


<p>Social-Psychological Basics of Bilingual Folklore Genesis in Kashkadarya Oasis</p>		<p>Linguistics</p> <p>Keywords: bilingual folklore, folklore genesis, folklore of ceremonies, Tajik folklore of the Kashkadarya oasis, bilingualism, social-psychological factors.</p>
<p>Akmal Shernazarov</p>	<p>Samarkand State University, Uzbekistan.</p>	
<p>Abstract</p> <p>This article is devoted to the study of the bilingual nature of folklore seasonal and household-family ceremonies related to the way of life of the Tajiks of the Kashkadarya oasis, as well as their social-psychological factors, proximity and literary influence of Tajik and Uzbek folklore.</p>		

Although peculiar national values, traditions and customs of the peoples of the World, were historically formed in different places, they in most cases attract attention by their definite similarities. Thus, the people are always interested in the spiritual and cultural heritage of another nation. There are many similarities in the folklore traditions of the Uzbek and Tajik peoples, which for many centuries live together with friendly, economic and cultural relations in mountains and plains of Kashkadarya oasis (Kashkadarya is a southern region of Uzbekistan, where Uzbeks and Tajiks live compactly). Obviously, important life factors like permanent trade relations, religious and faith affinity, neighborhood and hospitality, close family relations, the joint conduct of weddings and mourning are the basis of this similarity.

Comparative-typological analysis of folkloric samples of peoples, who historically living in one or in different places, speaking different languages system, has become one of the current scientific trends in the study of World folklore studies. It is important to study in comparison Uzbek folklore with the folklore of the Tajik people, which was studied in comparison with the folklore of the Turkic peoples and is currently being studied in comparison with English, French, German folklore, and also to determine the distant history of friendly and brotherly ties between the two nationalities and their socio- psychological basis. The result of researches will stabilize and strengthen interrelations of two nations.

The main principle of our folklore studying is collection and investigating national spiritual values, in particular, folklore, which strengthen the independence in all regions of our state. Research in this direction makes it possible to determine the socio-psychological basics for the formation of the bilingual (zullisonayn) -Uzbek and Tajik folklore of the Kashkadarya oasis, the originality of local speeches and their genre composition. Some researches on the study of Tajik folklore [4, 8, 9, 13, 14] and on the study of Uzbek wedding traditions [2, 3] of Kashkadarya oasis are very important.

However, there are no studies on bilingual (zullisonayn) - Uzbek and Tajik folklore of the Kashkadarya region, so it is very important to compare the samples of Uzbek-Tajik folklore that are prevalent in the region, their contiguity, influence and peculiarities of bilingualism.

According to the folklorist S. Shodiev, "mapping folklore ceremonies, defining" the emergence of "ethnic contact" in folklore in mixed Uzbek regions with other nationalities "[10, 39-42] are considered one of the main criteria in determining local characteristics of folk oral literary creativity.

Uzbekistan is a multinational state. More than a hundred nations and nationalities, who came here for various socio-psychological reasons, live in close friendship with our generous people since old times. Naturally, this unity of peoples is the basis of the closeness of traditions related to their destinies and ways of life, even to family ties. That's why, not only bilingual written literature, but also samples of folklore in two languages are formed and widely spread in the region. For example, Tajiks live next to Uzbeks in several regions of Uzbekistan, such as Bukhara, Samarkand, Kashkadarya, Surkhandarya, Fergana, Jizzak, and most importantly, they have all the necessary conditions and legal opportunities to preserve all national traditions. Altogether, with Uzbek folklore, Tajik folklore is also spread in above-mentioned regions. Sometimes it is met in one language (only in Tajik language); other samples can be seen in both Uzbek and Tajik languages. In particular, folkloric creations, such as "shiru shakar"- poems in two (Uzbek and Tajik) languages, are very striking with their attractiveness and harmony.

Every citizen of Uzbekistan belonging to the Tajik nationality, like other nationalities who live here, contributes to the prosperity and development of our state. Their rights and duties, national values are protected by the Constitution of Uzbekistan.

Weddings, national customs and religious traditions with music infiltrate the language and culture, the literary traditions of the two nationalities living in the Kashkadarya oasis. Weddings, national customs and religious traditions passed with music served for infiltration of language and culture, literary traditions of two nationalities living in the Kashkadarya oasis.

