

THE REFLECTION OF FRENCH CULTURE IN LITERARY TEXTS

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Abstract. *The article is devoted to investigation of reflection of French culture in literary texts. A major part of the culture is language and literature. Knowledge of a foreign language and foreign literature is of great importance in the upbringing of a harmonious generation in today's education. Learning a foreign language is undoubtedly associated with foreign literature. Foreign literature provides the basis for the upbringing of the younger generation and the ability of young people to have a quality knowledge base. Foreign literature allows you to study a foreign language, its culture, national traditions and values. major part of the culture is language and literature.*

Keywords: *culture, cultural values, literary text, customs, traditions, national mentality.*

Introduction. The problem of culture and its reflection in language is one of the most interesting and actual topics in modern language study. S. Schultz points that “culture contains values that influence in people’s life in the most positive way” [Schultz 2003: 32]. K.M. Schmitt and E. Fehr explain culture as the complex of rules which should be followed in a definite cultural society [K.M. Schmitt and E. Fehr 1999: 819]. P. Nyumark says that culture demonstrates life style which matches any society with a definite cultural background. Sh.Sh. Hushmurodova in her doctoral dissertation classified culture into several types: daily culture, speech culture or etiquette, political culture, national culture, labour culture and personal culture [Hushmurodova 2020: 12]. People actualize their culture by the use of linguistic units. In communication acts people’s lifestyle, mentality, worldview, religious values social norms of behavior [Bushuy 2011: 76].

Knowledge of a foreign language and foreign literature is of great importance in the upbringing of a harmonious generation in today's education. Learning a foreign language is undoubtedly associated with foreign literature.

Foreign literature provides the basis for the upbringing of the younger generation and the ability of young people to have a quality knowledge base. Foreign literature allows you to study a foreign language, its culture, national traditions and values. It is advisable to analyze works of art in order to deeply study the work of writers. Reading samples of foreign literature not only enriches the human worldview, but also sets the stage for the implementation of professional activities. The work of art reflects the aesthetic, emotional, spiritual experience of society, in particular, of a person. Each work of art consists of a new plot and new images, in which new artistic values are created.

Generally, universal values are described in a work of art. They are divided into material and spiritual type. Values should be useful for a person, including society, have a high value and are necessary for human activities. The work of art reflects the aesthetic, emotional, spiritual experience of society, in particular, of a person. Each work of art consists of a new plot and new images, in which new artistic values are created. Generally, universal values are described in a work of art. They are divided into material and spiritual type. Values should be useful for a person, including society, have a high value and are necessary for human activities. For example, spiritual values rely on the norms of Ethics, urging people to do good and be kind to each other. In other words, a humanism approach stands at the center of spiritual values.

Collective, cultural, spiritual phenomena are reflected in the work of art. The individual point of view of the author gives originality to the work of art. The main element for expressing the plot of the work, that is, the choice of words, plays a large role, a humanism approach stands at the center of spiritual values. Collective, cultural, spiritual phenomena are reflected in the work of art. The individual point of view of the author gives originality to the work of an n other words, a humanism approach stands at the center of spiritual values. Collective, cultural, spiritual phenomena are reflected in the work of art. The individual point of view of the author gives originality to the work of art. The main element for expressing the plot of the work, that is, the choice of words, plays a large role. That being said, the literature of the XIX-XX centuries is based on many different conflicts: the conflict of Man and nature, the relationship of Man and society, man and history, man and judgment, man and a certain situation, etc. k. They rely on ethnic, psychological, and social factors. One of the conflicts depends on the relationship between people. It is only the author of a work of fiction, including fiction, who gives his reader the opportunity to observe such relationships, feel them, analyze them and draw conclusions. When we analyze the relationship between a person, the reader experiences different emotions and adds a new idea, thought or conclusion to his life experience. The role of fiction in the creation of human life positions and principles is incomparable. The plot of a work of art develops the task of choice in the reader, that is, shows what path to find or how to act in a specific problem situation and warns about the results of actions.

The artistic text is directly related to culture, after all, it reflects the historical period, national-cultural life, achievements and lifestyle. In particular, French works vividly depict French culture. In order to make it understandable to the Uzbek Reader, we will analyze the Uzbek version of the novel written in French and witness the reflection of French culture in the artistic text.

“French culture” can be revealed in the context of the novel “Bel ami”. We can find information about French newspapers (from Uzbek text):

Dyurua sotuvchi xotin oynaband do'konni ochganligini, keyin ikki buklangan gazetalarni dastalab boshida ko'targan odam paydo bo'lganligini ko'rdi. Dyurua uning oldiga chopib bordi, biroq bular "Figaro", "Jil Blaz", "Golua", "Kun yangiliklari" va yana boshqa bir qancha gazetar bo'lib, ularning orasida "Fransuz hayoti" ko'rinmasdi [Mopassan "Azizim": 72].

