

Linguistic Nature of the Symbol “Wormwood” in Russian Folklore

Abdullaeva Saida Nuritdinovna

Doctor of Philosophy (PhD) in Pedagogical Sciences, Head of the Uzbek Language

Department of the Namangan Engineering, Construction Institute,

saidaxon1972@gmail.com

Abstract

The article is devoted to the study of the linguistic nature of the symbolic image of Wormwood in Russian folklore. The author considers the verbal nature of the symbol, its conditionality speech, pragmatic and existential context. The folklore image of Wormwood in Russian folk songs is multi-layered, because it symbolizes bitterness, misfortune and implicitly correlates with the image of a mermaid.

Keywords: *symbol, sign, artistic image, folklore, folk song, folk poetic symbols, metaphor.*

Introduction

The study of the symbol as a category and as one of the cultural universals are addressed by various scientific disciplines - philology, philosophy, information theory, psychology, cultural studies. In our view, the diversity of approaches and methods can be reduced to two relatively independent areas:

- 1) analysis of the pragmatic properties of symbols, i.e. their specific aesthetic, social, cultural, religious or political significance;
- 2) analysis of symbols from the point of view of logic-philosophical or semiotic researches, most often considering it as a kind of sign.

Philological studies of the symbol are, of course, very specific, but can be deployed in any of these directions.

The purpose of the present and following is to reveal the linguistic nature of the folk poetic symbol «wormwood». As part of the ongoing research, it is necessary:

- 1) Establish definitions of the concept of "symbol" from the standpoint of literary criticism, folklore and linguistics;
- 2) Reveal the relationship between the concepts of "symbol" and "artistic image"
- 3) Analyze the linguistic nature of the symbolic wormwood in the samples of Russian folk songs.

Research methods.

The work uses such literary methods as historical-genetic and comparative-typological. The method of component analysis was used among linguistic methods.

Results and discussion.

Almost all fields of philology - folkloristic, literary studies, linguistics - turn to the concept of symbol.

Thus, the appeal of folkloristic to the analysis of symbols, their socio-cultural, religious, philosophical or, on the contrary, actual semiotic content always looks quite reasonable and natural, because...it is fundamentally

important that the world of folklore is the world of symbols. Folk culture in general is deeply semiotic and symbolic. Symbols can be not only linguistic units, but also actions and things; thus, the form and color of clothing can be symbolic» [8, pp. 61]. At the same time, as A.N. Veselovsky pointed out, the folk-poetic symbols differ from the author's allegorical images (personal symbolism) in that they are fixed in the natural national consciousness. If such symbols reflect real life relationships (example: сокол в неволе – казак в неволе (in Russian) (Falcon in captivity - Cossack in captivity), A new semantic shift is taking place: «The poetic symbol becomes a poetic metaphor; it explains the usual reception in the folk song inherited by artistic poetry: they turn to the flower, rose, stream, but the development goes on in the ruts of human feeling...» [2, pp. 141].

«Literary Encyclopedic Dictionary» gives the following definition of the symbol: The symbol in art (from Greek. symbolon - a sign, a distinguishing sign) is a universal aesthetic category, revealing through comparison with adjacent categories - the image of the artistic, on the one hand, sign and allegory - on the other. In a broad sense it can be said that a symbol is an image taken in the aspect of its symbolism, and that it is a sign endowed with the entire organic and inexhaustible multivalued image» [6, pp. 378]. However, the concept of «symbol» with all the proximity to the concepts of «artistic image» and «sign» cannot be identified with them.

In modern scientific representation, the symbol and the artistic image are closely related, but not connected, because there are symbols of varying degrees of abstraction. Some symbols are equal to a specific artistic image, while others are able to go beyond it, rise above it. A.F. Losev wrote in this regard:

What is not in the symbol and what comes to the forefront in the artistic image is an autonomous-contemplative value. <...> The <...> symbol does not have to be an artistic way at all» [7, p. 142]. Further: We can say that we have now distinguished two degrees of symbolism. The first degree is inherent in every artistic image. <...> In any artwork <...> the idea is a symbol of a known image, and the image is a symbol of the idea, with this ideology or figurative ideology given as a single and inseparable whole. <...> the true symbolism is already beyond the purely artistic side of the work. It is necessary that a work of art be constructed and experienced as an indication of some sort of foreign perspective, an endless series of its reincarnations. It will already be the symbol of the second degree» [7, p. 142].

