

## LOCAL FEATURES OF UZBEK AND ENGLISH LULLABIES

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## ЎЗБЕК ВА ИНГЛИЗ ТИЛИ АЛЛАЛАРИ ОРАСИДАГИ МАҲАЛЛИЙ ХУСУСИЯТЛАР

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## МЕСТНЫЕ ОСОБЕННОСТИ АНГЛИЙСКИХ И УЗБЕКСКИХ КОЛЫБЕЛЬНЫХ

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UDC (УЎК, УДК): 372.881.111.1

**For citation (иктибос келтириш учун,  
для цитирования):**

Karimova F.S. Local features of Uzbek and English lullabies//Ўзбекистонда хорижий тиллар. — 2020. — № 1 (30). — Б. 250–256.

<https://doi.org/10.36078/1586149255>

**Received:** December 21, 2019

**Accepted:** February 17, 2020

**Published:** February 20, 2020

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**Abstract.** Lullabies are one of the examples of the ancient heritage of our people. His role in maturing children and their outlook formation is enormous. Adaptation with outer world is primarily intended for sleeping and, therefore, the most common words in lullabies are aimed at soothing and sleeping the child. A leading idea in lullabies is to acquaint the child with the universe around him and to wish him the best. Based on this, we have compared them in English and Uzbek languages in order to increase their importance. We tried to find their dialectic similarities and distinctive traits in this article. The article gives you information about local features among native dialects in the Uzbek language. Different features of the languages between English and Uzbek languages are based on dialectical elements. The article describes the dialectic characteristics and differences of the Uzbek dialects of Khorezm, Bukhara, Karakalpak and Fergana valleys and the Scottish heritage of English. The differences between the two languages are indicated by the examples. During the analysis, it is possible to see words, suffixes and even letters that differ from dialect to dialect. It is possible to find out which dialect is specific to this lullaby. It is possible to find out that the area where the lullaby is sung is located in the mountains the help of the word 'mountain' or by words like sea and waves, this place is located near the sea. The following article will explain how these features are expressed in the English and the Uzbek languages.

**Keywords:** dialect; lullaby; region; feature; suffix; element; form; word; language; address.

**Аннотация.** Аллалар халқимизнинг қадимий бой мероси намуналаридан бири ҳисобланади. Улар фарзанднинг етук бўлиб етишишида, камол топишида ва дунёқарашининг кенг бўлиб шаклланишида роли каттадир. Аллалар асосан болани эркалаб

ухлатишга мўлжалланган ва шу сабабли ҳам алла қайси тилда ижро этилмасин ундаги кўпчилик сўзлар болани эркалатишга ва уни ухлатишга қаратилган. Алладаги етакчи ғоя болани атрофидаги олам билан яқиндан таништириш ва унга тилак билдиришдир. Шунга асосланган ҳолда биз аллаларнинг аҳамиятини янада ошириш мақсадида уларни инглиз ва ўзбек тилларида солиштирдик. Уларнинг диалектик жиҳатдан ўхшаш ва фарқли хусусиятларини топишга ҳаракат қилдик. Мақолада ўзбек тилидаги аллаларнинг худудий диалектлари орасидаги маҳаллий хусусиятлари ҳақида маълумот берилган. Инглиз ва ўзбек тиллари ўртасидаги тилларнинг фарқли хусусиятлари диалектик элементларга асосланган ҳолда ёритилган. Мақолада ўзбек тилидаги Хоразм, Бухоро, Қорақалпоқ ва Фарғона водийси аллалари ва инглиз тилидаги Шотландия аллаларининг диалектал хусусиятлари ва фарқлари ёритилган. Икки тил аллалари ўртасидаги фарқлар алла намуналари ёрдамида кўрсатилган. Таҳлил мобайнида шевага хос бўлган сўзлар қўшимчалар ва ҳаттоки ҳарфларда бўладиган ўзгаришларни учратиш мумкин. Шу орқали ушбу алланинг қайси шевага хос эканлигини аниқлаш мумкин. Жумладан тоғ сўзининг иштироки орқали ушбу худуд тоғлар орасида жойлашганлигини ёки денгиз ва тўлқин каби сўзлардан шу жойнинг денгизга яқин жойлашганлигини билиб олиш мумкин. Энди бу хусусиятларни инглиз тилида қандай ва ўзбек тилларида қай юсинда ифодаланишини қуйидаги мақола орқали билиб олишимиз мумкин.

