



## Linguoculturological features of English and Uzbek lullabies

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### ABSTRACT

The article describes linguoculturological features of lullabies in English and Uzbek languages.

### Keywords:

Linguoculturology, culture, language, linguistic units, lullabies, reflection.

### Introduction

Lullabies are commonly used songs in folk life to make children sleep. They are important research subject in linguistics as they represent peoples' past, interests and traditions. Language used in lullabies shows cultural features of a country including its history, customs, mentality and value. We can be informed of other countries' way of living and thinking with the help of a single linguistic unit. Although it is difficult to define precisely what is meant by the term "culture", what is clear from all the attempts at defining it is that culture is both historic and immediate; it shapes action-verbal as well as a variety of other actions- and in turn is shaped by them. It is a dynamic process rather than a static, monolithic entity with a sable existence<sup>1</sup>. Language is understood in terms of certain elements: ideas, signs, and their association, which precede its arising. Before and after, the

imagination is at work and association takes place<sup>2</sup>.

Every language and culture has particular conventions, characteristic sets of strategies, and specific devices for the management of conversational interaction<sup>3</sup>.

### Materials And Methods.

Lullabies have been researched by English researchers such as Elva S. Smith whose book is called "A book of lullabies". In this book lullabies are divided into several groups such as "Nature of lullabies, Humorous lullabies, Lullabies for dolls, Lullabies for the Christ Child, Christmas lullabies". Besides, the book gives data on prayings and blessings by the English people, lullabies which are sung as Christmas songs, awards and punishment in lullabies.

<sup>2</sup> Christine Jourdan. Language, culture and society. Cambridge University Press.2006.17

<sup>3</sup> Yamuna Kachru and Larry E.Smith. Cultures, Contexts and World Englishes.Routledge.New York and London.2008.121(254)

<sup>1</sup> Yamuna Kachru and Larry E.Smith. Cultures, Contexts and World Englishes.Routledge.New York and London.2008.31(254)

There are some studies carried on lullabies including "The Effects on Infants of Empathy and Resonance as Reflected in Lullabies and Playsongs: A Musical Developmental Theory" by Sarah Grace Lopez, "Emotion regulation in infants using Maternal singing and speech" by Niusha Ghazban, "Play songs and lullabies: features of Emotional communication and Developing mother-infant attachment" by Alison Liew Creighton and a research work which gives detailed information on lullabies sung 1300-1650-years by Carol Faye Hovious.

In writing this article, research methods such as comparative, descriptive (contextual analysis), associative field analysis, etymological analysis, conceptual analysis method and intercultural analysis methods have been used.

### Discussion.

To reveal linguoculturological features of English and Uzbek lullabies, culture related linguistics units which are called "linguoculturemes" have been identified.

O little elves, her tiny body  
Like a white flake of snow it is,  
Drooping upon the pale green hood  
Of the chill snowdrop.

In the first verses of lullaby, the performer addresses the elves. English mythology contains information about elves and magicians dating back to the 11th century. The British were initially afraid of elves. They were seen as a supernatural force. In English, you can even find names with the word "elf". For example, Alfred<sup>4</sup>. The purpose was to protect the child from the magic of elves. Elves are thought to be small creatures that look like humans, and this impression has had an impact on children's songs as well. The fact that the baby's body resembles a piece of snow is, in a sense, a sign of English culture because it is difficult to find such an analogy in the Uzbek people. In Uzbek lullaby samples, small size can be compared to the newborns of different

animals, but we did not find a snow-like sample. In this pattern of lullaby, which symbolizes the gradual end of winter and the beginning of spring, we can find the recognition of the "snowdrop" - a European flower that grows in the last days of winter or early spring. These linguoculturemes are linguistic tools that are inherent in the nature of the country and reflected in people's beliefs. According to words of the lullaby, at the time of the song's creation, winter was predominant in nature, and the child-like medium was chosen based on the circumstances.

The image of an angel is one of the most common images of the English lullabies. The belief that angels protect the child is one of the most popular among the English lullabis. Angels are considered to be miraculous mediators between man and God. They are considered servants of God and protectors of man. The word "angel" means angelus-messenger in Latin.

Angels shall come  
And stand closely to keep  
Watch over you, little baby.  
Bye-bye now, go to sleep,  
So sweetly to sleep, little baby<sup>5</sup>.

