

ARTICLE

Artistic and Linguistic Features of Turmys-Salt Jyrlary in the Works of Bekmurat Uakhatov

Aigerim Tashekova ^{1*} , Nartai Zhussupov ¹ , Aiman Zeinulina ² , Zhanar Rustemova ³ ,
Bakytzhan Kadyrova ¹ 

¹ Department of Philology and Journalism, Faculty of Humanities and Social Sciences, NJSC «Toraigrov University», Pavlodar 140008, Republic of Kazakhstan

² Department of Trilingualism, Faculty of Humanities and Social Sciences, Non-Profit Joint-Stock Company “Toraigrov University”, Pavlodar 140008, Republic of Kazakhstan

³ Department of Kazakh Literature, E.A. Buketov Karaganda Research University, Karaganda 100024, Republic of Kazakhstan

ABSTRACT

This article provides a detailed examination of the scientific contributions of Bekmurat Uakhatov, a renowned scholar of Kazakh oral literature, with a focus on his studies of *turmys-salt jyrlary* (household and ritual songs). These songs hold a special place in Kazakh spiritual heritage, reflecting the nation’s worldview, traditions, and life philosophy. Bekmurat Uakhatov’s research delves into the artistic and linguistic aspects of these songs, emphasizing the use of metaphors, metonymy, and epithets to enhance their symbolic and emotional depth. By analyzing the structure and content of *turmys-salt jyrlary*, Bekmurat Uakhatov demonstrates their role as a medium for preserving the historical and cultural memory of the Kazakh people. The study also traces the historical evolution of these songs and examines their relevance in contemporary Kazakh culture. In addition, the works of early Kazakh literary figures such as Shokan Ualikhanov, Abubakir Divaev, Saken Seyfullin, and Qajym Jumaliev are utilized to contextualize the place of *turmys-salt jyrlary* in Kazakh literature and folklore. The article highlights the lexical, syntactic, and phonetic richness of these songs, showcasing their poetic depth

*CORRESPONDING AUTHOR:

Aigerim Tashekova, Department of Philology and Journalism, Faculty of Humanities and Social Sciences, NJSC «Toraigrov University», Pavlodar 140008, Republic of Kazakhstan; Email: aiko_tarbinovna@mail.ru

ARTICLE INFO

Received: 7 December 2024 | Revised: 10 January 2025 | Accepted: 13 January 2025 | Published Online: 7 February 2025
DOI: <https://doi.org/10.30564/fls.v7i2.8116>

CITATION

Tashekova, A., Zhussupov, N., Zeinulina, A., et al., 2025. Artistic and Linguistic Features of Turmys-Salt Jyrlary in the Works of Bekmurat Uakhatov. *Forum for Linguistic Studies*. 7(2): 477–486. DOI: <https://doi.org/10.30564/fls.v7i2.8116>

COPYRIGHT

Copyright © 2025 by the author(s). Published by Bilingual Publishing Co. This is an open access article under the Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) License (<https://creativecommons.org/licenses/by-nc/4.0/>).

and cultural significance. It underlines the role of metaphors in creating vivid imagery, metonymy in uncovering hidden meanings, and epithets in setting emotional tones. Bekmurat Uakhatov's findings emphasize the importance of *turmys-salt jyrlary* in preserving Kazakh national identity and transmitting cultural knowledge. This study provides valuable insights into Kazakh folklore, laying the groundwork for further research in this field.

Keywords: Turmys-Salt Jyrlary; Bekmurat Uakhatov; Metaphor; Metonymy; Epithets; Linguistics; Kazakh Folklore

1. Introduction

The turmys-salt jyrlary (household and ritual songs) of the Kazakh people represent a fundamental component of the nation's culture and worldview. These songs poetically and profoundly depict the historical eras, social structures, cultural, and spiritual values of the Kazakh people, passing them down as a heritage from generation to generation. They are unique creative works that reflect the daily life, traditions, and customs of Kazakh society while showcasing the nation's rich cultural legacy. Each of these songs serves as a mirror of history, culture, traditions, and society, functioning as a tool to convey the national identity and its artistic worldview^[1-3].

The genre and content characteristics of turmys-salt jyrlary hold a special place in Kazakh folklore. They are poetic compositions that portray significant aspects of life, such as weddings, child-rearing, celebrations, grief, and the transience of life. Through these songs, the Kazakh people express their worldview, attitudes toward nature, and national values, while imparting moral and cultural education to future generations. Each song serves as an artistic portrayal of a specific social situation or a significant moment in life, emphasizing the importance of key events within the community.

