CONCEPTUAL QUALITIES AND LINGUISTIC AND CULTURAL ANALYZES IN KARAKALPAK FOLK TALES

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ABSTRACT

The relevance of this article is determined by the need to determine the main features and meaning of Karakalpak presented in updated concepts in specific genre texts such as folktales and described based on secular conceptual linguistic analyses. Taking into account the meaning and content of the linguistic and cultural analysis of Karakalpak folk tales the essence of the linguistic image of the world of Karakalpak folk tales is the product of the environment of self-awareness and the linguistic thinking activity of the linguistic personality of the period when the genre of folk tales was effective and fairy texts existed. Linguistic views reflected in the results of linguistic and cultural analysis in Karakalpak folk tales are mainly helps to trace the history of the linguistic picture of the world reflected in dynamics and reflected in existence. Karakalpak the unique essence of fairy tales is one of the most important genres for humanity.

Introduction

In linguistic cultural linguistics, consideration of the problem of the linguistic image of the world is becoming the most urgent task. According to the results of conceptual analysis the study of the lexical-semantic structure of the language led to the realization that it is an aspect of linguistic meaning. Linguistic units: words, sentences, texts are essentially mental phenomena that are an integral part of a general conceptual structure. Conceptual in Karakalpak folk tales Karakalpak based on the results of linguistic and cultural analysis researches are being conducted based on the results of implementation, with the task of highlighting and explaining the cognitive structures of knowledge expression behind language forms. Karakalpak folk tales performance of language units from the point of view of mental processes, determination of creation strategy and perceiving the text as a process and result of updating and interacting with many concepts, taking into account its specific features national mentality, linguistics rose to a new stage of its development. Conceptual analysis of Karakalpak folk tales is one of the most important topics here research is the meaning of "formation of worldview" presented in Karakalpak language. The study of the linguistic

picture of the world is based on the philosophical problem of the general picture of the world. Karakalpok defines the concept of "worldview formation" as follows: When we say "images", first of all, we think as a symbol representing the image of something. However, the picture of the world shows more. As a result of our research, we have found out what a person aims for and therefore what he wants and we begin to have the notion of presenting to oneself, of being in front of it, and thus, in a decisive sense, of presenting pictures before it. The processes that can be focused on in reflecting the main meaning and essence of Karakalpak folk tales should be considered as the main object. When we talk about the linguistic and cultural analysis of the world, we need to define what kind of world we are talking about. Undoubtedly, first of all, in the world of fairy tales, Karakalpak folk tales objectively exist and are a starting point for all people. Linguistic and cultural conceptual analyzes of Karakalpak folk tales size or other peculiarity is reflected in their heads - it will be necessary to describe about the real world. Karakalpak folk tales image of the world, as well as recognizing that language dominates the individual mind and imposes its form on it is necessary to create general contours of the structure of the objective world in all speakers. At the same time, speech through the Karakalpak language attracts many other worlds besides the real world. Consciousness creates and speech depicts pictures of real and extraordinary, real and imaginary, possible and impossible worlds in various combinations. They are defined and evaluated in relation to the concrete world. Most often, a person receives knowledge about the world through language, if there is a language, then through its form a separate view of the world, then it was necessary to wait for an increase in disagreement between ideas about the structure of the world over time, it will take a place among the multilingual nations. However, this happened, on the contrary, with national differences cultures and languages, knowledge and the world, there is at least a physical compatibility. This is attention it is enough to justify the existence of a mechanism for correcting ideas about the world is represented in a form formed in the mind, if it freely follows the instructions of the linguistic form peculiar to each case. The role of this powerful corrective mechanism is undoubtedly the "language" of consciousness in the form of a universal subject. Karakalpak folk tales Conceptual linguistic and cultural factors are important as the main and final representative of thought. The structures of this "language" were formed as a direct reflection of it it is manifested in the structure of human activity in the real world. It serves as a multilevel, primary and secondary mediator may be based on the sign systems that consciousness relies on. As a coordinator of these systems, the Karakalpak language unites them. The role of this powerful corrective mechanism is undoubtedly the "language" of consciousness in the form of a universal subject. In the tales of Karakalpak as the main and final representative of thought, it is carried out based on linguistic and cultural conceptual analysis. The structures of the Karakalpak language were formed as a direct reflection of it is described based on the structure of human activity in the real world. It serves as a multilevel, primary and secondary mediator and reflects the sign systems upon which consciousness rests. As a coordinator of these systems, language brings them to a single sub-symbol base of consciousness, regulates and corrects the processes of creating and expressing meanings. Acknowledging that national worldviews are dependent on language, an appropriate response must be made. Questions: How is the theology of the Karakalpak language and the structure of the language conditioned

