

турмуш көрүнүштөрү канчалык фантастикалык мүнөзгө ээ болбосун, чындыктан канчалык алыс жатпасын, чыгарманын студенттерге эстетикалык жактан таасир берүүсү басаңдабайт. Залкар жазуучунун чыгармаларын окуп үйрөнүү, аларды талдоо кандай татаал болбосун, изденип, чыгарманы келечек муундарга жеткиликтүү түшүндүрүп берүүнүн жаңы ыкмаларын, жолдорун замандын талабына жараша иштеп чыгуу зарыл.

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**НАХЧИВАНДАГЫ АШУГ
АШУГСКАЯ СРЕДА В НАХЧИВАНЕ
ASHUG MILIEU IN NAKHCHIVAN**

Аннотация: Макалада байыркы тарыхка ээ болгон Нахчыван ашыктарынын чыгармачылыгы проблемасы, ошондой эле бул чыгармачылыктын калыптанган адабий чөйрөсүнүн өзгөчөлүктөрү тууралуу сөз болот. Албетте, Нахчывандын ашыг чөйрөсү азербайжандык чөйрөнүн бир бөлүгү болуп, байыркы түрк пикиринин негизинде калыптанган жана айланган. Ашык чөйрөсү түрк фольклорунун эң чоң жана көп кырдуу тармагы, бул жагынан алганда улуттук менталдык ой жүгүртүүнүн ар түрдүү аспектилерин, өнүктөрүн айкыныраак чагылдырууга жөндөмдүү. Нахчыван ашыгы иаради]атынын хусуси-]атлары эсасында бу едаби муБитинин Азэрба]чан ауш]арадычы-лыгындакы]ери ве эБэми]]эти му-аэннлэнир. Нахчывандык ашуулар бай чыгармачылык мурас калтырышкан. Бул мурас Нахчыван сыяктуу Чыгыштын байыркы маданий борборлорунда калыптанып, анда искусство, анын ичинде музыка ийгиликтуу енуккен. Бул жерде өзүнүн маданий салтын жараткан алдыңкы чөйрөлөрдүн бири – ашыгчылык өнөр болгон. Нахчывандык ашуулардын

чыгармачылыгы түрк маданиятынын эң бай барактарынын бири болгон. Нахчывандын ашыг чөйрөсү бул жерде аймактар боюнча классификацияланган. Бул чыгармачылыктын өкүлдөрү Нахчывандын чегинде гана калып калбастан, Азербайжандын башка ашуг чөйрөлөрү менен да активдүү адабий байланыштарды түзүшкөн. Айрыкча, бул байланыштар азербайжан ашыг өнөрүнүн ираван, даралаяз, урми чөйрөлөрү менен күчтүүрөөк болгон. Нахчыван ашык чөйрөсү өзүнүн өзгөчөлүгү жагынан коңшу музыкалык чөйрөлөрдөн көп айырмаланчу эмес. Нахчыван ышкыбоздорунун чыгармачылыгы актуалдуу илимий изилдөө катары каралат. Негизги тыянактардан бири Нахчыван ашыктарынын маданий мурасынын толук жыйналбагандыгы. Андыктан бул мурастарды чогултуу жаатында бир топ иштер жасалганы менен, аны улантуу керек.

