

Expression of National-Cultural Background in Uzbek and English Artistic Discourse

A`zamova Dilfuza Shafoevna

Lecturer, Termez State University, Uzbekistan

ABSTRACT

Today, as at start of the XXI century, the role of tradition in orienting, or perhaps even in fashioning, the individual. Tradition is under assault, we are told, by market forces, global integration, and the ubiquitous media. Marxist and postmodern thinkers have even suggested that under such conditions, all traditions must be somewhat inauthentic - the product of conscious fashioning, and, thus, not really a tradition at all. At times, traditionalists have called for group rights and group protections in an attempt to prevent commerce from eroding tradition, and thus, they hope, they can avoid the postmodern critique entirely. For cultures all over the world, textiles play an important role in carrying on history and society.

KEYWORDS: language, express, tradition, authentic, culture, world

Artistic traditions that have lasted for centuries are expressed and passed down through the fabrics of culture. Traditions are and always have been opportunities for creativity, appropriation, and self-conscious cultural critique. A tradition is a belief or behavior (folk custom) passed down within a group or society with symbolic meaning or special significance with origins in the past. A component of folklore, common examples include holidays or impractical but socially meaningful clothes (like lawyers' wigs or military officers' spurs), but the idea has also been applied to social norms such as greetings. Traditions can persist and evolve for thousands of years—the word tradition itself derives from the Latin tradere literally meaning to transmit, to hand over, to give for safekeeping. While it is commonly assumed that traditions have ancient history, many traditions have been invented on purpose, whether that be political or cultural, over short periods of time. Various academic disciplines also use the word in a variety of ways.

THEORETICAL PART The concept of tradition, as the notion of holding on to a previous time, is also found in political and philosophical discourse. For example, it is the basis of the political concept of traditionalism, and also strands of many world religions including traditional Catholicism. In artistic contexts, tradition is used to decide the correct display of an art form. For example, in the performance of traditional genres (such as traditional dance), adherence to guidelines dictating how an art form should be composed are given greater importance than the performer's own preferences. A number of factors can exacerbate the loss of tradition, including industrialization, globalization, and the assimilation or marginalization of specific cultural groups. In response to this, tradition preservation attempts have now been started in many countries around the world, focusing on aspects such as traditional languages. Tradition is usually contrasted with the goal of modernity and should be differentiated from customs, conventions, laws, norms,

routines, rules and similar concepts. Abdullah Qadir: Abdullah Qadir's works are an example of artistic mastery. In these works, the main idea is always clearly expressed such as people and their living conditions are depicted as if in front of our eyes, the subject of these works are always interesting and rich in language. It is clear from Qadir's language that he knew the rich and wonderful language of the people very well and his novels are written in beautiful style. A. Qadir appeared in the press with his short poems, articles and comics. He wrote poems such as "Our Condition", "To My Nation", the play "The Unhappy Groom", "The Young Man", "In the Capricorn", "Feast of Demons" and others. In all his works, like all modern artists, he inspired readers to goodness, knowledge and enlightenment. The author's story "In the Capricorn" captures the old traditions that hinder progress and the spirit of the crowd that remains in the shell of the scribe. Millions, tens of millions of peoples are drawn into the whirlpool of World War II, while their fate is being decided, and the people are obsessed with, and enjoy, habits like the Capricorn and kupkari. In this work, the author not only tells the story, but also presents to the reader a unique image and biography of each character. He tells the story in the language of an impartial teenager. The protagonist is a child who is just starting his independent life, riding a horse, entering the crowd, looking at everything with great interest and amazement, but unable to get to the bottom of adult life, rituals, events.

