



Dominant concepts of English lullabies in the cultural linguistic aspect

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ABSTRACT

The relevance of this work lies in the increasing interest of researchers of folklore to the genre of lullaby. The purpose of the work is to study the dominant concepts of English lullabies in the linguocultural aspect. The scientific novelty of the study is that to achieve its goal, a theoretical and contextual analysis of the dominant concepts of English lullabies, presented in authentic folklore texts, was used. The practical significance of the work lies in the fact that the basic provisions and materials can be used in lectures on comparative linguistics, cognitive linguistics and the lexicology of the English language in the preparation of translators in Russian universities and in foreign language departments. As a result of theoretical and contextual analyzes of English lullaby songs, twelve dominant concepts were examined, considered in the linguocultural aspect. The most common concept is "child". As a result, it was concluded that the concept is a conditional mental unit, which provides invaluable assistance in the integrated study of the English language, consciousness and intercultural. In the linguocultural aspect, the concept is a mental projection of cultural elements in the consciousness of the individual and society and is objectified in language and speech.

1. Introduction

In connection with the growing role of anthropocentric, cultural and cognitive approaches to the study of the English language as a source of information about the conceptual structures of consciousness of the people of the country of the target language, the number of studies devoted to concepts increases. Such studies occupy an increasingly important place in modern linguistics.

The relevance of our work is determined by the significance of the problem of the relationship between the English language and the culture of the country of the language being studied, the interests of researchers to the relationship of linguistics and intercultural. English folklore does not have an extensive fund of lullaby texts.

This is due, primarily, to the fact that they were not collected at one time. Now that the number of speakers of traditional English culture is decreasing every year, the possibility of collecting genuine texts seems unlikely. The more valuable for researchers to have already recorded lullabies and more important is their thorough analysis.

Concepts can receive different formal and material expression in the English and Russian languages with the help of a word, expression, text. The study of nationally determined concepts is usually carried out on the basis of words with deep semantic potential. One of the strategies for describing the basic concepts of cultural and linguistic consciousness is contained in the description of individual concepts on specifically selected language material. In our study, these are the dominant concepts of English lullabies in the linguocultural aspect, considered in the study of folklore texts.

In this regard, the cultural foundation of the English language is one of the productive sources for the study of linguocultural concepts. The study of scientific works of Russian and foreign scientists suggests that lullabies are a structurally and semantically organized system. They fix the constants of consciousness and culture that are significant for all speakers of English and Russian, define a system of assessments of the surrounding world, are the units that allow to isolate and analyze basic concepts. In the structure of the linguocultural concept, the central place is occupied by the value element serving as the determining core of culture. They have national specificity and are a mirror reflecting the mental, legal, demographic, cultural aspects of the life of modern society.

To achieve the goal of the study in the article, we needed to solve a number of tasks: to study the theoretical foundations of the study of the dominant concepts of English lullaby songs; Conduct a contextual analysis of the dominant concepts of English lullaby songs; to denote the results of the influence of the dominant concepts of English lullabies on the linguistic culture of modern society.

As a result, the theoretical significance and necessity of research in the article consist in a definite contribution to the further development of the theory of comparative comparative linguistics and linguistics.

2. Methodology

2.1. The theoretical basis for the study of the dominant concepts of English lullabies (scientific approaches, the structure of the concept of "concept").

In addition to the various definitions of the concept of "concept" and its various classifications, there are various scientific approaches to its study. Consider the scientific approaches that are most significant for our research.

In the cognitive approach to linguistics, the semantics of the word is considered more deeply and may go beyond its immediate meaning. Concepts are expressed in language and speech in various ways: free combinations of words, phraseological units, lexemes.

The psychological approach is valuable for identifying the diversity of associations and semantic translations, as well as for determining the role of a carrier in the creation and development of a language, defines the concept as a mental education, the most important function of which is substitution.

The logical approach characterizes the "concept" as the concept of practical (everyday) philosophy, while contrasting scientific and "naive" knowledge, rather than individual and collective.

In the logical and conceptual approach, concepts serve as tools for comprehending the surrounding reality

and are described by means of language in certain explanatory constructions. Here, concepts appear as mental formations that are necessary for a native speaker to explain the structure of the outside world.

