

THE ROLE OF LULLABIES IN FOLK ORAL TRADITIONS: THE EXAMPLE OF SURKHANDARYA

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Annotation: This article analyzes the distinctive features, content, and essence of alla, one of the important genres of Uzbek oral folk art, based on examples from the Surkhandarya oasis. It explores the ethnographic, linguistic, and artistic aspects of alla samples from Surkhandarya, highlighting their unique characteristics, connection with ceremonial folklore, system of imagery, and artistic-expressive means. The article demonstrates the place and significance of the alla genre within Uzbek oral folklore through the example of the Surkhandarya alla traditions.

Keywords: alla, Surkhandarya folklore, ceremonial songs, genre, oral folk art, poetic features, ethnographic aspects, traditionalism, improvisation.

Аннотация: В данной статье проанализированы особенности, содержание и сущность жанра алла — одного из важных жанров устного народного творчества узбекского народа — на основе образцов из Сурхандарьинского оазиса. Рассмотрены этнографические, лингвистические и художественные аспекты алла Сурхандарьи, раскрыты их уникальные черты, связь с обрядовым фольклором, система образов и художественно-изобразительные средства. В статье показаны место и значение жанра алла в устном народном творчестве узбеков на примере традиций исполнения алла в Сурхандарье.

Ключевые слова: алла, фольклор Сурхандарьи, обрядовые песни, жанр, устное народное творчество, поэтические особенности, этнографические аспекты, традиционность, импровизация.

Lullabies, one of the most ancient and meaningful genres of folk oral tradition, are considered unique examples of Uzbek national values, folk pedagogy, and artistic thinking. The lullaby genre serves as an important means of establishing spiritual and emotional connections between mother and child, laying the first foundation of national upbringing.

The role of lullabies in Uzbek folk oral tradition. Lullabies, in their essence, are not just meant to soothe or put children to sleep, but are also artistic expressions of a mother's dreams, hopes, and wishes. Lullabies differ from other genres of folk oral literature in their performance context, function, and content. They are primarily performed by the cradle with the purpose of putting the baby to sleep. Lullabies are an important element of ancient ceremonial folklore and are closely connected with the cradle ceremony. O. Safarov, writing about lullabies, notes that "Lullabies have their own poetic structure, singing style, and artistic-descriptive devices" [1].

Surkhandarya region lullabies: distinctive features. The lullaby traditions of the Surkhandarya region stand out with their unique ethnographic, linguistic, and artistic aspects. Lullabies

recorded in this region differ in their content, poetic structure, and linguistic features. Folklorist T. Mirzayev writes in his research that "Surkhandarya lullabies are rich in dialectological features, through which local dialectal elements can be observed" [2]. Indeed, lullabies recorded in the Surkhandarya region embody linguistic elements, words, and phrases specific to the local dialect. For example, let's pay attention to the following lines that are common in Surkhandarya lullabies:

Alla-yo alla, jonim bolam,
Qovoqlarim toldi bolam.
Olloh debon yoting bolam,
Beshigingiz oltin bolam.
Allayo-allayo...

In this lullaby, the local dialectal phrase "qovoqlarim toldi" (my eyes are tired) is used, which demonstrates a linguistic feature specific to the Surkhandarya region.

The image of the child holds a central place in lullabies recorded in the Surkhandarya region. Through metaphors applied to the child such as "my lamb" (qo'zichog'im), "my moon fragment" (oyparcham), "my star" (yulduzim), and "my snowdrop" (boychechagim), the mother's love and the child's place in the family and society are expressed. Folklore scholar O. Madayev emphasizes in his research that "Lullabies reflect the people's views on family and children, their dreams and hopes, and their spiritual and moral values" [3]. Indeed, in Surkhandarya lullabies, one can find numerous wishes related to the child's future, physical and spiritual development, and family happiness:

Alla aytay jonim bolam alla-yo, alla,
Uxlab orom olgin bolam alla-yo, alla.
Ko'zmunchog'im ko'zim nuri alla-yo, alla,
Yo'llarimni yoritguvchi shamchirog'im alla-yo, alla...

Artistic and descriptive devices in Surkhandarya lullabies. In the lullabies of the Surkhandarya region, artistic and descriptive devices, particularly similes, epithets, and hyperbole, are widely used. K. Imomov, discussing the poetic features of lullabies, writes, "Lullabies are considered the most delicate examples of Uzbek folklore due to their artistic perfection and richness of imagery" [4].

Epithets used in Surkhandarya lullabies such as "moon-faced" (oy yuzli), "black-eyed" (qora ko'zli), "golden cradle" (oltin beshik), and "my sweet one" (shiringinam) emphasize the beauty and value of the child:

Bolamning yuzi oydir,
Ko'zlari yulduz, allayo.
Qoshlarining qiyig'i,
Misoli yoy, allayo...

In conclusion, the lullaby genre is one of the important and ancient genres of Uzbek folk oral tradition, expressing people's spiritual and moral views and values related to family and child-rearing. The lullabies of the Surkhandarya region are of particular importance due to their ethnographic, linguistic, and artistic features. Surkhandarya lullabies employ linguistic elements specific to the local dialect, a unique system of imagery, and artistic-descriptive devices. Through these lullabies, one can also study the lifestyle, customs, traditions, and values of the region's population.

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