

# Analysis of Views on Teaching the "Alla" Genre in Uzbek Oral Folk Literature

**Chinmirzaeva Dildora Mamarajab qizi**<sup>1</sup>

<sup>1</sup> Payariq tumanidagi 38-umumiy o'rta ta'lim maktabining ona tili va adabiyot fani o'qituvchisi  
dildorachinmirzayeva@gmail.com

## Abstract:

article analyzes the significance of lullabies in child upbringing and their role in oral folk literature. It explores the aesthetic and educational impact of lullaby melodies and their connection with other folklore genres. The influence of modern technology on lullabies is discussed, emphasizing the necessity of integrating them into school education. Additionally, the role of lullabies in shaping artistic thinking, fostering interest in national values, and developing speech culture is highlighted.

**Keywords:** lullaby, oral folk literature, upbringing, national values, school education, folklore.

## INTRODUCTION

In Uzbek folk oral tradition, the lullaby genre, which has a long history and remains an integral part of our cultural values, has been used for centuries as an important tool in instilling universal ideas, as well as qualities such as bravery and patriotism, in children. Although the lullaby genre exists in the folklore of all nations in various forms and under different names, its primary function remains the same. It serves to influence a child's spirit and emotional perceptions through the text and melody of the lullaby, ensuring a deeper and more lasting sleep while nurturing feelings of humanity. In this process, mothers incorporate their hopes, dreams, thoughts, and boundless love for their child into the lullaby, expressing the intimate emotions that arise from motherhood. This, in turn, inevitably influences the child's consciousness and perception.

## LITERATURE REVIEW AND METHODOLOGY

In the folklore of different nations, lullabies have been referred to by various names: in Russian, they are known as bayki or bayushki; in Turkmen, huvdilar; in Tatar, alli-balli; in Karakalpak, heyya-heyya; in Turkish, nini-nini; in Persian, lo-lo; in English, cradlesong lullaby; in German,

wiegelig; in French, berceuse; and in Uzbek and Tajik, they are called alla and allo, respectively [4,185]

Structurally, lullabies can consist of couplets, quatrains, quintains, sestets, or octaves. Among these, the couplet-based lullabies have the simplest structure, resembling folk songs in this aspect. However, this similarity is purely structural, as lullabies and folk songs differ significantly in meaning, authorship, and purpose.[7,332]

There is no precise information on when the lullaby genre originated, but some theories suggest that its roots trace back to ancient times, even to the era of Adam and Eve. Nevertheless, historical literary sources and the opinions of certain scholars indicate that lullabies have a deep historical background in Uzbek literature. The perspectives of Abu Ali ibn Sina (Avicenna) on the lullaby genre are particularly significant in determining its origins.[1,153] The encyclopedic scholar of ancient Turkic literature, Mahmud al-Kashgari, referred to lullabies as balu balu in his work *Devonu Lug‘otit Turk*. Similarly, in Alisher Navoi’s epic *Farhod and Shirin*, there are descriptions of lullabies sung to Farhod as he lies in his cradle, further supporting the notion that the history of this genre extends far into the past.

One of the researchers who studied this genre, A. Vetukhov, explained the emergence of lullabies as follows: “A mother, with her innate intuition, realized that a child requires not just a song but a soothing, bright, and monotonous melody to calm them. This is how the form of the lullaby came into existence. The maternal instinct dictated the content of lullabies—whatever emotions filled a mother’s heart, whether joy or tenderness, were reflected in them” [2,288]

## RESULTS

Lullabies have been sung since ancient times among all nations and ethnic groups as an integral part of traditions and cultural values, passed down from ancestors to future generations. Along with the lyrics, the monotonous melody of a lullaby plays a crucial role. The nature of this melody depends on the emotional state of the mother and the events occurring at that time. The melody of a lullaby can have an even stronger impact on the child than its words. If the mother is in a cheerful mood while singing, the lullaby’s melody will be soft and soothing for the child. However, if the mother is feeling sorrowful or distressed, the lullaby will have a melancholic tone. In both cases, the monotonous melody influences the child’s psyche, providing comfort and leading them into sleep. In the first scenario, it creates a foundation for the child to grow up joyful and cheerful, while in the second case, it may contribute to emotional sensitivity or sadness. These effects can leave a lasting imprint on the child’s character as they grow older [7,332].

Lullabies were primarily sung by mothers. However, in some cases, fathers and grandfathers also performed their own variations, which were called huya. These huya songs were widespread among Uzbek communities engaged in animal husbandry, as reflected in the following example.

Huya, my child, where is your huya?

(Huya, bolam, huyang qani?)

Where is the camel your grandfather gave you?

(Buvang bergan tuyang qani?)

If you have the camel your grandfather gave you,

(Buvang bergan tuyang bo‘lsa,)

Where are the ones you have been tending?

(Boqib yurganlaring qani?)

If you have been tending your camel,

(Boqib yurgan tuyang bo'lsa,)

Where are your steppes and deserts?

(Adiring cho'llaring qani?)

Huya, my child, huya.

(Huya, bolam, huya.) [4,186]

Additionally, lullabies have taken on different melodies and meanings depending on the era in which they were created. For example, during wartime, when people experienced the horrors of war and the pain of separation, lullabies reflected the sorrow and longing of grieving mothers. Let us consider the following lullaby, which expresses the emotions, suffering, and unfulfilled dreams of a mother who endured the anguish of war.