It is clear from this example of lullaby that angels come to the child at night to protect him and that he can sleep safely. There is also an English word "angelic", which is used to describe a person's character in sense of good, kind and sincere.

Hush, little baby  
Hush, little baby, don't say a word,  
Mama's going to buy you a mockingbird.  
And if that mockingbird don't sing,  
Mama's going to buy you a diamond ring.  
And if that diamond ring turns brass,  
Mama's going to buy you a looking glass,  
And if that looking glass gets broke,  
Mama's going to buy you a billy goat.  
And if that billy goat won't pull,  
Mama's going to buy you a cart and bull.  
And if that cart and bull turn over,  
Mama's going to buy you a dog named Rover.  
And if that dog named Rover won't bark,  
Mama's going to buy you a horse and cart.

<sup>4</sup> Simpson J, Roud S. A dictionary of English folklore. Oxford University Press. New York.2000.p109

<sup>5</sup> Baby Ryhme time, Frances Lincoln Limited,China 2008;53

And if that horse and cart fall down,  
You'll still be the sweetest little baby in town<sup>6</sup>.

In addition to "mama", there is "papa" version of the song. It can be concluded that it is explained to the child from an early age that it depends on the parent to buy something material. The essence of what is listed in lullaby is in fact unknown to the child, but in a sense it has a place in the mind of the person who sings it.

Mockingbird is the first linguocultureme of this type of lullaby, which brings together many linguistic and cultural units of the English people. Translated into Uzbek as "masxaraqush", this bird is one of the smallest birds in North America, which earned its name because of its ability to imitate the melody of other birds. This bird mostly sings very late, in the middle of the night. Perhaps that is why it is emphasized in lullaby. If the bird does not sing, the next item that the mother promises to give to her child is a diamond ring.

In English culture, in medieval Europe, diamonds were called "tears of the gods." The diamond embodies the perfect form of a person's mental state, encouraging the wearer to be positive and calm<sup>7</sup>. In Tibet, there is a philosophy called the Daimond Way. It is a symbol of human progress. Since diamonds are transformed from coal to diamonds in the process of creation, it is based on the principle that a person will be polished throughout his life, even if he starts with a simple reflection in the beginning. In many cultures today, diamonds are considered a symbol of eternal love because of their strength and durability. The reason why it is recognized in the song of lullaby is also reflected in the attitude of the people to the ring. That is, the mother wants the best for her child.

Next linguocultureme is a looking glass. There are several reasons for the recognition of the mirror. The mirror has been valued since its

invention. Until the 17th and 18th centuries, the mirror was a symbol of status in Europe. Mirrors were very expensive until the 19th century, as they broke during the construction process frequently<sup>8</sup>.

The next linguocultureme "Billy goat" originated in the 19th century and refers to a male goat. In the history of British culture, eating goat meat has not been a common practice. Farmers kept at least one goat in their herd. The presence of a goat is considered to have a calming effect. Goats eat a plant that is harmful to cows and thus protect them. There are several sources that say that the smell of goats is also beneficial<sup>9</sup>. The goat is important in English culture and has an influence on folklore.

The Cart was a vehicle used in ancient times to drive with small animals such as horses, donkeys, oxen, and even goats and dogs. The cart that mother promises to the child in the lullaby is also driven by a bull. In fact, there is no information about the time of lullaby's creation, but according to this confession, it can be assumed that it appeared in very ancient times. In the last lines of lullaby, one can also find the confession of the horse. From this it appears that the chariot was an important part of British history.

A dog named Rover admits in the lullaby text that the image of the dog, which has been a friend of mankind for many years, seems to have a special significance in household. Across the UK, it is believed that the dog will protect the house from evil spirits. That's why the British are fond of keeping dogs at home. It is said that the spirits of the dead cannot enter a house with a dog. It is believed that the barking of a dog is a sign of evil and a sign of imminent death. This view, which has lost the trust of the people, is once again emphasized in lullaby.

The lullabies (**alla**) performed by Uzbek women also contain examples of lullabies who

<sup>6</sup> Barbara and Michael Cass-Beggs. Folk lullabies of the world. Oak publications. London. 2014;37

<sup>7</sup> <https://www.capetowndiamondmuseum.org/blog/2013/10/diamond-myths-and-legends/>

<sup>8</sup> Wendy Moonan. The New York Times. Antiques; Status Symbols for the Rich, Then and Still. Article. Oct. 6. 2000. Section E. page 42

<sup>9</sup> Simpson J, Roud S. A dictionary of English folklore. Oxford University Press. New York. 2000. p146

described the conditions of ancient time, described the hardships they endured in poetry, and depicted hard work. The vivid depictions of the culture of that period give us a lot of information about our past.

