

## Classification of Metaphors Used in Uzbek and Turkish Lullabies

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### ABSTRACT

*Usually, the value of a work of art is measured by how skillfully it uses the tools of artistic representation. In the oral art of the people, the rich lexicon and deep thinking of the people are polished in poetic verses. Uzbek and Turkish mothers compare their children to the beauties they consider the most worthy. In Uzbek and Turkish folklore, the folklore of motherhood has been referring to the feelings, emotions, and inner experiences of the mothers of the people. They compare it to a flower and a tulip. In the folklore of motherhood, there are metaphors related to flowers, light, and animal husbandry. Such metaphors are found not only in Uzbek folk songs, but also in many Turkic people, including Turkish, Kazakh, Kyrgyz, Azerbaijani and Tatar folk songs.*

**Keywords:** Trope, metaphor, animal husbandry, farming, gardening, light, flower, artist

### INTRODUCTION

Examples of maternal folklore fascinate a person with their deep philosophical thought and high logic, as well as with their gentle lyricism and natural irony. Alla is sung by every mother. Does he have the ability to sing or not, and how good are his vocal capabilities? Can he prove himself as an artist of words? Mothers don't think about any of this while singing. To the mother, this one-time creation is a gift from the Creator. In this process, the mother forgets her identity, pampers her child, but does not

forget the limits of thinking. Using special artistic image tools in their place, making them serve an ideological-artistic purpose requires a special skill from word artists. And the mother goes through this skill stage with her improvisation. "In a literary work, the word is used in the original or figurative sense. If in the language of the work the word is used figuratively rather than literally, it is considered a special artistic image tool." [1]

By the 20s of the 20th century, Russian ethnographers S. Andreyev and E. Peshcherova commented on children's folklore and allas in their observations of Central Asian folklore. Scholars of Uzbek folklore such as Hodi Zarif, Fitrat, Elbek, Ghulam Zafari also joined this line. In 1926, Gazi Olim Yunusov published the article 'A Few Words About Alla Mountain' and the text 'Alla' written by the poet Ergash. [2] This article is notable for its focus on recording and researching Uzbek allas. In response to this, Hadi Zarif managed to publish a 95-line alla text in 1939 [3]. The collection and research of Uzbek allas revived somewhat after the Second World War. Researcher of Uzbek ritual songs, well-known folklorist Muzayyana Alaviya has done some remarkable work. Muzayyana Alaviya wrote scientific articles on the ideological characteristics of Uzbek gods. He collected more than 200 original allas and prepared them for publication. Professor Prof. H. Razzakov managed to publish a collection of Fergana valley allahs, albeit partially.[4]The researcher of Uzbek children's folklore Gani Jahongirov paid attention to the recording and study of Uzbek folk songs and put forward his initial comments about the features of the genre. [5]

Amil Çelebioğlu was the first to give a perfect description and classification of the characteristics of lullabies, and among the researchers, Professor Dr. Esmâ Şimshek's research deserves recognition. In his research entitled "The Place of Lullabies in Anonymous Folk Poetry," he listed several characteristics of lullabies. Also, when talking about the genre characteristics of Turkish lullabies, Nilgün Chiblak Coshkun's views are very relevant. In his article entitled 'A Functional Approach to Turkish Lullabies,' he states: "Lullaby creator is a genre that cannot be separated from a woman and a mother." He also notes that lullabies belong to the category of "Anonymous folk poetry"

and that there is no other genre that is integrated with the creator to this extent. [6] One of the Turkish researchers, Emine Uğurlu, in her doctoral research notes that lullabies are close to being a product of status. [7] Lullabies are included in the classification of genres of folk literature as part of folk songs. Boratov, who emphasized that lyrics can be part of lyrical folk songs if their texts have a poetic appearance, a solid and consistent structure, describes them as ballads, taking into account their places of use, tasks performed or direction.

#### RESEARCH METHODOLOGY

Shifts enrich the poetic speech, creating a new word or phrase that expresses a new content. “Comparison and simile of two objects or events are taken as the basis of tropes. That is, in order to create a clear, vivid image of an object or event, the symbol of another object or event is copied and compared to it.

Metaphorically-Arabic meaning “borrowing,” it appears as *naija* when mothers caress their children by different terms. In our study, we tried to distinguish the following types of metaphors from the point of view of the topic. Classification of metaphors used in Uzbek and Turkish alla according to the scope of content.

