

Mother Folklore Is an Important Aspect in the Uzbek-Russian Folklore

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Abstract:

This article considers and analyzes maternal folklore as an important aspect of oral folk art, using the example of Uzbek-Russian folklore. By maternal folklore, we mean those genres of children's folklore that are used by adults in the process of fostering and raising a child. These are lullabies, nursery rhymes and pestles, accompanying the bodily contact of mother and child in the process of care, nursery rhymes, jokes.

Key words: maternal folklore, oral folklore, Uzbek-Russian folklore, children's folklore, genres and motifs.

Introduction

The success of major and complex reforms in our country, active international cooperation requires the assimilation of the spiritual wealth accumulated by the peoples.

By maternal folklore, we mean those genres of children's folklore that are used by adults in the process of fostering and raising a child. These are lullabies, pestles accompanying the bodily contact of mother and child in the process of care, nursery rhymes, jokes.

Lullabies are one of the folklore genres that stand "on the verge of everyday life and art", which has been repeatedly noted by researchers. V.Ya.Propp singled out the following criteria for defining genres in

folklore: features of poetics, “indication of everyday use”, form of performance and attitude to music. Domestic use in this case is decisive, determining the form of performance, structural features, poetics and musical accompaniment, as well as the connection with other genres of folklore.

Lullabies are performed over the cradle with the baby while he is being rocked and put to bed by an adult person - a grandmother, grandfather, mother, nanny or a teenage child - who is called a baalist (from baikat - to lull, sing lullabies) or rocker. The duration of the performance is dictated by the goal - to put the child to sleep, "until the child falls asleep". “The melody motive is one common to all songs of this kind; it is monotonous and exceedingly tedious—purely soporific. Some nannies manage to sing them to the beat of the rocking of the cradle.

The spatial aspect of lullabies has never been taken into account, while the semantics of the elements of space for these texts is obviously significant, as evidenced by at least a lot of constant motifs associated with spatial images. But consideration of their symbolism and semantics without taking into account the cultural context is impossible.

The exception is, again, a small article, almost a note, by O. Vlasova. Considering the Dream as a character in a lullaby, she takes into account the traditional symbolism of motifs that appear in parallel with it, the symbolism of space in the folk tradition, and comes to such interesting conclusions as, for example, the identity of the Dream as a character and death.

The Slavic names of lullabies go back to the verbs to sway, kokhat, shake, swing, sway. In the northern provinces of Russia, lullabies were called "tales" from baize, lull. In French, a lullaby is called berceuse (lullaby), in German Wiegelied, in English cradlesong (cradle song) or lullaby (literal translation: lullaby song), in Persian lolo.

The creators and carriers of lullabies are mothers, grandmothers, nannies who rock the child in the cradle or in their arms. At the same time, they turn to him with a song. The ability to rock a child was considered a real art. This is evidenced by the record of the ethnographer V.N. Kharuzina: “Not every bike knows how,” say the women of Pudoj, “the other one didn’t even have guys in the factory, but it’s better than the other one.” Lullabies were sung until the child fell asleep. If necessary, the songs followed one after another, fastened with a chorus or repetitions (most often with appeals): “sleep, baby”, “sleep and sleep”, “sleep, Tanya”, “sleep, child”.

Origin of lullabies. Ethnographers have shown that the texts of lullabies were formed gradually, at first, they consisted of chains of interjections and inciting words, repeated in time with the movements of the cradle. They were joined by the rhythmic creaking of its wooden parts. Similar records were made in different parts of the earth from Africa to North America. The verbal component gradually developed and lullabies proper appeared:

Mom worked for a long time:

All things, things, things:

Mom is so tired for the day

She lay down on the sofa.

I won't touch her

I'll just stand by.

Let her sleep a little -

I will sing a song to her.

I'll be closer to my mother

I love her very much!

It's a pity that he can't hear

*Mom my song.
 There is no better song.
 Maybe sing louder to me
 To mom this song
 Did you hear it in your dream?
 [Мама долго хлопотала:
 Все дела, дела, дела:
 Мама за день так устала,
 На диване прилегла.
 Я ее не буду трогать,
 Только возле постою.
 Пусть поспит она немного —
 Я ей песенку спою.
 К маме стану я поближе —
 Очень я ее люблю!
 Жалко только, что не слышит
 Мама песенку мою.
 Нету песенки чудесней.
 Может, петь погромче мне,
 Чтобы маме эту песню
 Слышно было и во сне?]*

From time immemorial, the birth of a child in an Uzbek family has been considered a special, significant event.

The Uzbek family is a social institution in which singing occupies an important place as an expression of spirituality, mentality, way of thinking and feeling. The family in Uzbekistan is a cell of society, where relations between people of different generations are formed and are multifaceted in various song genres and forms. Uzbek family songs have been formed over many centuries and passed down from generation to generation, developing in accordance with their time.

Among the most important tasks of family ceremonies is the education of the younger generation on the basis of national values and traditions. This, in turn, requires the division of situations into several types, depending on the situations in which the songs function. Whether it's a wedding, the birth of a child, or a mourning ceremony, it's clear that the character of the songs is determined by their function.

Let us turn to this genre of songs "Alla" - a lullaby. In Uzbek families, the birth of a child brings lullabies to life. The child, having heard "Alla" songs from his mother for the first time, perceives the sounds, their character. If the child begins to cry, the mother sings "Alla" in a soft voice to soothe.

"Beshik tuyi" ("Wooden cradle") is one of the ancient rites associated with the birth of a new person and is therefore accompanied by a ritual festival. This ceremony is usually performed on the seventh, ninth, eleventh or fortieth day from the birth of the child. On the day of the ceremony, relatives from the wife's side bring a richly decorated "beshik" cradle with the necessary accessories for the baby, as well as a lot of sweets, Uzbek cakes and toys, a wrapped "dastarkhan" tablecloth. Thus, among the diverse functional purposes of Uzbek folklore, "alla" and "beshik tuyi", which are unique examples of family wedding, give impetus to further genres and forms of folk art, opening a cycle of important events in human life, reflected in the richness of folk musical creativity.

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