Olma yuzligim jonim, alla,  
Ko'za nozligim, jonim, alla.  
Qora ko'zligim jonim, alla,  
Shirin so'zligim, jonim, alla<sup>10</sup>.

Songs cannot be interpreted correctly without a detailed study of the history of each symbolic image, its original poetic meaning, and the scale of meaning in a particular text. To this end, we would like to express our observations on the symbolic image of the "apple", which is relatively common in our songs.

Apple motifs are found in the folklore of many nations around the world. In many genres of Uzbek folklore, the apple is an important artistic detail. In a number of fairy tales and epics, children are given a gift to their parents or a magic apple. Ethnographers and folklorists explain the root of these motives in connection with ancient imaginations and beliefs, namely the god of fertility and the cult of the tree<sup>11</sup>. As Shomirza Turdimov points out, the apple as a symbol has two independent poetic meanings: child and love. Along with the symbols in a certain text, "apple" expands its poetic meaning to one degree or another<sup>12</sup>.

Alla desam, bog'im bor, alla,  
Biring- olma, biring- nor, alla,  
Shukronalar aytarman, alla,  
Qanchalar tirnoqqa zor, alla.

In Uzbek poetry, the image of an 'apple' is widely used to describe a beautiful face. That's why we can refer to the child as 'my apple face', as in the passage.

Among the most common images of Uzbek allas, the image of a horse should be mentioned. In the words of Mahmud Kashgari, the horse is "the wing of the Turks." "The horse

is one of the totem animals in the Turkic tribes and as a spirit of goodness helps the shaman to defeat the evil spirit. Shaman's staff often represents the horse, and the Uzbek people still believe that the horse has a giant<sup>13</sup>.

A child of the horse under the age of two is called "toychoq" in Uzbek language. In English language it is called "yearling". Uzbek people pamper little children with the word "toychoq". But it is not common for English people. They do not use this word for babies. It can be clear that horse has a crucial role in Uzbek people's life.

Тоғлардаги тойчоғим, алла,  
Боғлардаги гулу лолам, алла,  
Бўйнимдаги мунчоғим, алла,  
Тунда ёнган чироғим, алла<sup>14</sup>.

In the example of alla, the child is likened to a foal, a flower and a tulip, a bead and a lamp at the end. In this case, the "bead" is recognized as a symbol of culture of Uzbek women as a means of jewelry. Through the phrase "lamp at night," the child described the meaning of the mother's life as a source of light for her life.

In addition to horses and lambs, likening a child to "bo'taloq" (calf-camel's child) is also common among Uzbek deities. The main feature of this analogy is the size, ie the small size of the calf is comparable to the small size of the child. The sanctity of camels and horses was widespread in the early religious beliefs of the peoples of Central Asia. This process was further developed in prehistoric times due to the formation of nomadic lifestyles and related economic activities. From the 3rd to the 4th centuries AD, for more than 300 years, images of camels have been printed on coins minted in ancient Bukhara, albeit in various forms. In the religious views of the peoples of Central Asia, the remnants of the sanctification of such animal forms have been preserved for a long time.

<sup>10</sup> Safarov O. O'zbek xalq allalari. 'Alla-yo alla'. O'qituvchi. 1999. 69-bet

<sup>11</sup> В.Я.Пропп. Фольклор и действительность. М., 1976, стр. 205, 212. Д. Фрезер. Москва, 1928, стр. 128-131

<sup>12</sup> Камалак адабий танқидий йиллик тўплам. Тошкент, "Ёш гвардия", 1989. – 73 б

<sup>13</sup> Махмуд Кошғарий. Девону луғотит турк. 1-том. Тошкент: Фан. 1960. – 83 б

<sup>14</sup> Махмуд Кошғарий. Девону луғотит турк. 1-том.- Тошкент: Фан. 1960. – 83 б

**Conclusion.**

From the lingvoculturemes in the texts of lullabies analyzed, it seems that their place in folk culture is incomparable. While the lingvoculturemes found in English lullaby texts are cultural units that reflect the country's location, climate, and religious values, the lingvoculturemes found in Uzbek lullabies mainly describe things related to household use.

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