#### *Classification of metaphors used in Uzbek and Turkish lullabies according to the scope of content*

<b>The connection of metaphor</b>	<b>Uzbek's alla</b>	<b>Turkish lullabies</b>
Metaphors related to flowers	My flower, my tulip, my basil, my rose, my rose	<i>Gülüm, nazlı gülüm, nergis çiçeği, gonca gülüm</i>
Metaphors related to light	My star, my day, my lamp, my moon, my lamp, my sun.	My star, my day, my light, my moon,
Metaphors related to sweets	My sweet, my sugar, my honey, my sugar, my sweet	My sweet, my sugar, my honey, my sugar, my sweet
Metaphors related to animal husbandry	My servant, my lamb, my lamb, my ewe, my ram	my lamb, my lamb, my ewe,
Metaphors related to agriculture	My apple and my pomegranate	Medina dates, red apple

## ANALYSIS AND RESULTS

*Metaphors related to light*

Many metaphors arise through celestial bodies and light sources. The mother, looking at the moon shining through the window, describes that it is midnight, she is tired and restless, and caresses her child as "lamb." At the same time, her child is the cause of all joy and happiness for her. The light in her heart is because her child is next to her. That's why she calls it "my day":

The moon shines in the blue  
He looks out the window  
Close your eyes, my lamb  
Go to my joy, my day, alla

It is often observed that liverband is referred to as "star" and "day" in Turkish alla.

*Uyu kuzum, yıldızım,  
Kara gözüm, gündüzüm, ninni,  
Apağımın, canımın  
Gönlümde huzurumsun, ninni.*

While putting her child to sleep, the mother compares her twin bright eyes to stars. That is why she uses the adjective "black eye" together with the word "day". Both in the star and in the daytime, the elements of light are proportional to the child's eyes. A child is also a source of light that lights up a mother's life. Mother's heart is filled with joy for his presence. *Apağım* adjective is also a general adjective used for petting a child for all Turkic people. When a child is born, everyone wants to give him a good education and raise a child who will serve the country. She wishes that her child will brighten her face and calls her "my bright face". At the same time, she compares her child to a lamp, the light source of her life, and compares herself to a propeller spinning around this lamp:

My face is bright, my child, oh my God,  
Let's be propellers.

My eyes are my light, my God,  
Let's be crybabies, alla.

The metaphor “lightning” is also found in Turkish lullabies in the form of *Çıram*.

*Sen gülşenim, bağımsın, ninni,  
Dayanacak dağımsın, ninni,  
Karanlık gecelerde, ninni,  
Yaktığım çıramsın, ninni.*

A mother compares her child to a beautiful garden full of flowers and builds all future dreams with her. Her child is her mountain of support, not only in dark nights, but also in the "nights" of her life - sorrow and suffering, her child illuminates her life as a "guiding star".

In all Turkic people, the use of light detail is observed when caressing a child. The moon is a symbol of light and goodness. "Moon," with its rising, setting and rebirth, also signifies birth, death and rebirth. Characterization of the cosmic phenomenon of the emergence of the moon with the verb *doğmak* actually shows the semantic closeness between the moon and the concept of birth. In short, among the various symbolic meanings of the moon is “birth.” [8] The Turkish mother describes the child as a “moon” born from a mountain mother.

*Dandini dandini danadan  
Eksilmesin aradan  
Bağışlasın yaradan  
Bir ay doğmuş anadan.*

The word *dandini* in the traditional Turkish alla, which begins with *Dandini dandini...*, is derived from the French word *dandiner* to vibrate, and has undergone a phonetic change in the Turkish dialect.

#### *Metaphors related to flowers*

Among the Uzbek people, there is a principle of comparing a child to a flower and a leaf. First, it is related to the appearance

of a child and a flower, and secondly, both a child and a flower have a growth, development and growth rate. That's why mothers call their children "flowers".

Sleep my man, take it easy  
 God, God, my dear,  
 Descendant from me, name from me,  
 A tulip opened in the garden, alla.

A mother knows that her life will continue in the form of her male child. She hopes that she will grow up to be as beautiful as the tulips in her garden.

*Benim yavrum sağ olsun ninni*  
*Ninni dersem dağlar uyur*  
*Dağlardaki laleler büyür*  
*Benim yavrum şimdi yürür ninni.*

Mothers wish their children happiness, health and luck. Wishing that their heads will be as tall as the mountains, the tulips in the mountains express the hope that their child will be beautiful even when they grow up.

As the folklorist M. Yaqubbekova noted: the features of beauty, delicacy, and fragrance play an important role in the semantic meaning of the concept of a child in a flower. An important connection is that both the baby and the flower are the starting point of the process of growth, change, development and naturation [9]. That is why children are addressed as *gulim* in most of the gods. There are places where the child is compared to a flower, a pox, a nightingale.

#### *Metaphors related to sweets*

It is quite traditional to caress and refer to a child as "honey", "sugar", *nouvot*, but it is always nice. In this case, the sweetness symbol of the item is compared to the child, and the two look at each other. Below, the mother addresses her child with the name of the image that expresses the increasing level of sweetness, i.e. "honey". Also, because the child is as delicate and elegant as a

flower, its cradles are also made of flower boards, so that it does not sink hard on the shoulders like soft cotton:

Called my honey  
Get some sleep and rest

In Turkish alla, mothers used the metaphors *tatlim*, *balim*, *şekerim* to refer to their children with sweets.

