

Hospitality Symbols as Linguistic and Cultural Signs based on the Russian and Karakalpak Languages

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ABSTRACT

The article considers the symbols of hospitality as linguistic and cultural signs in the Russian and Karakalpak languages. A structural analysis of folk symbols based on the material of artistic works and folk proverbs and sayings is given. The national and cultural specifics of hospitality are highlighted through the prism of symbols in the culture of different peoples. During the linguocultural analysis of the text and folk proverbs and sayings in the Russian language, some folk symbols were highlighted: samovar, table, stove. Folk symbols in the Karakalpak language: dasturxon, tosek, tor. The studied folk symbols of hospitality are closely related to the attributes of home life and are used in the ritual of receiving guests and feasting. In a comparative aspect, in proverbs and sayings, rather than in literary texts, the national features of folk symbols are clearly and objectively expressed.

Keywords: Symbols, hospitality, linguoculturology, traditions and customs, culture, works of art, proverbs and sayings.

INTRODUCTION

The question of the relationship and interaction of language and culture remains relevant in linguistics as a science. The intersection of these two objects is studied by the humanitarian scientific discipline – linguoculturology. V. N. Telia believes that linguoculturology strives to explicate the cultural and national

significance of linguistic units, which is achieved on the basis of correlating their meanings with concepts as codes, attitudes, symbols of universal human or national culture [15,36].

In the work of V.A. Maslov dedicated to linguoculturology, it is noted that linguoculturology studies both 'material and spiritual culture', and its subject is non-equivalent linguistic units as 'lacunae on the semantic map of language', mythologized linguistic units by means of archetypes and mythologems, rituals and beliefs, practices and customs fixed in language, paremiological and phraseological foundation of the language, standards, stereotypes, symbols, metaphors, images and more [8, 48].

In the work of N.F. Alefirenko "Linguoculturology: value-semantic space of language" the object of linguoculturology is the products of value-semantic cognition, the world of subjective images, meanings and values generated by linguistic personalities, more precisely, their semantic attitudes. When semantic attitudes are closed on a specific object or phenomenon, this object of reality acquires meaning for this person, becomes the motive of his actions [1, 7].

Based on the above, it follows that linguoculturology, through the prism of language and culture, explores the spiritual side of a people that is passed down from generation to generation, and has preserved information about its history, culture, mentality, traditions and customs. It also investigates symbols as cultural signs that reflect national and cultural specifics, as well as the mentality of a particular ethnic group, its traditions and way of life.

Research in the field of linguoculturology has shown that a symbol can act as a tool for cognition of the world, in which the experience of different times and peoples is imprinted. It is in symbols that not only a huge number of different images and meanings are stored, but also the context of culture. By studying symbols, we can build a more comprehensive model of the world and the life of the people. The study of symbols as linguistic and cultural signs has attracted the attention of many scientists in the fields of linguistics, cultural studies, sociology, psychology, literary studies and semiotics. So, exploring symbols in modern

scientific interests, we put forward four concepts about the symbol:

1. A symbol is a concept identical to a sign (in artificial formalized languages);
2. A universal category reflecting the specifics of imaginative mastering of life by art (in aesthetics and philosophy of art);
3. A cultural object, the meaning of which is conventional (i.e. fixed in dictionaries) analogous to the meaning of another object (in cultural studies, sociology and a number of other humanities disciplines);
4. A symbol as a sign that assumes the use of its primary content as a form for other content (a broad understanding of the symbol that exists in many humanities disciplines such as philosophy, linguistics, semiotics and etc.) [8, 74].

In our study, the fourth understanding of the symbol as a linguocultural sign, in which one concept creates the form of the second, comes closer. For example, a Rainbow in Russian culture is a symbol of well-being, hope and dreams, has a positive meaning, hence the expressions: “rainbow mood”, “rainbow hopes”, “rainbow dreams” and etc.

MATERIALS AND METHODS

This article discusses some symbols of hospitality as linguistic and cultural signs based on the material from the Russian and Karakalpak language resources. In Russian culture, one of the symbols of hospitality is a samovar. The samovar symbolizes the warmth of the feast, offering a heart-to-heart conversation with the guests:

Vera fussed over tea; the samovar hissed intricately, as if it was happy about something; pretzels broke with a cheerful crack, spoons clattered loudly on cups,...[16, 78].

The samovar rustled, the fireplace hummed, casting long, bewitching reflections of the fire on the walls and windows, and the hut became warmer and more lively [9, 263].

And in the evenings, Antonina Ivanovna herself, having ordered the Avdeevs to set up the samovar, brought bread and butter to the host's table [11, 127].

Examples of Russian proverbs and sayings about the samovar:

The samovar is boiling –it doesn't let you leave.

The samovar is on the table and a conversation after the guests.

If you come to visit, I'll put a samovar on, and if you leave, I'll drink tea.[10, 280-282].

Tea is more important with a boisterous samovar and conversation is more fun. In Russian culture the symbol of the 'table' plays an important and central role in the ritual of hospitality. The Russian folk tradition of an invitation to enter the house meant inviting the comer to the table. This is evidenced by examples from fiction and folk proverbs:

Welcome to the table! – announced the old lady Premirova, all of silk and in a lace barrette on her gray hair, she sat down first and modestly boasted [4, 89].

Please welcome my coachman to the table and provide our security, at least with surveillance. [18, 176].

They sat him down at the table, regaled him with vodka and sausage [6, 73].

Examples in proverbs:

Do not find a goose in the oven, but on the table.

Bread on the table and the table is a throne, and there is not a piece of bread, and the table is a board.

Guests have a table, and horses have a pillar.

Guests are a joy at someone else's table.

Welcome to the table, dear man, to prog partake [5, 43-54].