Another distinctive feature of turmys-salt jyrlary is their preservation as a part of the nation's spiritual heritage. As living witnesses of traditions and customs, they reveal the deeper layers of the nation's spiritual and cultural identity. Beyond their artistic essence, these songs play a pivotal role in shaping historical consciousness. Through them, the Kazakh people preserved their history, traditions, and national values and passed them down to future generations. They have consistently served as a vital tool for maintaining national unity and ensuring spiritual education.

Since the 19th century, the study of turmys-salt jyrlary has been undertaken from a scientific perspective. Early

Kazakh scholars, including Shokan Ualikhanov, Ibray Altynsarin, and Abubakir Divaev, analyzed the content, structure, and folk significance of these songs. Shokan Ualikhanov referred to them as the "spiritual diary of the people," emphasizing their role not only as a reflection of culture but also as a medium for expressing worldview, values, and philosophical perspectives on life. These scholars' works have played a crucial role in the study of Kazakh spiritual culture, showcasing the profound meaning of Kazakh folklore and its importance in shaping national consciousness.

In the mid-20th century, prominent Kazakh scholars continued this research, with Bekmurat Uakhatov's works gaining particular significance. Bekmurat Uakhatov conducted in-depth analyses of turmys-salt jyrlary, examining their artistic structure, linguistic features, and their role in representing national identity. He regarded these songs not only as spiritual heritage but also as a poetic chronicle revealing the essence of Kazakh identity. According to Bekmurat Uakhatov, these songs are vivid and comprehensive historical documents that reflect the social, cultural, and spiritual development of the Kazakh people. He proposed studying turmys-salt jyrlary as a unique genre within Kazakh literature, focusing on their linguistic and structural elements.

In the modern era, the importance and role of turmys-salt jyrlary are becoming increasingly evident. These songs contribute to preserving national identity, highlighting the growing need to explore their place and significance in contemporary society. This article provides a comprehensive analysis of the artistic and linguistic features of turmys-salt jyrlary, examining their role in portraying the Kazakh worldview. Drawing on Bekmurat Uakhatov's research^[2], the article examines the genre-specific characteristics, artistic structure, and linguistic elements of these songs, emphasizing their critical role in preserving the spiritual values of the Kazakh people and transmitting them across generations. Furthermore, the study aims to scientifically analyze the genre, artistic, and linguistic features of turmys-salt jyrlary

and demonstrate their importance in maintaining Kazakh national identity. This research contributes to a deeper understanding of Kazakh folklore, expanding its relevance in contemporary scholarship^[4-7].

The article provides an extensive discussion of the study of turmys-salt jyrly and their place in historical and cultural contexts. It offers a thorough analysis of the poetic structure, syntactic features, and their connection to the national worldview^[8], revealing the unique role and significance of turmys-salt jyrly in Kazakh culture. These songs are shown to be not only artistic expressions but also essential tools for preserving the cultural and spiritual heritage of the Kazakh people.

2. Methods

2.1. Materials

The primary materials for this study included the texts of turmys-salt jyrly (household and ritual songs), particularly key genres such as jar-jar, synsu, betashar, and toibastar. The theoretical and methodological foundation of the research relied on:

- Bekmurat Uakhatov's monograph "Қазақтың тұрмыс-салт жырларының типологиясы" (The Typology of Kazakh Household and Ritual Songs), which deeply analyzed their structural, artistic, and cultural features^[3].
- Works of prominent Kazakh folklore scholars, including Shokan Ualikhanov, Abubakir Divaev, Saken Seyfullin, and Qajym Jumaliev, who made significant contributions to studying Kazakh folklore and traditional rituals^[1, 4, 5].

This study is based on the analysis of Kazakh *turmys-salt jyry* (ritual songs), including key genres such as "jar-jar", "synsu", "betashar", and "toibastar". The materials were sourced from collections of Kazakh folklore, scholarly works, and ethnographic archives. The selection criteria for the texts were as follows:

- Belonging to the genre of turmys-salt jyry;
- Representativeness of the materials, covering various regions of Kazakhstan;
- Presence of characteristic genre, lexical, and syntactic features in the texts.

2.2. Data Analysis

To achieve the research objectives, the following methods were employed:

(1) Textual Analysis

- A detailed study of the poetic structure of the songs, including metaphors, epithets, metonymies, repetitions, and other stylistic devices.
- Analysis of the rhythmic and syntactic features, such as parallelism, alliteration, and assonance, which enhance the emotional impact of the texts.

(2) Comparative Analysis

- A comparison of different genres of turmys-salt jyry (e.g., "jar-jar" and "synsu") to identify similarities and differences in their function, structure, and themes.
- Examination of historical and cultural factors influencing the evolution of genre characteristics.
- Integration of findings with the works of classical Kazakh folklorists, such as Shoqan Ualikhanov and Abubakir Divaev, to establish continuity and innovation in the study of ritual songs.

