and defines the evolution of connections within a text. In this case, similar and close phenomena are compared or contrasted, and they are presented side by side [5.29]. If we take these scholarly thoughts as a guide, the essence of the three peoples mentioned above is presented through logical parallelism. The reason is that the imagery in the example logically conveys meaning, and parallelism is created by placing similar things side by side.

### **CONCLUSION**

In conclusion, in the hawjar songs performed at the bride's wedding, parallelisms play a poetic role in revealing the characters and conveying the idea clearly and effectively. The parallelism method of conveying thought logically and figuratively is equally found in the Karakalpak, Uzbek, and Kazakh traditional songs we have studied comparatively.

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