The symbol and the sign are equally close and not identifiable. In the ordinary, naive representation, developing regardless of semiotics as a science, the sign and symbol are almost indistinguishable and interpreted one through the other, i.e. according to the scheme: «a symbol is a sign that means something» and «a sign is something that symbolizes something». However, in all scientific and aesthetic concepts, these concepts are not equivalent. The main difference between them is that the symbol is always significant, but the sign tends to be unambiguous: «The symbol is related to the concept of «sign», but they should be distinguished. For a sign (especially in formal-logical systems), poly-value is a negative phenomenon: the more unambiguous the sign is deciphered, the more constructively it can be used. The symbol, on the contrary, the more meaningful, the more meaningful» [11, p. 361]. Or: «A symbol is a sign or sign. What it means or signifies is not any definite idea. It cannot be said that the snake, as a symbol,

means only "wisdom", and the cross, as a symbol, only: "the sacrifice of expiatory suffering." Otherwise, the symbol is a simple hieroglyph, and the combination of several symbols is a figurative allegory, an encrypted message to be read using the found key. If a symbol, then the hieroglyph is mysterious, for it is meaningful, polysemantic. In different spheres of consciousness, the same symbol acquires a different meaning. Thus, the snake has a significant relationship simultaneously with the earth and incarnation, sex and death, vision and knowledge, temptation and sanctification. <...> Truly, like everything descending from the divine womb, and the symbol <...> "a contradictory sign", "a subject of wrangling". <...> That is why the snake in one myth represents one essence, in another - another essence"(Vyach. Ivanov). We quote from [13, p. 98]).

Thus, the terminological meaning of the word "symbol" for philological disciplines is significantly complicated and filled with contradictions. In our opinion, the nature of the resolution of these contradictions largely depends on the solution of the question of what kind of - linguistic or speech - nature the symbol has. It should be noted that this issue has not been given special attention in either linguistic or literary studies. At the same time, in the works of various scientists there are often indirect indications of either the linguistic or speech nature of the symbol. So, A.A. Potebnya noted: "The symbolism of the language, apparently, can be called its poetry; on the contrary, the oblivion of the inner form seems to us the prosaic nature of the word" [9, p. 174]. A.N. resorted to a direct comparison of a linguistic unit (word) and a symbol. Veselovsky: "The symbol is extensible, as the word is extensible for new revelations of thought [2, p. 139].

Contrary to these opinions, R. Barth insisted on the symbolism of the text (i.e. speech): «The text is entirely symbolic; the work understood, received and accepted in its entirety symbolic nature is the text» [1, pp. 415]. The works of academician V.V. Vinogradov contain a negation of the identity of the word and the symbol: The theory of literary styles, of course, stops before questions about the elements of the verbal fabric of individual artworks, about the simplest ("ultimate") stylistic units. Covering the literary work as a whole as a specific type of verbal union, distinguishing in it different forms of speech, they should reveal the principle of creating and combining the simplest stylistic elements in the composition of each speech form. These elements are not given; they must be found by analyzing a work of art. They cannot be cut out of a work of art mechanically, analogous to words of language: these are not words, but "symbols"» [3, pp. 245].

Given the above, our thesis is that the symbol has a speech nature, due not only to the linguistic (usable) value of expressive linguistic units, but also to the context, above all, existential. By existential context, we mean a set of cultural, social, historical, individual-psychological and other factors of symbol formation in the text (both folklore and author). Let's take a concrete example.

Полынька, полынька, травонька горькая!

Не я тя садила, не я сеяла.

Сама ты, злодейка уродилася,

По зеленому садочку расстелилася.

Заняла, злодейка, в саду мѣсточко,

Место доброе, хлебородное.

На этом месте чернослив растет,

Виноград цветет, изюм-ягода.

Изюм-ягода, черная смородина.

