FEATURES OF THE REFLECTION OF THE ETHNOLINGUISTIC PICTURE OF THE WORLD IN FOLKLORE

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ABSTRACT

Folklore in its narrow sense - as an oral verbal art with its own special genre system, a set of plots, heroes, visual means - and in its broad sense - as the whole traditional folk culture in all its diversity of forms and ways of expression - has always been of research interest to literary scholars and linguists. This can be explained not only by the desire to study its specifics, the system of plots, genres, etc., but also by the fact that folklore is a reflection of a peculiar image of the world that has been developing in the public consciousness for thousands of years. and it has not lost its relevance in our time. The research of oral folk art is of particular importance in our time, when interest in the historical past is growing and the search for the Russian national idea is underway.

Keywords: *folklore language; picture of the world; specific features.*

FOLKLORDA DUNYONING ETNOLINGVISTIK MANZARASI AKS ETTIRISH XUSUSIYATLARI

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ANNOTATSIYA

Folklor va uning tor ma'noda-uning maxsus janr tizimi, uchastkalari, qahramonlar, tasviriy vositalar majmui bilan og'zaki og'zaki san'at kabi-va keng - uning shakllari va ifoda usullari barcha xilma-xilligi bilan barcha an'anaviy xalq madaniyati kabi - har doim olimlar uchun tadqiqot qiziqish bo'ldi - adabiyotshunoslar va tilshunoslar. Bu nafaqat uning o'ziga xosligini, qurulish tizimini, janrlarni va boshqalarni o'rganish istagi bilan emas, balki folklorning ming yillar davomida jamoat ongida paydo bo'lgan dunyoning o'ziga xos qiyofasini aks ettirishi bilan ham tushuntirilishi mumkin. va bizning davrimizda o'z ahamiyatini yo'qotmadi. Og'zaki folklor san'ati tadqiqotlari bizning davrimizda, tarixiy o'tmishga qiziqish ortib borayotgan va rus milliy g'oyasini izlayotgan paytda alohida ahamiyatga ega.

Kalit so'zlar: *folklor tili; dunyo surati; o'ziga xos belgilar.*

ОСОБЕННОСТИ ОТРАЖЕНИЯ ЭТНОЛИНГВИСТИЧЕСКОЙ КАРТИНЫ МИРА В ФОЛЬКЛОРЕ

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АННОТАЦИЯ

Фольклор и в узком его понимании - как устное словесное искусство со своей особой жанровой системой, набором сюжетов, героев, изобразительных средств, - и в широком - как вся традиционная народная культура во всем многообразии ее форм и способов выражения - всегда представлял исследовательский интерес для ученых - литературоведов и лингвистов. Это можно объяснить не только стремлением изучить его специфику, систему сюжетов, жанров и т. д., но и тем, что фольклор - это отражение своеобразного образа мира, складывавшегося в общественном сознании на протяжении тысячелетий. и не потеряла своей актуальности в наше время. Исследования устного народного творчества приобретают особое значение в наше время, когда интерес к историческому прошлому растет и идет поиск русской национальной идеи.

Ключевые слова: фольклорный язык; картина мира; специфические признаки.

INTRODUCTION

The concept of a picture of the world, including language, is based on the study of human ideas about the world. In folklore, these ideas are realized in a peculiar way, refracted through the prism of mythological, naive, and then religious thinking. Along with the reflection in the folklore language picture of the world of folk experience, it contains a rather ancient view of the world, embodied in numerous conventions that abound in the fairy tale. For example, the study of the verbalization of the concept of "Space" in a fairy-tale text is of considerable interest, since its features largely reflect the spatial vision of the world by the ancient Slavs. Of course, this reflection is indirect, obeying, in turn, fairy-tale laws. V.Ya. Propp in his works devoted to the Russian folk tale wrote that the action of the fairy tale takes place as if outside of time and space and the well-known fairy-tale formula in a certain kingdom indicates spatial uncertainty.

RESULTS AND DISCUSSION

The folklore image of the world of a particular people, which is a kind of

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conceptual fragment, is one of the embodiments of the image of the world of traditional Russian culture (E.B. Artemenko). Folklore is based on the popular stereotypes of consciousness formed by him. The aesthetics of oral folk poetry is based on ritual thinking (G.I. Maltsev). Popular ideas about various aspects of life are reflected in the fairy tale as a kind of affirmation of the system of moral and other values that have developed in the corresponding human community. Of course, the folklore text, due to its specificity, cannot reflect the mirror image of the realities of life, but it captures many features of the ancient Slavic-Rusyn existence.

