



THE UNIQUE IDIOLECT OF GULKHANI – THE FABLE WRITER

Sadulloeva Makhfuza Gaibulloevna

Teacher of the Department of Primary Education Methods,
Bukhara State University

E-mail: m.g.sadulloeva@buxdu.uz

Article history:	Abstract:
Received: 11 th March 2021 Accepted: 26 th March 2021 Published: 10 th April 2021	In this article, we consider Gulkhani - a fabulist; how beautiful, varied, rich is his choice of words, so rich. It is possible to separate in it a huge number of expressions of those connections of words that are inseparable for the mind just like the syllables of one word: many of them are the old heritage of the people. The connection of the language of the fable with totemistic ideas is manifested in the use of the nomenclature of various animal species to designate certain groups of people. This phenomenon, as a rule, occurs only in a society with weak functional specialization and social hierarchy. This feature indicates the appearance of a fable at the early stages of the development of human society. As you know, originally fables were created by slaves for slaves.
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1. INTRODUCTION.

As one of the types of lyric-epic genre, the fable by its origin is close to such genres of ancient antiquity as the parable. The constructive construction of a fable from 2 elements - morality and story, the use of allegory, dryness, brevity, conciseness, presentation - these are the main characteristics of Aesop's language, which has become traditional for the fable genre of European literature. The connection of the language of the fable with totemistic ideas is manifested in the use of the nomenclature of various animal species to designate certain groups of people. This phenomenon, as a rule, occurs only in a society with weak functional specialization and social hierarchy. This feature indicates the appearance of a fable at the early stages of the development of human society. As you know, originally fables were created by slaves for slaves.

During its twenty-century history, the fable spread from Ancient Greece and Ancient India throughout Europe, and then Asia, Africa and reached America. In all its modifications, the fable is a universal phenomenon in; world folklore and literature. The versatility of the language of the fable genre allowed us to investigate the substantial features inherent in it and analyze the metalanguage aspect of the fable.

2. THE MAIN PART.

The fact of repeated reference to Gulkhani's fables is all the more interesting since the criticism has established a firm attitude towards them as material that is absolutely unreproducible in a foreign language environment. The unique idiolect of Gulkhani - the fabulist was seen as a stumbling block, about which the hopes of the most daring translators were inevitably to be dashed. "You can chemically separate, so to speak, what exactly Gulkhani acted and acts with on his readers, giving freedom to the expressiveness of the language. - You can separate words in his language as true images of his concepts and images: both beautiful and diverse and rich in his selection of words, so rich that from some of Gulkhani's fables you can choose a rather large dictionary of the language <.> You can separate many turns in his language, special ways of combining words and at the same time different modifications of words: in this respect, the language of Gulkhani, if not richer, then not poorer than words. It is possible to separate in it a huge number of expressions of those connections of words that are inseparable for the mind just like the syllables of one word: many of them are the old heritage of the people <.> Many have crawled out of the soul of Gulkhani, and their expressiveness is no less dear than those. It is possible to separate in the Gulkhani language many proverbs and sayings taken from the people and given to them by the people, which are not different from the others, if you do not know that one or the other of them was in use before Gulkhani, and one or the other was used only after Gulkhani. Behind all this, easily separable, there remains what is not released by any chemical decomposition: the connectivity of the parts into one whole, the life force of the living.

The significance of Gulkhani's creativity for the development of the genre of fable - there would be no Gulkhani, without which no collections of words, phrases of expressions, sayings and proverbs included in his fables will replace his fables, what seductive forms not to give the repeated appeal of English translators to Gulkhani's fables is all the more interesting that a firm attitude towards them was established as to material that is absolutely unreproducible in a foreign language environment. The unique idiolect of Gulkhani the fable was seen as a stumbling block, about which

the hopes of the most daring translators were inevitably to be dashed. "You can chemically separate, so to speak, what exactly Gulkhani acted and acts with on his readers, giving freedom of expression to the language. - You can separate words in his language as true images of his concepts and images: both beautiful and varied and rich in his selection of words, so rich that from some of Gulkhani's fables you can choose a rather large dictionary of the Russian language <.> You can separate a lot in his language turns, special ways of combining words and at the same time different modifications of words: in this respect, the language of Gulkhani, if not richer, then not poorer than words. It is possible to separate in it a huge number of expressions, those connections of words that are inseparable for the mind just like the syllables of one word: many of them are the old heritage of the people <.> Many have crawled out of the soul of Gulkhani and are dear with their expressiveness no less than those. It is possible to separate in the Gulkhani language many proverbs and sayings taken from the people and given to them by the people, which are not different from the others, if you do not know that one or the other of them was in use before Gulkhani, and one or the other was used only after Gulhani. Behind all this, easily separable, there remains what is not released by any chemical decomposition: the connectivity of the parts into one whole, the life force of the living.