Свети-ка, светел месяц, во всю тёмну ночь,

Освещай дорожку, когда мил пойдёт

Что пошел мой милый по улице вдоль,

В самый крайний дом, ко чужой жене,

Что чужая-то жена зла, догадлива:

Устилала постельку под окошечком

И ложилась спать под косящатым...

(Russian song, con. XIX c.) [12, pp. 227].

«prunes», «raisins-berries», «black currant»).

Note that in most Russian folklore texts, wormwood (wormwood-grass) is a symbol of grief, "bitter" fate, and evil fate:

Горька-то, горька в чистом поле полынь-трава,

Еще горчее солдатушкам служба царская:

Что ни день-то, ни ночь нам утому нет!

Пристоялися наши ноженьки ко сырой земле

Пригляделись наши глазыньки на сине море!

(Russian song, 30s of the XIX century) [12, p. 284].

Thus, in the text under consideration, the symbol wormwood appears in its traditional (for folklore) meaning. But at the same time, the semantic structure of the lexeme wormwood, considered as a dictionary unit, does not contain semes associated with the concepts of "woe", "rock", etc. Wed: "WOLF, -i, f. Herbaceous plant or semi-shrub. Compositae, with a strong odor, often bitter in taste" [MAS, 1987: 277]. Also: "wormwood, -

and, f. An ethereal plant with small baskets of flowers, with a strong smell and a bitter taste" [SO, 1990: 556]. Thus, the nature of this symbol is not determined by the usual meaning of the explicator lexeme. At the same time, the recognition of the meaning expressed by the word wormwood in this text as an occasional one is prevented by its use in a similar meaning in a number of other folklore texts, where wormwood, like other bitter plants, is a symbol of grief and sadness [10, p. 297]. It may also be assumed that the use of this folklore symbol in this song is rooted in even more ancient archetypes of consciousness of the Slavic ethnoses: ...all Slavs used Wormwood in calendar rites - as a guard against mermaids and similar mythological characters <...>. The mere mention of wormwood was considered a sufficient remedy against the mermaid» [5]. The image of the husband of the «angry foreign wife» may well have been related to the image of the mermaid luring the man. To what can be added that soldiers in the studied song are on the coast of the «blue sea», which also refers to the image of a mermaid - one of personification of the water element. However, in any case, the image of wormwood has a purely verbal nature.

Conclusion

Despite the fact that the problem posed in the article needs further, more detailed study, the given allows to declare with a significant degree of confidence the verbal nature of the symbol, its conditionality of the speech, pragmatic and existential context. The folklore image of Wormwood in Russian folk songs is multiple: it symbolizes bitter share, trouble. From the common value of the token «wormwood» in folklore word-consumerism this «bitter» is kept. Private manifestations of bitter share here can be «evil wife»,

«captivity», «soldier's service» etc. In any case, the genetic image of Wormwood refers to the folk image of a mermaid - personification of the hostile water element in the Slavic paganism.

