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АНГЛИС ФОЛЬКЛОР "БАЛДАР ЫРЛАРЫ" ЫРЛАРЫНЫН ДҮЙНӨЛҮК ТИЛДИК КАРТИНАСЫ

ЯЗЫКОВАЯ КАРТИНА МИРА В АНГЛИЙСКИХ ФОЛЬКЛОРНЫХ СТИХАХ "ДЕТСКИЕ ПЕСЕНКИ"

THE LINGUISTIC PICTURE OF THE WORLD OF ENGLISH FOLKLORE POEMS "NURSERY RHYMES"

Аннотация: Макала англис фольклорунун "nursery rhymes" ырларынын дүйнөлүк тилдик картинасын изилдөөнү жана анын орус, кыргыз тилдерине которулушун жандантуу туура-луу баяндайт. Изилдөө ырлардын текстеринде зат атоочту номинативдик бирдик катары колдонуу анализинин негизинде лексико-семантикалык деңгээлде өткөрүлдү. Учурда дүйнөнүн тилдик картинасын окуп-үйрөнүү, азыркы тилчилердин активдүү туудуруп жатат. Илимпоздун фольклор боюнча лингвистикалык сүрөтүн изилдөөгө, лингвистикалык калыптар жана алгачкы

ой жүгүртүүнүн структуралары менен иштөөгө өзгөчө көңүл бурулат. Бул структураларга ба-
лалык мезгилде уруксат берилип, фольклордук чыгармалардын көркөм адабият, турмуш, саясат
жана жарнама чөйрөсүндөгү маанисин жана таасирин ачууга жардам берет. Тезаурус англис
фольклор дүйнөсүнүн лингвистикалык сүрөттөрү Nursery Rhymes, дүйнөлүк моделдөө жана лек-
сикографиялык куралы катары тилдик картиналарды изилдөө жана салыштыруу үчүн кеңири
мүмкүнчүлүк берет.

Негизги сөздөр: *дүйнөнүн тилдик картинасы, тезаурус, фольклор, перевод, лексикалык-семан-
тикалык деңгээл, котормо тексттер, лексика*

Аннотация: *Статья описывает исследования языковой картины мира английских фольклор-
ных стихов «Детские песенки» и её воспроизведения в переводах на русский и кыргызский языки.
Исследование проводилось на лексико-семантическом уровне на основании анализа употребле-
ний в текстах стихов таких номинативных единиц, как существительные. Особое внимание
уделяется изучению лингвистической картины по фольклору, работе с языковыми образцами и
структурами раннего мышления. Эти структуры появляются в детстве и помогают раскрыть
значение и влияние фольклорных произведений в сферах художественной литературы, жизни,
политики и рекламы. Тезаурус как способ моделирования мира и лексикографический инструмент
предоставляет широкие возможности для исследования и сравнения языковых картин мира ан-
глийского фольклора.*

Ключевые слова: *языковая картина мира, тезаурус, фольклор, перевод, лексико-семантические
уровни, переводные тексты, лексика.*

Abstract: *The article describes the research of the linguistic picture of the world of the English folklore
poems "nursery rhymes» and its reproduction in translations into Russian and Kyrgyz. The study was
conducted at the lexica-semantic level based on the analysis of the use of such nominative units as nouns
in the texts of poems. Special attention is paid to the study of the linguistic picture of folklore, working
with language patterns and structures of early thinking. These structures appear in childhood and help
to reveal the meaning and influence of folklore works in the fields of fiction, life, politics and advertising.
The thesaurus as a way of modeling the world and a lexicographic tool provides ample opportunities
for research and comparison of the linguistic pictures of the world of English folklore "nursery rhymes".*

Key words: *language picture of the world, thesaurus, folklore, translation, lexica-semantic levels,
translated texts, vocabulary.*

The linguistic picture of the world is understood as the linguistic reflection of the set of ideas about the world, the way of conceptualization of the surrounding reality that has historically developed in the everyday consciousness of the language collective. Currently, the study of the linguistic picture of the world is of active interest to modern linguists.