Within the framework of the cultural approach, attention is focused on the connection between language and culture and strictly demarcates the “concept” and “concept”. In it, the concept refers to the field of studying logic and philosophy, and the concept - to the field of mathematical linguistics, cultural studies and linguistic culturology. The concepts in cultural studies are structurally similar to those in mathematical logic, while the concept in cultural studies includes a larger number of components.

In a semantic approach, cognitive semantics is a key aspect of consideration. The collective nature of the concept is noted, which excludes their consideration in the context of the individual. The conceptual parameters of a word are amenable to study through component analysis, where the meaning of a word reveals its logical and substantive content. In a narrower interpretation, concepts are a combination of semantic formations marked by linguocultural specificity, that is, they demonstrate specific features of the carriers of ethnoculture.

The approaches described above give different definitions of the concept “concept” and explore the basis for the emergence of concepts in different ways.

The joint study of language and culture led to the emergence of the concept of "linguoculturology". Linguoculturology is usually defined as a philological discipline of a synthesizing type, which arose at the junction of linguistics and cultural studies and considers language as the embodiment of culture. Concepts are primary cultural formations that are broadcast in various spheres of human existence, in particular, in the areas of concepts (science), images (art) and activities (everyday life, world exploration).

Considering the structure of the concept, it is necessary to pay attention to the fact that in the scientific literature there are different views on this problem. So the linguocultural concept is a conditional mental unit, implying a comprehensive study of language, consciousness and cultural characteristics. The relationship of the linguocultural concept with the three aforementioned industries is characterized by the following structural components: consciousness - the area where the concept is located (the concept lies in the consciousness); culture determines the concept (ie, the concept - the mental image of the elements of culture); language and speech are areas in which the concept is objectified.

As is known, linguoculturology has the goal of studying the national cultural characteristics of linguistic units in their entirety of their content and semantic shades. Studies by Russian scientists show that the whole set of linguocultural concepts forms the concept sphere of a language that reflects a culture, a picture of the world of a nation in a fixed form. The key points for this study are theoretical propositions about the structure and content of macro and micro concepts.

2.2. Methods of research and the specifics of describing the dominant concepts of English lullabies as a folklore text.

Having considered the concept of the concept from the standpoint of various scientific approaches, and defining its working formulation, we proceed further to the study of the research methodology and the specifics of describing the dominant concepts of English lullaby songs as a folklore text.

Along with the existing concept of "concept" in modern linguistics, a methodology for the study of concepts, that is, conceptual analysis, was also developed. It should be noted that at the present time, the analysis of the concept is, first of all, a set of different research techniques, and not any particular kind of interpretation of concepts.

Based on what concepts should be considered, linguistic or extra-linguistic orientation is predominant. If we are talking about concepts with certain objects of objective activity, the extra-linguistic orientation, as well as the intuition of the researcher, acquires maximum importance. In general, preference is given to the analysis of linguistic forms (words, phrases, as well as individual texts and even works), however, a combination of non-linguistic data is also used, especially if the research is associated with rather abstract concepts.

The concept is most often viewed through the semantics of various linguistic units that reveal it, their vocabulary meanings and speech contexts. As a method of theoretical research, an analysis of vocabulary interpretations of various words defining an existing culture concept is often used. In addition, there is a need to use the method of etymological analysis of the basic lexemes, which allows to detect their original form, reduced to basic characters. An effective way is considered the study of stable units of language - phraseological units, proverbs, sayings, which form the interpretative field of the concept and which allow to form an idea of the value component of the concept.

Especially relevant for the study of the dominant concepts of English lullaby songs becomes contextual analysis. The study of fragments of folklore texts represent the value component of the concept in this study. The use of experimental psycholinguistic methods is also widespread. Their use makes it possible to establish the "hidden" signs of the concept - its associations.

One of such psycholinguistic methods is a free associative experiment. It consists in the fact that the subject is given a stimulus word and is invited to respond to it with the first associations — words or phrases. The description of the concept is a special research method of interpreting the meaning of its name and the adjacent designations: definition (definition of semantic features); contextual analysis (selection of associatively related semantic features); etymological analysis; paremiological analysis; interviewing, questioning.