A poetic text that squeezes "all the juices out of the language", in which "The same words and expressions are used as in practical speech, but thanks to the specific organization of the poem, the mechanism of meaning formation itself radically changes, the paradigmatics and syntagmatics of speech, as well as its communicative orientation and function "is always a challenge for the translator. From a modern point of view, three aspects of it should be reproduced when translating a poetic text: semantic (what is said), stylistic (as said) and pragmatic (what kind of reaction does what is said from the reader). It was the complexity of the tasks facing the translators of fables that gave rise to the idea of their fundamental untranslatability. Gulhani's fables cannot be translated into any foreign language; they can only be altered, but then what will be good in them summed up not only the prevailing, but unanimous and unambiguous view.

It is no secret that such "extra literary" reasons throughout the 19th century largely determined not only the intensity. Gulkhani's fables turned out to be material re-interpreted by Russian culture again and again, sometimes in the literal sense of the word; dozens of translators have taken up a potentially "untranslatable" substratum and, to varying degrees, have successfully transplanted it onto Russian soil. The very nature of the fable, which traditionally carries, in addition to its aesthetic value, a functional ideological load, contributed to the fact that the translators, without affecting the constitutive foundations of the genre, sought to realize their own super task within it, emphasizing, shading or modifying individual components of the original work; at the same time, the narrator, an indispensable character in any fable, acquired new features and a voice that almost always sounds differently in the translating language than in the translated language.

"We pose new questions to a foreign culture, which it did not ask itself, we are looking for answers to our questions in it, and a foreign culture answers us, opening up new concepts for us."

The theoretical significance of the study lies in the fact that its results can be used to further study the problems of semantics of the metalanguage not only of fables, but also of works of other genres. The work substantiates and deepens such linguistic concepts as the author's commentary and phatic speech in the language of the fable genre. The problem of highlighting the substantial and complementary elements of the language of fables is being realized.

The practical value of the work lies in the fact that the provisions formulated in the course of the analysis can be used by teachers of philological faculties during special courses and special seminars, in the practice of teaching Russian and French. The main results of the dissertation make it practically significant for the course of text linguistics, the history of world literature. Some of the research results can find application in the process of reading translation studies courses, as well as in school teaching practice.

Research methods and techniques. The main method used in the work was the method of 'scientific description, including the techniques of observation, continuous sampling, systemic' analysis and synthesis, classification and systematization. The techniques of component and contextual analysis of the semantics of lexical units were applied. In the process of studying the national specifics of linguistic and cultural objects, the method of linguoculturological commenting was used.

The theoretical significance of the study is determined by its contribution to the study of ways of transmitting cultural information in a literary text. The dissertation continues to develop issues related to the linguistic and linguistic and cultural analysis of a literary text. Comprehensively characterizing the linguistic means of transmitting cultural information in the texts of fables, the work deepens and supplements the previously obtained information about the linguistic specifics of the satirical text and specifically the text of the fable. Description of the means. transmission of cultural information based on the classifications of E.M. Vereshchagin, 'V.G. Kostomarova, E.G. Rostova, supplemented by the diachronic aspect of consideration; allowing you to see these tools not only statically, but also in dynamics. The dissertation research outlines the prospects for the further study of the linguistic means of transmitting cultural information of fables, including works of a comparative nature, aimed at comparing nationally specific linguistic means in fable texts of different cultures and peoples.

3.CONCLUSION.

The practical significance of the work lies in the possibility of using the results obtained in the development of theoretical courses and special courses in the field of cultural linguistics, linguistic and cultural studies, linguoculturological analysis; artistic text. A detailed description of linguistic units reflecting Russian culture can be used in practical classes in Russian as a foreign language in the process of students working with a literary text. Research materials can help in compiling a linguoculturological commentary on the texts of Russian fables. The linguistic units described in the work can become the basis for compiling dictionaries of the language of Russian fable writers.

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