(3) Historical-Genetic Method

- Exploration of the evolution of the turmys-salt jyry genre from its origins to the present day.
- Investigation of the changes in the functions and themes of the songs under the influence of historical, social, and cultural transformations in Kazakh society.
- Identification of elements maintaining continuity with ancient traditions.

(4) Linguistic Analysis

- Examination of the lexical structure of the songs, including the use of dialectal terms and archaisms, reflecting regional linguistic features.
- Analysis of syntactic constructions, such as simple and complex sentences, used to create rhythm and poetic effect.
- Study of phonetic elements (alliteration, assonance) that enhance the expressiveness and melodic quality of the texts.

(5) Cultural Analysis

- Investigation of the ritual and ceremonial contexts of the songs and their role in strengthening social and

family ties.

- Analysis of traditional values, such as respect for elders, family harmony, and national identity, expressed through the texts.

3. Results

Kazakh ritual and ceremonial songs represent a significant folkloric genre that reflects the worldview, lifestyle, and cultural values of the Kazakh people. These songs are notable not only for their poetic structure but also for their historical, social, and educational content. The works of Bekmurat Uakhatov play a key role in uncovering the essence of ritual songs within Kazakh folklore. This article provides a comprehensive analysis of the genre-specific, thematic, and linguistic features of Kazakh ritual songs, drawing on the main directions of Bekmurat Uakhatov's research.

One of the significant aspects of traditional ceremonial songs (turmys-salt zhyrlary) is their poetic representation of the customs and traditions of the people. These songs are performed in various life situations and are aimed at revealing the profound meaning of each tradition. For instance, *besik zhyrlary* (lullabies) express a mother's love for her child and her hopes for the child's future, while songs like *toibastar* and *zhar-zhar* serve as poetic reflections of wedding customs. In the research of Bekmurat Uakhatov, the syncretic nature of traditional ceremonial songs is particularly emphasized, leading to the conclusion that these songs were closely connected with music, dance, and dramatic elements.

Moreover, the socio-philosophical content of Kazakh traditional ceremonial songs has also attracted the attention of researchers. Bekmurat Uakhatov analyzed these songs within a historical and cultural context, demonstrating how they reflect social changes and the relationship between tradition and innovation. Notably, the worldview formed under the conditions of a nomadic lifestyle, as well as the interaction between nature and humans, is vividly manifested in the content of these songs^[9, 10].

From a linguistic perspective, traditional ceremonial songs are distinguished by their simplicity and poetic expressiveness. They extensively employ epithets, metaphors, and repetitions, which enhance their emotional impact. Additionally, dialectal features are present, contributing to the regional distinctiveness of the songs^[11]. In Bekmurat Uakha-

tov's research, particular attention is given to the detailed analysis of these linguistic features, which helps to identify how traditional ceremonial songs differ from other genres of oral folk literature.

Comprehensive research of traditional ceremonial songs allows for a deeper understanding of their place in Kazakh culture and spiritual heritage, providing an opportunity to pass these values on to future generations. Therefore, the significance of Bekmurat Uakhatov's works lies not only in their scholarly contribution but also in their critical role in preserving and developing national culture.

Below are the primary findings of the study, supported by analyses and examples.

3.1. Genre Characteristics of Ritual Songs

Bekmurat Uakhatov classifies Kazakh ritual and ceremonial songs into several main genres: "zhar-zhar," "synsu," "betashar," and others^[12-16]. Each of these songs is performed in connection with specific traditions and reflects the social structure of Kazakh society. Each genre employs poetic language to depict customs and traditions, aiming to convey the essence of national identity and heritage.

(1) The "Zhar-zhar" Song

The "zhar-zhar" song is typically performed during a bride's farewell ceremony. Its key feature is a dialogical structure, with alternating verses sung by groups of young women and men. Through this exchange, the emotional experiences of the bride - such as the bittersweet sadness of leaving her home and the anxiety of entering a new life - are vividly conveyed. "Zhar-zhar" consists of an antiphonal exchange between two sides: one representing the groom's party and the other representing the bride's party.

Example:

"Aken ushin qaiyn atan oryn basar, zhar-zhar,
Ainalaiyn akemdei qaidan bolsyn, zhar-zhar"

This stanza reveals the bride's emotional struggle, her reluctance to part with her family, and the challenges of adapting to a new environment. The patriarchal nature of Kazakh society and the role of familial institutions are reflected here, while the comparison between "father" (ake) and "father-in-law" (qaiyn ata) deepens the emotional resonance. The "Zhar-Zhar" song performed at a bride's wedding serves a specific purpose. It is sung to comfort and console the bride, who is parting from her parents, relatives, friends,

and community as she moves to her husband's family. The performance of "Zhar-Zhar" traditionally begins with the groom's side. Through the lyrics, the groom's party reassures the bride by saying, "Do not say you have lost your mother, for you have a mother-in-law; do not say you have lost your father, for you have a father-in-law".

