

### Local signs of Namangan allas

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**Abstract:** The origin of literature is folklore. A group of folklorists argues that the first genre of folklore works, which have oral tradition as their living form, is the lullaby, while another group recognizes the lullaby as the initial genre. Both views are logically correct. The lullaby is a universal expression of motherhood across the world. It is undoubtedly a treasure created by mothers that opens the door to the realms of music, imagination, and thought.

**Key words:** monotonous, preparation, modern technology, prosperous

The authors and composers of these creations are mothers themselves. A child first experiences the joy and impact of music in their mother's embrace in their native language. The rhythmic, monotonous melodies of lullabies soothe the child, while the expressions in the lullaby text bring tranquility to the mother. Turkish folklorist Dursun Ali Tökel said, "I have witnessed women singing lullabies. Even while the baby sleeps, they continue to sing. The woman singing the lullaby becomes increasingly sacred. The fact that the child is asleep does not prevent her from continuing to sing the lullaby. At that time, lullabies were not sung just to put the child to sleep. On the contrary, when I observed lullabies, I noticed that they were being sung not just to lull but also to awaken. This is acknowledged by poet Usmon Azim, who writes in one of his pieces that during those times, mothers would sing lullabies not only for their children to sleep but also for them to awaken, thus defending himself against the pressures of prevailing ideology. The mother, in her first lullaby, feels the true joy of motherhood. Although the child may not understand the text of the lullaby, they can feel the love of the mother embedded in its essence, as well as the sense of gratitude it conveys. In a lullaby, a mother's affection can be expressed alongside her joy, pride, and at the same time, her pain, sorrow, regrets, and aspirations.

As is known, every mother protects and cherishes her family for the sake of her child. With a heart full of gratitude, a mother prays to God for all the good qualities for her child and embodies this in her lullabies. Recent scientific studies confirm that a mother's lullabies facilitate the newborn's adaptation to the world and strengthen the bonds of love between mother and child.

In Namangan, traditional quatrains that begin with "Alla aytay" serve as a spiritual preparation for mothers to recite lullabies, allowing them to recall forgotten texts and define their direction (humorous, mournful, domestic, or dedicated). When we ask mothers about lullabies, they mention that such inspiration often comes when the child is in their arms or in the cradle, leading them to spontaneously become emotional and frequently sing lullabies while in tears.

Oh, my dear child, I pray to God,

Listen closely to my prayers, oh, alla

May our fathers be elevated, oh, alla

And may we grow to be great, oh, alla

In prayers, there are many blessings, my child, oh, alla

In prayers, there are many laments, my child, oh, alla

These laments are my sorrows, my child, oh, alla

Be the remedy for my sorrows, my child, oh, alla

The lullaby is a reflection of the mother; it is said that the times when a mother sings lullabies are her happiest and most blissful moments. "When I sing a lullaby, my entire life flashes before my eyes," says 65-year-old Omina Abdullayeva from Namangan. "I cannot sing without tears," says an 85-year-old woman who has lost four sons.

Flowing from the river is a white piece of wood, my dear child, oh, alla

Upon that white wood sits a swallow with its chick, my dear child, oh, alla

May the swallow not be separated from its chick, my dear child, oh, alla

May no mother in this world be separated from her child, my dear child, oh, alla

This translation conveys the essence and emotional depth of the original lullaby.

"Today there are cradles and swings that speak to Allah," says 74-year-old Busabra khola from the To'da village in the Pop district. "If Allah speaks through the cradle, what need is there for a mother? A mother's affection is in Allah, and a mother who does not recite prayers cannot truly love her child. If a prayer is said for the child, it will also bring good milk to the mother's breast. Modern technology and scientific advancements should not hinder our divine mothers." "Our grandmothers and great-grandmothers organized the process of placing a child in the cradle as a ceremony. Before placing the child in the cradle for the first time, a woman takes the child and lays them upside down, asking, "Shall we lay them like this?" The other women respond, "No, no." The woman then lays the child on their back and asks, "Shall we lay them like this?" Again, the women respond, "No, no." For the third time, the woman lays the child correctly in the cradle and asks, "Shall we lay them like this?" The women respond, "Yes, yes!"

Shall we lay them like this?" - she asks.

The women respond, "No, no."

The woman then lays the child upside down and asks,

"Shall we lay them like this?"

The women again respond, "No, no."

For the third time, the woman lays the child correctly in the cradle and asks,

"Shall we lay them like this?"

The women respond, "Yes, yes!"

After that, the child is laid in the cradle with a prayer, and their hands are tied. Uzbeks have paid special attention to the material and decoration of the cradle since ancient times. In the past, cradles were mainly made from fruit trees such as mulberry, apricot, and walnut. The use of wood from fruit trees for the cradle symbolizes the wish for a fruitful and prosperous offspring. Anasxon ota, a cradle master living at 67 Yekchi Street in the "Kurashxona" neighborhood of Namangan city, mentions that mulberry wood is often used for cradles because it does not get infested with pests.

The handle of the crib is made of willow, and the bottom part is made of mulberry. As willow wood is light, mulberry wood is much heavier than willow, which helps to maintain the balance of the crib.

A cradle of willow wood, my child, come on

You can get it if you ask, my child, all right.

Apricot wood cradle, my child,

Your father will get tired, my child.

Cradle of mulberry wood, my child

Your father will be from Turan, my child

Walnut wood cradle, baby, come on

If you feel like it, you can do it, my child

In the city of Namangan and some surrounding districts, the words "Hi obbo, Obbo hi" or "Oblohu, Hu Oblo" perform this function instead of "Alla". 85-year-old Azizakhan Abdulkhayeva, who lives on Olvalizor street, Ahsikent massif, Namangan city, says that "Oblohu, hu Oblo" or "Hi Obbo, Obbo Hi" means the word "Allahu" repeated without words, that the repetition of these words quickly calms the child, the child stressing that his sleep will be peaceful, he mentions that instilling the word of God to the child in the cradle, with Mother Allah, serves to make the child's faith, right words, honest and righteous person.

Let your height be added to your height, hi obba,

May your mind be wise, hi abba,

May life be added to your life, hi obba,

Do not touch this country, hi obba.

Various hypotheses are put forward about the genesis of the word "Alla". Associate professor of Namangan State University, Mominjon Sulaymanov, says that it comes from the Turkic word "deceive" and it is intended to trick a child to sleep, while Sherali Dolikhanovich Turgunov, who has researched Namangan children's folklore, connects it to the word "Allah". In the past, the high number of children's deaths, mothers singing to God and wishing their children a long life in the form of Allah-Alla-Oblo-Oblohu- Hu oblo-Hiobbo-Obbo hi, are still alive in the dialect of Namangan city emphasizes.

Oblo, my dear child, when you are walking

Don't let the thorn get into you, my dear, Oblo

Oblo, my dear child

Don't let his eyes touch you, my dear, Oblo

Allah is the common song of all the nations of the earth. A song of life. The symbol of the continuation of life on earth is literally the song of life. Allah is not only an inheritance from our mothers, but an even greater inheritance from our mother earth.

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