

## LEARNING CULTURE THROUGH FICTION

**D. Khadjieva**

Ph. d. dotc. of the Department English Linguistics, KKSU

**G. Kurbanbayeva**

3<sup>rd</sup> Year Student of English Language and Literature, KKSU

### **Annotation:**

The article deals with the problem of linguocultural aspects of fictional texts in Karakalpak language. The aim is to help to see the cultural background which consists of language units and which allows to correlate superficial language structures with their deep essence

**Keywords:** national culture, intercultural communication, tradition, lifestyles of people, fictional texts, stylistic devices.

### **Introduction**

Every person is a part of national culture which includes national traditions, language, history and literature. Nowadays, the economical, cultural and scientific contacts between nations are becoming closer. Thus, the investigations dedicated to intercultural communications, correlations of language with culture and language personality are important today. The activation of culturological studies turned the spotlight on linguoculturology.

When learning a second language, successful communication partly depends on an understanding of the culture that comes with it. An understanding of the customs, opinions, and lifestyles of people in a community, and facts about a country's history, economy, achievements and so on, all form the background to understanding the culture which in turn explains a lot about what, how, and why people communicate in the way they do. It is also a natural part of the communication process that learners develop a curiosity about the culture of the people who use the language they are learning and wish to learn more about it.

The present article deals with the linguocultural aspects of fictional texts in Karakalpak. In our work very valuable thought is asserted, that the mystery of language is one of the biggest mysteries of human being; if it won't be examined enormous knowledge of the past would be lost. Our aim is to help to see the cultural background which consists of language units and which allows to correlate superficial language structures with their deep essence.

Most interesting are the texts reflecting intellectual, spiritual spheres of human life. In this respect nationally specific texts, where objective characteristics of reality are interlaced with national views and personal appraisals are of special attention. Interpretation of such texts requires linguocultural competence, that is the knowledge of national cultural values and

priorities. The conceptual world picture correlates with the language world picture, the latter is understood as an explicated with the help of various language means world model, as language fixation of knowledge structures, as language representation of the world [1,64]. The language world picture is a means of transferring information about the world, people and their interrelation with nature [2,149]. The notion of the language world picture originally based on Humboldt's conception of "language world vision" has been further developed in many researches [3,87]. The specificity of the language world picture as a subjective image of an objective reality lies in the fact that it reflects both individual and national experience.

Some scholars differentiate between the language world picture and the language national world picture, the former perpetuates general human experience and the latter reflects the experience of a concrete national community. This differentiation, in our opinion, may be approved of only from the theoretical point of view. Practically the language world picture and the language national world picture do coincide specifying either universal or national human values. Everything depends on the approach or aim of a research. Accordingly, in every concrete case the analysis is focused on general or nationally specific features.

The world picture is verbalized by all language means - lexicon, phraseology, language forms and structures. However, a priority role is assigned to the text. It is in the text where all descriptive situations and evaluative attitude to them find reflection. With regard to a literary text, it should be stressed that it is based on complex relationships of all-human, national and individual components, thus reflecting particular conceptual structures and cognitive processes of the author's individual world picture.

In Karakalpak literature the traditions, customs, celebrations of people are reflected beautifully. For example *Celebrating children's birthday is becoming tradition in Karakalpak culture*.

*"Esen jaqında toǵızǵa shıǵadı, tuwılǵan kúnin berse qánekey. Balasınıń bir quwanganına jeteme! Kewli qurǵır kúseydi, biraq xop dep jiberiwge dárman joq. Balasınıń dosları klası menen japırılıp kelip qalsa aldılarına ne qoyadı. Uzun dasturxanǵa onlaǵan shórek taslawı múmkin. Ol ne bolsın, bir iylem bawırsaǵıńdı oyın balaları kórdim demeydi. Qalaberdi qasında muǵallımı de keledi. Dasturxandı mensinbey murnın jiyirip otırsa.... Oǵan jaraǵanday ǵoza-piste, kola-pola alıwǵa qolı keltelik etedi. Taǵı muǵallımniń basına oramal salıp jiberiw degen dástúri de bar"* [4, 97].

In the extract the author depicts children's birthday celebrations. His negative attitude to such kind of tradition as to invite all the classmates and the teacher, and to prepare a gift for the teacher is depicted implicitly. Stylistic devices as metonymy (*kewil*), periphrasis (*xop dep jiberiwge, dárman joq, murnın jiyirip otırsa, qolı keltelik etedi*), hyperbole (*bir iylem bawırsaǵıńdı oyın balaları kórdim demeydi*), enumeration and compound words (*ǵoza-piste, kola-pola*) and rhetorical questions are applied by the author for describing the situation.

In the novel “Karakalpak kizi” by Tolepbergen Kayipbergenov a number of traditions, customs and celebrations are depicted.

