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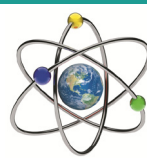


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- 13.00.00 Pedagogika fanlari
- 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
- 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
- 13.00.03 Maxsus pedagogika
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- 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
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- 03.00.00 Biologiya fanlari
- 09.00.00 Falsafa fanlari
- 10.00.00 Filologiya fanlari
- 11.00.00 Geografiya fanlari

M AKTABGACHA VA MAKTAB TA'LIMI

Pedagogika, psixologiya fanlariga ixtisoslashgan ilmiy jurnal



MAKTABGACHA VA MAKTAB TA'LIMI



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EXPRESSION OF NATIONAL MENTAL CHARACTERISTICS IN THE UZBEK LULLABY

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Abstract: In this article, alla is considered as an object of ethnopsychological research and is studied as a part of the structure of everyday consciousness. In the study, alla, as a form of children's folklore, is analyzed as a reflection of symbols representing nationality. The essence of the words in alla is explained by analyzing the symbols within it. It is also argued that the symbol in the content of folklore is an object, image, action, or spiritual value that replaces a particular event perceived by a person, and although it is difficult to emotionally grasp its hidden meaning, the general meaning is directly perceived. The article also lists the functions and semantic manifestations of alla, such as gratitude for the birth of a child, wishing happiness to the child, expressing feelings, and sometimes lamenting life. At the same time, in terms of content and composition, a distinction is made between discursive, eventful, everyday, and historical alla. The analysis showed that alla provides valuable information for ethnopsychological research and is one of the important tools for instilling national values and traditions in the younger generation. The article concludes by highlighting the importance of alla in forming such qualities in a child as respect for national values and a respectful attitude toward the history of the nation.

Key words: lullaby, folk oral culture, Uzbek mentality, symbol, national psychology.

Annotatsiya: Ushbu maqolada alla etnopsixologik tadqiqotlarning obykti sifatida qaralib, maishiy ong tuzilmasining bir bo'lagi sifatida o'rganilgan. Tadqiqotda alla bolalar folklorining bir ko'rinishi sifatida milliylikni aks ettiruvchi timsollarni o'zida mujassam etishi tahlil qilindi. Alladagi so'zlarning mohiyati undagi timsollarni tahlil qilish orqali izohlandi. Shuningdek, folklor mazmunidagi timsol inson tomonidan idrok qilinayotgan u yoki bu hodisaning o'rnini bosadigan predmet, obraz, harakat yoki ma'naviy qadriyat ekanligi, uning ortidagi yashirin mazmunni hissiy idrok qilish mushkul bo'lsa-da, umumiy mazmun bevosita anglanishi asoslab o'tildi. Maqolada allaning farzand ko'rilganiga shukr qilish, farzandga baxt tilash, his-tuyg'ularni ifodalash va ba'zan turmushdan hasrat qilish kabi vazifalari hamda mazmuniy ko'rinishlari sanab o'tildi. Shu bilan birga, mazmun va kompozitsiya jihatidan parokanda, voqeaband, maishiy va tarixiy allalar farqlab ko'rsatildi. Tahlil jarayonida alla etnopsixologik tadqiqotlar uchun qimmatli ma'lumotlarni olish imkonini berishi va yosh avlodga milliy qadriyatlar hamda urf-odatlarini singdirishda muhim vositalardan biri ekani isbotlandi. Maqola yakunida allaning bola shaxsida milliy qadriyatlarni e'zozlash, millat tarixiga hurmat bilan munosabatda bo'lish kabi sifatlarini shakllantirishdagi ahamiyati yoritildi.

Kalit so'zlar: alla, xalq og'zaki ijodi, o'zbek mentaliteti, timsol, milliy psixologiya.

Аннотация: В данной статье алла рассматривается как объект этнопсихологического исследования и изучается как часть структуры обыденного сознания. В исследовании алла как форма детского фольклора анализируется как отражение символов, олицетворяющих национальную идентичность. Суть слов в алла поясняется через анализ содержащихся в ней символов. Также утверждается, что символ в содержании фольклора – это предмет, образ, действие или духовная ценность, заменяющие определённое событие, воспринимаемое человеком, и хотя эмоционально воспринять скрытый смысл трудно, общий смысл воспринимается непосредственно. В статье перечислены функции и семантические проявления алла, такие как благодарность за рождение ребёнка, желание счастья ребёнку, выражение чувств и иногда сожаление о жизни. При этом по содержанию и композиции проводится различие между дискурсивными, событийными, бытовыми и историческими формами алла. Анализ показал, что алла даёт ценную информацию для этнопсихологических исследований и является одним из важных инструментов привития подрастающему поколению национальных ценностей и традиций. В заключение статьи подчёркивается важность алла в формировании у ребёнка таких качеств, как уважение к национальным ценностям и почтительное отношение к истории нации.