The folklore picture of the world, which is an integral part of the national picture of the world, is realized in the texts of oral folk art of various genres. Since our research was conducted on the material of the language of Russian folk tales, the main attention was paid to the part of the folklore concept that is verbalized in it. In our opinion, the place and role of the Christian image of the world in the folklore image of the world, which could not but be reflected in the Russian language due to the cultural and historical development of people, is particularly interesting.

Each field of study, including linguistics, has a well-defined and structured terminology. It is known that in linguistic and literary observations, practice either surpasses theory, or forces the researcher to pay close attention to positions, opinions and concepts that have already been established in scientific circulation. Among such concepts is the linguistic image of the world. The definition of "linguistic image of the world" correlates with the general scientific term "image of the world", which is essentially metaphorical and changeable in its composition: this is a map, a model, a mosaic, an image, a movie world, etc. In the metalanguage, the term "linguistic image of the world" distinguishes from the terms of other images those that are accompanied by the terms "primitive", "naive", are often enclosed in quotation marks for graphic proof, allegedly "obscure" connotative features in the structure of their meanings. Here are the explanations of the entrenched stereotype in the use of non-linguistic definitions of "primitive", "naive": "worldview..."naive" in the sense that it differs from the scientific image of the world, but it is not. primitive ideas." "The image of the world is reflected in language and speech - it is commonly called naive, which is a person's worldview." We believe that the semantics of the fictional words "primitive", "naive" did not "arise" a terminological sema that would allow them to absolutely semantically "agree" with the term "linguistic image of the world". Of course, all real and unreal reality cannot be captured by the conceptual "network" of human consciousness and can never be "copied, photographed" by language as a whole. But a comparison of the volume and nature of the translation of the content of

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some images of the world reveals the infinity and variability of approaches to cognition of reality. A. Einstein developed the idea of a variety of variants and mosaic of the image of the world, and in this respect various variants of its code embodiment: to some extent, they are trying to replace this world with a created image. in this case. This is what an artist, a poet, a theoretical philosopher and a natural scientist does, each in his own way." A person as an individual and linguistic personality builds a unique and inimitable image in his consciousness and idiolect, which is reduced to a common denominator in just one stroke - to a model of the world as a whole. In the scientific literature, we share the opinion that the image of the world of any language is not the only one, that various dialects of the Russian language, the language of folklore, urban language, various linguistic subcultures and many other language systems in spoken and written forms are characterized by images. At the same time, we emphasize that the problem of variability of the image of the world of the national language requires its solution based on the material of specific studies.

As for the folklore version of the image of the world in verbal objectification as one of the variants of the general linguistic image, this issue has not yet been sufficiently covered in the scientific literature. In our work, we will turn to possible tips for solving the problem. First, we will make a number of general comments. When studying the content of the folklore language image, it should be borne in mind its correlation with the content of the ethnic image of the world, which is based on information from various fields of knowledge (philosophy, ideology, history, literature, etc.). oral and written monuments, etc. D.) and is an integral part of the concept of ethnic tradition, that is, a kind of consistent idea inherent in the representatives of this ethnic group.

The sources of linguistic facts explaining the ethnic picture of the world are folklore texts as the written embodiment of oral and poetic works of various genres of the era of classical collecting (research should distinguish the concepts of "folk text" - "folk art"). "). Folklore verbal code is multi-channel in its influence on a person. As a translator of ethnicity, ethnoculture as the oldest and most stable form of the world structure, the leading and very capacious way of presenting the content of the image of the world is folk verbalization. Assimilates ethno-cultural information supplemented by various genre codes: action (ritual actions, behavioral manifestations as folklore semiotics to represent one's own inner world outside); verbal code in combination with an action code (objectification, for example, of "temporary" meanings in silence rituals is achieved through ritual actions that create

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ritual artifacts).

It is also worth noting that the study of the folklore profile of the image of the world does not allow for a purely synchronous interpretation of linguistic data, since in the space of the folklore text they update the conglomerate of semantic clusters inherited from many cultural and historical eras. . In the semantic field of the folklore language, a diachronic stratification of the material should be made: only under this condition, with a greater degree of objectivity, can we conclude about the specifics of reflecting reality in the folklore image of the world.

Let's move on to the interpretation of the signs (criteria) that determine the originality of the content of the folklore image of the world.

1. The sign of anthropometry. The national language, which is one of the variants of the natural language, contains a wealth of data, according to which ethnocultural information about the postulates of spiritual culture and the peculiarities of the mentality of the Russian people is explained and reconstructed. The backbone of the mentality defined by V. Telia is the self-consciousness of people, represented in the process of functioning of the facts of language (vocabulary, phraseology) in various types of discourses. By the criterion of anthometry in relation to the folklore image, we understand that the general genre lexicon and its components - folklore nominations - objectify, first of all, "the properties attributed to a person as a linguistic norm and symbol."