The existing definitions of the linguistic picture of the world emphasize its scale and breadth. Language picture of the world is the totality of human knowledge about the world is replaced by the picture of the world, existing in the language, i.e. "linguistic picture of the world" (G. V. Kolshansky, 1990, p. 23). According to Z. D. Popova and A. Sternina, language picture of the world is a set of ideas about reality reflected in the values of language signs – language division of the world, linguistic ordering of the objects and phenomena inherent in the system of word meanings, and information about the world [5, p. 54]. E. V. Rakhilina considers the linguistic picture of the world as "the image of reality that a person has in mind when he speaks and understands" [6, p. 11].

The authors of the linguistic relativity hypothesis, the American Linguists E. Sepir and B. Wharf, also made a substantial contribution to the concept of the linguistic picture of the world. The basis of this hypothesis is the belief that language is endowed with great power over a person and determines the nature of a person's thinking, the way a person learns about reality, and ultimately determines human behavior and, more broadly, the culture of society. "We see, hear, and generally perceive the world in this way, and not otherwise, mainly due to the fact that our choice in its interpretation is determined by the language habits of our society" – writes Sepir [Sepir, 1993, p.261]; following this

hypothesis, a person sees the world as he says. Therefore, people who speak different languages see the world differently. Each language reflects reality only in its own way; therefore, languages differ in "language pictures of the world".

Recently, there has been an increase in the interest of linguists in studying the problem of the linguistic picture of the world, including the folklore language picture of the world.

Every nation has its own culture, traditions and customs, its own spiritual values, its own perception of the world, and this is reflected in its language. From the depths of the century, folklore works convey knowledge about the surrounding world.

Serious study of English folk children's songs began only in the middle of the XX century and it is associated with the names of Jonah (born 1923) and Peter (1918-1982) Opie, who have devoted about forty years of general work to English folklore. Their monumental work, The Oxford Dictionary of Nursery Rhymes, was published in 1951 [4, 24]. Currently, the study of "nursery rhymes" is mainly engaged in English scientists, philologists, historians, linguists. In Russia, information about the history of the origin of "nursery rhymes" can be found in the works of linguists N. Demurova, M. A. Smus, N. Yu. Anashkina [1; 3].

Nursery rhymes means "poems for children" or "songs for children". These English folk nursery rhymes have their own interesting history. The sources of poetry are ancient rituals and rites, religious holidays, prayers, the activities of rulers, catastrophes and epidemics, historical events (wars, uprisings), street performances and performances, the process of everyday work.

Much of the origin of the humble nursery rhymes, as scientists believe, is connected with real events in history. The hidden meaning of the nursery rhymes has been lost over time. Nursery rhymes were often used to parody the royal and political actions and people of the day.

Rhyme allowed an element of freedom of speech. Rhyme is often short and easy to remember, and this was a necessary aspect when many people could not read and write and rhymes were passed down orally from generation to generation. It should be remembered that direct criticism or dissent would often be punishable by death. These folklore works, on which more than one generation of native English speakers grew up, can also be author's poems or songs that have gained such fame and popularity, in fact, that they have become, in fact, folk and "lost" the author. This happened, for example, with the song "Star" by Anne and Jane Taylor, one of the verses of which became an indispensable and well-known lullaby:

Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.

The most ancient works of "nursery rhymes" are riddles; fragments of folk songs; onomatopoeia – based recitals; and texts accompanying children's games (The King of the Castle), which by the time they were recorded had a long period of oral existence (more than 1,500 years). Some works appeared in the Middle Ages: the riddle of White bird featherless -X century., the verse Thirty days have September-XIII century., the verse-game London bridge-XIV century., the riddle I have four sisters beyond the sea-XV century., the verse-pun In fir tar is-XV century., the verse-prayer Matthew, Mark, Luke and John-XV century., the riddle Two legs on three legs – XVI century. Iona and Peter Opie, who studied the chronological periods of the creation and recording of nursery rhymes, found that the greatest number of poems appeared before the middle of the XVII century. and in the first half of the XVIII century, and the greatest number of recordings of poems were made in the early XIX century. The written record of the poems is associated with the names of S. Baring-Gold, G. Carrington-Bolton, J. Newberry, J. and P. Opie, R. Tryfook, and J. Halliwell.