Ключевые слова: колыбельная песня, народная устная культура, узбекский менталитет, символ, национальная психология.



INTRODUCTION

There are important sources that help in the study of ethnopsychological characteristics, one of which is folk oral art. Examples of folk oral art reflect the ethnopsychological characteristics, customs, traditions, and historical memories of the people, which allow us to obtain valuable information for studying the national mental characteristics of the population. In particular, alla, as a form of children's folklore, reflects nationality. Alla helps instill in the child's mind the values of the people, respect for the history of the nation, and feelings of national pride, while also creating a national atmosphere in the family from infancy.

LITERATURE REVIEW

According to the Etymological Dictionary of the Uzbek Language, alla are verses sung while putting a baby to sleep, and this name grew from the ancient Turkic exclamation word "ala," which means "calm" [1]. G.A. Mardonova [2], addressing the issue of the emergence of allas, notes that they, as an independent genre of folk oral art, began to be sung in the early period when women naturally felt the sense of motherhood and the responsibility of upbringing. Allas were considered a source of encouragement for mothers to their children, expressing wishes and intentions, and shaping spiritual and moral qualities. The researcher also emphasizes that allas have socio-pedagogical and psychological properties as an effective means of spiritual and moral upbringing of children in the family. The words, melodies, and actions expressed in the text of allas, in addition to creating mutual spiritual and emotional closeness between mother and child, also calm children mentally and play an important pedagogical role in their spiritual and moral development. Thus, according to their nature, allas perform two functions:

- **To calm and soothe children.** In this case, the monotonous effect of the melody of the alla helps the child fall asleep, while the familiar and pleasant voice of the mother allows the child to feel a sense of security and rest peacefully.
- **Educational function.** Through the content of the song, the child is given advice, upbringing, and guidance for the future. The prayer for the child in the text of the alla also settles in the child's subconscious and, on the one hand, arouses a positive emotional reaction towards family members, while on the other, serves as a model for future behavior.

RESEARCH METHODOLOGY

Alla songs can take several forms in content:

1. The mother's gratitude for having a child.
2. Wishing the child happiness, asking the Creator for his future.
3. The expression of the feelings of a young mother, sometimes her longing for marriage [3].

Also, through the alla, the child is taught the melodies of the national language and artistic perception. Through the alla, the child receives information about the past and present of the people [4]. Indeed, the role of the alla in the formation of national characteristics such as hard work, loyalty, hospitality, courage, and heroism in children is incomparable. In this, Uzbek behavior, feelings, and national values are instilled in the mind of the child, who reacts sensitively to any influence in the environment, with the help of melody. The alla shows that the role of parents in the proper upbringing of the child is great. It is recognized that good upbringing is also acknowledged by society. The following example of the alla also shows the motives for the child's future:

*Alla bolam baxti bor,
Har narsaning vaqti bor.
Jonim bolam alla,
Shirin bolam alla,
Ikki ko'zim alla* [5].

The above verses give a positive attitude towards the child's bright future and indicate that it takes a certain amount of time to achieve unfulfilled dreams and hopes. On the one hand, the mother wants to convey the truth of life to the child, and on the other hand, she wants to see her inner feelings, emotions, and unmet needs realized in her child's life. The association of the child with two eyes emphasizes how valuable he is in the mother's life.

In ancient times, the working people, who lived a hungry and miserable life, hoped that their children would grow up to be brave and courageous, and would become defenders of the country. Therefore, in their songs,



they tried to instill this attitude in the child's mind, giving the idea of raising their children as tiger-hearted, brave, and strong:

*Yo'lbarslarday yuraklim, alla,
Qoplonlarday bilaklim alla.
Yaxshi yomon kunimda, alla,
Menga juda keraklim alla* ^[6].

