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The semantic field of the concept "hospitality" in the Karakalpak, Russian and English

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Abstract

The linguistic picture of the world reflects the national picture of the world and can be identified in linguistic units of different levels. The study of the reflection of the linguistic picture of the world in literary texts and proverbs, to which we have paid the main attention in this work, makes it possible to identify the specifics of the cultural picture of the world. Texts are true keepers and translators of culture. The semantic composition of the concept includes all pragmatic linguistic sign information related to its expressive and illocutionary functions. Another component of the semantics of a language concept is the cognitive memory of a word - the semantic characteristics of a language sign associated with its original purpose and the system of spiritual values of native speakers. However, conceptually the most significant here is the cultural-ethnic component, which determines the specifics of the semantics of natural language units and reflects the "linguistic picture of the world" of its speakers. The concept is correlated with the plan of expression of the lexico-semantic paradigm. Semantic field, or paradigmatic lexico-semantic a group unites words connected by semantic relations, i.e. relations of signs to what signs mean, to objects of reality and concepts about them.

Key words: linguistic picture of the world, toy(той), customs, the Karakalpaks, guest, language.

Introduction

Before embarking on a conceptual analysis, it is necessary to establish the full semantic volume of the concept in the lexical system of the language. The dictionary definition is the core of the concept. The Explanatory Dictionary of the English Language gives the following definition: Hospitality — friendly and generous reception and entertainment of guests (zd. Hospitality - friendly and generous welcome, entertaining guests) (Hornby 1980:300). In Karakalpak: Meimandostsch-tsonatstan ewmetfeci ayamaushylyts, baryn solardyts auzina tosushylyts. Building: Hospitality means "to spare nothing for the guests, generously treat" (Yskakov 1983: 178). "Hospitality" in Russian means "hospitality in receiving and treating visitors" (Dal





1978:387). Thus, the commonality in the definition of the concept of "hospitality" in Karakalpak, Russian and English is to characterize this phenomenon as a cordial, friendly, generous reception of guests.

The Karakalpak language belongs to the ancient Altaic or Turkic group of languages. Nogai, Kazakh and Karagach make up the Kipchak-Nogai subgroup with it. The ethnic formation of the Karakalpaks was based on the tribes of the Pechenegs, descendants of nomadic Turkic tribes and the indigenous Saka population of the lower reaches of the Syr Darya. The concept of 'hospitality' is one of the fundamental concepts in the Karakalpak language. The main symbolic reflection of the concept of 'hospitality' was found in an important symbol of the Karakalpak culture, filled with semiotic status and symbolizing the Turkic Universe – the yurt. In addition to its direct purpose – to be the dwelling of a nomad, to provide the necessary 'security perimeter' to his family, to provide warmth in the cold season and coolness in the summer months – the yurt symbolized the social status of its owner, the female and male parts of his family, the circle of relatives, guests; it actualized the idea of fate, share or deprivation, prosperity or extinction, happiness or misfortune; procreation or extinction; patronage or curse of the Aruah ancestors.

The essence of the yurt as a model of the nomad universe implies the observance of numerous rites and rituals. All images, combining in the folklore model, express a metaphorical connection and carry a central function in the mythological and architectural types of spatial relations of the dwelling. In the horizontal plan of the yurt, the 'quaternity' of the system is reproduced by the role positions of people:

guest – entrance – east,
guest place – south,
family location – north and
the position of the host – «Төп» – west.

In the old days, the Karakalpaks had an ordinary yurt – 'qara-u'y', covered with dark felt 'qara kiyiz' and a solemn yurt 'otaw-u'y', covered with light felt – 'aq kiyiz', maximally decorated and mainly intended for newlyweds. At the mud-brick houses, a covered courtyard was built, in which a yurt was installed for the winter. In summer, the yurt was placed near the ditch, in the shade of the estate's trees. An air corridor was arranged inside, revealing the covering of the walls. Nowadays, the yurt is used only in the hot summer. They begin the installation of the yurt from the door. Different yurts



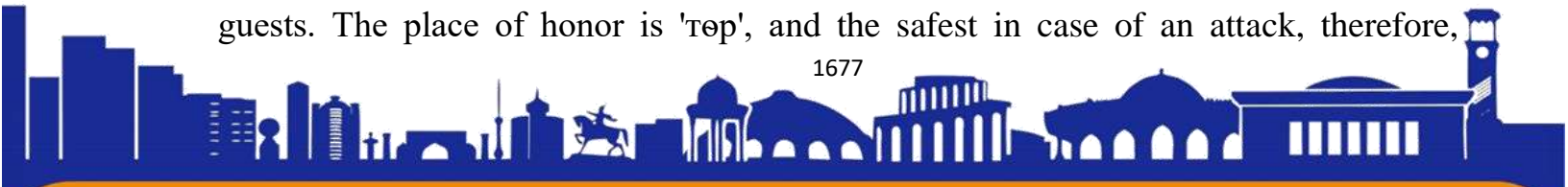


are assembled from six, eight, rarely from twelve folding parts – 'qanat', and a load-bearing lattice – 'kerege'. It can be installed or disassembled in a few hours.

