

LANGUAGES AND CULTURES: RELATED FUNCTIONING

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Annotation: Modern linguistics is characterized by an ever-increasing interest in the national specifics of historical processes and phenomena. There is a growing interest in national culture. There is a huge interest in the literary text, which allows you to quickly, vividly and aesthetically obtain information about another culture, its values and mentality. Being an object of reception of both one's own and another culture, a literary text is subject to rethinking by each person who gets acquainted with it, which makes it an integral component of the historical process.

Keywords: concept, literature, work, publishing, culture, covering, linguocultural adaptation.

The term "concept", despite its widespread use in modern linguistics, does not have a generally accepted definition and is interpreted in different ways - depending on the scientific school and personal preferences of the researcher. The concept is considered as "an operational, meaningful unit of memory, mental lexicon, conceptual system and language of the brain... the whole picture of the world reflected in the human psyche" as "the main unit of culture in the mental world of man" as "a conditional research unit aimed at a comprehensive study of language, consciousness and culture" as "a unit of collective knowledge/consciousness (leading to the highest spiritual values), having a linguistic expression and marked by ethno-cultural specifics" as "some substitutions of meanings hidden in the text as "substitutes", some "potentials" of meanings that facilitate communication and are closely related to a person and his national, cultural, professional, age and other experience". In the above definitions, the following invariant features of the concept are noted: 1) mental nature; 2) linguistic expression; 3) sociocultural conditionality. That is why, according to E.S. Kubryakova, the concept turns out to be an "Umbrella" term, "covering" the subject areas of several scientific areas. Intercultural communication as the interaction of two or more cultures is a complex and serious creative process aimed at making the entire layer of information available to the audience perceiving it. Each culture is characterized by its own traditions, history, religion, worldview features, geography, anthropological differences, and much more. Their reflection is thought and language.

Linguocultural translation of the text leads to linguocultural adaptation of the meaning. But some of the information may remain inaccessible to instant

understanding, which leads to the existence of special requirements for the translator. Moreover, some of the information will never be understood or it will be many years later. The term "linguocultural adaptation" is most often defined as the integration of certain information into the layer of that linguocultural reality that is native to the translator, the bearer of a certain linguoculture. The process of linguocultural adaptation can be considered unidirectional. But under certain circumstances, mutual influence becomes noticeable - in particular, in a situation of active participation in the communicative relationship of two or more speakers of different languages. The translator becomes an intermediary from the point of view of the addressees of the message, the institutional nature of communication, the objective reality, an active participant in negotiations within the framework of linguocultural communication.

Linguistic and cultural adaptation becomes a process of meaning transformation, its change, under the influence of the translator's personal experience, his knowledge, ideas, thoughts, feelings. The speaker can identify what is new in a message translated into another language, and make adjustments if the meaning is distorted. Minimal distortions become a source of new data about the features of another socio-cultural, linguistic space. Even when seen, they are perceived as such. They express the interaction of different languages and cultures.

Linguocultural adaptation is focused on the linguoculture of the original and on the linguoculture of the translation at the moment of direct perception by the translator of the text, its awareness and interpretation. Of course, the relationship between the source language and the target language is not simple.

Language and culture are key concepts in the study of translation issues. P. Topor characterizes this feature as follows: "the communicative chain of literary reception, if it crosses linguistic boundaries and includes translation, stretches from one national culture to another, in the mirror of which it looks". The text inevitably retains the features of two cultures, two languages, the personality of the translator as a representative of any culture or language. G. Turi proposes to consider translation as a new layer of reality, an object onto which cultural characteristics are projected. He emphasizes that translation has the inherent function of influencing texts and cultures. When "understandable", "one's own" collides with "foreign", "incomprehensible", the absence of something in one of the cultures becomes noticeable. The inner void, however, cannot be filled because of the property of any culture to maintain constancy, integrity, connection with the origins. Resistance to reality sometimes becomes the only factor contributing to its existence. In the original text, there are always constants that are not subject to change in the component due to such property of culture. According to G. Turi, the original is the starting point of the translation. The translation itself is characterized by high levels of variability; in fact, it is a process of transferring a text created within one culture into the context of another. Part of the meaningful

information is lost, the so-called "subtext", although from the point of view of the language, the transferred meaning can be absolutely accurate. It is difficult not to agree with the opinion of the scientist. Synonyms ensure the implementation of the function of cultural exchange, contrary to the wishes of the participants in communication. Euphemisms allow you to partially regain control, contribute to the formation of a new, unified socio-cultural space.

In the "Tractatus Logico-Philosophicus" L. Wittgenstein interprets the relationship between language and the objective world as follows: "A gramophone record, a musical theme, a musical notation, sound waves - all this is in the same internal relationship of reflection that exists between language and the world. All of them have a common logical structure".

It is worth noting that language and the world, like a gramophone and a record, are united by a common functional space, are interconnected, but the connection cannot be called constant. The study of the relationship between language and culture against the background of the space of translation that unites them seems to us relevant from the standpoint of an increasingly tangible need to generalize scientific knowledge accumulated earlier, to study new phenomena.

