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SYMBOLIC MEANINGS OF «THE SUN» IN THE RUSSIAN CHILDREN'S POETRY

Abstract. *The paper analyses the semantics of traditional Slavic symbols «The Sun» on the material of Russian poetic texts for children. Traditional and author's symbolic meanings of the symbols are studied from linguistic point of view, linguoculturological approach is in priority. To define these symbolic semantics mythological level and archetypes are analysed. As studies prove some “negative” meanings are not expressed in children's poetry, associative bounds with a human being, different types of behaviour and so on are emphasised in the texts.*

Keywords: *symbol “The Sun”, poetry for children, the Russian language, traditional and author's symbolic meanings, linguoculturology.*

The study of the functioning of symbols in children poetic texts is of interest to linguistics in connection with the cultural information they broadcast: “symbols, along with metaphors and phraseological units, are a valuable source of information about the culture and mentality of the people, they seem to have preserved myths, legends, customs” [6, p. 4].

In the works of C.G. Jung, it is noted that symbols are stable motives of culture and individual consciousness, representatives of collective consciousness, the formation of which is rooted in phylogenies. The nature of the symbol - the combination of conscious and unconscious, rational and irrational, thought and feeling, perception and intuition - determines the suggestion of the text [8].

In a comparative analysis of the poems with the dictionary of Slavic Mythology, the following symbols were identified: the sun, wind, water, tree, day and night, rain,



dawn, earth, stars, winter, the moon, sea, sky, clouds, fire, because ... according to the connoisseur of Russian rituals and proverbs Snegirev I.N., Slavic paganism is the deification of the elements [1, p. 8].

Let's analyze the meaning of the symbol "The Sun" as one of the most frequent.

According to E. A. Grushko, Yu. M. Medvedeva, "The sun, the moon and the stars were the first deities of the ancient Slavs ... As a luminary that was eternally pure, dazzling in its radiance, awakening earthly life, the sun was revered as a good, merciful deity; his name has become synonymous with happiness ... " [1 – translated by the author]: "*Колокол дремавший Разбудил поля, Улыбнулась солнцу сонная земля*" (S. Yesenin "Пасхальный благовест") (all the examples of poetic texts have a link: "Познайка" magazine <http://posnayko.com.ua/ru/reader/knizhnaya-polka/> [2]).

The most complete Slavic symbolism of the sun is expressed in T. Marshalova's poem "Еще лето!": "*В голубую реченьку Солнце окунулось, К солнышку горячему Небо потянулось. Белыми лебедками Облака поплыли, Царскими коронами Солнца блики были*". These lines contain information of a mythological and encyclopedic nature that helps to navigate the natural space around us: the sun warms, is in the sky, its shape is round ("*Покатилось солнышко Да за лес-лесок*"), it is reflected in the water, its bright light can close the clouds: "*Блики солнца ясного В речке растворились, Белые лебедушки В небо воротились. Покатилось солнышко Да за лес-лесок. Удержи нам ведрышко, Золотой рожок*".

According to scientists, the components of associative-semantic fields are used in children's literature and folklore for the most effective assimilation of information about the world around them [3, p. 41]: "*Отчего так много света? Отчего вдруг так тепло? Оттого, что это лето на все лето к нам пришло. Оттого и каждый день все длиннее, что ни день. Ну, а ночи, ночь от ночи все короче и короче*" (I. Maznin). In this case, it can be noted that at the linguistic level, using homonyms, the main type of a child's activity is recreated – a play, in the process of which the main functions of children's literature are realized - education, training and entertainment.

The explication of the figurative perception of the sun's rays as a royal crown

(“Царскими коронами Солнца блики были”) conveys information about the special veneration of the sun by our ancestors. In the East Slavic culture, the sun is “a symbol of beauty, love, fun. A. A. Potebnya considers the word “хорошь” to be possessive from the word “хрьсь” (солнце)” [7, p. 98].

