

LINGUISTIC AND CULTURAL STUDY OF THE NAMES OF WORKS OF ART BASED ON THE MATERIAL OF THE ENGLISH AND KARAKALPAK LANGUAGES

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Annotation: *Linguocultureme, as a unit of a deeper level than a word, accumulates both its own linguistic representation ("form of thought") and an extra-linguistic cultural environment closely related to it, including segments of not only language, linguistic meaning, but also culture, extra-linguistic cultural meaning, represented by a corresponding sign, i.e. it concentrates in itself linguistic and extra linguistic contentfulness. Linguoculturemes have connotative meanings, becoming signs-functions; they may have several connotative signifiers, they may or may not be actualized in the consciousness of the communicants, and they actively function as long as the context that gave rise to them lives.*

Key words: *linguoculturology, linguocultureme, customs, traditions, national, language, culture, linguistic picture of the world, originality, people.*

Introduction

At the present stage of the development of science and education, its connection with moral, national-cultural, universal values is of particular relevance. Taking these factors into account in the process of conducting scientific research is implemented in the formation of theories and directions, which are based on general linguistic, comparative, linguocultural and other aspects of language research. The problem of the relationship and interrelation of language, culture and ethnicity is an interdisciplinary problem, the solution of which is possible only through the efforts of several sciences, namely philosophy, sociology, cultural studies, stylistics, linguistics, ethnolinguistics and cultural linguistics.

It should be noted that the set of rules for transcription from English into Russian has been developed quite fully, and the rules for transcription of English-language names are reflected in many publications, including dictionaries [Dudareva N.A., 2003; 148], however, the rules for transcription from English into Karakalpak or from Karakalpak into English are not fully developed.

The rules for applying transcription or transliteration to proper names that exist in translation practice often turn out to be insufficient if the proper name contains a symbolic semantic filling, becoming the name of an individual person, or is used not as a name, but as, for example, a nickname, being common noun, because it reflects the individual characteristics and properties of the person. In such cases, in addition to transcription, or instead of it, a combination of semantic translation with tracing is used. So, T.A. Kazakova cites as an example the English name Chief White Halfoat, which

can be conveyed in various ways: Чиф Уайт Хафойт (transcription), BAS AQ SULIW (semantic translation), BAS Уайт Хафойт (mixed translation: a combination of semantic translation and transcription) [Kazakova T.A., 2001]. Sometimes proper names are literally translated. Here are examples of the translation of proper names into English of the work of Yusuf Khas Hajib "Kutadgubilig" ("Wisdom of Royal Glory"), translated by Robert Dankoff.

Одгурмыш – Wide Awake (:SAQ)

Айтолды – Full Moon (:TOLIQ AY)

Кюнтогды – King Rising Sun (:KU`NNIN` PATSHASI)

Огдюльмиш – Highly Praised (:JOQARI BAQALANG`AN)

Proper names of persons, geographic names are used without special interpretation, since they are not difficult to determine by context. Let us illustrate what has been mentioned above with examples.

51: Olardıñ eñ ahmiyetlisi, eñ birinshisi – **Atıq**,

İmanlı adam, rwhı da, sözi de u`llı.

Ol jan men tänniñ bariq ku`shlerin mensinbedi.

Ol xabarshıǵa tolıǵımenen ahıq bolıp jasadı.

Ekinshisi – **Faruq**, teñi joq adam,

51. First of all was Atik (Abu Bakr): he believed in God and straightened his heart and tongue; he ransomed all – wealth, body, soul – seeking only the Prophet's pleasure. Then there was Faruq (Umar), best of men: his tongue and heart were one; he was the foundation and the pillar of the true Religion; he raised the veil from the face of the holy Law.

In the fragment Robert Dankoff explains the names in brackets in English, and in the Russian translation S.N. Ivanov takes their interpretation out of the text using a footnote. Both methods of interpretation are often used in the same text. At the same time, spelling of names is different in every language depending on the type of language and peculiarities of articulation. Lincoln Fernandes proposes the following set of procedures in the translation of names: - Rendition is used when the name is transparent or semantically motivated and is in standardized language, that is, when the name in a source text is trapped in the lexicon of that language, thus acquiring "meaning" should be rendered in the target language. Transcription is used when transferring the names of institutions, organizations, firms, companies, publishing houses, car brands, periodicals. Here are some examples. «Morning Star» – Морнинг Стар, Ford Mustang – Форд Мустанг. However, the names of educational institutions, as a rule, are subject to partial or full semantic translation.

The "enlivening" of the meaning of an appellative from which a name was formed can serve as one of the means of implementation of artistic and esthetic conception of a literary work and help to reveal its main topic. Literary name usage in "direct" (denotative) meaning is illustrated by the examples drawn from works of

literature. For example, the name Desdemona: Desdemona the female character in the tragedy “Othello” (1604) by the English playwright and poet William Shakespeare (1564–1616). Desdemona is the daughter of a Venetian senator Brabantio, she is the Moorish general Othello’s faithful and sincerely loving young wife. She becomes an innocent victim of intrigues carried on by the villainous and treacherous ensign Iago and her jealous husband. Iago hints to Othello that his friend Cassio was and remains Desdemona’s lover. Othello being tangled in lies and consumed by jealousy strangles Desdemona in her bed, but when he belatedly realises that his wife is innocent, he commits suicide. The symbolic meaning of the name Desdemona is actualized in the tragedy: it probably represents a Latinized form of the Greek word *dusdaimōn* “ill-fated, ill-starred” and becomes appropriate to the character’s destiny. Othello says about Desdemona: “O ill-starr’d wench!” “From the possession of this heavenly sight! / Blow me about in winds! roast me in sulphur!”

Conclusion

In closing, we would like to emphasize that the structuring of the dictionary entries offered with a lot of illustrations allows one to reveal the content of culturally significant literary names, demonstrate their functioning beyond a literary work in a new round of real usage and broaden the traditional lexicographical description of the above vocabulary. The work on publication of “A Linguoculturological Dictionary of English Literary Names”, addressed at philology undergraduate, postgraduate and research students, university and college teachers as well as a wide readership interested in the English language and onomastic problems, is nearing the stage of completion.

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