- Bizda siz so'ragan gazeta yo'q, afandim. Biz "Nido", "Asr", "Mash'al" va "Parij varaqasi"ni olamiz [Mopassan "Azizim": 73].

It seems that from this passage the reader gets acquainted with the names of one to nine French newspapers, some of which are given in the translation text with their own French pronunciation. In addition to verbal means, many nonverbal means are reflected in the work of art. They also convey information about the lifestyle, national culture, stereotypes of a particular people, as each Linguistic Society has its own national values and national culture. It seems that from this passage the reader gets acquainted with the names of one to nine French newspapers, some of which:

Norber de Varen boshini ko'tarmadi: aftidan, u payqamagan yoxud tanimagan edi. Jak Rival esa, aksincha, uning qo'llarini atayin qattiq qisib qo'ydi, uning bu harakatlaridan menga ishon, har qanday paytda ham yordamga tayyorman, ma'noni o'qish mumkin edi [Mopassan "Azizim": 69]. It is known that descriptions and actions on the topic of the way of life of people of the past centuries and the relationship between them do not exist in the present. For example, the following text speaks of a duel and its rules:

Choshgohda Jak Rival Dyuruaning qo'lini siqib qo'ygani kirdi va ular ertaga ertalab to'rt kishilik usti ochiladigan landoda soat yettida uchrashajklari va birgalikda duel o'tadigan Vezine o'rmoniga borajaklari haqida kelishib oldilar [Mopassan "Azizim": 192].

In the past centuries, the French people organized various excursions to spend their free time, one of which was fencing:

Bu ikki qilichboz tomoshobinlarga juda ham yoqib qoldi: ular erkaklarga qalblarning nozik torlarini chertib yoqib ketgan bo'lsalar, xotinlarga yaxshi, odatdan tashqari ermak tomosha ko'rsatganlari uchun ma'qul bo'ldilar, bunaqangi biroz bepardaroq o'yinlarga havas parijliklarning qonida bor bo'lib, ularga qanday bo'lmasin ermak bo'lsa, yasama bo'lsa ham chiroyli va nafis bo'lsa bas. Ularning yengil-yelpi qo'shiqlar, kafeshantanlarning qo'shiqchilarini sevishlari ham shundan. Har safar qilichbozlik qilayotganlaridan biri zarba bersa, zal jonlanib, to'lqinlanib tushardi. Bunday paytda ikkinchi qilichboz tomoshobinlarga orqa o'tirib turgan bo'lar, shunda tomoshobinlarning ko'zlari to'rtta bo'lib ketar, og'izlarini ochib qolishar, ularning xayolini butunlay boshqa narsalar olib qochgani shundoq bilinib turardi [Mopassan "Azizim": 309].

From this passage it turned out that Parisians fell in love with various entertainment and enjoyed a showy song-performance. This is just one example of the perception of the French way of life and national spirit. In fiction, the rich and popular culture of the French is illuminated: various traditions and traditions, cultural evenings, national holidays and parties, weddings, etc.:

Lekin, mana, eshik og‘asi alebarda bilan uch marta yerga urdi. Hamma o‘girilib qaradi, kursilar taraq-turuq surildi, ipak liboslar shuvilladi. Eshikda esa quyosh nurlariga g‘arq bo‘lgan holda navqiron qiz otasi yetakchiligida paydo bo‘ldi [Mopassan “Azizim”: 456]. This passage describes the bride's father bringing her to the church. At the same time, the bride and her girlfriends, dresses, groom and his companions are vividly depicted. The reader will find interesting facts about the French wedding of the past century:

Bu qo‘g‘irchoq malikaning ketidan uning to‘rt dugonasi kelishar, ularning hammalari bir xilda pushti rang liboslarga burkanishgan, hammalari g‘oyatda chiroyli edilar. Bir-biriga monand qilib tanlangan to‘rt kuyov navkar xuddi ularning harakatlarining baletmeyster boshqarib turganday yurib kelar edilar [Mopassan “Azizim”: 457].

The following passage describes not only the cultural but also religious devotions of the French wedding:

To‘rda, yop-yorug‘ mehrob oldida Jorj xotini bilan yonma-yon tiz cho‘kib turardi. Bu yerga yaqindagina kelgan yepiskop Tanjer mitra kiyib, aso ushlagan holda Tangri taolo nomidan ularni qovushtirmoqlik uchun ichkaridan chiqib keldi. Yepiskop kelin-kuyovga odatdagi savollarni berdi, uzuklarni almashtirdi va xristian xulqi borasida kelin-kuyovga nutq irod etdi, uning so‘zlari odamni xuddi kishanlab tashlayotganday eshitilardi. U vafo-sadoqat haqida uzundan-uzoq tumtaroqli va‘z o‘qidi, Yepiskop baland bo‘yli, to‘ladan kelgan, sal chiqqan qorni o‘ziga savlat bag‘ishlagan prelatlardan edi [Mopassan “Azizim”: 458-459]. From the passage it is known that the bride and groom stood before the love of the church, in order to read their marriage, the bishop would wear a “mitre” (priest’s dress) and ask them the usual questions. After the bride and groom wear a wedding ring to each other, the Bishop speaks of fidelity and Bliss. From the passage it is known that the bride and groom stood before the love of the church, in order to read their marriage, the bishop would wear a “mitre” (priest's dress) and ask them the usual questions. After the bride and groom wear a wedding ring to each other:

- Lekin aytginchi, Dyu Rua rasmiy ravishda ajrashgandan keyin qanday qilib yana cherkovda nikoh o‘qittiryapti?