(2) The "Synsu" Song

The "synsu" song portrays the bride's farewell to her family and relatives. This is a type of song performed as the bride steps over the threshold of her parental home and prepares to depart for her new family. This form of song is sometimes referred to as "synsu" (farewell-introduction). "Synsu" is a traditional farewell song in which the bride-to-be bids an emotional farewell to her birthplace, neighbors, relatives, parents, sisters-in-law, and close friends.

According to the custom of "synsu", the bride first individually greets and says goodbye to each member of her family - her parents and siblings^[17-19]. However, at the very moment of final separation, the bride can no longer conceal her true emotions. She expresses her sorrow over leaving behind her peers and laments her inability to join her equal in marriage, revealing her unfulfilled desires and heartfelt sadness.

It captures the bride's inner emotions and sense of loss. According to Bekmurat Uakhatov, the defining features of this genre are its lyrical nature and emotional depth.

Example:

"Uzilgen tenge shalynbas,
Sendei bir zhenge tabylmas"

The metaphor of the "uzilgen tenge" (broken coin) symbolizes the bride's separation from her family, while the epithet "sendei bir zhenge tabylmas" (no one like you) highlights her longing and affection for her loved ones^[20]. These poetic devices enhance the song's emotional impact and leave a profound impression on the audience^[21].

(3) The "Betashar" Song

One of the most significant customs of the "kelin tusu toi" (bride welcoming ceremony) is the "betashar" ritual. "Betashar" is performed immediately after the bride arrives at her husband's family home. This tradition serves two main purposes. First, it introduces the bride to her new family members, explaining who each relative is and their role within the family. Second, it involves unveiling the bride's face, allowing her beauty to be revealed to her in-laws.

The content of "betashar" reflects the historical realities of Kazakh women during patriarchal and tribal times, highlighting the expectations, duties, and responsibilities of women within the household. This tradition of unveiling the bride's face through a poetic performance is unique to the Kazakh and Karakalpak peoples^[22-25]. Unlike "zhar-zhar" or "synsu", the "betashar" ritual does not exist in the wedding customs of other Turkic-speaking Eastern peoples, such as the Kyrgyz, Uzbeks, Tajiks, Turkmen, or Tatars, nor among Slavic or Russian communities.

However, this distinction applies mainly to the external form of the tradition. In terms of its internal content - its guidance, advice, and conveyed wisdom - similar advisory songs can certainly be found in other folklore traditions, albeit in different genres and forms.

The "betashar" song describes the bride's first steps into her new family. Its content revolves around advice and social norms for the bride.

Example:

"Ait, kelin, endi, ait, kelin!
Atynnyn basyn tart, kelin!"

The use of repetition and imperative sentences underscores the bride's responsibilities and expected conduct in her new family. These repetitions enhance the song's rhythm and memorability, ensuring its preservation in oral tradition.

Bekmurat Uakhatov's research is dedicated to unveiling the unique features of each genre within ritual songs. By analyzing their structure and content, he demonstrates their social and educational roles in Kazakh society.

The study of the genre-specific characteristics of ritual and ceremonial songs provides deeper insights into the lifestyle and worldview of the Kazakh people. Each song's structure and content serve as a mirror of the social life of its time. These songs are not only a cultural heritage but also a historical source, a pedagogical tool, and a preserver of national identity. Therefore, a comprehensive study of ritual and ceremonial songs is a crucial step in developing national culture and passing it on to future generations.

Kazakh society. Bekmurat Uakhatov identified several key thematic directions in his studies of ritual songs, including feelings of separation, adaptation to a new life, family values, and the stability of traditions.

By thoroughly analyzing the content and artistic features of these songs, their critical role in national culture

becomes evident. Ritual songs are a deeply meaningful heritage, reflecting the lifestyle, worldview, and spiritual values of the Kazakh people. Their educational, aesthetic, and historical significance is particularly noteworthy. Therefore, the study of ritual and ceremonial songs is not only a subject of literary scholarship but also an essential part of preserving and developing national identity.

The analysis of their structural, lexical, and syntactic aspects reveals the richness of their poetic devices, including metaphors, epithets, repetitions, similes, and alliteration, as demonstrated in the examples above. These features deepen the content of the songs and enhance their aesthetic value, making them timeless treasures of Kazakh culture.