Note that the symbolism of the sun is revealed in T. Marshalova’s poem with the help of the image of “облаков-лебедушек”: “Белыми лебедками Облака поплыли... Белые лебедушки В небо воротились”. Slavic folk tales tell about creatures of special beauty and magic power, which originally personified the spring rain clouds - swan maidens, who later became inhabitants of earthly waters and are related to mermaids: “Swan maidens are capable of the most difficult, supernatural tasks, they make nature itself obey” [1, p. 176], the “Dictionary...” notes that the name “swan”, is used in folk speech more often in the feminine gender, means white (light, shiny), this meaning is subsequently reinforced in folk poetry by a constant epithet: white swan (белая лебедь) [ibid.].

In the study devoted to the transformation of the meanings of the ancient root of the word “swan”, U. A. Karpenko writes that the swan is an ancient Slavic word, the modern form of which developed as a result of the transformation of the Proto-Slavic * elběď “лебедь” - a white bird (there was a rearrangement of the initial sounds * el > ľě). The author proves the origin of such words as Elba, album, tin, alder, apple, orange, albatross from one root [5, p. 76-77] - so, the ancient root * elb-, (* alb-), which translates the meaning of white color, was transformed into meanings that call water, river, birds: “the first root translates the original meaning, laid down at the moment of nomination by the seme, actualized in its inner form”, which expresses the constancy and universality of the ancient root [ibid, p. 78].

Analyzing the Slavic “model of the world”, V. N. Toporov and V. V. Ivanov note that the world is described by a system of binary oppositions that determine its spatial, temporal, social and other characteristics: fire - moisture, top - bottom, north - south, etc. [4, p. 5-15]. In the studies of V. V. Ivanov and V. N. Toporov it is noted that the Slavic linguistic picture of the world is characterized by the traditional “positivity”



of the first member of the opposition. The analyzed poetical material reveals a rethinking towards the positive connotation of the second “negative” member of the opposition: the sun - the moon: “*В голубую реченьку солнце окунулось... Удержи нам ведрышко, Золотой рожок”*; fire – water: “*В голубую реченьку Солнце окунулось, К солнышку горячему Небо потянулось*». In these contexts, the reclamation of the second components “moon” and “water” is explicated by the use of diminutive suffixes -ок, -еньк and the folklore name of the moon “золотой рожок”, in which proximity, kinship, identity of perception in the popular consciousness of the night star and the sun is expressed with using the epithet “золотой”, often used with the lexeme “солнце”. According to researchers, it is the diminutives that play an important role in creating an expressive effect in children's folklore and literature, because affectionate attitude towards the child extends to everything that surrounds him or her [3, p. 31].

As it is defined that the symbol is ambivalent by its nature (E. Fromm, K. Jung), however, the analyzed texts explicate the absolute “positiveness” of “The Sun” symbol, which is a distinctive feature of the Slavic mythological worldview: “*Щедрым быть и добрым к людям Я у солнышка учусь*” (Nikolay Zidarov “Я и солнышко – друзья”) [3]. So, there is an abundance of lexemes with a “positive” seme of archetypal content “light” (*белый, блики, облака, ясный, лебедь, золотой*), the name of the sun by a title with an attribute of supreme power (*царская корона*), the use of diminutive forms in contexts (*реченька, солнышко, лебедушка, лес-лесок, лучик златогривый*), with the help of which a benevolent attitude towards the world around is formed in the child [3, p. 31].

Thus, the linguocultural analysis of the symbol “The Sun” on the material of the poetry for children allows us to draw the following conclusions. There is an absolute “positivity” of “The Sun” symbol as the main meaning characteristic of the Slavic model of the world. Actualization of certain fragments of symbolism is due to the need to form the child’s linguistic personality at this stage of the development, taking into account the psychophysical state and the background knowledge children have.

The results of the analysis indicate the special role of the poetry for children in upbringing and education of a child, which is determined by its pedagogical, moral and aesthetic potential.

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