O. Safarov shows that the allas sung by mothers are divided into types regarding content and composition: there are scattered, incident, household, and historical allas, which differ from each other. Four allas, each expressing an independent content, are considered scattered:

*Men seni alla qilay, alla,
Ko'tarib katta qilay, alla.
Alla jonning rohati, alla,
Uyqu ko'zning rohati, alla.
O'rik yog'och beshiging, alla,
O'rgilib ketsin onang.
Tut yog'ochdan beshiging, alla,
Termulib o'tsin onang, alla.*

In this type of alla, which expresses a scattered meaning, the living conditions of the people and small incidents typical of everyday life are also reflected. In the allas of Uzbek mothers, this type is often found. Their important feature is that they are not built on a single plot. Each alla has its own independent, complete content. However, the independence in these allas is only due to their external meaning and form, while they acquire unity and wholeness due to their hidden, inner meaning. At first glance, these lines seem to give simple information: that the mother raises her child, that alla is a pleasure for the soul and sleep for the eyes, and that the cradle is made of apricot and mulberry wood—content that seems unrelated. But according to the inner essence, the meaning of this alla lies in the difficulty of raising a child, the rapid passage of human life, the reality of existence, and the short distance between the apricot wooden cradle and the mulberry wooden cradle (coffin), stressing the need to use every moment of life productively. Also, although the parokanda alla does not seem rich in content in terms of external signs, it allows us to obtain important information reflecting the lifestyle of the people for ethnopsychological research.

The most advanced example of alla is the incident alla, such allas are subordinate to a single plot, depicting the moods that arose as a result of a single episode of life events. The features of incidents can be seen in humorous allas as well as in weeping allas:

*Past-pastgina tepadan
Toydim tushdim-o, alla,
Qo'limga qaychi olib-o,
Senga qo'zichog'im-o,
Chopon bichdim-o, alla* ^[7].

In household allas, the lyrical direction is predominant. If in the previous type of alla the mother's aim was mainly to express alla, in the household type the mother expresses her inner sorrow and longing more than the alla itself. Now alla serves only as a means. The main goal is to express feelings:

*Shaftoli shoxiga zar, alla,
G'aynoli bargiga zar, alla.
Men dadangga intizor, alla,
Ko'z tikarman beqaror, alla.*

These allas were mostly sung when the husband was away at war, participating in long and dangerous journeys, and the family was suffering without a man. They expressed the inner feelings of the singer as lyrical works. Historical allas were sung relatively rarely. They reflected a specific period or event:

*Afg'oniston tog'ligi-yo, alla,
Yaltillaydi balig'i-yo, alla.
Kundan-kunga ortadi-yo, alla,
Amirlikning solig'i-yo, alla* ^[3].

Historical songs reflect the past life of the working people, their dreams and aspirations, their hatred against injustice and darkness, and their courageous struggles against oppression. The content of some allas



embodies the expression of the environment surrounding the child and the events taking place in life. Accordingly, allas performed by representatives of different peoples differ from each other both in content and plot. According to M. Murodova, in Russian folk allas, more attention is paid to introducing the child to his environment and an attempt is made to show images of various birds and animals. In Uzbek folk allas, this content is not so prominent. However, in Uzbek allas, there is a caressing tone associated with the names of young animals and birds. In them, children are honored by comparing them to a lamb, a foal, a nightingale, or a falcon. Such a comparison actually takes on a symbolic form, rooted in positive attitudes towards those animals:

*Bulbul qushning bolasi,
Alla, qo'zim, alla.
Daraxt bo'lar uyasi,
Alla, bolam, alla.*

or:

*Bulbul sayrar yozina, alla-yo alla.
Qulluq qush ovozina, alla-yo alla.
Manim bulbul shu o'g'lim, alla-yo alla.
Quloq qo'ysin ovozima, alla-yo alla* ^[7].

ANALYSIS AND RESULTS

Despite the fact that the alla exists in all nations, a deeper analysis of the symbols in it reveals the diversity of the content behind it. The system of symbols occupies a special place in national culture ^[8]. A symbol is an object, image, action, or spiritual value that replaces a particular phenomenon perceived by a person. Although it is difficult to emotionally perceive the hidden content behind it, the general content is perceived directly ^[9]. Analysis of the symbols in the alla allows us to obtain valuable information for ethnopsychological research:

*Alla aytsam ovungin,
Oppoq qo'zim, alla.
Beshigingda quvongin,
Jonim bolam, alla* ^[10].

B.M. Botirov, who studied the psychological characteristics of the Uzbek mentality ^[9, 37-45], emphasises that if at the beginning of ethnogenesis there is an image of a living being, then the ethnos' ideas about the character of that living being constantly influence the further development of ethnogenesis. According to the scientist, the qualities of these living beings are transferred to the ethnos and to its members. Since each nation has its own ideas about what its typical representatives – women and men – should be, their ideal upbringing is also carried out under the influence of the values hidden behind those first national images. In the Uzbek mentality, mothers' caressing their children as “my lamb, my lamb” is also reflected. The Uzbek national-cultural view and imagination are clearly reflected in this standard of likeness to a sheep. Although such a standard of comparison exists in other national cultures – and therefore in languages – in them this standard is used as a measure for other signs, not meekness. Behind each symbol lies a hidden meaning, through which the mother reflects to her child the history of the nation, values, and expectations. Through the symbol of the “lamb,” women expressed their sacrifices to establish peace in the lands where they lived and also expressed their desire that their children would not perish in wars and conflicts, and not leave their mothers when they grow up. They wanted their children, who were their only comfort, joy, and future support, to grow up to be gentle, devout, and modest people. The helpless mother sends all her pain and sorrow to God. Through this “lamb” symbol, the mother encourages the child to be humble, teaches him that he is not a “wolf” (wild), and tries to outline the future life strategy of her child.