The main purpose of "nursery rhymes" with the traditional functions of folklore in General, and contains the explanation of the laws of existence of the world, human society; shaping the Foundation of consciousness; the conservation of cultural and historical information. From the first third of

the 19th century, nursery rhymes began to function as works for children. It is the transition to the nursery that helps the works of "nursery rhymes" (I. Opie) survive, preserving many of them in their original form to this day. This transition is not accidental and can be explained by the general stages and features of ontogenesis and phylogenetic: in the process of development, the child goes through phases similar to the phases of human development. However, with the transition of "nursery rhymes" to the category of children's works, the range of their functions expanded. The acquired functions can be divided into the following groups: entertainment, education and training, education (intimidation for educational purposes).

The genre of "nursery rhymes" is in close proximity to the genres of lyrical ballads, folk songs, political epigrams, and plays of traveling artists (I. Opie). Many texts of poems are excerpts of works or complete works of these genres. The texts of the nursery rhymes that have come down to us have immortalized individual stanzas (usually the initial ones) or ballad refrains. For example, the verse All in a misty morning is the first stanza of the ballad Wiltshire wedding. There are cases where fragments of one ballad have been preserved as several separate verses: There were three jovial Welshmen and There was an old woman had three sons – the first stanza and the refrain of the ballad Choice of Intentions, respectively. Fragments of ballads are also other poems:

My maid Mary
She minds her dairy,
While I go a holing and mowing each morn,
Merrily run the reel
And the little spinning wheel
Whilst I am singing and mowing my corn.

In the folklore tradition, there was a phenomenon of "compression" of the ballad and its transition to the category of works belonging to the genre of folk song. Many folk English songs continued to exist in the form of poems (songs) " nursery rhymes»:

Lavender blue and Rosemary green,
When I am king you shall be queen;
Call up my maids at four o'clock,
Some to the wheel and some to the rock;
Some to make hay and some to shear corn,
And you and I will keep the bed warm. [5]

There are many hypotheses that assign the verses "nursery rhymes" a connection with real social or political events and compare the characters of the poems with specific people:

Typically, these rhymes and songs popular in several versions, easily recognizable by the first line, rhythm, or by reason, and their characters are familiar British children and their parents, as the Russian – magpie-crow, which was cooked porridge, Bunny, who went for a walk, or "okay", which was grandmother. But what are these lines, rhythms, and motifs? Who are these characters that English kids grow up with? What are these songs "taught" and how are they "brought up"? What does the English world of childhood look like? Many animal songs are identical to Russian baby jokes, and such similarities can manifest themselves in very different ways. Sometimes it is not easy to immediately recall a similar poem with a similar character, but, nevertheless, the similarity is clearly felt. For example, simple rhymes-dialogues with repetitions and onomatopoeic words are similar to many Russian children's jokes at once:

Sometimes the first lines are so oddly coincident that it seems as if the peoples were given the task to compose songs in which the first syllables would completely coincide. For example, in the first line of the famous nursery rhyme «Goosey, goosey, gander... "("Гусыня, гусыня, дурашка..."), it is impossible not to recognize the most famous Russian rhyme гуси, гуси, га-га-га...". The "goosey" and "гуси", which differ only in the accent, pronounced twice, and the "gander" (with an obvious onomatopoeia element for the Russian hearing) and "га" give rise to an involuntary comparison.

Often the songs are so similar in both characters and motifs that it gives reason to be sure that they have a common origin. For example, a Russian and Kyrgyz children's song about a ladybug:

Божья коровка, улети на небо:

Там твои детки кушают конфетки –

Всем по одной,

А тебе ни одной!

Айлан кочок, айлан кочок

эл кайда кочот.

English version, "suspiciously" reminiscent of Russian:

Ladybird, ladybird fly away home,

Your house is on fire and your children are gone,

All except one,

And her name is Ann,

And she hid under the frying pan.

(Божья коровка, божья коровка, улетай домой,

Твой домик в огне, и твои детки улетели,

Все кроме одной,

Ее имя Энн,

И она спрятана под сковородой.)

The same, apparently, can be said, for example, about the following verses-chants:

Rain, rain go away,

Come again some April day,

Little Johnny wants to play.

