

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,

нормаларды жана баалуулуктарды чагылдырган белги-символдук система катары көрсөтүүгө мүмкүндүк берет. Макалада ошондой эле кыргыз маданиятынын символикалык каражаттар аркылуу маданият субъекттеринин ортосунда билдирүүлөрдү берүү жана алмашуунун маалыматтык процесси катары каралат. Маданияттар аралык байланыштын вербалдык эмес каражаттарынын жалпы системасында символдун орду жана ролу ачылат.

Аннотация: Статья посвящена проблеме понятиям символа и межкультурной коммуникации. Символ рассматривается как особый языковой знак в межкультурной коммуникации. Межкультурная коммуникация понимается как процесс обмена языковыми символами между культурами. Символический подход к анализу культуры позволяет представить ее как знаково-символическую систему, выражающую идеи, идеалы, представления, знания, нормы, ценности, характеризующие жизнедеятельность определенного общества. Также в статье рассматриваются символы кыргызской культуры как информационный процесс передачи и обмена сообщениями между культурными субъектами посредством знаковых средств. Выявляется место и роль символа в общей системе невербальных средств межкультурной коммуникации.

Abstract: The article is devoted to the problem of concepts of symbol and intercultural communication. The symbol is seen as a special linguistic mark in intercultural communication. Intercultural communication is understood as the process of exchanging language symbols between cultures. A symbolic approach to the analysis of culture allows us to present it as a symbolic system expressing ideas, ideals, ideas, knowledge, norms, values that characterize the life of a certain society. The article also considers symbols of Kyrgyz culture as an information process of transmission and exchange of messages between cultural subjects through iconic means. The place and role of the symbol in the general system of non-verbal means of intercultural communication is revealed.

Негизги сөздөр: символ; маданияттар аралык байланыш, тил белгиси, маданият, норма, баалуулук, кыргыз маданияты.

Ключевые слова: символ; межкультурная коммуникация; языковой знак, культура, норма, ценность, кыргызская культура.

Keywords: characters; intercultural communication; language sign, culture, norm, value, Kyrgyz culture.

In ancient Greeks, the word “symbol” meant any real sign that has a conditional secret meaning for a certain group of persons, for example, for fans of Cybele, Mitra. Symbols were also called insignia of state, public and religious associations. In the theoretical and methodological understanding of the problem of the symbol, S.S. Averintsev, E. Kassirer, A.F. Losev, M.Yu. Lotman, N.N. Rubtsov, E. Sepir, A.N. Whitehead, P. Florensky made a significant contribution to the philosophical plan; ethnoculturological – K. Girtz, R. Cogdell, K. Sitaram, E. Leach, S.G. Ter-Minasova, L.A. White, E. Hall; sociological – W. Gudikunst, H. Duncan, A.O. Karmadonov, Y. Kim, J. Mead, G. Bloomer, T. Parsons, D. Rasmussen, M. Charon; socio-psychological – S. Langer, Z. Freud, K.G. Jung, etc.[1].

Back in the middle of the 20th century. Foreign scientists turned to the symbol as an important non-verbal means for knowing the essence of phenomena and processes of a intercultural nature. As it turned out, it is through symbols, without resorting to a verbal communication channel, that we can find points for mutual understanding with representatives of other linguacultural [2].

Hence the fundamental role of the symbol in the study of complex socio-political, ethno-religious, cultural and psychological problems of intercultural communication. The task of our study is to give a philosophical and cultural analysis of the symbol as an important non-verbal means in intercultural communication. Intercultural communication is an iconic-symbolic process of transmitting and exchanging messages between two or more cultures [3]. A message is a text as an iconic-symbolic form, which can be read by a representative of another culture only on the basis of adequate knowledge of the content of a given text. Each of the participants, as a carrier of a particular culture, is programmed to perceive things in a certain way, evaluate them, behave in terms of given ideas, norms and traditions. Successful intercultural communication involves the awareness of cultural differences by the subjects of interaction and the ability of each of them to adequately interpret the symbols of a representative of Kyrgyz culture [10].

Every morning, Kyrgyz radio broadcasts begin with the solemn melody of the National Anthem, which, along with the flag and coat of arms, is the official symbol of the Kyrgyz Republic. The anthem was approved by the resolution of the Supreme Council of the Republic of Kyrgyzstan dated December 18, 1992. It is also performed at the opening and closing of solemn meetings, assemblies and other events of national significance, at the opening of monuments and monuments in honor of significant events or in honor of outstanding figures, at a meeting of heads of foreign powers, at all ceremonies accompanied by the raising of the National Flag. During a public performance, those present listen to the National Anthem standing, men take off their hats [13].

The national flag is one of the main symbols of sovereign Kyrgyzstan, its distinctive sign. It is installed on the buildings of the highest state administration bodies, state institutions, embassies of Kyrgyzstan in foreign countries, and major international organizations. It is raised at solemn ceremonies held by state and public bodies. Among the many flags of the countries of the world in front of the United Nations building in the United States and in front of the main building of UNESCO (the inter-governmental agency of the United Nations for Education, Science and Culture) in France, the National Flag of the Kyrgyz Republic is also flying. The flag was approved on March 3, 1992 by the resolution of the Supreme Council of the Republic of Kyrgyzstan. The team of authors: E. Aidarbekov, B. Zhaychybekov, S. Iptarov, J. Mataev, M. Sydykov [13]. The national flag of the Kyrgyz Republic is a red rectangular panel, in the center of which there is an image of a round solar disk with evenly diverging rays of golden color (forty (Kyrgyz) rays), with an image of a red-colored tundyuk of the Kyrgyz yurt placed inside the solar disk. The width of the flag is three-fifths of its length. The diameter of the radiant disk is three-fifths of the width of the flag. The ratio of the diameters of the solar and radiant disks is three to five. The diameter of the tuning fork is half the diameter of the radiant disk [13].

