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Studies.**RADIF IN UZBEK FOLK SONGS**

Abstract: The article is dedicated to the in-depth study of radifs. The author distinguishes two types of radifs and explains each type with samples. Analyses of linguistic features of radifs have been done in the article as well.

Key words: radif, folk songs, meaning of the song, tone of the song, linguistic feature, masdar forms.

Language: English

Citation: Rajabov, D.Z. (2018). Radif in uzbek folk songs. *ISJ Theoretical & Applied Science*, 10 (66), 316-318.

Soi: <http://s-o-i.org/1.1/TAS-10-66-38> **Doi:**  <https://dx.doi.org/10.15863/TAS.2018.10.66.38>

Introduction

The use of radif* in the songs of the folklore has not been specifically studied yet. Some views related to the study of the folk songs have been given in some sources among which can be considered a brochure by D.Uraeva and D.Turayeva entitled “The Radif in Uzbek Folk Songs” (2015). As the authors of this book point out, “Each small element of art is closely linked to the textual construction and the artistic issue in every piece of art. Particularly, the radif playing an important role in the composition and literary nature of poetry attracts attention through its colorful features” [7, p.28].

“Radif” is an Arabic word which means “back and riding” [5] Radif is always used in the same way as words, or word combinations that are repeated without any changes after the rhymes in the lines.

Not every song can have radif. According to the use of radif Uzbek folk songs are divided into two groups: a) songs containing radif; b) songs without radif. At the same time, there are also rhymes containing radif and without radif.

E.Bertels indicates: “One of the leading signs in poetry is radif, because the radif gives poetry a special intonation, harmony, and elegance. It also serves to emphasize the point of view that is going to be expressed. According to artistic principles, the radif is not a stone that balances the scales, but its function must come out naturally from the meaning of all the lines”[1].

According to studies of Uraeva and L.Turayeva, the radifs in Uzbek folk songs possess basically two features. First, they come in the context of the entire

song and help to strengthen the meaning and to bring the idea to a specific point. These types of the radifs should not be omitted from the text as they serve to enhance the meaning of the song. Because the meaning of the song, the content and the main idea that is being expressed changes or becomes meaningless in such a case. Therefore, these types of radifs play an important role in the meaning and artistic construction of the song. The second kind of radifs is referred only to the radifs used to enhance the intonation or tone of the song [7, p.10]. Although these kinds of radifs, which serve the form, are dropped out of the song, the meaning of the expression will not be spoilt. It can be proved on the basis of the following song:

Toqi-toqingni sani,
Mushtoqi toqingni sani.
Kechani kunduz qilib,
O`psam qovog`ingni sani [2, p.15].

In these songs, the words “toqingni // qovog`ingni” are rhyming words and the word “sani” which is repeated after these words is a radif according to the rule of radifs. If the word “sani” is omitted, the meaning of this song will not change. The song only loses its tone.

Boshimdagi alvon ekan, gul yorim,
Va`dalari yolg`on ekan, gul yorim.
Man, hay sani odam bilib yursam,
Sani xudo urgan ekan, gul yorim.

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It is possible to grasp the point that is expressed in the song, although the addressing word “gul yorim” that is used after rhyming words “*alvon ekan (it is red)*” // “*yoig`on ekan (it is false)*” // “*urgan ekan (it is damned)*” is omitted. As it is seen, though it is radif in the song it is a lyric discourse. It enhances the aesthetic appeal, as it serves to shape song content and tone.

It is understood that not every word that comes after the rhythm of the song can be regarded as radif.

D.O`raeva and L.Turayeva called words such as “Ajab-ajab”, “Deydi-yo”, “Ho, yalli”, “Yali-yali”, “Gulyor”, “Omonyor”, “Ha, kishta-yo, ha kishta” that are frequently met in the songs as “artificial radifs” [7, p.11-14]. In their opinion, if repetitions, which are used instead of radifs, are dropped from the song content it does not affect the content of the text. Indeed such repetitions that usually come after the rhyming words and sometimes serve as an additional meaning to the main content expressed in the song, or simply serve to enhance intonation. Due to the fact, D.Uraeva, and L.Turayeva have focused on identifying the forms of radifs in Uzbek folk songs, examining their functions and classification. On this basis, they divide the radifs in folk songs into two parts:

1. Radifs serving for the meaning of songs.

2. Radifs serving for tone of songs [7, p.14-15].

In their view, the radifs serving for the meaning play an important role in the artistic composition of the song, and help to express the main idea in the text, to form musical sounds, to create a lyrical composition. If it is omitted, the song does not sound and loses its logical sense. The radifs serving for tone of songs add a tone and harmony to the song. They are associated with the content rather than the meaning of the song.