The next seasonal song, "Boychechak", is composed in the "shiru shakar" style in two languages (Uzbek and Tajik):

*Boychechakim illodur,
Tavoq to'la tillodur.
Boychechak adal-badal,
Xudo pisar tiyad Mirzobadal.[14, 288]*

Three lines of this quatrain are written in Uzbek, and the last line is in Tajik. In Tajik line the singers wish the host "God blesses you with son Mirzabadal the coming year". If this quatrain

includes only one line in the style of "shiru shakar", then in the next quatrain it includes its half, that is, two lines in Uzbek, two lines in Tajik:

*Boychechak avval bahor ochilodur,
Yaxshilarni boshiga sochilodur.
Tagi ostona qur-qur mekunad,
Biveki mo xurmachaya pur mekunad. [14, 288]*

One of the attractive features is that the texts created in bilingualism may have variants. For example, Uzbek and Tajik lines in the next song "Boychechak" are attractive because they have the same meaning, image and interpretation in two languages. For example, in the Uzbek version:

*Bu uyni arqasiga oy ko'rindi,
Bu uyni egasi boy ko'rundi. [14, 288]*

In the Tajik version:

*In xonaya pushtash-ba moh namud,
In xonaya sohibash boy namud. [14, 288]*

The same "shiru shakar" can be observed in the example of other ceremony songs. The texts proving this evoke the imagination of the character of the popularity of this literary phenomenon. This phenomenon can be found not only in the texts of wedding songs, but also in the texts of the song of funeral ceremonies. They attract attention by the presence of live reproduction so far. One of these songs:

(Speaker) Guyanda:	<i>Bu ulim qandoq ulim, beglarni kuydirgan ulim, Qip-qizil ruxsoralarni hasratga sundirgan ulim.</i>
(Sorrowfuls) Sugvoron:	<i>Ey voye, onet murade, pisari nozanin-e!</i>
Guyanda:	<i>Bu ulim qandoq ulim, kurti siyahpo'sh ayladi, Yaxshilarni yerga solib, ustini sarpo'sh ayladi.</i>
Sugvoron:	<i>Ey voe, joni xolae, kujo rafti-ye!</i>
Guyanda:	<i>G`arib buldim man bu vatanga, G`aribligim asar qilar ko`chadan o`tib-qaytganda.</i>
Sugvoron:	<i>Ey voe, ammet murade, barno pisar-e!</i>
Guyanda:	<i>Garibligim asar qilar boshim yastuqga bo`lganda.</i>
Sugvoron:	<i>Ey voye, apet murade, dodari shirini apa-ye!</i>
Guyanda:	<i>Yo rab, sultonidan ayrilmasin hech kim. Quruq yer birla yakson bo`lmasun hech kim.</i>
Sugvoron:	<i>Ey voye, bibet murade, kujo rafti-ye!</i>
Guyanda:	<i>Shohlarni bu jahonga bebaho qildi falak, O`tgan umrimni eshiklarga gado qildi falak, Vo hasrat-o, yolg`iz boshim, etib qo`yar go`r ostiga elu xeshim.</i>

- Oldinga yo 'qdur hech kishim, mardona g`arib boshim-e.
 Sugvoron: *Ey voye, pisarjonam kujo rafti-ye!*
 Guyanda: *Kuya-kuya kul buldim, yona-yona shamchiroq,
 Shamchirog`ni yonganidan, yonmagani yaxshiroq.
 Shu tirik yurganimdan endi o`lганиm behroq.*
- Sugvoron: *Ey voye, joni xola-ye, kujo rafti-ye!*
 Guyanda: *Kuydi bul hasrat utiga kuymagan jonim mani,
 Hasratu armon bilan chig`magan jonim mani.*
- Sugvoron: *Ey voye, joni modar-e, az man ki xabar megirad-e!*
 Guyanda: *Bog`boni berahm uzdi gulimni boshini,
 Bemahal keldi o`lim, tuqdi ko`zimni yoshini.
 Ey balam, jon balam, qatra-qatra ko`z yoshimni puri marjon
 aylading,
 Oynadek ravshan kunimni qap-qaro aylading.*
- Sugvoron: *Ey voye, qap-qaro qon aylading, onet murad-e!*
 Guyanda: *Qo`limdan tushdiyu sindi mani qimmatbaho toshim,
 Qora yerga panoh boshi, qizil yuzli qalamqoshim.*
- Sugvoron: *Ey voye, apeta zudtar peshad bare, sheri apa-ye!*[14, 319-320]

This song belongs to the funerary ceremony; it is performed by a professional speaker [11, 30], invited to the mourning ceremony, along with women who lost the most precious person. Therefore, it is formed by a dialogical structure. This way we can understand why mourning women are called "sugvoron" (Tajik), "burned" among people.

The song was created in this order: the speaker performs one or two, sometimes three lines of the song in Uzbek, and the grieving woman adds one line in the Tajik language. In the ranks of mourning women, relatives of the deceased person - mother (4 times), aunt (twice), aunt from father's side (once), sister (twice) and grandmother (once) sing this mournful song.

