



## COMMUNICATIVE AND PRAGMATIC FEATURES OF THE WORLD IMAGE RELATED TO FOLKLORE

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**ABSTRACT:** - The folk genre is a genre that embodies the earliest examples of human oral creativity. Folklore, as the fruit of man's first thought, shows a nation's worldview, early knowledge and way of life. This article deals with the communicative and pragmatic characteristics of the world folk vision.

**KEYWORDS:** folklore, concept, folklor image, folklor concept.

### INTRODUCTION:

In a general sense the concept of the "world picture" analyzes a person's thoughts about nature, society, the spiritual world and himself as a system that collects the perceptions of reality specific to an individual or a collective group. The heart of the "world picture" is represented by the conceptosphere, which consists of categorized, standardized and processed concepts. This conceptual content is closely linked to language and culture. The link between the image of the world and language manifests itself as a relation between

a perfect conceptual system and the material basis for the realization of this system.

### METHODS AND MATERIALS:

The image of the world in folklore reflects the knowledge and experiences of the community because of its inseparable connection with traditional popular culture, individuality is manifested in it to a very low degree. Its tasks include the preservation of information about culture, as well as the restoration of that culture. The folk landscape of the world as a

**"COMMUNICATIVE AND PRAGMATIC FEATURES OF THE WORLD IMAGE RELATED TO FOLKLORE"**

type of general picture of the world in the form of the "changed world of reality" was created as a result of content recoding of non-folk material (mythology and ethnography) through the system of folk codes by summarizing, typifying and translating cultural concepts into the language of poetic symbolism [Chervaneva, Artemenko 2004: 184].

In the representation of the world in folklore, two aspects are taken into account: 1) the stereotypes of thought that go back to mythology in the cultural and historical aspect, the expression of the spiritual and cultural characteristics of people, the connection with the mentality and 2) the link with language [Elizarova 2010: 51-58]. T. Sokolova [Sokolova 2009: 200-202] indicates the following characteristics of the folk image of the world:

- the characteristic of anthropometry, that means the linguistic characteristics and the characteristic elements of the folk genre, first of all, embody the characteristics of a person;
- ethnocultural character of the information: the information provided on the basis of the folklore lexicon is characterized by signs linked to the mental, spiritual and national behavior of a nation;
- folk texts have the characteristic of stereoscopy: folk texts reflect quotidian, non-scientific, mythological and religious forms of existence that have a stereoscopic nature from the point of view of different types of consciousness;
- in folklore different degrees of conditionality in reality are expressed. An example of this is the appearance of conditional criteria typical of magical tales in other types, such as animal and household tales;
- a sign of identity. Folk texts embody a unique system of denotations, which is characterized by the highest degree of conditionality of

reflected reality and is closely related to the nature of conditionality being of different degrees.

In the communicative aspect, folklore as a means of communication between people and communities actively serves to establish communication between nations, peoples and generations. It does not function as a carrier of various kinds of aesthetic or other information, but it is a unique form of social attitude and social influence that effectively conveys this information in its own way.

In the socio-cultural and communicative aspect, folklore fulfills ideological, axiological, normative, aesthetic, educational and playful tasks [Emer 2011: 19].

Folk communication differs from practical and fictional communication in many ways: it has both a collective and private character, it is essentially diverse (heterogeneous) in that it includes real (real) elements as well as pictorial (artistic) communication. [Serdyuk 2009: 145-147].

It is known that the concept as a product of perception has its own national and cultural characteristics. The unique national-cultural content of the concept is related to the worldview, culture, beliefs and traditions, history, construction of the image of the national thought of the ethnicity. The folklore owner acquires not only the scope of the plot, but also the whole set of connotative aspects related to the world of folklore, that is, the accumulated observations related to the traditional culture. Folk works have special symbols embodying the aesthetic ideals of the people [Pimenova 2015: 53].

I. P Chernousova divides the basic concepts of folklore into expressive, emotional and socio-cultural types that inflict morality (prohibition, dating, sacred duty, trade, test, honor, punishment, marriage, reward, etc.), into

#### **"COMMUNICATIVE AND PRAGMATIC FEATURES OF THE WORLD IMAGE RELATED TO FOLKLORE"**

religious-morality (prayer, pilgrimage), in aesthetics (beauty), in negative emotion (e.g. sorrow) and its variants (sorrow, suffering) [Chernousova 2015: 44].

Distinctive characteristics of folk concepts include 1) the fact that they arise from the mythological and traditional views of peoples that existed before the emergence of science about the universe; 2) the perceptual image has a very strong value; 3) the depth and multidimensionality of their interpretation; 4) special importance for culture owners is included [Zakharova 2008: 8].

E. I. Aleshchenko defines the difference between folk concepts belonging to a nation and general cultural concepts [Aleshchenko 2008: 8]:

1) although its conceptual component corresponds to the alternative concept component of the general cultural concept, its descriptive and evaluative components differ markedly (for example, the concept of "stepmother" in folk tales);

2) the difference between the figurative and evaluative components of folk concepts of the corresponding layers of the general cultural concept is that any semantic feature of the word in the folk concept becomes the main feature of all texts related to a certain genre of folklore (for example, like the characteristic of "evil" in the concept of "Mother-in-Law" in fairy tales);

3) the unique system and hierarchy of folk images and ideas about what is valuable, what is right and what is wrong in folklore may not be axiologically compatible with general cultural views on behavior (e.g., like clever tricksters in fairy tales);

4) the realization of the folk concept in the language (in fragments of folk texts, sometimes in complete folk texts) occurs through various semantic, syntagmatic and

paradigmatic relationships of lexical, phraseological and paremiological units.

## **CONCLUSION:**

The folklore-related worldview communicatively combines both collective and individual characteristics. The basic concepts related to folklore have their own characteristics and are distinguished from general cultural concepts by the difference of descriptive and evaluative elements, by the fact that a semantic characteristic of the word imposes itself in all texts relating to folklore genres, by the fact that folk images do not correspond axiologically to general cultural views on behavior.

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**"COMMUNICATIVE AND PRAGMATIC FEATURES OF THE WORLD IMAGE RELATED TO FOLKLORE"**

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