

COMPARATIVE TYPOLOGY ON ENGLISH AND KARAKALPAK LULLABIES

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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 typological concepts of English-Karakalpak lullabies. The article is devoted to find out distinguishes, similarities of English and Karakalpak lullabies, presented in authentic folklore texts, was used.

Keywords: lullabies, folklore, “Besik shabu”, “Twinkle song”, harmonies, therapeutic effect.

INTRODUCTION

First of all, we need to clarify the definite term of lullaby which is known as cradle song, is a soothing song or piece of music that is usually played for (or sung to) children (for adults see music and sleep). The purposes of lullabies vary. In some societies they are used to pass down cultural knowledge or tradition. In addition, lullabies are often used for the developing of communication skills, indication of emotional intent, maintenance of infants' undivided attention, modulation of infants' arousal, and regulation of behavior.¹ Perhaps one of the most important uses of lullabies is as a sleep aid for infants.² As a result, the music is often simple and repetitive. Lullabies can be found in many countries, and have existed since ancient times.³ It is obvious that lullabies tend to share exaggerated melodic tendencies, including simple pitch contours, large pitch ranges, and generally higher pitch. These clarify and convey heightened emotions, usually of love or affection. When there is harmony, infants almost always prefer consonant intervals over dissonant intervals.

Furthermore, if there is a sequence of dissonant intervals in a song, an infant will usually lose interest and it becomes very difficult to regain its attention.[12] To reflect this, most lullabies contain primarily consonant intervals. Tonally, most lullabies are simple, often merely alternating tonic and dominant harmonies.

In addition to pitch tendencies, lullabies share several structural similarities. The most frequent tendencies are intermittent repetitions and long pauses between sections. This dilutes the rate of material and appeals to infants' slower capacity for processing music.

Rhythmically, there are shared patterns. Lullabies are usually in triple meter or 6/8 time, giving them a "characteristic swinging or rocking motion."⁴ This mimics the movement a baby

¹ O'Neill, Colleen T., Trainor, Laurel J., Trehub, Sandra E. "Infants' Responsiveness to Fathers' Singing" Music Perception, Vol. 18, No. 4 (Summer 2001), p. 410.

² Perry, Nina (20 January 2013). "The universal language of lullabies". BBC News

³ Pouthas, V. "The development of the perception of time and temporal regulation of action in infants and children" Musical beginnings: Origins and development of musical competence, (New York: Oxford University Press, 1996), pp. 115–141.

⁴ Perry, Nina "The Universal language of lullabies"

experiences in the womb as a mother moves. In addition, infants' preference for rhythm shares a strong connection with what they hear when they are bounced, and even their own body movements. The tempos of lullabies tend to be generally slow, and the utterances are short.⁵ Again, this aids in the infant's processing of the song.

According to the research results provided that lullabies almost never have instrumental accompaniments. Infants have shown a strong preference for unaccompanied lullabies over accompanied lullabies. Again, this appeals to infants' more limited ability to process information. Lullabies are often used for their soothing nature, even for non-infants. One study found lullabies to be the most successful type of music or sound for relieving stress and improving the overall psychological health of pregnant women. These characteristics tend to be consistent across cultures. It was found that adults of various cultural backgrounds could recognize and identify lullabies without knowing the cultural context of the song. Infants have shown a strong preferences for songs with these qualities.

Infants exhibit a natural preference for infant-directed over non-infant-directed lullabies and their own mothers' voice over that of another female. Much research has been generated on the role of lullabies in nurturing caregiving bonds between mother and child. Mothers who sing lullabies to their infants engage in a bonding activity that actually alters the underlying neural structure of the infant brain such that the infant becomes "tuned" into music and its association with parental affiliation. In one Taiwanese study of Kangaroo Care, a technique practiced on newborn infants in which a mother holds her child tightly against her chest, it was demonstrated that infant–mother dyads who listened to their choice of lullaby were associated with more quiet sleep states and less occurrence of crying by the infant and were also associated with significantly lower maternal anxiety, than those dyads who did not listen to lullabies. The therapeutic effect of lullabies can thus have a strong impact on calming anxieties and nurturing bonds, which is especially important with premature and fragile infants.

One of the beloved lullabies, “Twinkle, Twinkle, Little Star” is a lullaby song and one of the most beloved nursery rhymes. sharing the same tune with the famous French song “Ah! vous dirais-je, Maman” from 1761. The lyrics of the song are based on a poem by Jane Taylor called “The Star” which appeared in 1806 in a volume published by the same author and her sister Ann Taylor, sharing the same tune with the famous French song “Ah! vous dirais-je, Maman” from 1761.

Lights the traveller in the dark.
Though I know not what you are,
Twinkle, twinkle, little star.
As your bright and tiny spark,
Lights the traveller in the dark.
Though I know not what you are,
Twinkle, twinkle, little star.

There are many variants of lullaby songs in Karakalpak folklore. In many versions, the theme of pre-revolutionary lullabies is the lament of the mother, the theme of separation, protest against the despotism of her husband, bai, ishan, tsar. But along with the sad motives in the

⁵ Ilari, Beatriz and Sundara, “ Music listening preferences in early life”

lullabies, there is also hope for a brighter future. Maternal poetry "hayu" in all its richness of repertoire is rich in rhythm, music, motives. In the science of folklore, the idea of intense change in the poetics of folklore genres under the influence of socio-economic changes was expressed by Yu. M. Sokolov: "Folklore is an echo of the past, but at the same time it is a loud voice of the present". Researchers of oral folk art believe that the poetics of genres changes over time. New characters, new performers, new heroes, a new structure of lyrical lines appear. With the acquisition of a new ideology, the development of the country's social economy, new traditions and customs are born, but national rituals do not lose their antiquity. Modern science is developing and expanding its fields. Those abovementioned rituals and lullabies live and exist today.

Folklorists, exploring the genres of oral folk art, continuously work with field records. There are conspiracies among the people associated with putting a child in a cradle. Conspiracies of the modern nature of the "Besik shabyu" ritual consists of several couplets.

Cradle of the Run,
Cradle door on the right,
the owner of the cradle has come,
Go away, devil, go away.
I will sing a lullaby in pairs,
I will fulfill it with bliss,
And when you fell asleep in pairs,
I learned the secrets of the cradle.
[Interlinear translation by A.K.]

The lyric lullabies shown consist of six verses. The analysis of poetics and the plot corresponds to the reality of the sphere of its existence. If we reflect on the very process of the people's inclinations, plots, themes, artistic means correspond to the tastes of modern times, gradually it becomes, folk, losing the author's personality. After all, the original was once created by someone. Modern lullabies in the folk repertoire do not take shape at once, but gradually. In modern folklore studies, the question of the changeability of poetics is associated with the problem of national culture, the peculiarities of its role in modern life.

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