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“NATIONAL CULTURE IN THE FABLES OF GULHANIY”

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ABSTRACT

The article is devoted to the study of Krylov's fable of the same name "The Wolf and the Lamb" and the Mongolian fable", in comparison with their linguistic culture, as well as the analysis of words that carry the cultural values of the two peoples. In his research, the author considered the images of animals in three ways: description, anal from speech and lexical and semantic meaning of linguistic culture in fables.

KEYWORDS: *Cultural Linguistics, Fable, Analysis, Semantics, Juxtaposition , Image, Related Words, Personality, Multi-Component Character, Literary Criticism , Difference, Systvo, Culture.*

INTRODUCTION

Cultural linguistics is a young science, which is in the stage of development , as a concept e and a unit, and among researchers there is no agreement among the concepts. We observe various forms of cultural linguistics works performed on the material of both related and unrelated languages. The concept of «culture» has many meanings depending on the scope of its use. It can be attributed to both an individual and the entire world community as a whole.

In the modern world, from television screens, in the press, in scientific literature, we often hear the concept of «national culture», in constant connection with which there is the problem of its preservation and enhancement. The structural and multi-component nature of this concept presupposes the inclusion of many features and properties that determine the national characteristics of culture. This includes: ways of interaction of the nation with nature and the state, institutions, models and stereotypes of intragroup and intergroup behavior, traditions, moral and spiritual values, as well as the peculiarities of the language with which the external world is mastered and cognized . Language, as one of the main components of national culture, is able to carry not only certain linguistic information, but also be a carrier of cultural values and certain specificity of the nation . The use of linguoculturological methods of text analysis in literary studies , in particular in fables, in a secondary general education or higher

educational institution, helps to expand the horizons of students and helps their successful integration into culture.

E.I.Zinovieva and E.E.Yurkov in their scientific work «Cultural linguistics: theory and practice» consider it possible to recognize cultural linguistics as a «philological science, which explores various ways of presenting knowledge about the world of speakers of a particular language through the study of linguistic units of different levels, speech activity, speech behavior, discourse, which should make it possible to give a description of these objects that would fully reveal the meaning of the analyzed units, its shades, reflecting the consciousness of native speakers. At the same time, it is important to take into account information of an encyclopedic nature, which correlates with the actual linguistic meaning, the development of the selection principles of which is one of the problems of cultural linguistics »[Maslova 2001: 28].

V. V. Krasnykh defines cultural linguistics as «a discipline that studies the manifestation, reflection and fixation of culture in language and discourse, directly related to the study of the national picture of the world, linguistic consciousness, and the characteristics of the mental-lingual complex» [Krasnykh 2002: 12].

In cultural linguistics, several narrower areas can be distinguished : historical cultural linguistics, historical and typological, comparative and other areas. There are also several linguistic and cultural schools. The most famous of them: the school of Yu.S. Stepanov (based on the description of the constants of culture in the diachronic aspect with the involvement of texts interpreted from the standpoint of an observer, not an active native speaker); school of N. D. Arutyunova (researches cultural concepts based on texts representing different cultures of different eras); school V.N. Telia (analyzes phraseological units from the point of view of cultural linguistics, from the standpoint of reflection of a native speaker of a living language, taking into account the speech-and-thinking mental states of the speaker); school V.M. Shaklein, V.V. Vorobyov and others (pays most of the attention to comparative linguoculturology, developing the linguistic concept of VG Kostomarov and EM Vereshchagin) [Maslova 2001: 9]

The most complete and complete can be considered the definition of cultural linguistics by V.V. Vorobyov, which we will adhere to in the future in this work. In his view, cultural linguistics is “a complex scientific discipline of a synthesizing type that studies the relationship and interaction of culture and language in its functioning and reflects this process as an integral structure of units in the unity of their linguistic and extra-linguistic (cultural) content using system methods and with an orientation towards modern priorities and cultural institutions (a system of norms and universal values) ”[Vorobiev 1997: 36]