2. Ethno-cultural attribute of information. In the course of the study of thematically designed fragments of folk vocabulary as the main procedure for obtaining information, its essence will be an ethno-cultural criterion that defines "the worldview in terms and forms of the native language, combining intellectual, spiritual and volitional features. national character in its typical manifestations."

3. A sign of stereoscopic folklore. The general table of folklore texts reflects the forms of being from the point of view of various types of consciousness: everyday, "pre-scientific, non-classical", mythological, religious, etc., which justifies the stereoscopic nature of the information presented. . Let's comment on the folklore interpretation of some aspects of life from the point of view of "pre-scientific" folk knowledge of language, pedagogy, medicine, meteorology, etc., known first of all, also verbally objectified. Since ancient times, in folklore genres, the postulates of folk science have been artistically brought to perfection, the world of which in modern life, unfortunately, fades into the background, but is firmly archived in folklore texts.

Thus, the metalinguistic awareness of the people is reflected in the texts of different genres and in the statements of performers about the language of folklore.

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For example, folk linguistics does not use the terms "epic", "historical song", introduced by scientists into folklore. Since the collection of the classical folk epic, composers have called their works antiques. Information from folk pedagogy is systematically processed by vocabulary and genres, stylistically "refined" from generation to generation in folklore for children, in ritual genres of the calendar cycle, etc. The language of Russian paremes also includes pedagogical sayings for adults. The proverb warns parents: "Mom and dad will not teach - they will be tortured," that is, people will reach those who are not brought up in the family properly. Extensive knowledge of traditional medicine is objectified in the language of spells and incantations, the texts of which are extensive, in accordance with the information contained in them about a person and the world around him, as well as the value that after healing a person's body and soul should remain in harmony with nature: "As on Great Thursday the sun rises, rejoices, shimmers with different colors so that the head does not hurt, does not spin, lives joyfully." Folk meteorology is embodied in the language of signs reflecting the awareness of the farmer, which is based on the principle of independence, a certain rest in orderly activity on earth: "If the blue clouds of the Magi at noon - to harvest." "In order to establish a connection between the color of the clouds at noon of Epiphany and the harvest seven months later, in August, what centuries-old attention should be shown, how much and to what special extent it was necessary to think accurately about agriculture. Folk philosophy settles in time in laconic sayings, in which the experience of generally accepted knowledge about the outside world and adaptive internal human activity crystallizes. The deep meaning of a phrase from a folk tale: "I'll go there - I don't know. where " - in fact refers to the search for a person throughout his life.

4. Selectivity in the reflection of ethno-cultural information. Selectivity as one of the essential features of the content of the folklore image is multifaceted and variable in its manifestation. The reflexive (epistemic) function of the folklore language stems from the cognitive (cognitive) activity of the collective author of folklore works, which, however, does not involve "photographic" copying of the nomenclature, but a selective genre interpretation of folklore parameters. people. life and knowledge of the world. Folklore selectivity stems from the value of heterogeneity of the realities of the surrounding world. Only those who are endowed with deep ethno-cultural significance in the collective consciousness of native speakers are perceived as valuable. Selectively selected denotations of reality are determined by folklore nominations (monolexems, verb complexes), which are not

only linguistic signs, but primarily linguistic and aesthetic ways of expressing ethno-cultural values.

5. From the previous one there is a sign of self-sufficiency of the national image, compensated by its species variability. One of the sides of the variation of the general folklore image of the world is the genre actualization of the primacy of a number of concepts, their features. Thus, in the part of the folklore dictionary correlated with the paremic linguistic picture, a number of concepts covering many spheres of the external and internal world of a person as a representative of the Russian ethnos are realized. In the collection of proverbs V. There are 179 thematic headings that simultaneously highlight universal and country-specific beings in the adaptive behavior of a person in the world around him, in the awareness of his place in it. With the help of the notorious representations, the genre version of the image of the world is modeled, expanded and refined according to the degree of embodiment of the pragmatic intentions of the people as the author of the pariah.

7. Different degree of conditionality of reflected reality. The essence of this distinctive feature is that in folk art everything is referential, taking into account the criterion of conditionality, obligatory in its intense manifestation in some genres (for example, in fairy tales) and permissible in its elements in other genres (for example, in everyday stories). , in animal tales).