It is crucial to note that speech etiquette possesses a significant role in communication, in all spheres of life and situations ranging from formal communication to informal ones. According to the linguistic dictionary, speech etiquette represents the system of sustainable speech formulas imposed by the society in order to maintain communication in a chosen tone according to social roles and role positions relative to each other. Speech etiquette is applied in different situations: greetings, getting acquainted, farewells, gratitude, condolences, apologizing and others. Both English and Uzbek possess their own national cultural peculiarities of speech etiquette. The etiquette formulas are connected with the life style and national traditions of the people. At the outset, the speech etiquette is closely correlated with the topic of the conversation. It is frequently observed that Uzbek people are skilled at small talks. In other words, they try to avoid controversial or critical discussions when they communicate with strangers. Most common conversation topics are related to family life. People can communicate for ages about relatives and friends, marriages, births of children, graduations, promotions, health issues and others. Uzbeks enjoy finding common ground: common friends, relatives, place of study, interests and so on. One of the peculiar features of English speech etiquette is that English people tend to choose a safe and personally unobtrusive topic such as the weather as an appropriate starter. It is assumed that

English people talk about the weather because they are interested in this subject. Conversely, Kate Fox considers a different point of view concerning this topic. In the book "Watching the English" she mentions that English conversations about the weather are not really about the weather, but it is a form of code and evolved to help them to overcome their natural reserve. It is known that the greeting expressions 'Nice day, isn't it?', 'Isn't it cold?', 'Still raining eh?' and other variants on the theme are not requests for meteorological facts. They are ritual greetings, conversation starters or default "fillers" [1]. Greetings are important as well as frequent in everyday social interactions all over the world. Appropriate greeting behavior is crucial for the establishment and maintenance of interpersonal relationships. According to Spolsky, greetings are considered to be "the basic oil of social relations" [2]. In Uzbek culture greeting is often very detailed with questions about health, mood, all the relatives, their children and grandchildren.

In the English and Uzbek languages addressing words are similar in some cases; however, there are several cultural peculiarities that significantly differ from each other. In Uzbek culture, when addressing strangers the words aka, opa, xola, otaxon, amaki are commonly used. They call even strangers with family member words such as otaxon, (father for old men), amaki and aka (uncle, brother for middle-aged men), uka, o'g'lim (brother, son for young men). The main reason for this type of addressing is that "family" reflects Uzbek cultural values. Besides, collectivism is preferred in families that grandparents, parents, grown children and other family members live together. In English culture, the words such as Miss, Sir, Madam are used to express respect to the interlocutor. "Sir" is particular for adult men who are the same or higher in job position, social status or age. For instance: - Can I help you, sir; - addressed the shop keeper to Thane (J.Oke). - Otaxon, sizning gapingizni hech qaytara olmayapman. (Father, I can't reject your opinion) (X.To'xtaboyev) In conclusion, it is essential to note that speech etiquette of different nations depends on their cultural background, life style and world perception. Therefore, speech etiquette in English and Uzbek has its national-cultural peculiarities which are specific and vary in many cases.

In his six major novels, Austen explored the "domestic" possibilities by creating a moral comedy of middle-class life in England of his time. His recurring legend of a young woman's journey of self-discovery through the path of love for marriage focuses on easily recognizable aspects of life. This concentration, which is due to the contradictions between his characters and personality and his heroes and their society, connects his novels more to the modern world than to the traditions of the eighteenth century. It is this modernity, along with its prose-style ingenuity, realism, and timelessness, that explains its clever, cheerful empathy, and how it skillfully continues in such beautifully constructed novels. Jane Austen's writings are wonderful and unique, but her personal life is not enviable if we take a closer look at her. The greater the interest in Jane's work today, the greater the interest in her life. If we look at the time in which she lived and worked, we see that the first four works of her writing were published anonymously. In her book Faith, she describes the changes in this society in a wonderful way. Jane died on July 18, 1817 at the age of 41. She never wrote about love or the unexpected injustices of love. Information about her life could never have given information about Jane's inner world, her unique and quick mind, but this feature of hers is reflected in all of Jane's works. Jane Austen loved social events, and we can learn from her letters about her involvement in such events.

CONCLUSION

In short, the work of art contains different ideas and concepts about the transmission of national traditions. With the help of these theories and concepts, in our selected works, we have considered at least a little how English and Uzbek writers have revealed national traditions.

References

- [1] Fox K. (2014). Watching the English. The Hidden Rules of English Behaviour, UK, Hodder&Stoughton, p. 12.
- [2] Spolsky B. (1998). Sociolinguistics. - Oxford: Oxford University Press, p.20.