(Дождик, дождик, уходи,

Приходи опять в апреле,

Маленький Джонни хочет поиграть).

Дождик, дождик, что ты льешь,

Нам гулять не даешь?

Дождик, дождик, ты не лей,

Малых деток пожалей!

You can also notice the similarity of Kyrgyz children's song

Өткүн, өткүн өтүп кет,

Кара тоого көчүп кет.

Душман үйүн талкала,

Биздин үйдү калкала.

Жаан нөшөрлөп жаагаанда жаандын суусу чачты өстүрөт деп кыздар чачын жазып,

жаандын алдына туруп:

Жаан, жаан жаай бер,

Менин чачым суулай бер –

In these children's nicknames, it is not difficult to see traces of ancient spells, conspiracies, "magical" verbal formulas uttered in order to influence the world around them.

The language picture of the world of folklore poems "nursery rhymes" is specialized; it consists of words-syntagmas included in the texts of poems. In the language picture of the world of poems "nursery rhymes", the value part is highlighted, expressed by lexical and semantic fields with a high intensity of lexical filling and a set of frequently used lexemes.

The thesaurus system provides ample opportunities for studying the linguistic picture of the world of English folklore poems "nursery rhymes", since the thesaurus represents the "lexicon" the linguistic model of the world, the knowledge of the world, arranged in a system and having a verbal expression at the expense of lexical units; is a compact, visible and universal way of representing the

lexical composition of verse texts. The corpus of lexical units of the thesaurus consisted of common nouns in nominative and attributive functions, selected by the method of continuous sampling from the texts of poems. Nouns perform the logical function of language, which is especially important when studying the conceptualization of the surrounding world and modeling the linguistic picture of the world by the thesaurus method, since the noun can be designated objects, actions, properties (E. V. Kuznetsova). Currently, poems of the "nursery rhymes" genre are considered as works for children. Nouns in elementary children's grammar have a more "privileged status" than other words, forming the core of any child's lexicon, and act as a support around which other parts of speech are organized (S. R. Zeitlin).

Factors that are relevant for comparing the original texts of poems "nursery rhymes" and their translation in Russian language, which had a direct impact on the linguistic picture of the world, played in the Russian translation, are: structural compliance of the texts of the poems and texts, their translations and structural correlation of linguistic units of texts; semantic matching, which includes the adequacy of preferential, and pragmatic within the linguistic values of the units of the source text and the translated text, in a narrow relationship.

In turn, the description of the folklore language picture of the world of one language makes it possible to compare the linguistic picture of the world of folklore of different languages, to compare folklore motifs and symbols. Works of folklore, which traditionally have a long period of existence, have a rich "cognitive baggage" or "conceptual picture of the world", verbalized by means of a linguistic picture of the world. This feature of the linguistic picture of the world of folklore works is noted in the work of O. L. The Russian author compared the artistic perception of the picture of the world (the world of people, hell and paradise) of the Anglo-Saxons and the ancient Rusichs by comparing the national heroic epic of the Anglo-Saxons "Beowulf", the work" The Fall", the poem" Phoenix " and Russian epics about Ilya Muromets, Dobrynya Nikitich and the Snake Gorynych. Along with these works, you can compare well-known Kyrgyz epics for a long time: the epic "Manas" and "Er Toshtuk".

The language picture of the world today has a huge impact on children. From the above, with the help of folklore poems, proverbs, tongue twisters, games, fables and various genres of works, we can easily determine the essence of this character. Children develop their thinking and become spiritually developed, can distinguish between good and evil in literary works. They learn to express their thoughts, develop their creative and acting skills. Correctly and expressively read poems or perform an excerpt from a character, perform on stage and participate in various competitions, analyze, reflect, participate in discussions with peers and work together with the teacher. All these skills enable children to expand their horizons, join society, teach children not to be constrained, to feel confident, to be active and talented, a gifted child. Children overcome the fear of the stage or when telling fairy tales, poems, tongue twisters, proverbs. They train memory and develop visual, auditory and conversational speech. With the help of children's performances or various pictures, children get acquainted with each subject; learn to describe a certain object in the picture.

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