**Калит сузлар:** диалект; алла; воҳа; хусусият; суффикс; элемент; шакл; сўз; тил; мурожаат.

**Аннотация.** Колыбельные являются одним из примеров древнего наследия нашего народа. Их роль в созревании детей и формировании их мировоззрения огромна. Адаптация к внешнему миру происходит и через сон, и поэтому самые распространенные слова в колыбельных предназначены для успокоения и сна ребенка. Главная идея колыбельных — познакомить ребенка с вселенной вокруг него и пожелать ему всего наилучшего. Исходя из этого, мы сравнили их на английском и узбекском языках. Мы попытались найти их диалектическое сходство и отличительные черты в этой статье. В статье представлена и информация о местных особенностях диалектов на узбекском языке. В статье описываются диалектные особенности и различия узбекского языка Хорезмской, Бухарской, Каракалпакской и Ферганской долин, а также рассматривается и шотландское наследие английского языка. Различия между двумя языками указаны в примерах. Во время анализа можно увидеть слова, суффиксы и даже буквы, которые отличаются от диалекта к диалекту. Можно узнать, какой диалект является специфическим для той или иной колыбельной. Можно выяснить, где исполняется колыбельная, находится ли это место в горах, т.к. в этом случае в произведении будет употреблено слово *гора*, или близ моря, если в тексте будут встречаться такие слова, как *море* и *волны*. Следующая статья объяснит, как эти функции выражены на английском и узбекском языках.

**Ключевые слова:** диалект; колыбельная; регион; особенность; суффикс; элемент; форма; слово; язык; обращение

Uzbek lullabies are the symbol of positive upbringing and humanity. They are intended to soothe the baby by setting all the best wishes to music. The main topics in Uzbek lullabies are the future of the child, to see his/her happiness, his wedding, his health, his well-being and long life. Lullabies live among the people: they possess huge moral and aesthetic capacity. The particular characteristic of Uzbek lullabies is that the movement of rocking the child should be in complete harmony with the tune. Uzbek lullabies are important in learning people's ethnography and ethno pedagogy. They represent a number of customs related to childhood.

Lullabies sometimes reveal the area where they are sung. Baby is introduced the living place by the words in the lullabies. We will look through the local features of Uzbek lullabies in the examples of particular areas. First, if we analyze Khorezm lullabies, it must be conceded that the dialectal suffixes and sounds comprise the main part of the text. Take an example of following lullaby. From the very beginning the word '*san*' refers to '*you*' showing address to the second person singular but in dialect form. And the sound '*k*' was replaced by '*x*' which is common in Khorezm region. The suffix '*-ga*' is shortened to '*a*' in this dialect and it can be clearly seen in the examples of '*касаллара*' and '*туйлара*'. The sound '*a*' possesses the sound '*e*' in most cases. For example, '*arka*', '*akib*', '*atsak*', '*ataman*', '*baringlar*' and '*bargay*'. All of the examples are used with the letter '*e*' in Uzbek literary language. As the Khorezm dialect is very close to O'g'uz dialect, similar components outnumber the literary lexical units.

#### *Хоразм алласи*

*Алла кузим катта булсанг сан духтир булгин,  
Касаллара аяб-аяб иприс ургин,  
Бахтли болам аллаё, ширин думбогим,  
Арка болам катта булсанг хар иида дургин,*

*Ётақўй, ҳуй-ё, ҳуй жоним-ей алла.  
Оғримагай, кўзим, ҳеч ёнинг-ей, алла.  
Оғриганда бир ёнинг-ей,  
Е-е, ўртанадику мани жоним-ей, алла.*

*Кизил гул акиб хирмон атсак-ей, алла,  
Ей арка болам, санга тўйлар атсак-ей, алла,  
Тўй тўйлара улашай-ай,  
Ҳай давлат бошингда, кўзим, ўрнашай-ай, алла.*

*Кизил гул акиб хирмон атсам-ей, алла,  
Ей сани жонимдан дармон атсам-ей, алла.  
Баринглар дармон дурусиз-ей,  
Умр-гун баргай, кўзим, сан кайгусиз-ей, алла.*

Dialect elements are noticeable in Bukhara region of the country. The following lullaby example embodies such words and phrases like '*хорарми*', '*уйнари*' and '*кашоли*'. The word '*уйнари*' means '*уйноки*' that is '*playful child*' and '*кашоли*' means '*кунгил тортари*' namely '*something attracts attention*' in literary language. From geographic location Bukhara is surrounded by deserts and semi-deserts. The geographical location was mentioned in the text of the region's lullaby. For example, the phrase '*чул ерларда усган гиёхсан, алла-ё алла*' shows that the child was born in desert. In this phrase he is compared to a plant that was grown in a desert. Besides, the child is being described as '*кузимнинг тутиёси*'

which means ‘тутиё’ –medicine used in the past to relieve eye pain and to help them see clear. So, the child is compared to a medicine for mother’s eyes.

