

METAPHOR AS A REPRESENTATION OF TATAR CULTURE IN CHILDREN FOLKLORE

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Abstract

Currently, to study cognitive processes, they often turn to folklore texts, since in them people have long since recorded knowledge of the world around them. This article discusses the linguistic approach to the study of Tatar children's folklore. The authors argue that the study of the language of children's folklore is an extremely urgent problem of modern linguistic-folkloristics of the Tatar language. An attempt is made in the article to reveal the specifics of children's folklore from the perspective of cultural knowledge, linguistic features, etc. The idea is substantiated that the metaphor in Tatar children's folklore is one of the ways to form a linguistic picture of the world and, at the same time, one of the ways of its reflection and cognition. It is proved that the metaphor should be considered as one of the main means of human thinking, as a product of human thought. The scientific novelty of the work is determined by the consideration of Tatar children's folklore that has been little studied in this perspective. As a result of the analysis of the original text of children's folklore through partial sampling, the types of metaphors that were used by the authors were identified and determined. It is concluded that animalistic metaphors are the most frequent for lullabies and petals. It is shown that in the texts of children's folklore, a plant metaphor is used to nominate children.

Keywords: Tatar language, children's folklore, metaphor, semantics, culture

1 INTRODUCTION

Since ancient times, the Tatar people have developed a priceless spiritual culture, including rich folklore, for the study of which a certain work is being done. About such ancient genres of folklore as fairy tales, riddles, folk jokes, songs, monographs are written, collections are published, some of them are translated into other languages and become the property of all peoples. However, this cannot be said of all genres. In particular, to date, the vast field of folk art - children's folklore - has remained almost unexplored. Tatar children's folklore is one of the archaic varieties of folk art, has significant sacred potential.

Children's folklore, being the language of children's subculture, serves as the most important means of forming, preserving and broadcasting a picture of the world. But an even greater place in the actual children's folklore is occupied by texts that are used by children in a more or less altered form from adult folklore. These include all kinds of lullabies, counters, petals, jokes, tales, puzzles, games, teasers.

The scientific study of children's folklore is of great scientific, theoretical, practical and applied value. For many decades, it has been one of the main means of spiritual and physical education of children. In this regard, children's folklore has not lost its significance today. Children's folklore can also serve as a source in the study of the ethnography of the Tatar people.

The works of Tatar children's oral and poetic works deserve attention as a language material. They meet archaisms, dialectisms, borrowed words and word formation, which is a rich source for researchers of the history of the language, dialects, semantic structure of the Tatar language. In the texts of Tatar children's folklore, language is not only a means of transmitting information and solving an aesthetic problem, but also a source of information about culture. The metaphor plays a significant role in creating the imagery of children's folklore. And so, one of the most important objects of research in the cultural, and structural-semantic approach to the language was and remains a metaphor. The metaphor conveys cultural codes, cultural and national standards, as it is based on the archetypes of the collective unconscious.

This becomes apparent when one considers the stable metaphors inherent in one or another language.

This article is devoted to the study of the representation of the culture of the Tatars through the analysis of metaphorical constructions of texts of Tatar children's folklore. The object and source material for the research was the collections of texts of folklore by R. Yagfarov "Tatar balalarfolklori" [1].

The question of the study of Tatar folklore in the aspect of the correlation of language and culture is not new both in Turkology and in comparative linguistics. Numerous modern studies are devoted to the general problems of the folklore picture of the Tatars. In the mainstream of our study, the work of G.N. Galimova, A. Sh. Yusupova, G.A. Nabiullina and M. Oner [2], I.S. Karabulatova [3], K.M. Minnullina [4], R.R. Zamaletdinova [5], T. S. Scherbinina, E.N. Denmukhametova and R.R. Denmukhametova [6], D.I. Khripkova, O.V. Khasanova and A.A. Karimova [7], D.Kh. Galiullina, R.R. Zamaletdinova and R.M. However, Bolgarova [8] does not have enough studies revealing the linguistic features of Tatar children's folklore, which convey characteristic children's images and symbols of culture.