6. A sign of uniqueness. Folklore texts contain a specific system of notation, which is motivated by the greatest conditionality of the reflected reality. The sign of uniqueness, closely related to the sign of conventionality, is manifested in the fact that fragments of reality are objectified in the language of folklore as specific "mental constructions". For example, in the epic language, the folk concept of "miracle" manifests itself in the themes of diva, strangeness, strangeness. In the versions of one of the most authoritative epics about Svyatogor for performers, there are three important, interrelated themes: the first theme is the Holy Mountain, symbolizing vertical extension in space (in the sky); the second theme is the strangeness-strangeness of the giant Svyatogor - a great hero living in the Holy Mountains; the third theme is Holy Russia - the habitat (mainly in horizontal space) of people - strong and powerful heroes. On those high mountains, / Na ta więtej Górze, / There was a wonderful hero / Well, the whole world was beautiful... / He did not go to Holy Russia, / His mother did not carry the cheese land [11]. It is in this reference to the epic text, according to V. Toporov, that the connection between the miracle (or diva) embodied in the power of Svyatogor and the motive of his strangeness is realized. A miracle is something so unusual, beyond the ordinary, of its own, that it cannot be

alien to this ("own") model of the human world. Note that in the epic image of the world, the objictification of the concept of "miracle" is explained not by the play of vain imagination, but by the desire of people for self-awareness, which, step by step, stems from the mythopoetic perception of the world. comes to the denial of the "miracle reality" (but not in the vernacular). It should be noted that in the non-folklore language, conceptual signs are being updated, reflecting "mental, spiritual constructions" associated with the national characteristics of the inner world of the Russian person. Signs of the concepts "spiritual aspiration", "dream", in our opinion, are represented by the meanings of words in the author's individual text: "Rosich always wanted the impossible. Eternally hungry in soul, he lived by the chase. Happy Rosich has not yet lived in the world, for himself he has always remained below his dreams " (V. Ivanov. Native Russia").

In his oral literature, people - the collective author - create a linguistic image that differs in a set of essential features through certain ways of linguistic embodiments and methods of description. Therefore, answering the questions: "Is it interesting to study the folklore version of the linguistic worldview? Is she naive? "- we argue as follows. The study of the folklore image of the world is a multifaceted research activity. With the help of a folklore verbal code, a variant of the image of the world is objectified by certain features that, in our opinion, determine its content by no means "primitive" and/or "naive". Folk composers, performers of folklore works, united by a common worldview and ethno-cultural traditions, act as a plot that creates a common genre image in an aesthetic form. The folklore image embodied in texts of different genres stereoscopically presents different models of forms of human existence from the point of view of different types of consciousness.

Here is our definition of the folklore version of the picture of the world. The folklore linguistic picture of the world in its content is a reliable objectification of folk knowledge, ideas, assessment of reality, orientation of a person. The basic information, which is represented in a peculiar way according to the laws of genres by various linguistic methods and techniques, is ethnocultural information about the existence of a person in space and time, about his external and internal world, about cultural traditions, about the mentality of the Russian ethnos.

The conceptual sphere of Russian folklore is a complex anthropocentric structure. Its reflection in the texts of Russian folk tales is based on the Christian worldview, folk Orthodoxy. The components of the folklore concept are such subconceptospheres as "Nature", "Inanimate nature", "Artificial world", "Society", "Family", etc. Education. In the center is the concept of "Man" contained in the

subconceptual sphere of "Society" and "Family". Above is a bipolar structure, one pole of which is the concept of "God", and the other is "Satan". The concept of "Man" as part of the named subconceptospheres is on the same level as the subconceptospheres of "Living Nature" and "Inanimate Nature", because they are defined by them as the creation of God.

By the method of layer-by-layer analysis of the folklore concept, the features of its reflection in the fairy tale and its difference from the general cultural one are established. These differences manifest themselves at the figurative and evaluative level. The conceptual levels of folklore and general cultural representations coincide. The main way to reflect the folklore concept in a fairy tale text is verbalization. It involves language units at different levels, but lexical means play a leading role. An important role is also played by individual lexemes - the names of the concept and mythological concepts. All these units have cultural significance, carry a certain pragmatic load and are regularly reproduced in the texts of Russian folk tales. As a result, their study allows us to comprehensively understand the linguistic image of the world of Russian folklore and the mentality of the ethnos reflected in it. Using the methods of ethnolinguoculturological analysis, cultural interpretation of linguistic signs based on the idea of the mentality, national characteristics of the Russian ethnos, it is possible to identify the pragmatic, connotative and cultural potential of the linguistic units under consideration.

CONCLUSION

The verbalization of folklore representations reflects folk ideas about social hierarchy, family roles, the surrounding world - close, "ours" and distant, unknown, about nature, animals and much more, written in the language. Psychological characteristics of Russians determine the choice of lexical means. Folklore concepts formulated in a folk tale should not be considered as a mirror image of the realities of life.

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