- Dinga loqayd qaragani uchunmi yoki pulni ko‘zi qiymaganmi, bizning Azizim Madlena bilan faqat meriyaning o‘zidagina o‘tgan ekan. Gap shuki, u birinchi nikohini cherkovda qayd qildirmagan, shunday bo‘lgach, bizning onaxon cherkovimiz nazarida uning ilgari o‘ylanishi rasman er-xotinchilikka kirmas ekan [Mopassan “Azizim”: 455].

We look at the following excerpt from the French novel. It vividly depicts the rites of the funeral:

Tungi stolcha ustida ikkita sham yonib turar, uning yonida suv solingan taqsimchada mimoza shoxchasi liqillab turardi. An’anaga ko‘ra solinadigan shamshod shoxchasini topolmadilar [Mopassan “Azizim”: 226].

In French linguistic culture, the color black symbolizes mourning:

Cherkovga qora matolar osib tashlangandi; eshik tepasiga o‘rnatilgan va katta toj surati tushirilgan lavha dvoryan odam dafn qilinayotganidan darak berib turardi [Mopassan “Azizim”: 371].

French cuisine was famous in the world for its delicacy, exquisite taste and nationality, and is also reflected in works of art:

Qovurdoq keltirildi – kaklik va bedanalar ustiga ko‘k no‘xat solingandi, keyin qiyma pashtet tortildi, pashtetga qo‘shib yeyish uchun katta ishda to‘la ko‘k salat berildi [Mopassan “Azizim”: 104].

Keyin suyuq osh berishdi, so‘ng xuddi qiz bolaning badaniday qizg‘imtir gulmohi balig‘i tortildi [Mopassan “Azizim”: 100].

Shirinlik, so‘ng qahva tortildi. Likyor otashin ulfatlarning kayfiyatiga yana kayfiyat qo‘shdi, ularning boshlari ancha aylanib qoldi [Mopassan “Azizim”: 105].

Indeed, fiction describes the French taste for various foods and drinks:

Yemakxonada stol ustida har xil qotgan-qutgan taomlar sochilib yotardi: shampandan bo‘shagan shishalar, bir idishda ozgina yeyilgan pashtet, tovuq suyaklari va burda-burda nonlar ko‘zga tashlanardi. Bufet ustida ikki tarelka to‘la ustrisa chig‘anoqlari ko‘rinardi [Mopassan “Azizim”: 420].

Na bir somsa, na bir qatra shampandan, na bir tomchi sharbat, na bir qutlum pivo, na konfet, na olma – hech vaqo. Bari yeyilgan, ichilgan, nes-nobud qilingandi [Mopassan “Azizim”: 311].

The artistic texts also describe the servicing style and the service of officiants (garson) in French restaurants:

To‘rt kishi uchun mo‘ljallangan chorsi stolga tashlangan dasturxon xuddi loklanganday yaraq-yaraq qilardi. Ikki baland qandilga o‘rnatilgan o‘n ikkita shamning porloq nuri stol ustiga terilgan qadahlar, kumush idishlarda jilvalanib o‘ynardi [Mopassan “Azizim”: 98].

Garson kirib kelgan ushbu antiqa juftga hayron bo‘lib qarab, ularning oldiga ichiga olcha solingan ikki qadahda araq qo‘yib ketardi [Mopassan “Azizim”: 123].

The French style of architecture, design, interior and home decoration has left the world lol with its luxury and elegance. They have also been reflected in fiction:

Qimmatbaho matolar, italyan palaklari, rango-rang sharq gilamlari, qadim rassomlarning kartinalari bilan bezatilgan muzayyan beshta zal bir-biriga ulanib ketar edi. Tomoshabinlarga Lyudovik XVI usulida bezatilgan, xuddi xos xonalar kabi ipaklarga chulg‘angan, ipaklarga havorang dala ichra pushti gullar tasviri tushirilgan mo‘jazgina xona ayniqsa ma’qul buldi. Nihoyatda nozik san’atkorlik bilan tilla suvi yugurtirib yog‘ochdan ishlangan mebellar ham mana shunday ipak bilan qoplangandi [Mopassan “Azizim”: 392].

We can conclude that French culture, art, way of living, customs and traditions are reflected in world literature. During the 17th and 19th centuries, French culture spread throughout the world, making its mark in world literature.

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