

LIMERICK AS A SMALL POETIC FORM AND THE POSSIBILITIES OF ITS APPLICATION IN A FOREIGN LANGUAGE LESSON

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Annotation: This article is devoted to the features of the popular poetic genre - limerick and its role in the process of learning English. As a small poetic form, limerick attracts the attention of English language researchers, philologists, literary critics, historians and simply lovers of poetry. It is interesting for research because of its capacity, simplicity, artistic diversity, and also because it contains many potential uses in an English language course. The article reveals the main features of the limerick, its external and internal features, describes some types of work and methodological techniques used when using limericks in the course of teaching English.

Keywords: Limerick, "nonsense" literature, poetic translation, foreign language teaching methods, linguistic and cultural aspect of the translation of works.

Limerick is a short five-line poem that contains a humorous account of a person who has unusual qualities or is in an unusual situation. The history of this poetic form goes back several centuries to the folklore of the Irish, when, gathering together for feasts, people composed funny songs. "The name comes from the Irish city of Limerick, but the connection between the city and the poems that have been called so since 1896 is not exactly known. The name of the city gave the name to comic poems of five lines. The origin of the word "limerick" is not exactly known, but is presumably borrowed from the title of a choral song by Irish soldiers in the 18th century. "Are you coming to Limerick?" According to another version, the title of the poem goes back to the custom of inventing and singing comic songs at parties, the refrain of which was, again, the phrase "Will you come up to Limerick?" ("Will you come to Limerick?"). The folklore nature of the limerick and similar external signs give reason to talk about its proximity with our Russian ditty, where four lines are sung instead of five, but the ditty has the essence and limerick was originally one - to amuse people, sometimes to ridicule their shortcomings. Limerick usually rhymes according to the AABBA scheme, while the first, second and fifth lines are longer than the third and fourth, which rhyme with each other. The first line usually contains an introduction to the hero of a humorous plot and begins with the words There was a. (Once upon a time. ..). Next comes a description of the age of the person, as well as the area, city or country where the hero lives, for example:

"There was a young man of Devizes..." or "There was an old lady of Rye..."

The funny humorous events described later in the limerick are usually somewhat surreal in nature. In their unusualness and strangeness, one can discern the features of the notorious British humor, which is sometimes black, gloomy and incomprehensible to ordinary people. But it is in limericks that this folk humor is most clearly manifested and becomes available for observation and analysis.

There was an old man from Peru, В столице Перу жил-был старичок,
Who dreamt that he ate his own shoe. Приснилось ему, что он съел свой сапог.
He awoke at night Проснулся он ночью
In a terrible fright В холодном поту
And found it was really true. И с ужасом понял, что все наяву.

(translation Klopato Vitaliya)

Limerick, having a vernacular origin and folklore character, eventually became a popular poetic genre among poet-authors. Poets in the 18th and 19th centuries began to compose limericks, using the capacious poetic form invented by the people. For example, the famous British poet Edward Lear (1812-1888) in 1846 published "The Book of Nonsense" ("A Book of Nonsense" - also translated as "The Book of Nonsense" or "The Book of Nonsense"), which included funny limericks. Soon this genre gained considerable popularity. The book "The World Upside Down" is the most famous collection of limericks by E. Lear in Russia, where we find many limericks translated into Russian. The style and plots of Lear's nonsense influenced the work of his contemporary, Lewis Carroll,

French surrealists, Russian Oberiuts (Daniil Kharmis was Lear's admirer). Thus, with the help of E. Lear's books, limericks became a poetic genre and served as the basis for the emergence of a whole trends in literature - "nonsense style". Nonsense as a literary phenomenon developed in England, especially during the Victorian era, at the end XIX century. This is a special style, which is characterized by a "departure" from the usual norms, a manifestation of a greater freedom in the presentation of possible events, characters and images, an introduction to the narrative of the situation absurdity.

Limericks are very useful and of great interest to English learners and those who teach English. One of the advantages of a limerick is its conciseness and capacity - it is convenient read in class, translate, learn by heart, work out intonation, pay attention to the grammatical constructions used. In the course of learning English at any stage, limerick can become the basis for a number of methodological techniques aimed at the formation or development of various language and general cultural competencies of the student. "Learning limericks helps you learn to speak English with correct English intonation. Indeed, in these verses there is an alternation of weak and strong forms, which is extremely important.

Undoubtedly, the most significant methodological type of work with this poetic form is the implementation of the poetic translation of the limerick. The translation of limericks is very interesting and useful not only for those who want to improve their knowledge of the English language, but also for those who understand the importance of the linguistic and cultural aspect and are interested in the culture of the language being studied. After all, a limerick is a bunch of folk tradition, a cast of original folklore, which can tell a lot about peculiarities of thinking, life, way of life, relationships of the British in former and present times, will help to get closer to their understanding of the funny and humorous.

Before you assign a translation to students, you need to explain to them their translation tasks - it is necessary familiarize yourself well with the specifics of this poetic form, try to adhere to the required number of lines, observe the type of rhyme and the features of the plot structure. The translation of the first lines of the limerick usually goes well with Russian:

“ Жил-был человек из ...” , “Жила была леди из”

Geographical names that are not very well known or difficult to translate into Russian can be replaced by Russian-language linguistic realities - toponyms. At the same time, the limerick will not lose anything, but on the contrary, it will acquire originality and show the features of the Russian folk character. Here is how one of the students brought the limerick closer to Russia:

There was a young man of Devizes, Жил-был один мужик в селе Баклуши,

Whose ears were of different sizes... Имел размеров разных уши...

The process of translating a limerick into one's native language is a difficult but still very real task for learners. As a result of creative work, a new poem appears, where the author must take into account the realities of a given language and the culture of his people: "limericks cannot be translated, they are recreated "from nothing" in a foreign language".

Students respond very well to this kind of task, trying their hand at poetic translation, and often discovering hitherto unknown and previously unmanifested abilities to generate new text.

There was a young lady of Niger, Юная леди на тигре каталась,

Who smiled as she rode on a tiger. Весело всем вокруг улыбалась.

They returned from the ride Раз возвращались они -

With the lady inside Тигр снаружи, а дама внутри.

And a smile on the face of the tiger. Девушке больше уже не кататься,

Тигру осталось одно – улыбаться.

After successfully completing a poetic translation of a limerick, students can be invited to try to compose their own limerick in Russian, and for the most daring and advanced in English, using the already familiar form and plot features. Competitions for the best expressive reading of a limerick, dramatization, preparation of illustrations and drawings can complement the exciting process of working with this poetic genre.

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