In our study, we used contextual analysis of the dominant concepts of English lullabies in the linguocultural aspect based on the study of folklore texts from the original English literature.

Next, we turn to the specifics of describing the dominant concepts of English lullaby songs as a folklore text.

A lullaby differs from other folklore genres primarily in its purpose - here along with the aesthetic and educational function there is a pragmatic one. Invariably, the lullaby of all nations does not require any instruments for its performance, only a voice is enough. Lullabies are one of the most ancient genres of folklore. It can be assumed that elements of poetics, images, certain melodic revolutions and some types of intonation of folklore works were partially borrowed and made into lullabies.

The form of the lullaby song was established at the same time, and since at that time they had not heard anything about the poetic size and styles of poetry, the songs required only a gentle sound, measured beat and rhythm. The presence of a certain schematicity of intonation speeds in it produces the so-called "pendulum effect". The purpose of lullabies is inextricably linked with aesthetic impact and does not exclude the artistic value of songs whose bright imagery is focused on children's consciousness.

2.3. Contextual analysis and classification of the dominant concepts of English lullabies in the linguocultural aspect.

To begin with, it is necessary to note the following: we believe that every lullaby belongs at the macro-conceptual level to the macro-concept of "sleep" - this is due to the specificity and purpose of the lullaby itself. In addition to macro-conceptual, lullabies in this study were considered at two levels: the level of the whole

work and the level of the plot (micro level). An additional tool for describing the content of the dominant concepts are experimental techniques that reflect the information of an emotional and evaluative plan. The results of the application of techniques complement the idea of the content of the dominant concepts that has developed in the study of textual material.

The authors managed to find for contextual analysis 55 different English lullaby songs in the framework of authentic literature by well-known foreign authors. Consider the most striking examples and proceed to a detailed consideration of the classification of the dominant concepts and their content.

The concept of "animals."

So, in many lullaby songs the main character is an animal. We met lullabies in which it is told how adult animals take care of their cubs, how they shelter them and carefully guard their sleep, and how young and calm babies feel, as if setting an example to a child. In other songs, animals in the humanized image help mothers around the house, and also advise the child to sleep or promise him a gift if he falls asleep. It is noteworthy that often in the content of lullaby songs there are no cardinal differences between domestic and wild animals, that is, those and others play the same role in the plot:

What can lambkins do, all the cold night through?
Nestle by their woolly mother, the careful ewe.
What can nestlings do, in the nightly dew?
Sleep beneath their mother's wing, till day breaks a new.
If in field or tree,
There might only be,
Such a soft, warm sleeping-place,
Found for me!

The concept of "nature."

In this example, the main character is a star as part of nature:

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky!
When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night...

The concept of "gift."

Another frequently encountered concept in English lullabies is the concept of a "gift", where you can hear the promise of a reward to a child or a gift in the morning if he falls asleep. In the following example, this immediately "all beautiful horses":

Hush-a-bye, don't you cry, go to sleep you little baby.
When you wake you shall have all the pretty little horses.
Dapples and greys, pintos and bays,
all the pretty little horses.
Way down yonder, in the meadow,

Poor little baby cryin, "mama";
Birds and the butterflies flutter round his eyes,
Poor little baby cryin' "mama"...

It should be noted that in this example the concept "gift" borders on the concept "dream", which is explained by the scale of the promise. In addition, the concepts "animals" and "nature" are found in this lullaby.

The concept of "dream."

In a number of songs, the child does not promise anything directly, but draws a picture of reality, which, according to the performer, is ideal - a noble origin, a prestigious profession or "all horses in the world."

Rock-a-bye, baby,
Thy cradle is green,
Father's a nobleman,
Mother's queen;
And Betty's a lady,
And wears a gold ring;
And Jonny's a drummer,
And drums for the king...

The concept of "call to sleep."

In a large number of lullabies there is a direct guide to action: "Sleep!" It should be noted that this is not all songs. However, given the purpose of the performance of a lullaby, such a move is quite natural. Sometimes the performer utters these words on behalf of the hero of a lullaby, as in the following song:

Come to the window,
my baby, with me,
and look at the stars
that shine on the sea!
There are two little stars
that play bo-peep,
with two little fish
far down in the deep,
and two little frogs cry,
"neap, neap, neap".
I see a dear baby
that should be asleep.