For instance:

- “Aydağanıń eki eshki, ısqırğanıń jer jaradı” degendey, kúyew-kúyew degenge qanday adamlar eken desem, boldırğan adamlar ğoy. Ornınan turıp jeńgege iybe etiwdi bilmeydi.
- Otırğanlar sam-saz. Qutımbay bir qarap edi. Aysha ne de bolsa óziniń ústemligin arttırıp algannan keyin baydıń kewlin bağıp shayqatıldı.
- “At ólse de qáde ólmes, arıq qoydan tóslık al,” degen. kúyew baladan qádemizdi sorap keldik, qaynağa![5,160]

This is an extract from the conversation of the sister-in-law of the girl called Biybi who is getting married and her fiancé. In this extract sister-in-law’s asking for **qáde** from the fiancé is described. *Qáde* is a gift made at a wedding which can be money or something valuable. It is especially given to sister-in-laws or neighbors by fiancé. Depicting this ceremony expressively the author uses Karakalpak proverbs “Aydağanıń eki eshki, ısqırğanıń jer jaradı” “At ólse de qáde ólmes, arıq qoydan tóslık al,” rhetorical question “kúyew-kúyew degenge qanday adamlar eken desem”, epithet “boldırğan”, periphrasis “Otırğanlar sam-saz”, metaphor “baydıń kewlin bağıp shayqatıldı”

Now we’ll analyze next example from the novel: “Tórde kitapqa únilip otırğan ğarrı muxabası sarı úlken kitabın qaptalına qoyıp, oń jaǵına sál awıq, qırlı murnınıń ústinen kóz áynegin qolına ala sala, kúyew ushın juwap berdi:

- Qoydı bir soymaq bar, eki soymaq joq. Sol aytqanday qádeni eki alıw joq. Endi bizlerde haqıńız qalmağan shıǵar, qudaǵay kelin!  
Aysha olardan basılıp kete qoymadı.
- Aspanda ğawıq degen qus boladı, ğawqıldasa dawısı jer jaradı, uslap alıp jula qoysañ, pátamamı bir qısım pár boladı...
- Ğarǵa ğañqıldap ğaz bolmas, kempir sınsıp qız bolmas degen, - dep murt sózge aralastı. – Elińizde qáde soraǵanday táwirlew birew joqpa?... Qızsız el bolmaydı. Solarǵa soratpaysızba aqırı?
- Ğaz ğañqıldar hár jerde,  
Shań burqıldar tar jerde,  
Biykeshler sizdi mensinbey,  
Jeńgesi keldi bul jerge...

Murt sózden utılıp ne qıların bilmey ekinshi qaptalına jambasladı”[5,162].

An example of **aytus** is given above. *Aytus* is a folklore genre. In the oral tradition of the Turkic peoples, *aytus* is a unique competition of folk poets, a way of poetry and a test of their talent. It is also found in folklore works with an epic content. *Aytus* is not only a creative competition between folk poets, but is also known in folk ceremonies and traditions as a show of mutual sensitivity, ingenuity, and responsiveness between boys and girls or two groups. Here *aytus* is

going between Biybi's sister-in-law and fiancé. Fiancé's responsiveness is not as good as sister-in-law's, so he loses and has to give *qáde*. The author uses figurative language for bright description Karakalpak people's saying: "Qoydı bir soymaq bar, eki soymaq joq", "Ǵarǵa ǵańqıldap ǵaz bolmas, kempir sıńsıp qız bolmas" degen periphrasis "Aspanda ǵawıq degen qus boladı, ǵawqıldasa dawısı jer jaradı, uslap alıp jula qoysañ, pátamamı bir qısım pár boladı", netonymy "birew", "murt". Convergence of stylistic devices used in the extract makes it meaningful and beautiful.

Thus, the above-mentioned correlations between stylistic characteristics and national-cultural specifics of the linguistic units prove close relationships between stylistics and cultural linguistics and the necessity to study stylistic aspects of cultural linguistics. The main problems under discussion are the followings:

- stylistic devices as cultural models;
- national-cultural specificity of image-bearing linguistic units;
- national-cultural specificity of stylistic devices;
- stylistic analysis of texts charged with cultural information,

To conclude, the analysis of stylistic devices in the framework of linguocultural studies proves that: a) stylistic devices are culture relevant units conveying cultural information and aesthetic values to the reader; b) stylistic devices as cultural models are presented either in proposition-schematic or image-schematic forms, and manifest elements of universal and national culture.

## References

1. Маслова В.А. Современные направления в лингвистике. – М.: РУДН, 2008. – 220 с. (эл. Вар.[www.books.gumer bibliotec](http://www.books.gumer bibliotec))
2. Телия.В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты М.: Школа «Языки русской культуры», 1996. – С. 201
3. Колшанский Т.В. Объективная картина мира в познании и языке - М.: Наука, 1990.
4. М.Nizanov "Aqshagul".: Nokis.Karakalpakstan , 2014 .
5. T.Qayipbergenov "Qaraqalpaq qizi" [www.ziyouz.com](http://www.ziyouz.com)