The design of the Karakalpak yurt has its own characteristics. The spokes of the arch are straight and bent only to the lower end, so the roof has the appearance of a cone. The roof and the lattice of the yurt are fastened with wide white ribbons. Then the roof is covered with felt – 'kiyiz', and the walls are covered with a double layer of matting, as since the 19th century the yurt has been put only in summer. Since ancient times, the entrance to the Karakalpak yurt was from the south. In this case, the 'place of honor' opposite the entrance turns out to be the most comfortable part of the room – cool in summer, and warm in winter. Since ancient times, people identified the yurt with a model of the cosmos, dividing its room into two equal parts. This was how the idea of the balance of opposite principles, their eternal interaction, was expressed. It was the idea of the world order, the infinity of life and the inviolability of the universe. Hence the division of the interior into two zones – male – 'right side' and female – 'left side'. 'Right side' was located to the left of the entrance, men's outerwear, musical instruments, equipment for a horse, tools of men's craft and hunting were kept here. This place was considered the abode of patron spirits. In the 'left side' zone there were bales with clothes, 'sub-ayaq' stands for large dishes and products, boilers, vessels with water, objects of women's craft. The zoning of the interior was also associated with the ancient twelve-year zodiac calendar – 'Mu'shil'

In the yurt, the sacred zones were considered: the entrance – 'bosaga' – the doorstep or threshold, the center – 'oshaq' – hearth and the sector opposite the entrance – 'to'r' – place of honor. A decorative accent was made on the 'to'r', a mesh 'bes-qur' of red patterned ribbons 'kyzyl-kur' was stretched over it. The wall of the 'to'r' was decorated with rugs and small carpets, cabinets for small dishes – 'sandyq' – with a stack of blankets and carpet bags 'qorzhy'n' were placed next to it. 'To'r' meant the place of the owner of the house, in cases of reception of honored guests, this place was given to the guests, or extended in the direction of 'right side'.

The space of the yurt is sacred and full of symbols. The place opposite the entrance is the 'töp', or 'place of honor'. Karakalpaks say: «Төрге шығың» – 'You are welcome and the place of honor is yours' – 'Take the place of honor'. This is a place for people close to the Upper World in terms of social status or age, wisdom, honored guests. The place of honor is 'töp', and the safest in case of an attack, therefore,





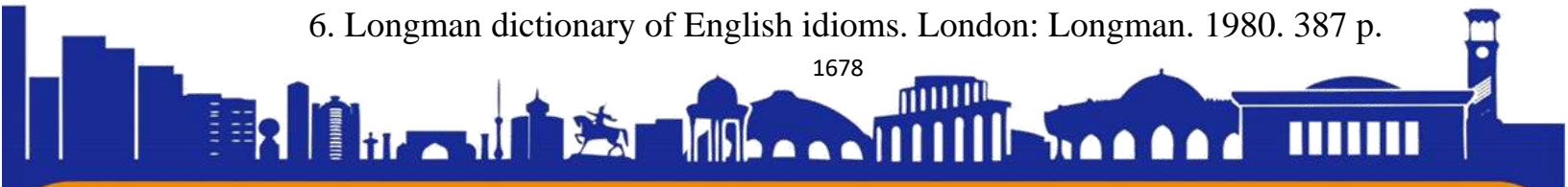
according to the Karakalpak law, the host also provides the guest with shelter and must protect him even at the cost of his own life. The ritual of receiving guests, which is the basis of hospitality, is the quintessence of the Karakalpak culture. It all starts with the ritual of seating guests around the yurt, which demonstrates the hierarchy of relationships and priorities. The most honored guest or elder is served with a boiled ram's head, which he must take apart and bestow on each of those present with magical benevolence. Each of the guests receives a part of the lamb carcass corresponding to his social status and degree of kinship.

Conclusion

The study highlights that values, beliefs and behaviour that tourism industry employers seek and train and what the tourists expects are taught best at a young age. One of the important components inherent in the Karakalpak character is generosity, hospitality. It is these qualities, according to one of the legends, where Allah himself noted in the as yet unnamed people, awarding him with a black hat, which became his symbol and gave him the name – Karakalpak. In the legend, the Almighty, under the guise of a simple traveler, visited a very poor family, in which he was warmly welcomed and fed, giving the last crumbs. The story ends with the following dialogue: 'We say' the host replies, 'that every guest is a year older than your father, but a year younger than God. Which means: honor the one who entered your house more than you honor your father, but also know the measure in reverence.' Listen, master! – proclaims the Almighty. – For your cordiality and unselfishness, I want to thank you. Take this black hat from me'.

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