The concept of "fatigue" is interconnected with the concepts of "call to sleep" and "sleep", in connection with which, it seems appropriate to select a group of concepts of "sleep."

The concept of "angel."

Religion for a long time had a direct impact on English culture, so it is not surprising that many lullabies mention angels and God. It should be noted that in all the lullabies in question, the angels are always good beings who guard the rest of the child. The concept of "angel" was met only in conjunction with the concept of "care" (except for the cases when the word "angel" is used as an appeal to a child):

Sleep, my child and peace attend thee, all through the night.
Guardian angels God has sent thee, all through the night.
Soft the drowsy hours creeping,
Hill and dale in slumber sleeping,
I, my loving vigil keeping,
all through the night.
Sleep, my child and peace attend thee.

The concept of "mother!"

Another character closely related to the concept of "care" is the mother, often depicted in a lullaby in the present tense, at the time of the song, with the child sideways:

Sleep little child, go to sleep,
Mother is here by thy bed.
Sleep little child, go to sleep,
Rest on the pillow thy head.
The world is silent and still,
The moon shines bright on the hill,
Then creeps past the window sill.
Sleep little child, go to sleep,
Oh sleep, go to sleep.

However, it should be noted that in such a plot, care and attention come from the mother, but not from the father, and the father is a kind of secondary hero of a lullaby. That is why the concepts of "father" and "parents" are not highlighted in this study.

The concept of "child!"

Many lullabies directly mention their listeners - the child, often in the form of an appeal, others are entirely devoted to the description of the child. Such lullabies, in addition to their main purpose, allow the mother to tell the baby that he is surrounded by love and care, and this is a prerequisite for a happy childhood.

Here is an example of the concept of "child" in the form of appeal:

Hush-a-bye, don't you cry
Go to sleep, my little baby
When you wake, you shall have
All the pretty little horses
Dapples and grays, pintos and bays
All the pretty little horses!

So, as a result of the contextual analysis of 55 English lullaby songs, 12 dominant concepts were found, mentioned in folklore texts 158 times: "animals" (22), "nature" (18), "call to sleep" (20), "present" (10), "sleep" (10), "dreams" (6), "fatigue" (4), "dream" (4), "care" (8), "angel" (10), "mother" (12), "child" (34).

The most common concept is "baby." This is due to the fact that in a large number of lullabies there is an appeal to the listener - the child - or it is told about the interaction of the heroes of the lullaby and the child. Interestingly, the concept of "animals" is more common than the concept of "call to sleep", that is, in a large part of lullabies, a direct call to sleep does not appear, but there is a distraction of the child's attention from the fact

that it lies in the cradle attention to abstract objects - animals. The mention of the actual concept of "dream" at the story level is only 6% of the total dominant concepts.

2.4. The influence of the dominant concepts of English lullabies on the linguoculture.

Lullabies appeared before all other genres of folklore and were passed down from generation to generation. The development of the linguoculture of the modern younger generation is a problem that requires finding the optimal and effective ways to solve it in the educational process. The task of spiritual and moral education is most effectively solved through the introduction to folklore. Folklore is an environment in which special conditions are created for the development of a child's spirituality.

Execution of lullabies has a key psychological value for the linguocultural component of the development of the younger generation and carries with it a positive emotional charge necessary for a person to adapt to the new world, to feel the surrounding space as benevolent, safe, in which he is loved. Lullaby creates a calming effect, builds confidence in the world and the mother. In addition, lullabies are the first contact of the child with the language. He develops speech skills, gets acquainted with the names of objects, the correct word order in the sentence. Due to the influence on speech, the child's thinking develops, the transition from figurative thinking to the formal, that is, what is done with the help of concepts.

There is no song in the world whose meaning can be compared with the value of lullabies. Lullabies are the first lessons of love, peace and protection in human life.

The dominant concepts of English lullabies, presented in the study, have all the necessary qualities for the development of human linguoculture:

- preservation of historical, cultural, artistic traditions in folk art,
- communicative;
- the brightness and expressiveness of the language and speech of folklore text;
- connection of folk art with the surrounding life;
- humanity and humanity of folk art, aimed at the cultivation and development of high spiritual qualities of the individual, to the harmonization of social life.