3.2. Lexical and Syntactic Features

(1) Lexical Features

The lexical richness of Kazakh ritual and ceremonial songs plays a crucial role in deepening their content and reflecting national culture and worldview. The vocabulary of these songs extensively employs terms related to daily life, kinship terminology, and words with symbolic meanings. As noted by Bekmurat Uakhatov, the lexicon of ritual songs is also valuable as an ethnographic source.

For example, in the “betashar” song, kinship terms frequently appear, highlighting the bride’s role in her new family:

“Ait, kelin, endi, ait, kelin!
Atynny basyn tart, kelin!”

Here, the word “kelin” (bride) is repeated multiple times, emphasizing the bride’s social role in her new environment. Additionally, the word “at” (horse) holds symbolic meaning, signifying adaptation to a new life and the responsibility it entails. Such lexical elements enhance the educational significance of the song.

Another example of lexical features can be found in the “synsu” song, where emotional vocabulary is prominent:

“Uzilgen tenge shalynbas,
Sendei bir zhenge tabylmas”

In this stanza, the metaphor “uzilgen tenge” (broken coin) symbolizes separation from one’s family home, while the epithet “sendei bir zhenge tabylmas” (no one like you) conveys a sense of longing for close relatives. Such words evoke emotions in the listener and deepen the song’s content.

(2) Syntactic Features

Syntactically, the primary features of ritual and ceremonial songs include the frequent use of repetition and imperative sentences. Repetitions enhance the melodic quality of the songs and make them easier to remember. This technique is especially prominent in the “betashar” song:

“Kelin, kelin, kelip tur!
Kelin, uige enip tur!”

The repetitions in these lines focus the listener’s attention on the central message and facilitate memorization. Additionally, imperative sentences provide clear guidance to the bride, defining her role in her new social environment.

The complexity of syntactic structures not only enhances the aesthetic value of the songs but also enriches their content. For instance, in the “zhar-zhar” song, a dialogical structure is used:

“Aken ushin qaiyn atan oryn basar, zhar-zhar,
Ainalaiyn akemdei qaidan bolsyn, zhar-zhar”

Through this dialogical structure, the emotional impact of the song is heightened, drawing the listener’s attention to the central events. Such syntactic features elevate the artistic quality of ritual songs and intensify their poetic essence.

The analysis of the lexical and syntactic features of Kazakh ritual and ceremonial songs underscores their significance for Kazakh literature and language. Lexically, these songs preserve a rich vocabulary and serve as an effective means of transmitting it to future generations. Syntactically, their complex poetic structures enhance their aesthetic value.

In contemporary times, the study of ritual and ceremonial songs holds particular importance for the development of the Kazakh language, advancing its understanding in literary studies, and exploring national identity. These songs reflect the spiritual world, traditions, and social structure of the people. Therefore, the analysis and promotion of ritual songs contribute to strengthening the artistic power of the Kazakh language and its place in national culture.

(3) Historical and Social Significance

Kazakh ritual and ceremonial songs serve as a mirror of the historical memory of the Kazakh people. Their content reflects the people’s past lives, traditional lifestyle, and worldview. In his works, Bekmurat Uakhatov reveals the historical and social significance of these songs, emphasizing their importance in Kazakh society.

From a historical perspective, ritual songs acted as tools for regulating social relationships during various periods.

For instance, the “zhar-zhar” song, which describes a bride’s farewell to her parents and her adaptation to a new family, highlights the social role of women in traditional Kazakh society. This can be seen in the following lines:

“Aken ushin qaiyn atan oryn basar, zhar-zhar,
Ainalaiyn akemdei qaidan bolsyn, zhar-zhar”

These lines reflect the necessity of the bride leaving her parental home and adapting to a new environment. The imagery of “ake” (father) and “qaiyn ata” (father-in-law) underscores the importance of familial institutions and the role of kinship relations in society.

Socially, ritual songs performed an educational function in Kazakh society. For example, the “betashar” song comprises explicit advice for the new bride, explaining her duties within her new family. Through these songs, Kazakh society systematically instilled values in younger generations:

“Ait, kelin, endi, ait, kelin!
Atynnyyn basyn tart, kelin!”

These lines emphasize the importance of showing respect to every family member. The use of imperative sentences conveys essential principles for the bride’s integration into her new environment. Thus, ritual songs disseminated social values and ensured their transmission across generations.

(4) Historical Changes

Bekmurat Uakhatov also analyzed how ritual songs evolved over time. According to him, changes in societal and cultural contexts influenced the content and structure of these songs. For example, certain versions of “zhar-zhar” and “synsu” songs contain references to historical events, illustrating their connection to specific historical periods.