It's not for nothing that the mother's crying shows first, then aunts, sisters, grandmothers. In this gradualness, the emotional feelings of the relatives of the deceased are manifested. The mother grieves most of all for her son. Then the emotions of aunt are described, which is not in vain, because she is the mother's sister. That why she is the nearest person after mother. There are several sayings about aunt as "aunt is the flower", "aunt is here, all is here". But it seems that the imagine of aunt from mother's side is more closer to child. Not by chance, they say "the sun is shining, I am running to my aunt". This tradition was even reflected in written literature. For instance, Peter who lost his mother moved to his aunt Nina's house in the book "Hellodos" by Georgian writer Nodar Dumbadze.

The phrase "pisari nozanin" (handsome boy) in mother's speech meant that defunct was very young boy.

Though spiker's speech was in Uzbek, there are also several Taik phrases and words "kurti siyahpush" (black dress), "sarpush" (overlay) in it. "Kurti siyahpush" (black dress) is the symbol of mourning.[1, 6, 7, 12]

Analysed mourning song was begun in Uzbek, but concluded in Tajik speech:

Speaker: *Sar ba bolin doramu sar pushida az boli man,
Kay baroyad oftobi rushmanam – bachahoi man.
Ki dur oyad jonu jononi mane, shirinbayoni man-e.*

Sorrowfuls: *Ey voye, dod az dasti ajali berahm-e... [14, 319-320].*

Some songs belonging to mourning began in Tajik and concluded in Uzbek. They are also the examples for "shiru shakar" folk songs:

*Husayn-o beqaroram, be tu imruz,
Siyah shud ruzgoram, be tu imruz.
Husayn-o barguzida joni ona,
Amiri sarburida joni ona.
Tanash myndayu o'zi bu cho'lga,
Baloga mubtalo bo'lgan azizim. [14, 321]*

Or:

*Vahti bog`shavad, bog`bonem onem,
Vahti gul shavad, gulzoram onem,
Vahti bog`bursa, bog`bon topilur,
Esiz onem, ki aknun qaydan topilur.*

The last quatrain's two lines are in Tajik, third one is in Uzbek and the last line is in Uzbek-Tajik.

It is also interesting that in some folk songs recorded in the Kashkadarya oasis, there were similar Uzbek and Tajik samples that had the same initial formulas. For example:

*Bog`bon, dara kusho, man bog`boni mekunam,
Az gulat nakandayu az dur tamosho mekunam.
Bog`boni gul shudam aslo nakandam yakta gul,
Gul ba dasti nokasonu man adoi yakta gul.*

The quatrain following this poem also reflects discontent from the gardener who brutally tears the flowers in the garden. Proceeding from this, we can say that there is a variant between them.

*Bog`boni berahm uzdi gulimni boshini,
Bemahal keldi ulim, to'kdi ko'zimni yoshini.*

*Bemahal chiqding eshikka nogahonga uchradimg,
Hamma bugun sog`-salomat, san baloga uchradimg [14, 322].*

The form of "shiru shakar"-using two languages in one context, is also seen in other genres among Tajiks of the region:

*Ravam ba har du olam,
Yolg`iz seni sevarman.
Gar tu ba man naoy,
Man az g`amat o`larman.
Hamtu ravam ba peshat,
Hech kim mani ko`rmasun.
Az labu az dahonat,
Astagina o`parman.
Xurdam sharobu sharbat,
Behush bo`lib yiqildim.
Gar tu ba man naoyi,
Man az g`amat o`larman. [14, 374-375].*

The creation of such a lyrical song with the lover's turn of mistress is another factor of the local features of the distribution of songs as a "shakur shakar" among the Tajiks of the region. The peculiarity of these 12 lines, consisting of 3 couplets (each verse consists of 4 lines), having real plots in that they have uneven lines (1, 3, 5, 7, 9, 11) in Tajik, and paired lines (2, 4, 6, 8, 10, 12) are created in the Uzbek language. The preservation of this strictly order has an important role in the literary composition of the song.

Another point is that every fourth line of the first and fourth couplets includes half-Uzbek and half-Tajik words. At the end of each couplet, the line "*Man az g`amat o`larman*" (I die of your grief) is repeated. Here "*Man az g`amat*" is a Tajik expression, "*o`larman*"- Uzbek. In our opinion, this event saved syntactic place and duty of parts of speech and conformity of phrases (meaning) had amazing harmony.