by it related to the picture? as the world drawn by him in speech; how it relates to a single form of a given language for speakers characteristics of individual consciousness; how language form and fantasy creativity are related, etc. The picture of the world that the recipient of "linguistic analysis" acquires will consist not only of coded concrete images. Karakalpak folk tales the meanings of the linguistic means, but are supplemented and modified due to the assumed hidden meanings, so that in the picture based on linguistic and cultural conceptual analysis, there are different approaches to the literal meaning of expressions in "animal world" tales. This made possible by the addressee's knowledge of the world as well as language developed as a reflection of the structures of human activity in the real world and based on these in the mind it presupposes a more complete and accurate representation of the denotations of linguistic expressions. As an example, we can point to a well-known fact: type-temporal systems are very specific in different languages. Karakalpak folk tales and by them describing the structure of knowledge and regardless of language, people guess the content of fairy tales in the same way and linguistic forms are used to describe similar images and situations. For the encoding of specific meanings, the latent growth of meaning can significantly exceed the latter in its total amount. Karakalpak folk tales based on information obtained from linguistic expressions. The relationship between them also differs in each case: hidden meanings not only complement and complicate specific meanings, but also conflict with them and can change the overall meaning based on statements and texts. The next category of nouns important for the text of the fairy tale is the definition of the heroes of the fairy tale: it reflects the heroic characters animated in the folk tales of Karakalpak. Basically representatives of the fairy-tale picture of the world, producers of various actions and carriers of various qualities, events and processes will be reflected based on their characteristics and signs. The main classes of animate words denoting objects of the animate world are animals and people. This it is appropriate to include a group of anthropozoomorphic denotations in the nouns of Karakalpak folk tales. "Animal world" in Karakalpak folk tales can be reflected in topics that have no denotation in the real world. These are the names of the mythical creatures that played like this intelligence played an important role in human history and continues to play to this day. For the individual at that time the productivity of myth or animal and fairy tale, the function of identifying fantastic creatures, but also the function is formed in their individualization, in the characteristics of common nouns. Folk tales are the formation of a circle of living and intelligent beings; it contains three types of characters: examples are people, animals, and objects that make up the range of subjects within the text. A characteristic feature of folk tales about animals in Karakalpak folk tales is the absence of clear boundaries between the characters of animals, an inanimate object and a human can be considered as distinctions based on characteristics. An anthropomorphic subject is an animate being or object that has human qualities and skills, demonstrating a model of human behavior, having the ability to speak, the ability to communicate verbally and means living according to the laws of human society. Speaking in fairy tales about animals is a natural norm of all subjects determines the main description of nature. In the texts of these tales, there are many animal names that can be very understandable this is explained by the specific features of the fairy tale modification. In animal fable texts, there is an individuation of the designated object according to a common

feature. Karakalpak folk tales linguistic conceptual units implemented according to individual characteristics are used. Such a tale is closest to a fairy tale with its system of subject nomination the names of allegorical animals, and in artistic communication there is a tendency to write the names of animals in evening tales. Karakalpak folk tales capitalization similar to writing proper names, which determines their transfer to the appropriate category by genre-context. On the other hand, it can also be reflected by the absence of proper names in the modern form of animal fable texts. In fairy tales characterizes the state of individualization of subjects as zero or extremely underdeveloped. Karakalpak the existence of a linguistic representation of the world of folktales helps to describe this correct meaning.

Conclusion

Karakalpak folk tales exist in three main genre modifications corresponding to different stages of collective status. in psychology, different historically known types of thinking and consciousness, as well as different historical and social formations are more complex and interesting material for research. The complexity of such research is predetermined and genre and text-typology of the entire corpus of texts consisting of three modifications are described. At the same time, the broad genre and historical range of fairy-tale texts of all three modifications and transitional texts are illustrated in terms of mutual meaning. Karakalpak folk tales the transition of nature from one historical modification to another, historically to the next, allows to reflect the history of a. Main intelligence and the speaking person also create opportunities to observe the history of the language picture of the world in dynamics and creates a uniquely reflected and broken mano in the fairy tale, one of the most important genres for mankind. His active creativity is determined by linguistic and general cultural content, on the one hand and on the other hand, affects the state of the linguistic picture of the world. The main concepts of the Karakalpak folk tale are stable and sealed in its lexicon. In fairy tales, mostly nouns are found. The quality is verbal as a carrier of attribute relations of the subject (as a rule, expressed by a noun). Karakalpak people the semantic component in the text of fairy tales is in the meaning system of the noun itself, because in the language of fairy tales a picture of the world, a noun should have semantically sufficient content by itself.

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