The theoretical basis of the research was the work of such researchers of the metaphor of the Tatar language as A. A. Nugumanova [9], L. Kh. Fakhrieva, Z.N. Kirillova and E. Alkay [10], A.G. Sadykova, D.N. Davletbaeva, L. Sh. Shafigullina, A.A. Karimova [11] other scientists.

2 METHODS

To implement the tasks posed in the article, a set of methods and techniques was used. In the course of the study, a descriptive method was used, which included observations and classification of the material under study: metaphors recorded in Tatar children's folklore were sequentially considered. This is the most common synchronous analysis method. To study the content side of the significant units of the

language, one of the techniques of the descriptive method was used - component analysis. Also in the process of work, cognitive research, discursive analysis, modeling, classification, contextual analysis, processing of the obtained data, linguistic and cultural characteristics of the studied metaphors were taken into account, taking into account the national identity of the Tatar language and Tatar culture.

3 RESULTS AND DISCUSSION

Texts of Tatar children's folklore - a phenomenon little studied in linguistics. A number of literary works contain only general observations on the features of the language of children's folklore. The increased imagery of the artistic word in these works determines the interest in the study of metaphorical usage in it.

Undoubtedly, one of the most common figurative means functioning in the texts of children's folklore is a metaphor. A metaphor is a prism through which a person sees the world, since it manifests itself in a nationally specific way in all areas of the functioning of the language. The metaphor has global significance in culture and language and is not only an ornament of speech and a stylistic element. This is a specific vision of the world: the sun sets and rises, time flies, frost is fierce. The plan for the content of the metaphor, as well as the cultural connotations assigned to it, themselves become a source of knowledge. Consider the features of metaphorical combinations in the grammatical and semantic aspects in the texts of Tatar children's folklore. Classification was carried out according to the structural feature depending on the part of the speech of the keyword. In identified cases, the use of metaphors refers to the verb and noun type. Let's look at examples of these metaphors.

Among nominal phrases, genitive phrases and phrases with an adjective in the role of a dependent word are popular. Examples from the texts of lullabies of the Tatar language: *Elli-belli it, balam, yokılarga kit, balam; güzelemnengüzele, yöregemnenüzege* (lit., Bayu-bayushki-bayu, my child, sleep, my child; my beauty, my heart); *Sahralargakitkecennentigez gomer iterul* (lit. After leaving the open spaces will be happy to marry); *Bakcı, kürşebişekkeekren gene ajkaryj* (lit. Look, the moon is quietly looking at the cradle).

We also meet here a verb metaphor: *Elli-belli iterul, kaycantujgaçiterul?* (lit. Bayu-bayushki-bayu, when is the wedding?); *Elli-belli iterul, üsepbujgaçiterul* (lit. Bayu-bayushki-bayu, he will become an adult).

The metaphorical design is a kind of informative source that can transfer to another era. Such informative sources, forming a cultural background, form a culture, without them, culture would not be so diverse, vibrant, versatile. Based on the features of the content side of the metaphorical sign, one can semantically classify the metaphors of Tatar children's folklore. In the texts of lullabies, animalistic metaphors are revealed, that is, based on a comparison with animals. Mothers wish the children to be with a hawk eye, a male lion: *Minembalambulırbu, irarıslanıbulırbu* (lit. Will be my child, will be like a lion).

Very often in Tatar lullabies, animalistic metaphorical expressions act as appeals. These are traditional images of Tatar folk lyrics: *karlygach* (swallow), *sandugach* (nightingale), *жчмырым* (my tart one), etc. Consider the following examples: *Elli-belli, beü, beü, i çomırım, çomırım* (lit. Bayu-bayushki-bayu, my tidy, tidy); *Elli-belli it, ulım, sandugacım, bilbılım* (lit. Bayu-bayushki-bayu, my son, you are my nightingale).

