



TYPOLICAL FEATURES OF ENGLISH LULLABIES

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Abstract

The purpose of the research: The subject of study of this work – a lullaby – is semiotically complicated familiar and one of the archaic genres of folk song. With the expressiveness of the text and the uniqueness of the rhythms, folk songs convey in the best possible way what the people want and what they strive for. It is no coincidence that folk songs are called the beginning of poetry and verbus of literary creativity.

Research methods: The characteristic expressive formulas of a lullaby have been studied using a historically critical method.

Research results: The lullaby is one of the most nationally characteristic and complex folk songs. Here, more than in any other song, there are noticeable changes taking place within the genre, lines of gradual development, genre penetration.

Practical application: Familiarization with traditional genres of folk art in the context of modern culture.

Keywords: folk art, lullaby song, genre features, poetic text, musical language, ethnocultural.

Introduction

As a special layer of spiritual culture, folk song is a source of rich information about history, geography, social life, life, ethical and aesthetic ideals as well. The connection of a folk song with various aspects of social life forms the basis of its genre differentiation and identification within the invariant genre of such options as labor, lyrical, historical, ritual songs. A special place in this series belongs to the lullaby song.

Lullabies, as an ancient cultural phenomenon, are a treasury of ethical and aesthetic cultural values, customs and traditions of a particular people, which are connected by various threads are involved with all elements of ethnoculture. Despite the value and importance of lullabies as truly important source for the development of literature of any people, they are not equally studied in different linguistic cultures. Moreover, despite the universal archetypal structure, the lullaby in every culture is distinctive and has unique features in terms of verbal and non-verbal organization of the communicative space of the text. It is from the point of view of multilayer textuality, the lullaby is an interesting object of study, suggesting actual aspect of its study as a complex semiotic system, as a creolized text.

At the same time, the culture of childhood is one of the channels of human self-identification in a multicultural environment, allowing an individual to more confidently position himself as an ethnophor, a bearer of ethnic consciousness in the context of globalization. The study of the phenomenon of childhood and its role in the process of interculturalization has so far been within the sphere of interests of various sciences – philosophy, psychology and pedagogy, ethnology and ethnography, folkloristics and, to a lesser extent, cultural studies. Each science studied its own aspect of the problem using special approaches.

Children's folklore is one of the most important channels of interculturalization, which is carried out through the reproduction of ethnocultural stereotypes. The functional significance of children's folklore is explained by the content in it of the main block of ethnocultural stereotypes (Freud, 3., 1990).

Children's folklore also obeys the principles of consistency: the older the genre and the ideas embedded

in it, the earlier it is introduced into the repertoire. Thus, by comparing the chronology of the use of genres of children's folklore and the psychological characteristics of the child's development, it turned out to be possible to trace the formation of a system of stereotypes and prove that it is in childhood that this system is laid down to the extent necessary for identification. Prose children's folklore contains a huge block of ideas presented in metaphors. It reveals not only the essence of phenomena and concepts, but also establishes connections between them. The wealth of epithets, the versatility of metaphors, the principle of repeatedly presenting an idea in different ways make it possible to transmit such a large mental volume to children in an indirect way. In prose genres, stem stereotypes are objectified into ethnopsychological ones.

The communicative space of a lullaby song is special because it is formed at the intersection of non-verbal, musical and verbal communicative subspaces. The communicative space of a lullaby is special due to the inclusion of music and physicality. It is music, the mother's voice, timbre, tone, touch, rhythm, i.e. nonverbal means constitute, as a consequence, a nonverbal communicative space.

The communicative space of a lullaby unfolds not only from the performer to the listener (child), but also vice versa, from the child to the performer. The lullaby ideally corresponds to the optimal development of the child's communicative behavior in the future, training the mechanisms of the little person's future oral speech: one of which provides the output, and the second – the input of the human communication system (Chistov, K. V., 1976).

When a lullaby is perceived as a kind of verbal-nonverbal-musical unity, the speech-motor and auditory analyzers are united into a common auditory-speech-motor analyzer, which serves as the psychophysiological basis of oral speech.

Verbal coding occurs at the level (vocabulary) of characters in lullabies. The emotive code of a language is implemented in vocabulary marked with emotive semantics. The musical code focuses on the values of the spiritual culture of the ethnic group. Elements of paraverbal space come to the fore in terms of the way they influence the child, especially at an early age. A child, starting from a very early age, is an active participant in the communicative space of a lullaby through the use of proto-language, imitations and psychophysiological reactions of an approving or protest nature.

Nonverbal means of constructing the communicative space of a lullaby are voice, intonation, and touch. Touches convey an attitude towards the child's body as a bearer of the qualities of the archetypal body inherent in a given ethnic group, enhancing the suggestive effect of the influence. Voice and intonation are specific ways of influencing the psyche. When performing a lullaby, the psychological state of the performer is of great importance, which is transmitted to the child at the emotional and somatic level (Erikson E., 1996).

A lullaby contributes to the formation of a child's gender identity. Masculinity and femininity, produced in a traditional lullaby, as cultural concentrations of social consciousness, are an integral part of the conceptual part of the personality. A traditional lullaby acts as a special semantic space formed by the interweaving of various codes. The emotive code of a language is implemented in vocabulary marked with emotive semantics. Verbal encoding occurs at the level (vocabulary) of lullabies. The musical code focuses on the values of spiritual culture.

The lullaby implements basic communicative strategies: introducing the child to the world around him; an attempt to give the very first ideas about the world, preferable in a given particular ethnical community. The primary strategy is to put the child to sleep, this is done through sleep verbs, suggestion, and also by the very structure of the lullaby. The main communicative strategy of lullabies is to embed a model of a prosperous life in the child's subconscious.

The spatial aspect of lullabies has never been taken into account, while the semantics of the elements of space for these texts is obviously significant, as evidenced by at least the many constant motifs associated with spatial images. But consideration of their symbolism and semantics without taking into account the cultural context is impossible (V Spitz, 1979).

The lullaby is genetically closely connected with the primitive syncretic ritual-mythological complex, as clearly evidenced by its functional field and formulaic motivic fund. Ritual (initiatory) meanings, clearly preserved in many texts of the genre (just remember the motive of killing and slaughtering an animal), make it possible to attribute its origin to ancient times. Analysis of the corpus of texts in their

relationships with other genres led us to the conclusion about the independent emergence of the genre, and not its development from another, for example, from a conspiracy. The utilitarian nature of the use and the transitional status of the addressee of the lullaby also determined its functional content (the function of soporific, protective, prognostic and epistemological functions).

Conclusion

Thus, each version of a lullaby song of lyrical folklore becomes an expression of the state of mind, mood, emotions and feelings of a certain person performing it, or its environment at the moment. Hence the persistent musical and poetic living feeling and perception that always accompanies the traditional lyric poem in every performance. The lullaby is one of the most nationally characteristic and complex folk songs. Here, more than in any other song, there are noticeable changes taking place within the genre, lines of gradual development, genre penetration.

Expanding the boundaries of thematic content, of course, leads to a change in the sound structure, balanced phrases, and principles of constructing a melody in the field of musical thinking. In them, the traditional folklore text appears the same or abbreviated, sometimes in combination with other motives, in different types of songs and, regardless of the melodic interpretation, in most cases ensures the genre affiliation of a given song. It also happens that a verse characteristic of a lullaby is added to the lines of a song, creating the false impression of a lullaby. Such songs do not correspond to the laws of the genre and are beyond the scope of our interest.

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