Аннотация: В статье излагается проблема творчества ашугов Нахчывана, имеющего древнюю историю, а также особенности литературной среды, в которой формировалось это творчество. Разумеется, ашугская среда Нахчывани была частью азербайджанской ашугской среды, формировалась и становилась на основе древней тюркской мысли. Ашугская среда представляет собой самую крупную и разнообразную ветвь тюркского фольклора, в этом смысле она способна более четко выразить разнообразные аспекты и стороны национального ментального мышления. Исходя из особенностей нахчыванского ашугского творчества, определено место и значение этой литературной среды в азербайджанском ашугском творчестве. Нахчыванские ашуги оставили богатое творческое наследие. Это наследие сформировалось в древних культурных центрах Востока, таких, как Нахчыван, где успешно развивалось искусство, в том числе и музыкальное. Одной из ведущих сфер, создавших здесь свою культурную традицию, было именно ашугское искусство. Творчество нахчыванских ашугов составило одну из богатых страниц тюркской культуры. Ашугская среда Нахчывана здесь классифицирована по регионам. Представители этого творчества не оставались лишь в пределах Нахчывана, они активно налаживали литературные связи с другими ашугскими средами Азербайджана. В частности, эти связи были более прочными с иреванской, даралаязской, урмийской средами азербайджанского ашугского искусства. По своим характеристикам нахчыванская ашугская среда мало чем отличалась от соседних музыкальных сред. Творчество нахчыванских любителей рассматривается в качестве актуального научного исследования. Один из основных выводов заключается в том, что культурное наследие нахчыванских ашугов собрано не в полной мере. Потому, хотя в области сбора этого наследия проделана большая работа, ее необходимо продолжить.

Abstract: The article describes the problem of creativity of the ashugs of Nakhchivan, which has an ancient history, as well as the peculiarities of the literary milieu, in which this creativity was formed. Of course, the ashug milieu of Nakhchivan was part of the Azerbaijani ashug environment, which was forming and becoming on the basis of ancient Turkic thought. Ashug milieu is the largest and most diverse branch of Turkic folklore, in this sense, it is able to more clearly express the various aspects and sides of national mental thinking. Proceeding from the peculiarities of the Nakhchivan ashug art has been determined the place and significance of this literary milieu in the Azerbaijani ashug art. Nakhchivan ashugs left a rich creative heritage. This heritage was formed in the ancient cultural centers of the East, such as Nakhchivan, where the arts, including music, successfully developed. One of the leading spheres that created its own cultural tradition here was ashug art. The creativity of the Nakhichevan ashugs was one of the rich pages of the Turkic culture. The Ashug milieu of Nakhchivan is classified here by region. Representatives of

this creativity did not remain only within Nakhchivan, they actively forged literary ties with other ashug milieus of Azerbaijan. In particular, these ties were stronger with the Iravan, Daralayaz, Urmi milieus of Azerbaijani ashug art. In terms of its characteristics, the Nakhchivan ashug environment differed little from neighboring musical environments. Creativity of Nakhchivan amateurs is regarded as a relevant scientific research. One of the main conclusions is that the cultural heritage of the Nakhchivan ashugs is not fully collected. Therefore, although much work has been done in the field of collecting this heritage, it must be continued.

Негизги сөздөр: ашыг, ыр, сөз, фольклор, айлана чөйрө, Нахчыван.

Ключевые слова: ашуг, песня, слово, фольклор, окружающая среда, Нахчыван.

Keywords: ashug, song, word, folklore, milieu, Nakhchivan

Introduction. Azerbaijan oral folk literature is a literature possessing ancient and rich creativity heritage. Folk literature of each nation was formed and enriched in connection with its primitive –collective labor activity from the ancient times and existed in mutual connection with written literature formed in the next stages of development. Folk creativity having brood sense has various and multicolored branches, which one of them is oral folk literature, consisting of literary art of word. This branch of literary art of word was called folk literature, oral literature, folklore in different periods. Folklore means folk wisdom, folk creativity. First samples of oral folk literature being a branch of rich and multicolored creativity, began to be formed from the ancient times. Literary creativity of nation was advanced with the development of society, human mentality. So, more perfect and multicolored types, genres forms of oral literature were gradually created as well. As the time passed, on the basis of life experience rise of nation, expand of intelligence and imagination, literature art of word was advanced as well, on the other hand new works were created, works were spread orally which were created in ancient times, were put in order and improved in the language of talented masters of word.

Study of oral literature is of great importance as it reflects not only life, everyday life, traditions, aesthetic taste and excellent ideas but also its development history.

Great scientific, literary and historical importance of folklore materials are incomparable in learning important events happened in different periods, development of folk mentality, struggles carried for freedom.