3. Results

According to the results of theoretical research and contextual analysis of the dominant concepts of English lullabies in the linguocultural aspect, key provisions of the work were formulated.

1. The basic definition of the concept "concept" is revealed and established as a volumetric conditional mental unit, which is a projection of cultural elements in the mind of an individual and society and is expressed in language and speech. The concept can reflect the national picture of the world and is a valuable tool for studying culture and consciousness.

2. In the light of the above, a key approach to the consideration of the concept of "concept" in this study is a linguocultural approach. The ideas of this approach are taken as the basis for the structural classification of the concept used in this work: the subject-shaped, conceptual and value elements of the concept are brought to the fore. In addition, this study also relies on a system of macro - and micro-concepts.

3. In addition, various techniques used in modern linguistics to study concepts when working with native speakers of culture and with text units were considered. As a result, the following methods were applied: conceptual and contextual analyzes.

4. As part of this study, a contextual analysis and classification of the dominant concepts of 55 English lullabies in the linguistic and cultural aspect was carried out. It was found that all lullabies are connected at the macro-conceptual level with the concept of "dream". With a narrower view of English lullabies, the following conceptual composition was revealed: 26% - "care", 23% "comfort", 17% - "preparing for sleep", 17% - "world around", 11% - "dream" and 6% - "bullying".

5. The contextual analysis of the themes of English lullaby songs revealed the following ratio of dominant concept groups: 33% - the nature group, 25% - the care group, which also included the mother and angel concepts, 20% - the sleep group “, 22% are other concepts.

Further scientific and practice-oriented research of English lullabies can be conducted in comparison with Russians for a more detailed disclosure of the national characteristics of the conceptual spheres of the folklore of these two peoples.

4. Discussion

Modern linguistics studies not only proper linguistic forms and verbal and cogitative activities in general, but also the worldview and worldview of native speakers. For the study of English lullabies in the linguocultural aspect, the ideal tool is the concept.

Understanding the concept as an object of linguistic and philosophical doctrine was formulated by well-known Russian philologists (Askol'dov-Alekseev, 2007; Boldyrev, 2011; Neroznak, 2008; Nikitin, 2014). They consider the concept in isolation from the individual representation, and analyze the generality of the national picture of the world reflected in it, correlate the concepts and units of the language. In their opinion, the concept corresponds to the word, which in the process of generating thought replaces an indefinite number of concepts of one kind.

In linguistics, many scholars (Alefirenko, 2004; Babushkin, 2006; Babushkin, 2008; Mihal'chuk, 2007) agree that the “concept” is intended to denote the content side of the linguistic sign, which makes it possible to remove the functional limitations of traditional terms "meaning "and" meaning ". The concept of "concept" embodies the logicophicological and linguistic categories, thereby replacing the term "concept" adopted in logic. The application of the concept of "concept" is associated with the deepening of the subject area of linguistics and the scope of its interaction with other sciences, in particular, with philosophy and psychology.

Cognitive linguistics points to the substitution function of the concept, which allows to overcome the emerging differences in the understanding of words between communicants, thereby facilitating linguistic communication. The concept is a kind of reference to the previous human language experience. The most interesting for our research in the article are linguocultural and linguistic-cognitive approaches to understanding the concept. According to a number of scientists (Aleksseev, 2008; Dobryakov, 1994; Propp, 1988; Slyshkin, 2010), there is an interaction between these understandings and their complementarity: concept as a unit of thinking allows you to go to the level of the concept-sphere of society and, thus, culture; concept as a cultural unit is a unit of collective experience that an individual perceives. In other words, there are two directions between culture and the individual: in the linguistic-cognitive approach, the concept is the direction from human consciousness to culture, and in the linguistic-culturological approach, from culture to individual consciousness.

The researchers note that the concepts are ethnospecific and are important when comparing cultures of different peoples to study their identity and similarities. The conceptual sphere consists of a set of concepts that have been formed into a certain structure throughout the development of the culture of the people and the nation

as a whole. It is a complex formation that goes beyond the semantics of its constituent language units and is deeply embedded in the written, material and spiritual culture of the ethnos.