The study of the historical and social significance of ritual songs is not only important for Kazakh literature and folklore studies but also contributes significantly to the development of the Kazakh language. The rich historical and social content in these songs serves as a vital resource for understanding the depth of national culture. They showcase the lexical richness and syntactic complexity of the Kazakh language. For contemporary language learners and researchers, ritual songs provide an effective tool for mastering the language.

(5) Contribution to National Heritage

By uncovering the historical and social significance

of ritual songs, we contribute to preserving and passing on our national spiritual heritage. These songs are not just folkloric artifacts but also essential cultural values that form the foundation of national identity.

(6) Key Contributions of Ritual Song Studies:

- **Preserving National Identity:** Ritual songs are a crucial tool for preserving and transmitting national values across generations. Studying them allows us to safeguard the historical memory and spiritual identity of the Kazakh people.
- **Enriching the Kazakh Language:** The rich vocabulary and complex syntactic structures in these songs are invaluable for language development and mastery. For language learners, such materials offer a deeper appreciation of the artistic power of the Kazakh language.
- **Advancing Literary Studies:** Analyzing the genre-specific, thematic, and artistic features of these songs enriches the theoretical foundation of Kazakh literature, offering new methodological directions for scholars and researchers.

4. Discussion

Turmys-salt jyrlary (ritual and ceremonial songs) serve as a vivid reflection of the social and cultural life of the Kazakh people, offering insights into their traditions, values, and worldview. This study, based on an analysis of the genre-specific, lexical, syntactic, and poetic features of turmys-salt jyrlary, expands our understanding of their significance in shaping Kazakh national identity.

One of the key aspects of this research is the identification of primary genres of turmys-salt jyrlary, such as “zhar-zhar,” “synsu,” and “betashar,” and their association with specific rituals. Each song serves a distinct social function. For instance, “zhar-zhar” depicts the bride’s farewell to her parental home, preparing her for her new social role within her husband’s family. In contrast, “betashar” focuses on introducing the bride to her new family through poetic guidance and blessings.

Comparative analysis reveals that similar ritual songs exist among other Turkic peoples. However, Kazakh turmys-salt jyrlary are distinguished by their emotional depth and personalization, emphasizing individual experiences such as separation and adaptation, rather than collective rituals.

The lexical richness of turmys-salt jyrlary includes

ethnographic terms reflecting traditional rituals, kinship roles, and symbolic vocabulary conveying philosophical and moral ideas. For example, in the “betashar” song, the repeated use of the term “kelin” (bride) emphasizes the significance of the bride’s social role in her new family.

Symbolic imagery, such as “aq dariya” (white river) and “qum” (sand) in “zhar-zhar,” conveys the transience of time and the inevitability of change, adding philosophical depth to the songs. These findings align with Bekmurat Uakhatov’s research, which highlights the ethnographic value of such vocabulary. Our study further identifies regional variations in lexical use, reflecting local nuances of Kazakh culture.

The syntax of turmys-salt jyrlary is characterized by the prevalence of repetitions, parallelisms, and imperative constructions. For instance, the “betashar” song frequently employs imperatives:

“Ait, kelin, endi, ait, kelin!

Atynnyn basyn tart, kelin!”

Repetition of terms like “kelin” creates a rhythmic foundation and reinforces the song’s didactic intent. Dialogical forms in “zhar-zhar” foster interaction among ritual participants, making the text both lyrical and ceremonially significant. These syntactic features contribute to the songs’ memorability, a crucial aspect of oral tradition.

Turmys-salt jyrlary employ various poetic devices, including metaphors, epithets, and alliteration. For instance, in “zhar-zhar,” the metaphor “aq dariyanyn qumdagy” (sand on the white river) symbolizes the impermanence of time, while epithets in “synsu,” such as “sary ala koilek” (yellow-patterned dress), evoke emotional resonance and highlight cultural details.

These devices not only enhance the artistic value of the songs but also transmit traditional worldviews and aesthetic ideals of the Kazakh people. The rhythmic and melodic qualities resulting from such techniques underscore the songs’ suitability for ritual performances.

Our findings support the conclusions of Shokan Ualikhanov and Bekmurat Uakhatov, emphasizing that turmys-salt jyrlary functioned as cultural and social regulators within Kazakh society. These songs strengthened social bonds, transmitted moral values, and contributed to the formation of national identity.

Comparative analysis with ritual songs from other Turkic cultures highlights their universality while underscoring

the uniqueness of Kazakh tradition, which prioritizes lyrical expression and deeply philosophical content.

Turmys-salt jyrlary remain relevant today as tools of cultural diplomacy and educational resources. Their study can enhance linguistic and cultural competencies while fostering an appreciation for national heritage. Modern technologies, such as linguistic corpora and big data analysis, offer opportunities to further explore these texts, uncovering patterns that traditional methods might overlook. Digital archiving initiatives can also ensure broader access to this invaluable cultural treasure.