Main text. Folklore of each nation is its spiritual value. Sensitive attitude to our national-moral value is connected with ownership sense for our history. It is necessary to know at least bases of these features in order to realize more clearly creation and existence traditions of this literature being rich literary creativity heritage of working people, ownership peculiarities, power of influence and upbringing. Sometimes we hear oral folk literature samples from old people, singers-ashugs, sometimes read from books as well. Lots of works of oral folk literature are in different variants. These works faced with certain change repeated by heart vu each singer because of being not in written form. If this innovation process from one hand is connected with memory, mind, ability of a singer, from the other hand is connected with environment they live, condition and literary-artistic taste.

Lately researches carried in connection with folklore show increase of attention to this branch once more. As a result of ashug being the richest branch of folklore, number of researches concerning this branch increase day by day. If we distinguish some forms being significant for cultural heritage of Azerbaijani people, art of ashug possesses one of the first places among them.

Art of ashug of Azerbaijan from its genesis and topological point of view was created on the base of analogical art events of historical cultural stages of oghuz and Turkish (ethnic-national, cultural surroundings are chosen taking into account historical, social-political development levels, some differential signs of cultural components and etc). and is characterized as continuation of it.

In Azerbaijan art of ashug passed its early formation period in the XI-XII centuries, continued traditions of ozan relying only on class thoughts among different sects of islam. Whenever it began to fulfill carrier function of the leading idea and ideological thought of society, it was directed to make known the art of ashug, formed position differed from dervish and shaman traditions, developed rapidly exceeding regional traditions of performing appeared in different periods.

The art of ashug spreading in the largest area from the XIII century reflected social-political, moral and aesthetic values belonging to various regions as in the form of ashug schools. Azerbaijan art of ashug created original individual peculiarities and features, developed, put them in order in the course of history.

This medium of creativity is large, diversified as well as ancient, it took its origin from literary thinking, accompanied it along centuries, improved within long development process. The history of our art of ashug is very ancient and it takes its origin from our ancient literary monument “Kitabi- Dede –Gorgud”, from the art of turkish ashugs. Ashug is the most beloved singer of people. Ashugs carried out three abilities – to play, to sing and to dance together. That is why, the art of ashug always gained sympathy of people and possessed important place in the sphere of interest of the masses.

The art of ashug is closer to nation, the masses, reflects emotions and dreams of people more clearly in comparison with other types of folk music: for his social position ashug is close to villager, working people. The art of ashug is creativity of people [5, p-152].

Coverage area, ethnic elements of Azerbaijan art of ashug were defined from historical-geographical points of view as its being ethnic-cultural notion.

In the first development period. Azerbaijan art of ashug was divided in the course of history and was obliged to develop within many states [2, p-174]. Although all difficulties Azerbaijan art of ashug always played the role of cultural bridge.

In the course of history ashugs became professional skilled men entertaining people in big trade centers – places where many people live. That is why, the first professional ashugs mainly acted in Tabriz, Ardabil, Maragha, Marand, Nakhchivan, Khoy and Iravan. As for researchers, mediums having city life in the center (Tabriz, Urmiya, Ganjabasar, Nakhchivan, Darband, Shirvan) are first mediums, mediums being in suburbs (Goycha, Borchaly, Daralayaz and etc) are newly formed mediums in comparison [6, p-74].

Either first mediums or next ones formed as moral-aesthetic continuation of them acted on the basis of the same plot from word and music program point of view. As it is stated in the researches connected with Ganjabasar, Borchaly, Goycha, Daralayaz, Iravan, Childir, Shirvan, Darband, Garabagh, Nakhchivan, Garabagh-Tabriz, Urmiya, Zancan, Khorasan, Gashgay ashug mediums reflecting originality of Azerbaijan art of ashug, these sixteen ashug mediums lived the most brilliant age between XVI-XVIII centuries. In the XX century as a result of ethnic purifying policy of Armenians and incorrect pursue of national- cultural policy, increase of strange cultural influences in the regions of Azerbaijan annexed to Armenia, ashug mediums like Garabag, Nakhchivan, Darband began to descend. Careless approach to saz having national– spiritual value, tendency for other instruments influenced art of ashug negatively: “By the help of their eposes,

stories and goshmas ashugs explained reality to people, called them to enjoy life, to play, to sing, to love, to be loved, to have a good time. That is why, in the past religious representatives called ashugs atheist, tried to prohibit them to play and dance” [5, p-166-167].

