

## Some Comments on the Expression of the Image of “Life Tree” In Legends and Narrations

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### **Abstract:**

Children's folklore, formed as a separate direction in Uzbek folklore, has a long development stage. The initial researches were carried out by Russian orientalists, and later important large-scale researches were carried out by G. Jahangirov, Sh. It was carried out by Galiyev, N. Qurbonova, O. Safarov. The theoretical foundations, genesis, and genre structure of children's folklore found a scientific basis in the 60s and 70s of the 20th century. In particular, the accomplished folklorist scientist O. Safarov theoretically substantiated the genesis and genre nature of children's folklore and showed that it consists of 24 different genres. The article discusses O. Safarov's activities as a collector and publisher, as well as his services as a scientific and theoretical researcher of children's oral poetic creativity. Collections such as "Boychechak", "Alla-yo, alla", "El suyarim alla" are analyzed.

**Keywords:** children's folklore, principle, genesis, genre, art, alla, collection, publication.

### **I. Introduction.**

Children's oral poetic creativity, which is considered an important branch of folklore, includes a long historical period. Mahmud Kashgari's "Devon-u lugotit turk" collection of ideas about children's games such as "yalingu" and "karaguni" confirms this opinion. The scientific and theoretical formation of Uzbek children's folklore dates back to the second half of the 20th century. The services of Okhunjon Safarov, the founder of the Bukhara School of Folklore Studies, made a significant contribution to the research of the genre structure, genesis and artistry of children's folklore. First, let's talk about the skill of collecting.

Okhunjon Safarov collected materials related to Uzbek children's folklore for almost half a century and published them in various collections. It should be said that collecting samples of folklore requires a lot of effort. For this, patience, strong will, the ability to have a sincere relationship with the people, initiative, alertness, tireless work, and if it can be expressed in one word, great dedication are required. Okhunjon Safarov embodied these qualities. He strove to collect the heritage that lives in the mouths of the people as soon as possible, burning with the desire to leave it for generations. He traveled from village to village, standing shoulder to shoulder with the students of the Faculty of Philology and Pedagogy of Bukhara State University, the educational institution where he worked for many years. He conducted observations and recorded children's folklore in the cities and villages of Bukhara, Navoi, Samarkand, Kashkadarya, Surkhandarya, Khorezm and Farob district of the Republic of Turkmenistan.

### **II. The Main Part.**

As a result, during these years (70-80s of the 20th century), about twenty thousand lines of children's songs and more than a thousand children's games were collected. “Boychechak” containing 10580 lines, "Alla-yo alla" about 3000 lines, "Chittigul" (2005) consisting of 1000

games, "Uzbek folk children's games" with a classification of games. (2011) collections enriched the treasury of Uzbek folklore. Based on the collected sources, he wrote the section "Children's Folklore" for the first volume of the three-volume "Essays on Uzbek Folklore" fundamental research. A number of selected examples of Uzbek children's folklore, alla, sayings, children's calendar and ritual songs, and children's games, were translated into Russian and English, "Oyning ikki pallasi" (Tashkent), "O'zbek xalq qo'shiqlari" (Leningrad), "O'zbek xalq qo'shiqlari javohiri" (these collections were published in Russian and English) were published.

The "Boychechak" collection was prepared in the column "O'zbek xalq qo'shiqlari" and was extremely rich in volume. However, based on the ideology of that time (1984), religious themes were excluded from the collection. Work songs collected by Kamal Ochilov, a well-known folklorist from Kashkadarya, were introduced instead. For this reason, the collection is provided with two suffixes. K. Ochilov wrote the foreword for the "Mehnat qo'shiqlari" part, and O. Safarov wrote the foreword for the children's folklore part entitled "Bolalik kuylassa - olam muvvar". In it, the scientist (O. Safarov) expressed his valuable thoughts about the antiquity and traditionality of Uzbek children's folklore, its creators and performers, the history of its collection, publication and study, classification, types. Detailed information about this is given in the monograph of the teacher's eldest student, professor Darmonoy Orayeva.<sup>1</sup> The collection includes materials collected by H. Zarif, M. Alaviya, Z. Husainova, T. Mirzayev, B. Sarimsokov, G'. Jahongirov, S. Ro'zimboyev, H. Razzokov and others from different regions of our republic. songs, folklore works are also included. These materials are stored in the folklore archive named after H. Zarif under inventory numbers 287, 288, 289, 948, 1138, 1522, 1630, 1636, 1638, 1665, 1668.