5. Conclusions

The works of Bekmurat Uakhatov provide a deep foundation for studying the artistic, linguistic, and historical-cultural significance of Kazakh turmys-salt jyrlary (household and ritual songs). These studies offer valuable insights into understanding the spiritual and national essence of the Kazakh people through poetic mastery. Turmys-salt jyrlary are recognized as priceless heritage that conveys the Kazakh way of life, customs, and worldview in a rich artistic language. Bekmurat Uakhatov’s research comprehensively explores the poetic and linguistic structures of these songs and emphasizes their educational and aesthetic value.

Building on these studies, this analysis expands on the characteristics of turmys-salt jyrlary, their place in Kazakh culture, and their contributions to contemporary research. This analysis broadens the scholarly perspective on the preservation and development of these songs as part of the cultural and spiritual heritage of the Kazakh people.

Turmys-salt jyrlary are divided into several main genres, such as “jar-jar”, “synsu”, “betashar”, and “toibastar”. Each genre has its own structure and content, reflecting various stages of life and the customs of the people. The extensive use of metaphors, epithets, and metonymy in these songs elevates their artistic level. For example, in the song jar-jar, the metaphor “aq dariya” (white river) represents the flow of life, while “qum” (sand) symbolizes the transience of time. These literary devices deepen the philosophical meaning of the songs and emotionally affect the listener.

Each song conveys the philosophical views and social values of the people. They are designed to educate youth, preserve national values, and strengthen family relationships.

Bekmurat Uakhatov's work allows for a deeper analysis of these features in the content of the songs.

Regarding the linguistic features of these songs, the words and phrases used are derived from the everyday life of the Kazakh people. For example, the phrase "qos qanat" (two wings) symbolizes the protective role of parents and the harmony within a family. Such expressions help to uncover the spiritual wealth and national identity of the Kazakh people.

The use of complex sentences also enriches the poetic structure of these songs, leaving a deeper impression on the listener. Particularly in the toibastar songs, long sentences express the community's best wishes, highlighting their unique role in conveying moral guidance.

The dialectical features in these songs from different regions add to their authenticity, preserving their historical and cultural significance.

Bekmurat Uakhatov's works have revealed the place and importance of turmys-salt jyrlary in Kazakh culture from a new perspective. His studies:

- Clarify the historical and cultural role of these songs and demonstrate their adaptation to contemporary society.
- Prove the educational significance of turmys-salt jyrlary in preserving spiritual values.
- Analyze the poetic and linguistic characteristics of these songs, contributing to the global recognition of Kazakh folklore.

Bekmurat Uakhatov's contributions opened up a deeper understanding of the rich content and artistic features of turmys-salt jyrlary. These findings are pivotal for understanding and passing on the national culture to future generations. Turmys-salt jyrlary are a mirror of the spiritual world of the Kazakh people and an integral part of their national identity. Studying and preserving them is essential for maintaining the continuity of their spiritual heritage.

Author Contributions

Conceptualization, A.T. and N.Z.; methodology, A.Z.; software, Z.R.; validation, B.K., A.Z. and Z.R.; formal analysis, A.T.; investigation, N.Z.; resources, A.Z.; data curation, B.K.; writing—original draft preparation, A.T.; writing—review and editing, Z.R.; visualization, A.Z.; supervision, A.T.; project administration, A.T.; funding acquisition, N.Z. All

authors have read and agreed to the published version of the manuscript.

Funding

This work received no external funding.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

The primary materials for this study included the texts of turmys-salt jyrlary (household and ritual songs), particularly key genres such as jar-jar, synsu, betashar, and toibastar. The theoretical and methodological foundation of the research relied on:

- (1) Bekmurat Uakhatov's monograph "Қазақтың тұрмыс-салт жырларының типологиясы" (The Typology of Kazakh Household and Ritual Songs), which deeply analyzed their structural, artistic, and cultural features^[3].
- (2) Works of prominent Kazakh folklore scholars, including Shokan Ualikhanov, Abubakir Divaev, Saken Seyfullin, and Qajym Jumaliev, who made significant contributions to studying Kazakh folklore and traditional rituals).

Conflict of Interest

The authors stated that there are no conflicts of interest.

References

- [1] Ualikhanov, S.H., 1980. Tandamaly. Jazushy: Almaty, Kazakhstan. pp. 88–95.
- [2] Uakhatov, B., 1974. Qazaqtyn halyq olenderi [Kazakh Folk Songs]. Gylym: Almaty, Kazakhstan. pp. 208–251.
- [3] Uakhatov, B., 1983. Qazaqtyn turmys-salt jyrlarynyn tipologiyasy [The Typology of Kazakh Household and Ritual Songs], 3rd ed. Gylym: Almaty, Kazakhstan. pp. 153–170.