Although art of ashug lived its flourish period officially in the XVII-XVIII centuries, later on the happened tragedies, hardships, failures in the history of Azerbaijan influenced this branch as well. As a result of it either number of Azerbaijan ashug mediums, or their originality faced with losses. Thus, four ashug mediums –Iravan, Daralayaz, Childir from sixteen were liquidated, another three ones –Darband, Garabagh, Nakhchivan faced with difficulties within painful period.

For the purpose to immortalize, to develop ashug creativity among people official organization under the name of Ashug Association was created in the years of 70th.

After gaining independence as a result of care of our commannational leader, later on care for our history, folklore, culture by of our state Mr. Ilham Aliyev, follower of his poicy and ideas, interest for the art of ashug incresed and Nakhchivan ashug medium being carrier of turkish ethnic-cultural system involved into broad research.

As a result of great attention and care for folk creativity reflecting history and national-spiritual values of our nation in the autonomous republic, the art of ashug being one of its branches developed as well.

In the process of folk creativity samples being forgotten, the signed order by the chairman of Supreme Majlis of the Nakhchivan Autonomous Republic Mr. Vasif Talibov on 7 february, 2009 “About implementing days of folk creativity in the Nakhchivan Autonomous Republic” is of great importance. Due to the plan of measures considered in the order constituent conference of Nakhchivan Ashugs Association which join 21 ashugs was held and began its activity 22 December, 2009.

Nakhchivan is considered not only ancient turkish country, but also cultural. Trade, economic, commercial center of the East. “Nagshy jahan” was the center of either culture or literature. High development of culture in the course of history, existence of city life made suitable condition for broad activity of ashug art in Nakhchivan.

Nakhchivan art of ashug is one of the historical ashug mediums forming close art connection with Iravan, Daralayaz, Urmiya ashug mediums which gave precious samples to our folklore with its originality, having significant place in the history of Azerbaijan ashug art. Nakchchivan medium of ashug which differs not as much as other neighbouring mediums from its mastery rules point of view, gave precious samples to the art of ashug during last centuries, obtaining originality in the field of word and saz creativity.

Literary ashug medium of Nakhchivan developed in the regions of Sharur, Shahbuz, Ordubad, Gulfa very much. Even mastery ability of Nakhchivan ashugs playing in Sharur, Shahbuz, Sadarak and Ordubad districts was spread to Iran, Turkey as well. Till the beginning of the XX century Nakhchivan ashugs made parties and wedding parties glad mainly in Iran and Turkey.

They brought originalities of regional ashug medium to places which they payed a visit, at the same time by assimilating tendernesses in playing and singing styles of those mediums, brought to Nakhchivan. As a result of it in the style of Sharur ashugs which continued their activity in the years of 80th the style of singing belonging to Urmiya and Anadolu ashugs was felt.

Nakhchivan ashugs always had connection with Daralayaz, Goycha, Iravan, Garabag ashugs as well.

Once Nakhchivan ashug medium lived its highest creativity development. It is possible to classify ashug medium of the region as the followings:

3. Ashugs who lived and created in the city of Nakhchivan and neighbouring villages of Nakhchivan – Ashug Suleyman, Ashug Jalil, Ashug Mammandjafar, Gonchabayim, Chobankaraly ashug Jafar, Ashug Fatulla, Ashug Asadulla, Ashug Dadakishy, Ashug Gulu, Aallahverdi Aliyev, Ashug Bahman, Hasan Mammadali oghlu;

Shahbuz ashug medium –Ululu Kerim, Ashug Najafali, Ashug Mirzali, Bichanakly Ismayil, Ashug Ismayil, Ashug Hidayat, Ashug Farrukh, Sarraf Gasim, Ashug Aydin Narimanoghlu, Ashug Hasanli;