Your father rose and lay down, allayoo alla,

(Otang turdi-yotdi, allayoo alla,)

He fired a bullet at the enemy, allayoo alla,

(Dushmanga o'q otdi, allayoo alla,)

Your father was drenched in dark blood, allayoo alla,

(Otang qaro qonga botdi, allayoo alla,)

If you can sleep, sleep, my dear, allayoo alla,

(Uxlay olsang, uxla qo'zim, allayoo alla,)

A star fell from the sky, allayoo alla,

(Osmonda yulduz uchdi, allayoo alla,)

Your father embraced the earth, allayoo alla,

(Otang tuproqni quchdi, allayoo alla,)

Allayoo alla, allayoo alla...

(Allayo alla, allayoo alla...)

In this lullaby, we see the tragic fate of the martyrs who became untimely victims of war, as well as the sorrow and anguish of a young woman who lost her husband too soon. The mother expresses her grief to her child through the lullaby, telling how the father went to distant lands to fight for his homeland, endured the bloodshed of war, lay in the trenches on the battlefield, and ultimately sacrificed his life in combat.

One notable aspect of this lullaby is how the father's death is symbolically linked to a falling star. This reflects a belief found in folk oral traditions, known as the "inonch" genre, which associates the falling of a star with someone's passing from this world. This demonstrates the interconnectedness of different genres within folk oral literature.

Through their lullabies, mothers not only express their boundless love for their children but also convey their heartfelt wishes and blessings for their future lives.

My shining moon, my dear,

(Aylanayin oydinim,)

The one I cherish among people.

(El ichida soydinim.)

The soft touch in my hands,  
(Qo‘limdagi tuyg‘unim,)  
The raven everyone talks about.  
(Gapga tushgan quzg‘unim.)  
Lullaby, my child, lullaby-yay,  
(Alla, bolam alla-yay,)  
My dearest child, lullaby-yay.  
(Jonim bolam, alla-yay.)  
My precious, my pure one,  
(Aylanayin, oppog‘im,)  
I searched but found none like you.  
(Mislingni izlab topmadim.)  
When weddings and gatherings come,  
(To‘y-yig‘inlar bo‘lganda)  
I won’t hold back my horse.  
(Otin ayab chopmog‘im.)  
Lullaby, my child, lullaby-yay,  
(Alla, bolam, alla-yay,)  
My dearest child, lullaby-yay.  
(Jonim bolam, alla-yay.)  
My dear child, my joy,  
(Aylanayin, bolam-ay,)  
May your mother revolve around you.  
(Aylansin sendan enang-ay.)  
In good and bad times,  
(Yaxshi-yomon kuningda)  
May God be your protector.  
(Xudoyim bo‘lsin panong-ay.)  
Lullaby, my child, lullaby-yay,  
(Alla, bolam alla-yay,)  
My dearest child, lullaby-yay.  
(Jonim bolam, alla-yay.)  
My strong, my graceful one,  
(Sinli, sinli sinbatlin,)  
Brave as a roaring lion.

(Na'ra sherday haybatlim.)

Sharp as a soaring falcon,

(Qushday shunqor kelbatlim,)

Majestic as a great king.

(Ulug' shohday savlatlim.)

Lullaby, my child, lullaby-yay,

(Alla, bolam alla-yay,)

My dearest child, lullaby-yay.

(Jonim bolam, alla-yay.)[6,380]

## **DISCUSSION**

In today's era of globalization, young parents sometimes play lullabies for their children using smartphones, and in some cases, they even replace lullabies with other types of music. While this may be convenient for parents, smartphones cannot convey the melody of a mother's lullaby, nor can they reflect the boundless love and affection embedded within it. They fail to reach the child's soul and heart. Therefore, it is essential to educate the younger generation about the significance of lullabies in child-rearing and their role as an ancient cultural value. Implementing this awareness through school education would be more effective.

Since school-aged children can observe infants growing up with lullabies at home, they can emotionally connect with the lullabies their own mothers once sang to them in infancy. For example, if information about the lullaby genre, along with relevant examples, were included in the 6th- and 7th-grade literature textbooks, students could gain a deeper understanding of the role of lullabies in national heritage and child development. Encouraging students to memorize lullabies could further enhance the effectiveness of introducing them to oral folk literature. In particular, it is crucial to help female students comprehend the profound significance of lullabies as an essential tool in child-rearing. Otherwise, as mentioned earlier, children might grow up disconnected from their cultural heritage due to the decline in traditional lullaby practices.

To make the lesson more engaging and effective, students should be assigned to listen to and memorize lullabies and "huyas" (pastoral lullabies) from their parents. During the lesson, they will be asked to sing the lullabies they have learned from their parents or grandparents, followed by discussions on their meanings and themes. A short play based on one of the lullabies collected by students could be staged to make the lesson even more memorable and beneficial. At the end of the lesson, students should be encouraged to recognize the role of lullabies as an essential cultural heritage and to preserve and pass them on to future generations. This process has an additional advantage—it creates more opportunities for parents and children to engage and spend quality time together. If the collected lullabies are documented, selected, and shared with the wider public, it would serve as a valuable contribution to preserving and promoting this oral tradition.

## **CONCLUSION**

Teaching lullabies as part of a structured lesson in schools is of great importance. It ensures the preservation of this millennia-old cultural heritage and its transmission to future generations. Moreover, lullabies play a crucial role in a child's upbringing by fostering universal human emotions and pure feelings. It is essential for the younger generation to understand their significance and contribute to passing down this ancestral legacy.

Studying lullabies in the classroom enhances students' interest in literature, develops their artistic taste, and strengthens their connection to their cultural heritage. Utilizing educational methods such

as moral discussions, analysis, expressive reading, and dramatization can make the learning process more effective. Additionally, comparing lullabies from different cultures broadens students' cultural awareness and nurtures their creative abilities.

For these reasons, it is necessary to actively incorporate this ancient genre of oral folk literature into educational curricula.

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