Thus, the analysis of the scientific works of Russian linguists in the study of the structure and content of the concept as a complex cognitive and linguistic social designer suggests that the concept does not have an unambiguous interpretation in the science of language at the present stage of its development. The lack of a common understanding in the definition of a concept as a central concept of linguistic culturology and cognitive linguistics demonstrates the difficulties of developing a new scientific paradigm, the focus of which is the person in his interaction with the surrounding world of the country of the language being studied. Therefore, research in this direction seems relevant.

5. Conclusion

The novelty of the research in the article lies in the fact that it was the first to undertake a comprehensive study of the dominant concepts of English lullabies in the linguocultural aspect, using the example of English-language folklore texts.

1. The meaningful interpretation of the concept of "concepts" is defined as a combination of semantic formations marked by linguocultural specificity, that is, demonstrating the special features of the carriers of ethnic culture.

2. Linguo-culturology is usually defined as a philological discipline of a synthesizing type, which arose at the junction of linguistics and cultural studies and considers language as the embodiment of culture.

3. The key scientific approaches important for our research are considered: cognitive, psychological, logical, logical and conceptual, cultural and semantic. Research of scientific approaches allowed to compare various definitions of the concept "concept". At the same time, a certain system was discovered in the existing definitions: a concept as an idealized education, characterized by a high degree of abstractness; being a volumetrically meaningful unit, the concept opens the veil into the linguistic and cultural picture of the world of the whole people.

4. Presents techniques for the study of the dominant concepts of English lullaby songs. Leading are conceptual and contextual analyzes. As a method of theoretical research, an analysis of vocabulary interpretations of various words defining the existing culture concept is used. Of particular relevance from a practical point of view is contextual analysis. The study of fragments of folklore texts represent the value component of the concept in this study. The use of experimental psycholinguistic methods is also widespread. One of such psycholinguistic methods is a free associative experiment.

5. The specificity of the description of the dominant concepts of English lullabies as a folklore text is the use of research methods to interpret the meaning of their name and the adjacent designations: definition (definition of semantic features); contextual analysis (selection of associatively related semantic features); etymological analysis; paremiological analysis; interviewing, questioning.

6. In the practical part of the research, contextual analysis of folklore texts from the original English literature was used.

As a result of the contextual analysis of English lullabies, 12 dominant concepts were discovered: "animals", "nature", "call to sleep", "gift", "sleep", "dream", "fatigue", "dream", "care", "angel", "mother", "child". After systematization of the identified concepts by thematic basis, some of them were assigned to two

main groups: the "nature" group and the "sleep" group. The most important for the thematic composition of lullabies was the group "nature". The most common concept is "child". These conclusions are quite natural, given the specificity of the lullaby of the song as a folklore text and its purpose.

Further research in this area can be devoted to the conceptual and practice - oriented analysis of English lullabies in comparison with Russians. This will make further contribution to the comparative linguistics, folklore and linguistics.

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The theoretical basis of the research in the article was composed of the works of leading domestic scientists, carried out in line with cognitive linguistics (Zheleznova, 2009; Popova, 2011) and the theory of language (Snitko, 2009; Frumkina, 2014).

The study of scientific works of the above authors allowed to establish that at present the concept of "concept" is widely used in various fields of linguistics. It was included in the conceptual apparatus of cognitive science, semantics, linguoculturology. Representatives of cognitive linguistics see the concept as a unit of operational consciousness, while the main thing in this interpretation of the concept is an indication of its integrity. The concepts reflect the content of the acquired knowledge, experience, all human activities and the results of his knowledge of the world around him in the form of certain units, "quanta" of knowledge. In cognitive linguistics, an integrated understanding of the concept and its consideration as a multidimensional culturally significant sociopsychic education in the collective consciousness, objectified in that other language form, is proposed. Analyzing research in the field of language theory, we came to the conclusion that the concept exists not for the word itself, but separately for each of its main meanings, expands this meaning and includes its culturological and emotional components.

We thank foreign scientists for the opportunity to conduct a contextual analysis of the dominant concepts of English lullabies in the linguocultural aspect on the material of original sources and folklore texts (Briggs, 1990; Briggs, 1991; Dundes, 1965; Kevin Crossley-Holland, 1988).

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