2. Sharur–Kangarli ashug medium–Kosajanli Agh Ashug Allahverdi, Ashug Nabat, Ali Khankhanim oghlu, Ashug Yusif, Ashug Hamid, Kazim Abdullayev, Devechy Haydar, Gulali Mammad, Sadarakli Ashug Yusif, Ashug Abulfaz, Ashug Bayramali, Ashug Ehsan, Ashug Azim, Ashug Hasan;

- 3.Ordubad–Julfa ashug medium [2, p-9];

Ordubad– Julfa ashug medium–Ashug Vali, Ordubadli Kerim, Ashug Abbas Dehri, Mammad–khan Mammadov, Ashug Habib, Yamin Ismayil and others.

Nakhchivan ashugs are from skilled men who are able to feel tenderness, beauty of the Azerbaijani language, to use words in different meanings skillfully. Works created by them became popular, as they were familiar with poetic possibilities of our language well.

Songs performed on saz like “Nakhchivany”, “Flower of Nakhchivan”, “Ancient Nakhchivan garaylisi”, “Ziyad–Shavkat” (Ashug Jafar), “Prince Ibrahim” (Gonchabayim), “Ismayil and Mestan”, “Gachag Gardashkhan and Girchin” (Bichanakly Ismayil), “Islam and Jeyran”, “Farhad and Nazli” (Ashug Islam), “Kerim–Susan” (Ordubadli Kerim), “Novruz” (Ashug Hatem), “Sail and Senem” (Jamin Ismayl) “Agh Ashug Susanbar”, “Huseyn–Reyhan” (Kosajanli Agh Ashug Allahverdi) showa that saz-word existence in Nakhchivan lived in the form of art medium for a long time.

Several visits of Ashug Ali, Ashug Alasgar and Ashug Huseyn being outstanding masters of the XIX century Azerbaijan ashug art to Nakhchivan and their performances at wedding parties of this region, arrange of parties with local skilled men, shows attitude of this region to saz–word, ashug in the same period.

As in all regions and cities of Azerbaijan, folklore genres were collected and studied in the Nakhchivan Autonomous Republic, and as a result, valuable works were published. Keeping folklore alive means keeping history alive, people alive, motherland alive. So to speak, “when folklore is protected, the Motherland and the citizen are protected, when folklore is forgotten, the Motherland is lost, people fall from grace, the state collapses, and cultural institutions fail” [1, p-5]. Let’s note that, as in all areas of oral folk literature, ashiq creativity was not left out of the research of scientists and folklorists, the works of prominent ashiqs of Nakhchivan were collected, studied and researched. Folklore scholars have worked diligently in this field, have done very serious work, and a large number of results have been obtained were conducted, several books were published about them.

In recent years, the number of works carried out in the collection and research of Nakhchivan Ashiq creativity has been significantly increased. Despite the completion of these works, the Nakhchivan ashiq environment has not been fully explored, some ashiqs have not been discovered and revealed. If we take into account that “in Ashiq literature, there is a situation where the national moral values

of the people are collected as ashes” [3, p-32]. Then there is still a serious need to research Ashiq creativity in various directions, conduct new researches and write scientific works. Let’s take a look at the studies conducted on Nakhchivan Ashiq creativity: Hummat Alizadeh, a folklorist scientist who is particularly distinguished in the collection work and showed his skills, “took the chapter “Koroglu’s visit to Ballıc” from Ashıg Mukhtar in Ordubad in 1930”[10, p-9].

After the 40s of the 20th century, a lot of work and a number of important studies were carried out under the leadership of M. Tahmasib, an outstanding scientist and folklorist, who had great and invaluable services in the scientific field of Azerbaijani folklore, collected, researched and published Azerbaijani folklore with great love and enthusiasm was conducted. Thus, a number of valuable scientific articles of an outstanding scientist have been published. For example, M. Tahmasib’s article about epics, his articles about “Dade Gorgud Boylari”, and several articles about master ashıqs still contribute to the science of folklore studies. M.Tahmasib’s collected materials and researches related to the work of Ashiq do not end with the above, and the outstanding folklorist scholar “The Tale of Ordubadli Karimin” or “Karim – Susan” was briefly involved in the research for the first time. Then the epic was explored artistically by the author of these lines. Also, some of the Ashiq narratives related to the Nakhchivan region, as well as the creation period and conditions of the “Black Malik” and “Huseyn-Reyhan” epics, were briefly studied by the author of these lines.