As you look through the "Boychechak" collection, you will realize the immense richness of Uzbek children's folklore, that it is an integrated artistic system consisting of various genres. In it, samples of children's folklore are arranged as follows, taking into account genres and genre specificity: 1. Lullabies. 2. Loving songs. 3. Seasonal and ceremonial songs. 4. Judges. 5. Guardian calls. 6. The song invites to the game. 7. Word games. 8. Playing songs. 9. Various songs. 10. Negotiations. 11. Songs of the past in the children's repertoire. 12. Songs of the Soviet era in children's repertoire. 13. Long songs. 14. Satirical and humorous songs.

The above list is not just a table of contents, in fact it is the first scientific classification of complex children's folklore, reflecting the long research of a scientist.

O. Safarov evaluates children's folklore as a phenomenon consisting of three parts according to its genetic basis:

1. Caressing poetry. Including alla, saying-applause, ovutmachok, erkalama, qiziqmachoq, he emphasizes that caressing in them was oetic ic. He divides the examples of caressing poetry into two groups according to the purpose of performance, place and age of the child. The first is lullabies, which includes allas, ethnographic sayings of applause (sung until the age of three), and the second is called kissing songs, caressing, ovutmachok, kuyumanchag, qaytarmachok(sung until the age of 6-7) includes such genres.

2. Children's calendar and ritual songs representing it. Some of these songs related to the seasons of spring, summer, autumn, and winter have passed from the repertoire of adults to the repertoire of children due to the demands of socio-political development. Moreover, based on the oetic ic and totemistic beliefs of our primitive ancestors. The naked and judgmental genres, which were formed and have now lost their essence, are preserved in the children's repertoire.

3. Songs and games that are the product of children's own creativity and performance.

O. Safarov emphasizes that games and songs form the basis of Uzbek children's folklore, and they should be divided into such groups as children's household songs and children's game folklore according to the ratio of words and actions.

Okhunjon Safarov emphasizes that maternal folklore has a special place in children's oral creativity. The Russian scientist G. Vinogradov approves the inclusion of samples of motherhood folklore in the works and performances of adults. In our opinion, O. Safarov's comments have sufficient grounds. After all, examples of motherhood folklore are intended only for children, and such genres as *alla*, *saying-applause*, *erkalama*, *ovutmachak*, *kyumanmachak*, and *qaytarmachak* are not intended for adults. Therefore, it is more correct to study them in the framework of children's folklore, while preserving the maternal spirit. The "Alla-yo alla" collection, which includes the genre features of *alla*, which is an example of maternal folklore, and the text of more than two thousand verses, is another great service of Okhunjon Safarov. It contains *alla* songs that bring the national spirit into the child's world, and are considered a means of instilling high values and dreams in the child.<sup>4</sup> In the book "Alla-yo alla", O. Safarov managed to publish a large part of the samples of Uzbek folk songs collected personally by himself and through the guidance of students in the form of a whole book for the first time. The collection consists of several parts, and the author's thoughts in the spirit of advice to the bride are summarized in the introduction. D. Urayeva says about it: "This prose book, written in a wonderful, artistically and stylistically impressive way, reminds of the style of Kaikovus's "Qobusnoma" according to its content direction and narrative style. It seems that O. Safarov was not only an accomplished scientist, but also a careful artist of words who understood the power of artistic words. His poetry books, such as "Shirintoy Bahori", "Bolagim qolgan ko'chalar", "Buxoriylar yoxud o'n ikki yulduz haqida qo'shiq" are the proof of our opinion.

In the "Alla-yo alla" collection, "gods", "jokes", "humorous allas", "marsya-allas" are presented on separate pages according to the direction of the content. Importantly, the collector even provided information about the source from which they were taken, and the performers of the allas that were recorded and published for the first time. This collection quickly caught the attention of the people. As a result, in 2009, the publishing house "Uzbekistan" published a large number of his collection "El suyirim, alla" composed of Uzbek folk songs. In this collection, unlike the previous one, there are examples of special allas sung for twins, men's allas - *huyyas*.<sup>6</sup> Humorous allas are given specific names in the form of "joking allas" and mourning allas as "yigi-allas". By getting acquainted with the collection, we will get information about O. Safarov's research and achievements in the field of Uzbek children's folklore.

### III. Conclusion.

The scientist's services in collecting and researching samples of Uzbek children's folklore had an impact on children's folklore researchers in Kazakhstan, Kyrgyzstan, and Turkmenistan. Kenjekhan Matijanov, a folklorist who has researched Kazakh children's oetic folklore, also confirms our opinion: "Dear Okhunjon aga! I am thoroughly familiar with your research. Your work has been a great help in writing my research on Kazakh children's folklore. This evidence alone shows that O. Safarov's research in the field of children's folklore studies has gained an important importance in the study of children's folklore in the Turk peoples.

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