- [4] Divaev, A., 1909. Obrazec kazahskogo eposa: [Legenda o vethozavetnom Adzhe]. Turgayskaya gazeta: Turgay, Kazakhstan. pp. 90–95.
- [5] Jumaliev, Q., 1969. Qazaq adebieti [Kazakh Literature]. Almaty: Almaty, Kazakhstan. pp. 21–27.
- [6] Yarmi, H., 1967. Tatar halqynyn poetik ijaty [The Poetic Creativity of the Tatar People]. Kazan: Kazan, Russia. pp. 184–245.
- [7] Tashekova, A.T., Zhussipov, N.K., 2023. The role of Bekmurat Uakhatov in revealing the artistic nature of folk songs. Bulletin of the Karaganda University. Philology Series. 3(111), 114–120.
- [8] Qabdolov, Z., 2007. Soz oneri [The Art of Words]. Sanat: Almaty, Kazakhstan. pp. 167–180.
- [9] Zhussipov, N., Ibrayeva, A., 2019. Genre classification of folk poems in Bekmurat Uakatov's research. Bulletin of L.N. Gumilyov Eurasian National University. Philology Series. 126(1), 61–68. DOI: <https://doi.org/10.32523/2616-678X-2019-126-1-61-68>
- [10] Zhusupov, N.K., Orzbek, M.S., Baratova, M.N., 2014. Genre originality of Mashkhur Zhusup's poems. In the world of science and art: issues of philology, art history and cultural studies. 8(39), 84–88.
- [11] Yelemanova, S., 2024. Kazakh traditional song and musical heritage of Abay. *Música Hodie*. 24(e78936), 31.
- [12] Kuzbakova, G., 2018. Prosody of the word in Kazakh ritual song rhythmic. Bulletin of L.N. Gumilyov Eurasian National University. Philology Series. 123(2), 96–104. DOI: <https://doi.org/10.32523/2616-678X-2018-123-2-96-104>
- [13] Bekhozhina, T., 1972. 200 Kazakh Songs [Musical and Ethnographic Collection]. Folklore Laboratory: Taldykorgan, Kazakhstan. pp. 210–213.
- [14] Smakova, Z., Karsakbayeva, A., Rakymzhan, A., Kalyмова, G., Kudaibergenova, S., Gaissin, A., Takisheva, A., 2016. Ethnomusical traditions of the Kazakh people: Past and present. *Man in India*. 96(111), 4651–4664.
- [15] Kaziev, G., 2012. Ganja literary environment (1930s). *KazNU Bulletin. Philological series*. 138(4), 7–8.
- [16] Syzdykova, R., 2020. The influence of Kazakh folk traditions on modern song culture. *Kazakh Folklore Studies Journal*. 3(123), 22–35.
- [17] Sipos, J., 2006. Comparative study of the rhythm and melody of Kazakh traditional songs. *Asian Ethnomusicology Review*. 28(41), 47–52.
- [18] Zataevich, A.V., 1963. 1000 Kazakh Songs and Kyuys. Gosmuzizdat: Moscow, Russia. pp. 577–594.
- [19] Karenov, R.S., 2015. Heroic Kazakh batyrs taken part in the national liberation movement led by Kenesary Kasymuly. Bulletin of Karaganda University. Philology series. 1, 77–78.
- [20] Zhubanov, A.K., 1958. Folklore expeditions and studies of Kazakh musical heritage. Kurmangazy Kazakh National Conservatory Archives. F-85, 61–65.
- [21] Abisheva, V., Mazhitayeva, S., Khairova, G., et al., 2017. Phenomenon of tolerance in the information society. *European Journal of Science and Theology*. 13(4), 111–121.
- [22] Kartaeva, T., Kalniyaz, B., 2017. The Kazak Wedding “Betashar”: Regional features and rites. *Türk Kültürü ve Hacı Bektaş Velî Araştırma Dergisi*. 84, 195–210.
- [23] Shaigozova, Z.N., Ibragimov, A.I., 2023. The motive of the symbolic «death» and «resurrection» of the bride in the Kazakh betashar wedding ritual: tradition and modernity. *Journal of Philosophy, Culture & Political Science*. 86(4).
- [24] Khassenov, B., Adilova, A., Takirov, S., et al., 2021. A new vision of numerical symbolism in calendar and life cycles. *European Journal of Science and Theology*. 1(17), 93–102.
- [25] Meirmanova, G., Baudiarova, K.B., Abashin, S.N., 2020. Status of the Kazakh bridal: Traditions and modernity. *Farabi Journal of Social Sciences*. 6(4), 43–48.