Professor M. Hakimov is one of those who are busy with Nakhchivan ashıq creativity.the prominent professor published some of the poems of Agh Ashik from the Kosajan village of Sharur district, his exchange with Ashiq Ali and the epic “Agh Ashiq-Susanbar”, thus presenting some of the examples of the works of these valuable ashıqs to his readers. Also Mdoctorov investigated some issues related to the life and creativity of Agh Ashik Kosajanli. According to M. Hakimov, the epics “White Lover and Keshishoglu” and “White Lover’s trip to Bormali” of Agh Ashik have not reached our time. Ashiq Kosajanli, as well as Ashiq Ali Khankhanimoglu, Ashiq Najafali, Ashiq Farulla, Ashiq Mammadjafar, Ashiq Nabat, are given concise information in the previous editions of the Nakhchivan encyclopedia. Let’s note that there are mixed opinions about the nickname, birth and death dates of Kosajanli Agh Ashikh and Kerkibaşli Agh Ashikh. An effort has been made to clarify this confusion. Some authors also have articles about it. In our opinion, the information about Ag Ashik Kosajanli is not so clear. Also, folklorist scholars – A. Akhundov and M. Tahmasib together gave the narration of “Alasgar’s trip to Nakhchivan” in the book “Ashiq Alasgar” [9, p-10].

Folklore scientist M.Gasimli also conducted a number of interesting studies about the Nakhchivan Ashiq environment. The prominent scientist M.Gasimli published interesting articles about it in his 305-page book “Ozan – the art of love”, which he published in 2011. So the scientist has given information about many love environments, including the Nakhchivan love environment. In addition to these, prof. Y. Safarov has had interesting researches related to this field, and published articles in the press, as well as monographs entitled “Nakhchivan Ashiq Literary Environment” in 2009, and “Nakhchivan Ashıqs and El Poetari” in 2011. This monograph contains the works of many ashikhs – Ashiq Ordubadli Karim, Kosajanli ag ashıq Allahverdi, Devechi Heydar, Ali Khankhanimoglu, Ashiq Najafali, Ashiq Asadulla and others. Even Kosajanli Agh published articles in the press about Ashiq Allahverdi and Ashiq Jafarin.”Because the study of ashıq environments and schools as a whole, and the individual work of individual artists, is of particular importance for the perfect study of the cultural system of Azerbaijan as a whole” [7, p-3].

Conclusion. All these studies we have shown once again prove that the Nakhchivan love environment is very rich and comprehensive. Further expansion of the research conducted in the field of collecting, publishing and researching the works of prominent Ashiqs living in the territory of the Nakhchivan Autonomous Republic, revealing the peculiarities of the Ashiq environment of the region, its aspects related to the history, fate and geography of the ancient landplays an important role.

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КЫРГЫЗ МАДАНИЯТЫНЫН СИМВОЛДОРУ МАДАНИЙ АРАЛЫК

БАЙЛАНЫШТА

СИМВОЛЫ КЫРГЫЗСКОЙ КУЛЬТУРЫ В МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ

SYMBOLS OF THE KYRGYZ CULTURE IN INTERCULTURAL COMMUNICATION

Аннотация: Бул макала символдор жана маданияттар аралык байланыш түшүндүрүү проблемасына арналган. Символ маданияттар аралык байланышта өзгөчө тилдик белги катары каралат. Маданияттар аралык байланыш маданияттар ортосундагы тилдик символдорду алмашуу процесси катары түшүнүлөт. Маданиятты талдоодо символикалык мамиле аны белгилүү бир коомдун жашоосун мүнөздөгөн идеяларды, билимдерди,