Reference

- Bart R. From work to text / Per. S.N. Zenkin // Bart R. Selected works. Semiotics. Poetic. - M., 1989.
- Veselovsky A.N. Historical poetic. - M., 1989.
- Vinogradov V.V. On the theory of literary styles. - M., 1980.
- Vinogradov V.V. On the theory of literary styles // Vinogradov V.V. Selected works. On the language of artistic prose. - M., 1980.
- Abdullaeva Saidahon Nurritdinovna. Antonimy in the comedy A.S. Griboedov «Grigory from Mind»/2021 Nat. Volatiles & Essent. Oils, 2021; 8(4): 4255-4263
- Kolosova V.B. Vocabulary and symbols of folk botany of the Eastern Slavs (on a common Slavic background) // Abstract of the thesis. ... cand. philol. Sciences. - M., 2003. - <http://www.ruthenia.ru/folklore/kolosoval.htm>
- Literary encyclopedic dictionary / Under the general. ed. V.M. Kozhevnikov and P.A. Nikolaev. - M.: Sov. Encyclopedia, 1987.
- Losev A.F. The problem of the symbol and realistic art. M., 1976.
- Nikitina S.E. Oral folk culture and linguistic consciousness. - M.: Nauka, 1993.
- Potebnya A.A. Word and myth. - M., 1989.
- Potebnya A.A. Aesthetics and poetics. - M., 1976.
- Psychology. Dictionary / Under the general. ed. A.V. Petrovsky, M.G. Yaroshevsky. - M., 1990.
- Russian folk poetry. Lyric poetry: Collection / Comp. A. Gorelov. - L.: Fiction, 1984.
- Tamarchenko N.D. Theoretical Poetics: Concepts and Definitions. Reader. - M., 1999.
- Malikovich, I. A. (2022). FEATURES OF THE USE OF REPRODUCTIVE AND RESEARCH METHODS IN RUSSIAN LANGUAGE LESSONS. INTERNATIONAL JOURNAL OF RESEARCH IN COMMERCE, IT, ENGINEERING AND SOCIAL SCIENCES ISSN: 2349-7793 Impact Factor: 6.876, 16(4), 8-11.
- Fedorovna, K. K., Malikovich, I. A., & Tulkunjonovna, A. F. (2022). The Current State Of The Problem Of Education Of Theculture Of Behavior Of Adolescents In The Family (On Interacting Traditions Of Uzbek And Tatar Peoples). Journal of Pharmaceutical Negative Results, 358-363.
- Malikovich, I. A. (2021). TEACHING METHODS FOR THE GRAMMAR OF THE RUSSIAN LANGUAGE ON THE EXAMPLE OF THE GRAMMATICAL CATEGORY-GENDER. Galaxy International Interdisciplinary Research Journal, 9(12), 24-29.
- Абдуллаева, С. Н., & Холбоев, З. Х. Особенности Модульного Обучения В Условиях Пандемии Covid-19. LBC 94.3 T, 2, 139.
- Saidahon, A., Rizamuxamedova, G., & Ismatullaev, A. (2021). Antonimy In The Comedy AS Griboedov "Grigory From Mind". Nveo-Natural Volatiles & Essential Oils Journal| Nveo, 4255-4263.

- Абдуллаева, С. Н. (2021). Проблема Становления Компетентностного Подхода К Обучению Русскому Языку В Школах С Узбекским Языком Обучения. Проблемы современного образования, (3), 227-234.
- Abdullaeva, S. N. (2020). Methodology for The Formation of Spelling Competence in The Russian Language Among Students of Uzbek Groups of Academic Lyceums Using It Technologies. Scientific and Technical Journal of Namangan Institute of Engineering and Technology, 2(3), 426-432.
- Абдуллаева, С. Н. (2020). Assessment by The Method of Questionnaire of the Level of Motivation of 9-Grades Students to Enrich the Russian Speech. Scientific and Technical Journal of Namangan Institute of Engineering and Technology, 2(8), 299-303.
- Абдуллаева, С. Н. (2017). Сопоставительный анализ фонологических систем русского и узбекского языков в методических целях. Преподаватель XXI век, (1-2), 317-335.
- Абдуллаева, С. Н. (2017). Сопоставительный анализ фонологических систем русского и узбекского языков в методических целях. Преподаватель XXI век, (1-2), 317-335.
- Абдуллаева, С. Н. (2016). К определению орфографической компетенции в методике преподавания русского языка как неродного. Актуальные научные исследования в современном мире, (6-1), 23-27.
- Абдуллаева, С. Н. (2017). О ПЕРЕВОДЕ КАК ОДНОМ ИЗ ПРИЕМОВ РАЗВИТИЯ РЕЧИ В НЕЯЗЫКОВЫХ ВУЗАХ. Научное знание современности, (3), 8-11.
- Абдуллаева, С. Н. (2016). Теоретическая разработка проблемы обучения письму в общих методиках преподавания русского языка как неродного (иностранного). Научная дискуссия: вопросы педагогики и психологии, (5-1), 107-112.
- Saida, A. (2016). OVERCOMING ISSUES OF GRAPHIC INTERFERENCE IN THE PROCESS OF TEACHING RUSSIAN TO UZBEK STUDENTS OF ACADEMIC LYCEUMS. European Journal of Language Studies Vol, 3(1).