Often, watching television programs, we witness how the national flag of a country is raised to the solemn melody of the national anthem at solemn state events, at the Olympic Games and other international sports competitions. A special sense of pride covers a person if it is the flag of his homeland. The authors of the current flag have chosen symbols related to the Kyrgyz traditional culture – these are tundyuk and 40 clans or 40 choro (dzhigits) [13].

Emblem — one of the official symbols of a sovereign state, its emblem. It reflects the socio-political idea of the country. The State emblem is placed on the buildings of the highest state administration bodies, state institutions, embassies of the Kyrgyz Republic, in courtrooms, is depicted on seals and forms of state documentation, on securities, coins, border posts, etc.

The national emblem of the Kyrgyz Republic is an image of a white falcon with outstretched wings, placed in the center of a blue circle in a white frame, and the spurs of the Ala-Too mountains located in the background of the lake and the rising sun with golden rays placed on both sides of cotton stalks and wheat ears, with the inscription “Kyrgyz” located in the upper part of the circle, and the inscription “Republics” located at the bottom of the circle [13].

The flag should contain the colors revered by the ancient Kyrgyz. If we talk about the flag, the Kyrgyz have since ancient times used flags of four colors: white, blue-blue, red and black. Each of them expressed a certain state of the people. The Kyrgyz people marked mourning in black, red – blood, beauty, life and valor, blue-blue – sky, truth and nobility, white – justice, harmony, peace, unity and spiritual purity [13].

The Kyrgyz, when they lost someone ahead of time and experienced the pain of loss, they marked this state with black, which later became the color of mourning. Defending honor on the battlefield was marked with two flags – blue-blue and red, where the blue-blue color meant the presence of spiritual truth and nobility, and red – about valor and readiness to shed blood to anyone who encroaches on the foundations of spirituality, territory and integrity of the people. Disputes, lawsuits, disagreements were resolved, or they went to solve them with pure thoughts through negotiations. They marked such a spiritual message with the color of justice and unity, i.e. the white color of the flag, which became the flag of spiritual purity. The modern world uses the white flag as well as our ancestors as the flag of the parliamentarians [11].

White circle and er-oyums (“teheroktyun tert buruchu” – the four cardinal directions)- this is the universe, the universe. The white circle symbolizes the sun, society, people (zhurt), wealth and wealth (deelet). For example, a Kyrgyz proverb says: “Deelet togolok swamps, meenet zhalpak swamps” (round wealth, squat work). A golden outer circle and a golden inner tundyuk in the form of a dot is a sign of the sun, which is a source of vital energy, fertility, well-being, prosperity and nobility. Apparently, that is why the Kyrgyz called themselves “Nur el”. Also, the outer golden circle and the inner golden tundyuk is a boz-uy (mistakenly called “yurta”) view from above, from a bird’s-eye view. More precisely, the golden circle and the tundyuk in combination with the white color are Ak-Orgo, Ordo [13]. In other words, it is a noble, spiritually pure and sacred dwelling, home, source, Fatherland. “Tert charchy” in the form of er-oyums (urcha is a male symbol) directed outward in blue-blue color (protection – “er-zhigit el betinde, joo betinde”) and inward in white color (unity). The interweaving of blue-blue and white er-oyums is a symbol of the spiritual unity of the Kyrgyz people. The golden tundyuk (ebchi – female symbol) in the center is an invaluable source of spiritual purity. Er oyums and tundyuk in the form of “tert charchy” (equilateral cross), meaning constancy, stability, order and prosperity in traditional Kyrgyz culture. The integral symbolic image of the coat of arms is made in the form of a Tumar (amulet). The same symbolic motifs can be seen in the inner circle of the Tumar made in the form of a talisman, a shield protecting the Kyrgyz people and those who appreciate and respect the spiritual values of Kyrgyz culture [10].

Flower “Aigul” is a herbaceous plant, endemic, that is, local, peculiar to this area, from the south of Kyrgyzstan, a species of the genus “grouse”. The scientific name of the flower *Fritillaria* comes from Latin *fritillus* is a glass for throwing dice, resembling a corolla of flowers in shape.

“Aigul” is a 1-1.5-meter-tall plant with long green leaves that grow all over the stem. Experts note that the sprouts of the moon flower are hatched only after seven years, and after another seven the first flower appears. And every year one bright orange bud is added. Therefore, after seeing

“Aigul”, you can count how old he is. According to scientists of the National Academy of Sciences, this endemic is found only in the Batken region, along the Turkestan ridge, belongs to the endangered species and is listed in the Red Book of Kyrgyzstan. It is believed that the one who saw the revealed “Aigul” will be infinitely happy. Not everyone succeeds, because the flowering period lasts only two weeks, in April, only at the full moon! Of course, there are legends around such an amazing flower [13].

In visual symbols, form is more directly correlated with meaning than in verbal language. The existence of visual and verbal communication systems presupposes their interaction, a symbol in culture acquires a certain verbal explanation, a mythologeme. Visual symbols, due to their direct impact on consciousness, have a kind of “magic”. It is no coincidence that visual symbols in the most ancient cultures were represented by emanations of the higher spheres of being.

Currently, interest in symbols is due to the popularity of heraldic and other signs, as well as the spread of advertising that actively uses traditional symbols.

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