B.M. Botirov, while conducting a comparative analysis of allas characteristic of Uzbek and Russian folk oral literature, interprets the allas of Russian folk representatives as follows:

*Баю-баюшки, баю,
Не ложися на краю:
Придет серенький волчок,
И утащит за бачок.*

(“Oh my child, oh my child, don't lie on the edge of the bed, the wolf cub is coming, it will tear you apart.”)



The researcher notes that through this exclamation, the mother is telling her child to be careful, otherwise she may lose her life. In the Uzbek alla, the following verses emphasize that the mother wants to pass on the hope of a bright future life to her child:

*Sendan kellar gul isi, alla, bolam, alla.
Ota-onamning birisi, alla, bolam, alla.
O'ymali to'nlar bo'yininga, alla, qo'zim, alla.
Qo'ydan qo'chqor to'yininga, alla, qo'zim, alla.*

Therefore, the use of the image of a lamb or sheep in the Uzbek national symbols for children is clearly visible, while the image of a wolf is widely used in Russian national symbols. This indicates the Uzbek nation's attempt to raise its children according to the strategy of being gentle, meek, patient, and contented like a sheep, while the Russian nation's desire – shaped by historical events – is to raise them somewhat alert, sharp, and fierce.

*Allalar seni oxoring, alla-yo, alla.
Bug'doy ekin bahori, allayo, alla.
Chumchuqlar yesin donini, allayo, alla.
Duolar qilsin joningni, allayo, alla* ^[10, 32].

It is known that the majority of Uzbeks live in areas where there is an opportunity to engage in agriculture and gardening. The emergence of private property on land and the intensive use of land led to the cultivation of a large number of agricultural products. The fact that Uzbeks have been engaged in agriculture for several centuries has made them thrifty and efficient in relation to the land, which is the main means of production. The mother also encourages her child to work through her alla, teaching that planting crops is not only a source of sustenance for the family, but also a meritorious deed, and that feeding other living beings with grain is a virtuous act. It is clear that in just one alla, the history of the nation, the ethnic characteristics inherent in the people, the beliefs of the community, the way of life, methods of education and upbringing, melody, music, and the mother's positive emotional attitude towards her child are reflected.

CONCLUSIONS AND SUGGESTIONS

If we look at the mechanism of action and the essence of modern pedagogical technologies, almost all of them are based on the idea of conveying knowledge related to complex sciences to the student's mind in a simple and interesting way, appropriate to the child's age. It is emphasized that even for young children, knowledge about mathematics and physics can be explained in a simple manner through games and demonstrative examples, based on their age characteristics. Consider this: for many centuries, in the lullabies sung to put a baby to sleep, the history of the nation, religion, and way of life have been conveyed to the child in a simple and age-appropriate way.

In conclusion, lullabies are divided into scattered, eventful, household, and historical types according to their content, reflecting various aspects of the social life of the people. The information embedded in the content of lullabies is expressed through stable analogies characteristic of this people. These stable analogies and symbolic representations have a great ethnopsychological, linguo-cultural, and linguo-poetic value as an extremely important tool that serves to ensure the succession of images between generations. Since they play an important role in the formation of such qualities as respect for national values and awareness of the history of the nation in the child's personality, such educational tools should be used effectively not only by parents but also in preschool educational institutions.

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- 13.00.00 Pedagogika fanlari
 - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
 - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
 - 13.00.03 Maxsus pedagogika
 - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
 - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
 - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
 - 13.00.07 Ta'limda menejment
 - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
 - 13.00.09 Ijtimoiy pedagogika
 - 07.00.00 Tarix fanlari
 - 19.00.00 Psixologiya fanlari
 - 01.00.00 Fizika-matematika fanlari
 - 02.00.00 Kimyo fanlari
 - 03.00.00 Biologiya fanlari
 - 09.00.00 Falsafa fanlari
 - 10.00.00 Filologiya fanlari
 - 11.00.00 Geografiya fanlari



AKTABGACHA VA AKTAB TA'LIMI

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