We can call this problematic eternal, and our study, despite its relative superficiality, is a In Russian philology, interest in the problem of the concept has existed for quite a long time. According to Yu.S. Stepanov, the question of the content of concepts (although the term "concept" was not yet used) arose in the 40s of the XIX century in connection with the study of the life of the Russian people according to the monuments of ancient literature and law F.I. Buslaev (1818 - 1897) and K.D. Kavelin (1818 - 1885). When studying folk rites, beliefs, customs, these scientists were looking for their "immediate, direct, literal meaning" (according to the modern definition, the inner form) and came to the conclusion that initially "these symbols were living reality", those. they established the connection between the etymology of the concept and the phenomenon of culture.

A number of scientific works of domestic philosophers and linguists of the 20s-30s of the last century also testify to the relevance of the problem of the concept. In particular, the first approaches to its study can be found in the works of M.M. Bakhtin. Exploring the general methodological problems of literary criticism, M. M. Bakhtin concludes that there is a kind of "peculiar aesthetic education". In the work "The problem of content, material and form in verbal artistic creativity" (1924), he writes; "So, the aesthetic component – let's call it image for now – is neither a concept, nor a word, nor a visual representation, but a kind of aesthetic formation, carried out in poetry with the help of a word; in the visual arts - with the help of visually perceived material, but nowhere coinciding either with the material or with any material combination" [11, 52-53]. In other words, the scientist puts forward a new concept

(scientific unit), which does not separately designate any abstract concept, neither a specific word nor a visual image, but a kind of “peculiar aesthetic formation” that has the properties of all components and is expressed verbally. Thus, an attempt is being made to introduce a new unit into scientific philological use, which has not yet received the name “concept”.

The concept of the concept was updated in the 80s of the XX century. as a basic concept of linguoculturology in the works of the phraseological school headed by V.N. Teliya, the works of Yu.S. Stepanov, D.S. Likhachev, N.D. Arutyunova, V.A. Maslova, S.G. Khrolenko and other researchers. “Cultural linguistics is a branch of linguistics that arose at the intersection of linguistics and cultural studies and studies the manifestations of the culture of the people, which are reflected and fixed in the language”. As a special scientific area, linguoculturology has introduced several productive concepts into modern humanitarian use: subculture, precedent names of culture, key names of culture, cultural universal, cultural concept, etc. For this work, those of them that are directly related to the linguoculturological analysis of the text are of interest. First of all, these are cultural universals and cultural concepts. V.A. Maslova points out that “we call the key concepts of culture the nuclear (basic) units of the worldview determined by it, which have existential significance both for an individual linguistic personality and for the linguocultural community as a whole. The key concepts of culture include such abstract names as conscience, fate, will, share, sin, law, freedom, intelligentsia, homeland, etc.”.

The key concepts of culture occupy an important position in the collective linguistic consciousness, so their study becomes an extremely urgent problem. In the 90s of the last century, there was an active search (in the words of Yu.S. Stepanov, “highlighting”) of the unifying ideas of Russian culture, without relying on the political conjuncture of the time. It is no coincidence that it is in domestic science that a clear separation of the concept and the concept as a response to the urgent problem of understanding. The proof of this is the emergence of dictionaries of the most important concepts of culture, one of the first works in this direction is the dictionary of Yu.S. Stepanov “Constants: Dictionary of Russian Culture” (1997, 2001, 2004).

Let us dwell on some provisions of this work that are essential for the present study. Considering the structure of the concept, Yu.S. Stepanov distinguishes three components, or three “layers”, of the concept: “(1) the main, actual feature; (2) additional, or several additional, “passive” features that are no longer relevant, “historical”; (3) an internal form, usually not realized at all, imprinted in an external, verbal form” (emphasis - Yu.S.) [143, 46]. In the main feature, in the actual, “active” layer, the concept exists for all users of the given language as a means of their mutual understanding and communication. In additional, “passive” signs of its content, the

concept is relevant only for some social groups. The inner form, or etymology, is revealed only to researchers and researchers.

A number of linguists (V.I. Karasik, G.G. Slyshkin, S.G. Vorkachev and others) point to the obligatory presence in the structure of the concept of conceptual, figurative and value elements with the dominance of the latter. Like any cultural artifact control analysis.

In conclusion, the process of understanding a foreign cultural work of art includes, first of all, the process of deciphering the national language code, by which we mean, first of all, national-cultural realities that convey the national flavor of a particular literary work (geographical, ethno-cultural, socio-political, etc.). It is the national and cultural realities that allow the reader to penetrate into the national space of the work, comprehend a foreign culture, understand and accept or not accept the specifics and features of a particular period of a particular social community. Understanding the national and cultural realities makes the text of a work of art emotionally close to a foreign readership and allows the author to realize his main task - to convey to any recipient the ideological meaning that underlies all textual material. "Therefore, when transferring reality, the translator chooses from a variety of possibilities the one that allows him to equivalently express the meaning he understands and will best reflect cultural and historical differences".

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