*Sarmaşar uyku sana  
KONU GECE TAVANA  
KO UYKUN OLSUN TATLI  
Nice pitalar ballı  
Uyu, şekerim, nenni  
Nenni, kizim, nenni.*

The appearance of sleep in the child's eyes, a "ghost" of the image of sleep, awakens imagination. The landing of the night on the earth indicates that it descends from the sky by itself. The sweeter the sleep, the sweeter the sleeping baby.

*Yavrumun gözleri sürmeli,  
Yumuk yumuktur elleri,  
Tatlı mı tatlıdır dilleri,  
Nenni oğlum nenni nenni!  
Sözleri ballım, nenni!*

Usually, babies clench their hands into fists by 3-4 months, and this happens even when they are sleeping. At the age of 4-5 months, the child begins to laugh, understand the environment, learn about the world, and begins to consciously move his hands and feet. At that moment, the fist on his fingers is released. It seems that this alla text is intended for the period of 3-4 months of the baby.

*Kızım güldür açılır  
Hanemize saçılır  
Hemi bal hemi şerbet  
Benim yavrum içilir*

Admitting that her daughter is a flower, the mother notes that her fragrance spread throughout the room. The mother, who calls her daughter both honey and juice, says that she can be drunk like "a sip of water." The Turkish mother avoids the metaphors associated with the traditional dessert. Although in Uzbek *alla* there are confectionary products that melt and become sweet when they fall into water, such as *candym*, *shakarim*, *novvotim*, comparing the child to "juice" can be considered as a poetic invention of Turkish mothers.

*Tropes related to animal husbandry, agriculture, horticulture*

If we look at the history and social origins of the Turkic people, we can begin to understand the reason why customs and terms related to animal husbandry are used a lot in the samples of folk art. we'll see if that continues.

The roots of calling one's child "capricorn", "lamb", *kozichomy*, *tayim* are common to these nations that drink water from the same stream. In all Turkic nations, the position of petting a child as *kulunim*, *saman tayim*, *kozim* is leading.

Alla, my servant, alla,  
Please let me die  
I love you, alla  
My youngest daughter, alla.

Kulun is a newborn horse's child. Toy is a one-year-old horse. Alla's texts mainly refer to boys as "my slave" and "my mare". Among Turkic peoples, there are many proverbs such as "horse-boy's yari", "horse-boy's companion", "horse-boy's wing". In Uzbek mythology, the horse is deified as a descendant of ancient dinosaurs, "in Uzbek folklore, the horse is a symbol of heritage and purpose." [10]

Amil Çelebioğlu, professor of the Faculty of Science and Literature, Department of Turkish Language and Literature of Marmara University, says this about the metaphors in the Turkish language: "In particular, the word *yavrum* is the most common. Instead, sometimes "my lion, my baby, my smile, my son, etc." as it is said, the name of the child is actually mentioned." [11]



*Haydi sende yum gözünü  
Minicik **yavrum** ninni  
Artık yeter sus ağlama  
Minicik yavrum ninni*

There is a special story called 'Alla' in the short story 'Works of the World' by the beloved Uzbek writer O'tkir Hashimov. In it, the child is called *Kozym*, which is said from the language of the bride of the grave.

*Alla-yo alla, jonim bolam-a, alla,  
Uxla **qo'zim**, alla-yo, shirin qizim, alla-yo.*

It seems that even though the metaphor "lamb" is mainly used for a boy, it is used for a girl in this Alla text. Usually, mothers call a girl *gulim*, *lolam*, *rayhonim*. Although the use of metaphors such as is common, the tradition of petting "lamb" is leading in the ideology of the shepherd people. The author remembers what his mother said to his brother:

Alla, baby, go to sleep, alla,  
Rest in my arms, alla...  
... My shukurim in the mountains, alla  
Oh my ram in the cradle.

Mothers want their children to be free, independent and happy, and refer to the ram in the barn, hoping that they will stand bravely against the enemy and protect their people.

It is also common to refer to a sheep as a lamb in Turkish folklore.

*Nennin deyirem yatasın  
Al kızıl güle batasın  
Büyyüp adam olunca  
Ata sözünü tutasın  
Nenni benim **kuzum** nenni  
Nenni iki gözüm nennin*

In this alla example told from the father's language, the father believes that his child will grow up quickly, follow him, and help him in his hardships.

My sweet man, my sister,  
 My soul, my eyes, alla,  
 The moon has also set, my light, alla,  
 My lamb, alla.

