

On Lingvofolcloristic Units

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ABSTRACT

This article discusses the study of the gods in lingvofolcloristics, which is one of the children's oral texts, and its discovery of a unique linguistic landscape of the children's world.

Keywords: alla, syncretism, cultural code, lingvofolcloristics

Children's specific oral texts serve to reveal the linguistic landscape of children's world. In particular, the first song sung by mothers to their children is an expression of syncretism, as if to protect their children with words, rubbing them ensures the originality of the texts of God and reflects the aspects of ethnography, folk pedagogy, psycholinguistics.

In terms of its semantic structure, communicative function, functionally completed alla texts, which give the child a great aesthetic pleasure, are distinguished by their child-specific sensitivity and breadth of expression as an object of study of lingvofolcloristics. In the worldview of the gods of different ethnic groups, we see the commonality of the concepts of "life and death", "I, you and others". DM Mukhamadiyeva in her dissertation "Communicative aspects of the traditional lullaby" communicative aspects of traditional Russian, Tatar, Ukrainian, Kazakh, German gods in Tyumen region, pragmatic features, ethnic and social stereotypes of gods through conceptual analysis of 157 texts of gods [1]. AA Kavalevskaya "Lullabies in the prenatal development of the unborn child" notes that lullabies develop musical perception in the child, evoke in him a sense of happiness, which paves the way for social adaptation and leads to positive and negative factors. It also contributes to the ontogenetic transformation of the "cultural gene" in the phylogeny of the child by the expectant mother who is doing the hirgoi. As a music, Allah values the inertial (intuitive) inner stable state of mind, synergetic (chaos), mobile (flexible) in the future mother; sensor (music therapy); remotely applied, intellectual; improvisation; it is emphasized that it creates identification cases. There are important aspects of teaching lullabies to expectant mothers: calming the child and mother after daytime stress; setting a biological clock for the child's agenda; developing in the child a talent for music and a love of music; physiological prevention of premature birth hypoxia; preparing pregnant women for childbirth by inhalation; relief, analgesic effect, the process of activation of the internal forces of the body occurs. In VV Zaporozhets's article "Symbolism of lullabies" gods ("bayukalnye" pesni) appear in the hormonal development of children [3] not only for domestic purposes, but also to demonstrate the religious and philosophical understanding of Slavic mythology, to arouse the child at sunrise and sunset. expresses mythological views such as protection, preservation from the aggression of evil forces and spirits.

Apparently, *alla* is a common traditional genre, known in the world languages as *bayki*, *bayushki*, *huvdi*, *lay-lay*, *alli-balli*, *lolo*, *allo*. *Alla* is the specific communication of the mother and the child, the process of realization of the mental state of the mother and the linguistic personality. Therefore, the scholar points out that the gods were popular not only in Central Asia, but also among the peoples of the Middle East in the time of Ibn Sina. It is known that Mahmud Kashgari was called "balu balu" in "Devonu lug'otit turk" and Alisher Navoi used it as "navogo" in the epic "Farhod and Shirin". expressive (descriptive), narrative (narrative), explanatory (argumentative), didactic (explicative), emotional expression meaningful (expressive) texts according to the purpose and content of expression.

Apparently, the *alla* text is a peculiar form of verbal abuse, in which the mother performs only an image of her living conditions and the instantaneous experiences of her heart in that situation, using ready-made *alla* text types. With the help of the mother goddess admonition, description of the situation, narration, communication

wants and tries to form a child-specific text through various lexemes, methodological syntactic tools, cultures. For the analysis, we looked at 170 *alla* texts, 166 of which were selected to put children to sleep, creating speech acts to create a specific speech situation, while 4 were mourning *alla*, creating an act of sadness, grief.

In the compositional integrity of God, many cultural codes are used to express children's emotions such as purity, cheerfulness, mobility.

Of the 170 gods we analyzed, the following verbal cultural codes were encountered:

1. Zoomorphic codes;
2. Floramorphic codes;
3. Gastronomic codes;
4. Anthroponic codes;
5. House building codes;
6. Dress codes;
7. Codes of celestial bodies;
8. Toponymic codes.
9. Theonomic codes.

Cultural codes, which represent the unique culture of each nation, formed as a result of animistic, phytistic, totemistic worldviews in the socio-cultural life of the people, appear in the texts in the form of metaphors and phrases. Metaphors evaluated in the form of universals of consciousness, internal forms, cultural connotations form a large part of the cultural codes in the text of *alla*.

In conclusion, it should be noted that the study of *alla* texts, which are the object of study of lingvofolkloristics, helps to more vividly express the linguistic landscape of the children's world when studied on the basis of an anthropocentric approach.

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