The analysis of linguistic phenomena in a cultural context has made it possible to identify a number of new ones that are relevant to modern linguistics. VA Maslova formulated the following questions, to find answers to which is the main task of cultural linguistics: 1) how does culture participate in the formation of linguistic concepts; 2) to which part of the meaning of a linguistic sign «cultural meanings» are attached ; 3) whether these meanings are realized listener and the speaker, and how they impact on speech strategy; 4) is there in reality the cultural and linguistic competence of a native speaker, on the basis of which cultural meanings are embodied in texts and recognized by native speakers. VA Maslova takes the following as a working definition of cultural and linguistic competence : natural knowledge

of a linguistic person in the processes of speech production and speech perception and, which is especially important, knowledge of cultural attitudes; to prove this, new technologies of linguocultural analysis of linguistic units are needed; 5) what are the conceptual sphere (a set of basic concepts of a given culture), as well as cultural discourses focused on the representation by carriers of one culture, a plurality of cultures (universals); the cultural semantics of these linguistic signs, which is formed on the basis of the interaction of two different subject areas - language and culture [Maslova 2001: 31]; 6) how to systematize the basic concepts of this science, i.e. to create a conceptual apparatus that would not only allow analyzing the problem of interaction between language and culture in dynamics, but would provide mutual understanding within a given scientific paradigm - anthropological, or anthropocentric [Ibid: 32] Of course, these tasks, one way or another, overlap with the goals and objectives that a number of other linguistic disciplines are solving. Each of these issues in itself cannot be considered, of course, linguistic and cultural, but in its totality, this set of tasks is specific to this discipline.

Fable is a unique genre in terms of conveying cultural information. Language units containing cultural information, playing in the text fables much more important role than in other genres - they allow to distinguish between translations and original works. 5 And Mr. and Iyng Krylov's fable «The Wolf and the Lamb» on the example of the two languages, we can safely say is, they have a difference and similarity. The fable begins with the moral of the fable, i.e. disclosing the essence of the whole fable «The strong is always guilty of the powerless.» In translation, it sounds «yaxshi kishi hech qachon yomon kishidan muruvvat kutolmaydi». The difference between these two sentences is that the Russian equivalent speaks of strength and powerlessness, when a lamb is to blame before a strong wolf, a deer before a tiger in the animal kingdom. In the Uzbek version about the concepts «good» and «evil» when the comparison is not some force, and the concept of humanity. In both tales, the characters are the same animals, the lamb and the wolf (qo'zichoq, va bo'ri). The antagonism of these two animals is like a struggle between good and evil, strength and powerlessness. The widespread opinion that whoever is stronger is right is shown in all its glory. Well, really, what can the Lamb prove to the hungry Wolf? But the Wolf, on the contrary, should have pondered, it will not be an hour to find a force greater than his. How will he speak then? How is the Lamb?

In Krylov's fable «The Wolf and the Lamb» common nouns wolf and lamb are given as proper names Wolf and Lamb, summarizing the essence and concept as a struggle between two sides. Justice and injustice; the law of nature, the strongest always wins.

Comparing the meaning of these two fables «The wolf and I am a gnok» «How dare you, impudent, with an unclean snout» is in Krylov's fable, and in the Mongolian fable «Nega men ichmoqchi bo'lgan suvni loyqalatasan», i.e. and there are «suvni loyqalatasan» pollute the water. In two fables clear sense layer wa wolf, but a different interpretation of the authors gives us a broader understanding of the meaning of fables.

Analyzing the words of the lamb's appeal to the wolf, we can distinguish the following epithets: «the brightest Wolf», Lordships, hungry. There are no such epithets in the Mongolian fable. The lamb is arrogant, does not want to obey and listen to the hungry Wolf, there is no fear in his speech or in his actions. The image of the wolf's arakterizuet person as the holder of power and uses his position, exhibits rude and angry Property in the address to the Lamb, calling him a dog and unclean snout, in yvorachivaet inside his essence alone with the

words «You are to blame for much that I want to eat », Showing arrogance and undisguised shamelessness . P shows in his own words a disregard for the rules and an understanding of his own impunity , the defenseless Lamb personifies the powerless people in general and any ordinary person in the private. He tries to soften the Wolf with a kind word, although from the very beginning of the conversation he realizes his powerlessness. He addresses the Wolf as a noble person, and then briefly, but succinctly, trying not to break the note of respect in any remark.

Summarizing the results of the analysis of comparative typology can say that in both fables describes Xia favorite topics but - disempowerment of ordinary people. Being an ardent defender of all offended, the author did not miss the opportunity to put all relations in their places with another fable poem with his inherent ease. The human vices ridiculed in the fable must be eradicated from human society, corrected. The fable understand camping, that force , valid uyuschaya as she pleases, it is difficult to stop. People like the Wolf don't even need to make excuses to anyone! We would like the power of man to work to restore justice ... We can only admire the ability to succinctly and sharply remind the strongest how humiliating they sometimes behave.

Our research will not end there. Further, we bring to your attention a deeper analysis of not two, but three fables of the same name. But that is already a question for another article.

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