### **Бухоро алласи**

Алла, алла, орифингман, алла-ё алла,  
 Шикастаю зарифингман, алла-ё алла.  
 Табиб бўлсанг, кил даво-ё, алла-ё алла,  
 Хожатимни кил раво-ё, алла-ё алла.  
 Алла, алла, ўйнари-ё(ўйнори), алла-ё алла,  
 Қўзим йўлларингда ўйнаро, алла-ё алла.  
 Ўрдақлар қўлда бўлар-о, алла-ё алла,  
 Лочин чўлларда бўлар-о, алла-ё алла.  
 Ҳар кимнинг бўлса кашоли (**Бухоро шевасида: қўнгил тортари**),  
 алла-ё алла,  
 Қўзлари йўлларда бўлар-о, алла-ё алла.  
 Чўл ерларда битган гиёҳсан, алла-ё алла,  
 Қўзларимга тўтиёсан, алла-ё алла.  
 Окдир сенинг билақларинг, алла-ё алла,  
 Қўндир менинг тилақларим, алла-ё алла (2, 59).

### **Коракалпок алласи**

Ҳея илай, ҳей дада,  
**Отингни солгин тўдага.**  
 Ҳея солсам, ухласин,  
 Буванг сенга садага.  
 Ҳея, болам, ҳея.  
 Болам, сенам ботирим,  
 Чопиб келаётирим.  
 Чўпон бўлсанг қўйларга,  
 Боқарсан ўтлок-сойларга,  
 Ҳея, болам, ҳея (2, 138).

Karakalpak lullabies are special with the word ‘ҳея’. This word is used instead of ‘алла’ in this dialect. If we pay close attention to the song, it is sung by a grandfather. It can be proved with the phrase ‘Ҳея солсам, ухласин, Буванг сенга садага’. It can be inferred that the area where the song was sung is rural. It includes grasslands and streams. They feed horses and care for them. The singer wishes his son to be a shepherd by which he is able to see grasses and streams when he is old — ‘Чўпон бўлсанг қўйларга, Боқарсан ўтлок-сойларга’. As it can be understood the grandfather is delighted with the running movement of his grandson. He describes him as a brave boy — ‘Болам, сенам ботирим’. The lullaby text proves that the region is specialized in agriculture when we compare it with other dialect lullabies.

### **Фарғона водийси алласи**

Алло аллаё алла, жоним болам аллаё алла,  
 Қўзмунчоғим, аллаё аллаё алла,  
 Қўзларимнинг гавҳариё, аллаё алла,  
 Алла жонди роҳатиё алла, ҳей уйку қўзнинг қувватиё аллаё алла.  
 \*\*\*  
 Алла аллаё алла, ман сани аллолар айтамано, аллаё алла,  
 Қўтариб каттолар килаё, аллаё алла.  
 Алла жоним аллаё алла, ман сани аллолар айтаё, аллаё алла  
 Новотлар бериб уйғотайино, аллаё алла.  
 Алла жоним аллаё аллаё алла, мерибоним, аллаё алла

\*\*\*

*Мен бу ерга келмас ердимо, аллаё алла  
Дунёга келтирдинг маниё, аллаё алла.  
Алла жоним аллаё аллаё алла, паҳлавоним аллаё алла*

***Бу тоғлар баланд тоғларо алла,**  
Ғарибнинг йўлини боғларо, аллаё алла,  
Ғарибга ғариб йиғларо, аллаё аллаё алла,  
Ман ғарибга ким йиғларо, аллаё алла.  
Аллолар айтайино аллаё алла, роҳатлар кўрай-о аллаё алла,  
Осмонда ой бормикано, алла,  
Юлдузга жой бормикан-о, аллаё алла,  
Шариатни хор қилибо, аллаё аллаё.  
Ҳушторга никоҳ йўк екан-о, аллаё алла,  
Алла аллаё аллаё алла.*

Alla, popular among Uzbek, Uyghur, and Tajik people, is important in raising a child. Alla is highly emotive not only motherly affection but also her spiritual sufferings.

Alla is also performed in beshik to'yi (cradle party) by women who are bringing a cradle. The performance is accompanied by solemn doira music.

The Ferghana lullaby sample describes a particular event which happened in the valley. The beginning of the text starts with prasing words such as 'ko'zmunchog'im', 'ko'zlarimning gavhari', and 'mehribonim' wishing her child to bring him up by carrying him in her hands (*Кўтариб каттолар қилаё, аллаё алла*), to wake him by giving novvot (sweet candy) (*Новотлар бериб уйготайино, аллаё алла*). In the middle she expresses her sorrows in her soul. Since the area is surrounded by mountains, here we can see the reference to them '*Бу тоғлар баланд тоғларо алла*'.

