

LITERARY FEATURES OF ENGLISH, UZBEK AND KARAKALPAK LULLABIES IN THE LITERATURE

Khojanova Nargul Jenisbayevna

2-Course Masters' Degree Student at the Department of English
Language Linguistics at the Karakalpakstan State University

T. Kerwenov

*Supervisor: f.i.d. DSc

Abstract

The article is devoted to identification of the features of three languages such as Karakalpak- Uzbek and English, lullaby as a text of a complex semiotic nature and determination of typological features in the organization of an integral communicative space. It is postulated that the difference in sign is characteristic not only of modern texts, born of scientific and technological progress, which changed the sign nature of information, but also of a lullaby. It is noted that in linguistics, the study of a lullaby as a polycode text is not one of the intensively developed ones, and in English, Karakalpak and Uzbek languages, its linguistic understanding and description as a multilayered text is carried out for the first time, which determines the relevance of the work.

Keywords: lullabies, folklore, early stages of intrauterine, verbal layer, monotonous, lullabies to sleep.

Introduction

Comparative historical study of the development of lullabies, as well as the works of a number of other women ditch of English-Uzbek-Karakalpak folklore is considered one of the essential problems. According to psychology, lullabies, listening to mother's lullabies, the child receives the first lessons in the development of speech. Biologically, a baby begins to google in response to his mother's singing, which leads to the development of the larynx - the main tool for speech activity. The baby's memory develops, which can memorize intonations, distinguish between intervals between individual word.

The difference between the national language and the folk language is the form of literary writing existence. The cultural heritage of every nation is in this language finds its reflection. The history of language development with the history of society is inextricably linked. Between neighboring peoples in language development different relations, trade and cultural relations, wars leaves its impact. It is more for some languages, for others less affected. There is no pure language in the world. For

example, 30% of English vocabulary is pure English words, the rest are borrowed from Romanian and Eastern languages

The most basic, most important of natural or social phenomenon in the world, referring to the signs grouping is called classification. All languages in the world are the most important classification into several groups will be done. There are more than two and a half million languages on earth, there is This is a large number, including the dialects of the language more than five thousand. It is the most of this region on earth classification . referring to the main, most important signs issue is extremely complex and important.

When we need a clear definition, a lullaby is a musical genre in which a parent, most often a mother, refers to her infant in the transition to sleep. Functionally, the lullaby aims to complete this phase. At the same time, many scientists recommend singing lullabies to children who are still in the womb, because the child begins to respond to sound in the early stages of intrauterine development.

Every nation has their own range of folk riddles such as Karakalpak, Russian, Uzbek languages are wealthy with their folk riddles, fairytales, lullabies, poems, poetics an so on. According to the latest research on Comparative typology, we need to clarify the similarities of lullabies along with the differences in three languages. Even though lullabies' main feature is to let a child sleep. In various language styles, especially in the styles of fiction, linguistic means are widely used that enhance the effectiveness of the statement due to the fact that various expressive emotional shades are added to its purely logical content.

In addition to that, the name of the songs with which lullabies lull the child to sleep comes from the base of the cola bat to hesitate to sway to swing - to sway From here, the cradle of the stroller. The concept of a lullaby has the same meaning in all three languages. A monotonous lullaby with its simple rhythm calms the child, lulls it, which is very important for physical development and at the same time contributes to the accumulation of sensory impressions in him, gradually leads to the perception of the human voice as a communication signal to isolate.

In the traditional Karakalpak-Uzbek linguistic culture, lullabies are mainly are good wishes, so their verbal layer retains the traditional for this culture test characteristics represented by the forms of the desired modality:

Hayyiw-hayyiw,hay balam,

Aman bolg'ay jan balam. [16: 391]

In the lullabies of a mother or grandmother, the wish for a child to achieve everything is represented. of the best. For example, in the individual picture of the world of a woman who is the author of a lullaby, the indicator wealth and prosperity in the family are often silk and brocade:

The grammatical level of the language is objectified by the optative construction as the main means desirability category expressions. In one of the previous works, we noted

that the optical con- the structure acts as a core component of the explication of the value dominants of the world of desires . Such value dominants of the world of desires of a mother to a child are a long happy life, life in health and prosperity.

Uzbek and Karakalpak woman who are going to make a child to sleep , is rocking the cradle and saying. It is difficult to find such a beautiful and beautiful condition. It's as if the whole world is good saying from the mother's song. Especially this scene is a brief and impressive explanation of another unique aspect of our nation. It is obvious that there is no one who is kinder to a child than his mother. So, there can be no sweeter song than his voice, his melody.

Ey yoronlar, hech kimning, alla,

Bog'da guli so'lmasin, alla.

Bog'da guli so'lsa, so'lsin, alla,

Hargiz bolasi o'lmasin, alla. "May you not get sick, do not die,

(Do not see you adversity/May you put your father on the pacer)

The two languages Karakalpak-Karakalpak-Uzbek lullabies share the same and common used words such as if a child is male, the widespread expression is my wrestler, my hero, my son; when a child is female, the expression is considered to be lovely items such as my flower, my star, my princess.

A for English lullabies, we can encounter some morbid phrase which is not shared among Karakalpak-Uzbek lullabies. To more illustration, in ancient Babylon, lullabies were used as magical charms, meant to protect sleeping babies. But darkness pervaded across cultures and centuries, with lullabies expressing fears directly or metaphorically about absent fathers, injured, sick or lost children, domestic abuse and unhappy life. (wikipedia)

Lullabies tend to share exaggerated melodic tendencies, including simple pitch contours, large pitch ranges, and generally higher pitch. These clarify and convey heightened emotions, usually of love or affection. When there is harmony, infants almost always prefer consonant intervals over dissonant intervals.

According to Baker & Mackinlay, Lullabies are perhaps the best-known genre of music for infants, and have been traditionally sung by parents and carers to soothe, calm, and lull babies to sleep, fostering an emotional closeness, and forming an association between music, comfort and security¹

English lullaby, name " Hush, Hush" is controversial, because it alludes to bribing your child to get them to do something you want.

Personally, that is entirely relatable!

"Hush, little baby, don't say a word.

¹ Baker & Mackinlay(, 2006; Mualem & Klein, 2012; Trehub, 2002

Mama's gonna buy you a mockingbird."

I am not below bribery to get my children to do
what I want them to do on occasion!

In conclusion, we can notice that the long history of the people is reflected in small genres of Karakalpak folklore. The ritual folklore reflects the wonderful antiquity of the nation. In three languages, Wonderful poetics in the repertoire of adults for children. They are filled with maternal love for the child, and this love turns her into a creator - a creator of poetry. Every folklorist should deal not only with the collection and study of texts, but also see the living processes of folk art. And also study and consider the people who have saved them for us.

REFERENCES

1. Melnikov M.N. Russian children's folklore of Siberia. Moscow, 1970
2. Alavia M. Uzbek folk songs. Tashkent, 1959. 3. Archives of the Ulketanyu Museum. K.
3. Baker & Mackinlay(, 2006; Mualem & Klein, 2012; Trehub, 2002
4. Мельников М.Н. «Русский детский фольклор», Новосибирск, 1987. Мартынова А.М. Опыт классификации русских колыбельных песен. // СЭ. №4; 1974. С. 102-103.
5. Saodat Muhammedova "Tilshunoslik asoslari "(2006)
6. Field notes of the author. Kanlykul district of the Republic of Karakalpakstan.
7. Field notes of the author. Recorded from the lips of J. Aminov. Khojelinsky region.