As a diminutive suffix, "-chak" is used in Uzbek *allas*, while "-cak" is also found in Turkish *allas*. In the word *Kozichogym* the change of "q" to "g" is observed, in the word *yavrucak* the same change of "k" to "g" is observed.

*Ninni desem beni yakar*  
*Beşğinde güller kokar*  
*Kötü sözler hatır yıkar*  
*Ninni yavrucağım ninni*

Allegories related to agriculture and animal husbandry.

In many stories, especially those told from the language of grandmothers and aunts, it is often observed that the child likes a sweet apricot, its seeds, grapes or apples and pomegranates.

My child, my child,  
 A handful of apricot kernels, alla.  
 It's sweeter than sugar  
 My child's child, alla.

There are dear lines that pass between us: "The grain is sweeter than the grain." Cantak apricot is a metaphor for a child, a grandchild. Grandmothers know the value of a grandchild. There is a mother-in-law who is looking forward to becoming a grandmother. There is also some wisdom in the fact that grandmothers who caress their grandson compare him to a sweet apricot. Among the varieties of apricots, the *kandak* variety, which bears the smallest fruit, is also distinguished by its special taste, means orange-red, poor, poor apricot. *Kandak* is a local early apricot variety produced by folk selection. Widespread in the Fergana Valley, Bukhara and Samarkand regions. There are several clones. The tree is medium-sized, with a dark bark, up to 7 m high. Branches are thin, buds and flowers are small. It blooms at the end of March and ripens in the second half of June.

Fruits are small (20-25 g), round, with thick skin, hairy, orange flesh, medium density, sweet (sugar content 14-7%, dry matter 26-28%, low acidity - 0.4-0, 6%), it is easily separated from the grain, the grain is small. Resistant to cold and diseases. After planting, it is harvested 5-7 years. Mainly, it is made into compote and jam. [12]

A cave of grapes in the garden, alla,  
 There's a baby deer on the mountain, alla.  
 Ukkipari in his hat, alla,  
 Whose grandson is this?

"Grape of grapes" and "child of a deer" in these verses are a vivid example of metaphorical movement, and there is a lot of philosophy of wise grandmothers when they compare their grandson to a cave of grapes. "Grapes" are a symbol of parenthood and the hope of many grandchildren. In its cave, the child is still young, and there is a belief that one day it will grow into a sweet fruit after gaining experience. A mountain is a symbol of height, a deer cub is a symbol of beauty and beauty. Our mothers want their grandson's head to be upright, and they pin ukkipar on his hat.

Of course, when a mother gives birth to a child, she puts all her hopes on this child. In these moments, her whole being, the light of her eyes, is her child. he looks at the charos with his big eyes and calls him "charosim". Charos is a type of grape and consists of large, pitch-black seeds. Taking into account that grapes are a symbol of "great children" in our nation, mothers wish that their successors will be as blessed as these charos grains.

*Borlig'im ham o'zingsan, alla,*  
*Nuridiyam, ko'zimsan, alla,*  
***Momo havo merosim, alla,***  
*Xush xulqligim, charosim, alla*

Mothers always see themselves as the successors of Mamo Havo. The first woman on earth is "Mamo Havo" - the symbol of the female race and material life. Air is the mother of all beings or "Natura naturans". [13]

Sweet grape juice, alla,  
Balkhi is the white fruit of the mulberry, alla.  
The cool spring air, alla,  
My child is the treasure of my heart, alla

A child is the sweetest blessing in the world for a mother, blessed as the white fruits of the Balkh mulberry, pleasant as the early spring air. The sprout he grew in his bosom is his future successor. "Tut-puberty, a symbol of a dream couple." [14]A woman sings that she is happy with the man of her dreams, that she is intoxicated by the sweet kiss of a man, and that her child was born as a product of her love.

Entering the apple orchard,  
My heart broke in the peaches, alla.  
Looking for something better,  
My life has been bad

Apple is an important artistic detail in Uzbek folklore. In fairy tales and epics, there are motifs of a divine being or a magician giving an apple to a parent in need of a child, and after eating this apple, a woman becomes pregnant. For example, in the fairy tales "Khurshid and Laila", "Zar Kokilli Yugichatcha", "Tahir and Zuhra", parents eat an apple given by a magician and have a child. There is a plot about her being pregnant. Only in these verses, the apple does not mean "child", but the symbol of "Love". Peach comes in the symbolic meaning of false love, fleeting love. The mother complains that she got married for love and loyalty, but faced betrayal, that her dream life turned into a dream.

#### CONCLUSION

The first door opened to the world of music, imagination and thinking for the children of God is the window of mothers' hopes and dreams, pains and worries. This treasure is colored by the thousand-year history of nations, immortal traditions and values. Mothers give their children the future of the country, the future of the nation. those who looked after them, honored them in the highest curtains they knew.

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