These scholars reiterate that radifs are met in one or more forms in the composition of Uzbek folk songs. They have shown that radifs in the form of repetitive words conditionally as a one word radif, and a multiformed radif, a radif that have more than one word or sentence. However, there is an argument that they have mistaken the complex radif with the refrain [7, p.11].

D.Uraeva, while studying linguistic features associated with radifs in the folk songs, notes that the repetition of simple words in the songs cannot be a radif and this also occurs in the combinations of auxiliary verbs. She states that only lexical units of independent parts of speech can be considered as radif, and though phrases related to secondary parts of speech and auxiliary verbs are repeated after the rhyming words, they are not considered radifs, and this is because they do not have an independent lexical meaning and do not take stress [6].

Radif is usually more common in the songs created for a certain single subject. For instance,

repetitions such as “yor-yor”, “alla”, “turey-turey” that are constantly repeated after rhyming words at the end of the songs as “yor-yor”, “alla” or “turey-turey” can be a radif. The stable use of these repetitions in the composition of these songs has become even a genre marker for them. Accordingly, the radif word of these kinds of songs has risen to the title of generalization word [7, p.8-9].

Radifs help to discover the ideological-aesthetic purpose in the song, to create unique melody and musicality, and formulate a reference to a song object. However, the radif serves more for the shape and tone of the song rather than its content.

As the authors of the book, “The radif in Uzbek folk songs”, mention, “The radif related to the composition of lyrical works is closely linked to all the content and form units in it. It is natural that they are closely associated with rhyme, because the use of the radif after the rhyme has become a strict rule for poetry”. Rhyme determines the place of the radif.

At the same time, the radif must be distinguished from the *tajnis* (pun).

O`rmagimni to`qiyman,
Kecha-kunduz to`qiyman.
Qachon tamom bo`lar deb,
Ashulalar to`qiyman.

The word “to`qiyman” repeated at the end of this verse is not considered radif. Because it is the homonymous word which has the same form, but different meaning. In poetry this phenomenon is called *tajnis* (pun). The rhymed word formed from pun words is called pun rhyme. In this case, the verb “to`qiyman” is used in the first and second lines as “to weave”, and in the fourth as “to create”.

It is noteworthy that folk songs have a few radif elements. Samples with such characteristics are not created in aruz but in syllabic meter. So, at first glance, the search for radifs from them seems unnatural. However, the comparative study of the records in Uzbek, Persian, Tajik, and Russian languages has led to the conclusion that there are common principles on the basis of the formation and development of the tradition of radif use.

In order to get a clear idea of Radif’s interpretation of ancient Turkic poetry, we analyze the following extract of a poem, written in “Devonu lugotit Turk”:

Эрән їзїп сөкә турдї,
Башї бөјнїн сөкә турдї.
Уфуг болуп бўкә турдї,
Узу кама тїбан тїгдї (III tom, 250-bet).

It is stated as follows in the third volume of “Devonu lugotit Turk” on the word “turdı” used in the sample:

Турдї эр жуқару турдї – human being stands upon everything. Others stand as well.

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Turur (stand) – the verb of the past and future without masdar forms ¹... This word means to stand stable while one thing is faded. Thus, ol əwdā turur, means he is at home. This word is not used in the meaning of “tik turmoq(stand)” or er cōrāl turur means person is ill.

Conclusion

S. Mutallibov who prepared “Devonu lug`otit türk” for publication wrote the followings in the

place where this extract was presented, “Refer to our explanation for this word on page 185”. Indeed, the word “turdi” in the note of 184 on page 185 of Volume 3 is met in the function of radif. Thus, this fact shows that the radif is not only a phenomenon of Arabic poetry, but also in the Turkic folk poetry.

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¹Masdar - infinitive in Arabic beginning with the letter “m”