Russian “oven” is the next symbol of hospitality in the Russian cultural picture of the world, reflecting the Russian mentality. Examples from the fiction:

Laid out and covered with a white tablecloth. From below (where the oven was already heated in the evening and various food was prepared, starting with jelly, with aspic fish, with a leg of lamb baked in dough, with shredded cabbage and ending with homemade cookies, pies and buns), plates and dishes were taken to carry [12, 157].

A woman entered the hut and began to slowly heat the oven to cook dinner [17, 75].

Here it was possible to heat the oven, cook potatoes, make tea with raspberries and frozen cranberries hanging out from under the snow along the showered yar; of course, who would want to go from such a paradise to the location of the company and to drill [2, 134].

Proverbs in Russian about the oven:

The guests are looking at the oven, they obviously want porridge.

Everything that is in the oven, all swords on the table.

Make yourself at home: get on the oven.

Came to visit and sat by the cold oven.

Go, hut, go, oven, the owner has nowhere to lie down. [5, 43-54], [10, 78-82].

The concept of “oven” in Russian linguoculture is closely related to hospitality and feasting, since earlier not only people warmed themselves in ovens, but also prepared main dishes for guests. It is the word 'oven' that expresses the Russian character, spirit and mentality; hence we have the phrase 'Russian oven'.

In the culture of the Karakalpak people, “dasturkhan” – ‘the tablecloth’ is considered a symbol of hospitality. This word in the explanatory dictionary of the Karakalpak language is transmitted in two meanings:

1. A piece of special fabric or several pieces of fabric, embroidered in the form of a quadrangle or square, where we can put different dishes or wrap them:

Tea was drunk, the tablecloth was rolled up [3, 78].

Jiyengul, the eldest wife, came in from the gate and greeted the adjudicator. A silk tablecloth was spread out in front of the adjudicator [13, 101].

2. A set of edible things and dishes:

Proudly came to the celebration of October

Having reported a plentiful tablecloth he spread out [14, 47].

According to folk traditions in the honor of the “biy” – the leader a calf and a suckling colt were slaughtered, a myriad of the strong, intoxicating koumiss – horse milk was offered. The gathering crowd ate their fill from a rich dasturkhan – the tablecloth [7, 169].

A proverb in the Karakalpak language says: Bread decorates the dasturkhan – the tablecloth, clothes adorn a person. [21, 54]

An indicator of hospitality in the Karakalpak colloquial language is the word combination “*dasturxanlijigit*”, a dzhigit– a fellow who is always able to set the tablecloth for guests. And the wishes of “daturxannin’ to ‘rtmu’ yeshijynalmasin” means “let the four corners of your dasturkhan not converge in one place”, i.e. “let the table be always set for goodness”.

In the tradition of hospitality, the Karakalpaks have an expression “kelgenmiymang’ ato’ seksaliw” “to lay a new beautiful mat for a visiting guest”.

According to tradition, the guest who has come is honored, they lay the “tosek” – “mat” in the place of honor “tor”:

Saliyma, who was quilting a mat, seeing the incoming Azhar, jumped up abruptly and spread a mat for a guest in the place of honor "tor"[14, 100].

The yurt was installed and lunch was ready. 'Well, the food is ready', Mateke said and spread the mats in the yurt [14, 93].

– Aitgul, hey Aitgul! The guests have come. Spread out mats for the guests [13, 286].

RESULTS AND DISCUSSION

As we can see, symbols are unique cultural instruments that preserve and transmit the spiritual values of peoples, phenomena and events. All of them are national and culturally specific, so their study will give the clearest and most adequate idea of the linguistic picture of the world of the ethnos, ethnic mentality and national type of culture. The symbols convey the national cultural value preserved over many years. As cultural signs, the symbols of hospitality emphasize the mentality of the people, reflecting in their linguistic and cultural pictures of the world. From a linguoculturological point of view, national symbols are the main means in describing national images, types, traits and features.

Exploring the traditions of hospitality and their modern understanding and interpretation, more than once we had to face the fact that numerous symbols in the history of culture have been preserved and are actively perceived to this day. In the traditions of receiving guests, we meet with those symbols that, perhaps, have lost their true sacred meaning today, but have been preserved in a different interpretation. So, the concept of hospitality in most people's minds generates an image of a hospitable host, who needs to be provided with shelter, fed and entertained by the guests who have come.

The tradition of hospitality in the languages studied, namely the reception of guests and the feast, is expressed in the obligatory ritual form of a solemn event, a holiday that symbolizes abundance and generosity. Russian and Karakalpak

linguistic worldview national symbols under study are peculiar signs reflecting national customs of hospitality and feasting, and they are ethnocentric, because they designate special cases or situations that the language group identifies as particularly significant for the life of this linguistic society for the preservation and transmission of their spiritual and cultural values.

CONCLUSION

Thus, drawing conclusions, it should be noted that the main element of the study of linguoculturology are special linguistic units containing a cultural component of meaning. In our understanding, such units are considered symbols, linguoculturisms, concepts, stereotypes, proverbs and sayings, phraseologisms, folk signs. The national-cultural peculiarity of the symbols of hospitality is vividly expressed in the discourse of fiction works and in folk proverbs and sayings. The symbol is closely related to the sign and image. The symbol can be recreated as an image obtained as a result of its signification, and as a sign endowed with unlimited ambiguity of the image. The symbols of hospitality in the languages studied are mainly household attributes that play an important role in the reception of guests, and therefore they are endowed with a special symbolic meaning. In a comparative aspect, proverbs and sayings, rather than in fiction texts, expressively and objectively manifest national features of folk symbols, since proverbs, as fragments of a paremiological picture of the world, more accurately express the material and spiritual culture of the people.

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