In most cases, a zoonymic metaphor is used when referring to a child and in petals (yuatkıclar) - another genre of varieties of Tatar children's folklore. As a rule, in the Tatar petals in a humorous, humorous form the child himself is portrayed. This is clearly seen in the following example: *Tor, tor, turgay, tan-tan atabugay* (lit. Get up, get up, early bird, it seems dawn); *Je, sandugac, küzen ac* (lit. Well, the nightingale, open your eyes); *Sarı bulsa - sandugac, karabulsa - karlıgac* (lit. If light - a nightingale, if black - a swallow). In the petals-wishes, the metaphorical association habitually operates only with those objects of the animal world that, according to folk culture, are symbols of beauty, strength and dexterity. For example, *Ayubalasın, cabam, bürebalasın cabam* (literally. Bear cub's soaring, wolf's cub's soaring); *Ayu-bükəy balası, büre-bükəy balası behetle, təüfiklibulsın* (lit. Bear cub, wolf cub let it be happy, well-mannered).

In Tatar children's folklore, we also selected examples of metaphorical expressions, including phytonyms. For example, *Kebestegesusalđım, suı sarıksın, üzekalıksın* (lit. Sprinkled cabbage with water, let the water dry, but let it rise); *Minembalamap-ak, külüstendeyafrak* (lit. My white and white child, leaf on the lake); *Anadantuganbalası - peşkenkuraçilege* (lit. Her child is a ripe raspberry).

Tatar children's folklore is characterized by a description of children through food. In folklore, children are endowed with the qualities of food: *Enisenennisebu? Yöregenemaebu* (lit. Who is he for mother? He is the oil of her heart); *Enisenennisebu? Sötöstendekaymagı* (lit. Who is he for the mother? Cream on the surface of milk); *Temletathtellebu!* (lit. Be deliciously sweet!)

In some cases, when referring to a child, metaphors are used, based on the comparison of light sources: *Sarı mayday er, çanım, i künelemnensaykalı* (lit. Grow like oil, my soul, ray of my soul); *Ellı-belli, bebkeyem, çanyöregembekkeyem* (lit. Bayu-bayushki-bayu, my child, the heart of my soul); *Yokla, ulım, yomküzen, yom-yomküzen, yıldızım* (lit. Sleep, my son, close your eyes, close your eyes, my star), etc. These metaphors give lullabies special tenderness, softness, warmth, and enhance emotional coloring.

It is also interesting to note that traditional lullabies addressed to boys are somewhat different in metaphor content from songs performed for girls. The boy was considered among the Tatars, as in other nations, the successor of the clan. This motif is reflected in lullabies. In lullabies dedicated to the girl, mothers grieve over the future bitter fate of their girls and this is expressed through appropriate metaphors: *Kyzym, kyzym, sachagym, avyrdyrkilachəgeç* (lit. My daughter, my daughter, your life will be hard).

4 SUMMARY

So, it can be argued that, knowing the metaphorical essence of statements in the texts of children's folklore, it is possible to discover the ethno-national characteristics of culture and language. According to M. V. Pimenova "The folklore picture of the world is an important, fundamental part of the conceptual picture of an ethnic group" [12]. The metaphor is not only a linguistic and linguistic phenomenon, it is, first of all, a sociocultural form uniting many layers of human activity. Thanks to these studies, one can discover the properties of metaphor in Tatar children's folklore. The selection of the above metaphors is not final; this list will be replenished with new studies in the field of metaphorization and Tatar children's folklore. We made an attempt to give an idea of

some types of metaphors in the linguistic composition of the text on the material of Tatar children's folklore.

5 CONCLUSIONS

Works of children's oral and poetic creativity, which have absorbed the centuries-old pedagogical experience and aesthetic views of the people, live to this day. They are an inexhaustible source for the creation of works of literature and art, as well as the development of educational measures for children.

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