Lines "*Hamtu ravam ba peshat*" (I want to go to you like this,) "*Hech kim meni ko`rmasun*" (no one saw me) in the song indicate such wedding traditions as "Qalliq o`yin" ("game of suitors"), "Qalliqqa borish" ("meeting with the bride"). According to this tradition, the groom should meet with the lover alone, except for the sister-in-law without letting anyone know, saving the honor of the parents of the future wife.

Written down the followingsong "yor-yor" from Tajiks of the region can be assessed as the results of literary influence. There are Tajik pronunciation of Uzbek words (as "ketayobtur" (bride) is going away), "borotubman" "I am going away):

Munchagina xamirturush ugrosi ko`p, yor-yor,

Kelin qizim ketayopdur, gilasi kup, yor-yor.
“Ignam uchi sindi” deb urdi yangam, yor-yor,
Endi ketib borotubman tinsin yangam, yor-yor.
Tokchadagi qaychini zang bosibtur, yor-yor,
Kelin ukam ketayopdur, g'am bosibtur yor-yor.

The image of “mother” has changed into “sister-in-law” in the line “*Ignam uchi sindi” deb urdi*” (She (sister in law) struck (me), saying: "The tip of the needle is broken") met in Uzbek folk wedding song. Traditional “*Tokchadagi qaychini zang bosibdi*, (Scissors on the porch is rusty) *yor-yor*, *Chiqayotgan qizimizni g'am bosibdi* (My daughter-the bride is leaving, she is sad), *yor-yor*” lines changed as “*Tokchadagi qaychini zang bosibtur*, (Scissors on the porch is rusty), *yor-yor*, *Kelin ukam ketayopdur, g'am bosibtur* (My sister- the bride is leaving, she is upset) , *yor-yor*”. For this reason, many variants of this text appeared.

In conclusion, we can say that the folklore of the Uzbek and Tajik peoples of the Kashkadarya oasis, living together in socio-cultural, economic cooperation, is developing at the expense of literary influence. On this basis, one can see the influence of Uzbek folklore in Tajik folklore and the influence of Tajik folklore in the Uzbek folklore of the Kashkadarya oasis. In Tajik folklore of oasis, can be find the phenomenon of literary synthesis, bilingualism, also very interesting similarities in folklore samples created on the basis of "shiru shakar" and their Uzbek and Tajik variants. It is one of main local features in regional Tajik folklore.

References

- Аширов А. (2007). *Ўзбек халқининг қадимий эътиқод ва маросимлари*. Тошкент: А.Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти.
- Давлатов С. (1996). *Қашқадарё воҳаси ўзбек тўй маросимлари фольклори*: Филол. фанлари номз. дисс. автореф. Тошкент: ФА
- Давлатов С. (2009). *Анъана ва маросим*. Тошкент: Фан.
- Кисляков Н.А. (1960). Некоторые материалы по этнографии таджиков верховний Кашкадарьи. *Труды АН Таджикистана*. Душанбе: АН
- Муродова М. Ш. (2018). *Ўзбек никоҳ тўйи фольклорининг жанрлар таркиби ва бадийяти (Ўрта Зарафшон воҳаси материаллари асосида)*: Филология фанлари бўйича фалсафа доктори (PhD) дисс. Тошкент.
- Насриддинов К. Насриддинов Қ. (1996). *Ўзбек дафн ва таъзия маросимлари*. Тошкент: Мерос.
- Пайзиева М.Х. (2009). *Тошкент шаҳри ўзбекларининг анъанавий ва замонавий мотам маросимлари*: тарих фанлари номз. дисс. афтореф. Тошкент: ФА.
- Ражабов Р. (2007). *Фольклор таджиков Шахрисабза и Китаба Кашкадарьинской области Республики Узбекистан*: Автореф. кан. наук. Душанбе: АН.
- Р.Раҷабӣ. (2001). *Намунае чанд аз фольклори тоҷикони Шаҳрисабзу Китоб*. – Душанбе: Пажуҳишкадаи мардумшиносӣ.

- Шодиева С. (1985). Ўзбек фольклорини ареал тадқиқ этишнинг баъзи масалалари. *Ўзбек тили ва адабиёти*, 2, 39-42.
- Ўраева Д. (2005). *Ўзбек мотам маросими фольклорининг жанрий таркиби, генезиси ва бадиияти*: Филол. фанлари доктори дисс. автореф. Тошкент: ФА
- Ўраева Д. (2004). *Ўзбек мотам маросими фольклори*. Тошкент: Фан.
- Қодиров Р. (1963). *Фольклори тореволюционии тоҷикони водии Қашқадарё*. Душанбе: АФ.
- Қодиров Р. (2000). *Фольклори тоҷикони водии Қашқадарё*. Ҷилди 3. Душанбе: Амри илм.