Regarding to the meaning, the song was sung by a woman who was not legally married to a man. Now she is telling her sufferings, feelings and pains through lullaby. The statement "Men bu yerga kelmas erdimo" shows that she would not come to this region but for her son. She complains that the high mountains obstruct her way to leave. Therefore she considers herself to be 'g'arib' — 'poor' and no one cares about her. She concedes that she is 'a partner' so that she would not have a legal marriage (*Шариатни хор қилибо, аллаё аллаё. Ҳушторга никоҳ йўк екан-о, аллаё алла*). It is regarded as unacceptable among Uzbek people which is the reason why she is regretting for her misdeed.

Unlike other Uzbek lullabies, the sample tells a different story about sadness. It illustrates that the tone and voice expression of a singer depend on the singer's mood and circumstance.

Lullabies vary according to the place where it is sung. Dialect features can easily be noticed in bulk of them. They represent what the climate, environment, people, their beliefs, religion and desires are.

Regarding to the differences, main discrepancy between English and Uzbek lullabies is notions and objects that people possess. For example, English people believe in 'Angels' who act as intermediaries between God or Heaven and Humanity. Other roles of angels include protecting and guiding human beings, and carrying out God's tasks. The Welsh lullaby sample exemplifies our opinion. '*Guardian angels God will send thee, All through the night.*'

There was an old English custom that suggested including in bedtime prayers a request for the Blessed Mother to tell one of the name of their guardian angel, and supposedly and within a few days one would 'know' the name by which they could address their angel. An old Dominican tradition encouraged each novice to

give a name to their Guardian Angel so that they could speak to him. That is the reason why the names of angels such as Michael, Gabriel and Raphael appeared. Furthermore, place names like hill and dale appear in English lullaby. These places are common in Wales. However, in Uzbekistan they are rarely met. Therefore, their reference in Uzbek lullabies is scarce. Another obvious difference is that we can see an example of an ancient musical instrument that was played in England long ago. The harp was mentioned in the song in order that the child sleeps peacefully during the night — *My true harp shall praise sing only, All through the night.*

As a final point, *a solemn bell is ringing*—the phrase which shows the sound of the bell helps the child to sleep. The sound of bells ringing is deeply rooted in British culture. Almost everyone in Britain lives within hearing range of bells. The early missionaries used small handbells to call people to worship, with bells being introduced into Christian churches around 400 AD by Paulinus, Bishop of Nola in Campania. Their adoption on a wide scale does not become apparent until about 550, when they were introduced into France and Italy before spreading to Great Britain by monks and friars coming to join religious orders.

*Sleep my child and peace attend thee,  
All through the night  
Guardian angels God will send thee,  
All through the night  
Soft the drowsy hours are creeping,  
Hill and dale in slumber sleeping  
I my loved ones' watch am keeping,  
All through the night (1, 2).*

The elements related to environment also appear in English lullabies. Since area is located near the ocean we can observe the words like ‘ocean’, ‘sea’ and ‘wind’. Scottish lullaby exemplifies the statement:

*The winds have blown over the ocean  
The winds have blown over the sea  
The winds have blown over the ocean  
And brought back my Bonnie to me (3, 201).*

Uzbek lullabies do not include these words, because the location is rather different from England's. The usage of elements such as animals is common among them. As an illustration of this, Khorezm lullaby can be considered. The word ‘кузим’ is addressed to a child.

*Кизил гул акиб хирмон атсак-ей, алла,  
Ей арка болам, санга тўйлар атсак-ей, алла,  
Тўй тўйлара улашай-ай,  
Ҳай давлат бошингда, кўзим, ўрнашай-ай, алла.*

‘Xirmon’ is gathered after crop has been harvested among Uzbek people. It must be conceded that this feature belongs to Uzbek people. They always care about their future, gather their crops in order not to suffer from starvation and have an abundant supply of food in the future. But in English lullabies these notions cannot be met. Moreover, Uzbek lullabies possess the idea of arranging a wedding of their child. The phrases ‘тўй’, ‘тўйлар атсак’, ‘тўй тўйлара улашай’ were emphasized several times in a quatrain to express mother's wishes.

Lullabies show manifold dialect and lexical elements including the representation of the area, its climate, environment, traditions, manner of local



people and their lifestyle. It can clearly be observed in Fergana valley lullabies since it includes the word such as ‘tog’lar’. Like Uzbek lullabies, the variety of lexis of English lullabies distinguishes from one another. However, almost all English lullabies have the words related to water such as ‘ocean’, ‘sea’ and ‘stream’ as the country is located near the water compared to Uzbek lullabies in which those lexical resources cannot be found due to its location.

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