

LINGUACULTURAL FEATURES OF FALSE COMMUNICATION

Isamidinova Gulchexraxon Komiljonovna

Free researcher Teacher of Academic Lyceum of

Andijan Machine Engineering Institute

E-mail: gulchehra.isamidinova@gmail.com

Tel: +998905270777

Annotation:

This thesis highlights linguacultural aspects of false communication. There are different views of false communication and portraying lying characters in literary works various cultures.

Keywords: lying character, false communication, moral norms, culture.

Аннотация:

В данном тезисе рассматриваются лингвокультурные аспекты ложной коммуникации. Изучаются различные взгляды на ложную коммуникацию и изображение лжецов в литературных произведениях различных культур.

Ключевые слова: лжец, ложная коммуникация, моральные нормы, культура.

Annotatsiya:

Ushbu tezisda yolg'on muloqotning lingvokultural jihatlarini ko'rib chiqiladi. Yolg'on muloqotga va turli madaniyatlarning badiiy asarlarida yolg'onchi obrazidagi personajlarni tasvirlashga oid turli qarashlar o'rganiladi.

Kalit so'zlar: yolg'onchi personaj, yolg'on muloqot, axloqiy normalar, madaniyat.

Introduction:

In recent years there have been several researches in communication, especially on false communication. However, the linguacultural features of false communication need to be analysed deeply. Analyzing linguacultural aspects of false communication can give us some understanding of notion of false in different culture.



Main part:

Every culture has its own views of false communication. Like any linguistic and cultural phenomenon, lying has its universal, civilizational, sociocultural, and individual dimensions. Its universal nature lies in its connection with the meta-categories of truth and sincerity. In speech act theory, rationality (adhering to the truth) and sincerity (consciously adhering to the truth) are elevated to the status of laws that every speaker should follow. It should be noted that in the field of both domestic and international sociolinguistics, we have not found any well-developed linguistic theories of deception and verbal deceit. However, this fact does not negate the existence of existing assumptions about the possibility of creating such a theory. Interestingly, some scholars have suggested the creation of a new science of false communication, which would aim to study all aspects of false communication including its linguistic and linguacultural aspects.

From the perspective of the linguistic and cultural worldview, the universal nature of lying also involves its relation to the complex and multidimensional space of silence. Silence, traditionally distinguished as a form of passive lying, is one of the modifications of prototypical silence. By remaining silent, the insincere speaker adopts a position that N.D. Arutyunova briefly and accurately formulates as “I know, but I won't say” [1] For example, from the perspectives of ethics and morality, we can talk about malicious and virtuous lies. The introduction of the concept of “virtuous lie” in the context of the universally valid principle of communication, defined by Grice [3] as the principle of maximum sincerity, seems quite problematic; nevertheless, such a concept does exist. It is reflected in the linguistic consciousness through idiomatic expressions such as: holly lie (Russian святая ложь), lying for the sake of good (ложь во благо), lying for salvation (ложь во спасение), white lie (белая ложь), comforting lie (утешительная ложь). In Russian, these are often used to describe different types of lies based on their perceived morality or intention. A.S. Pushkin left us a famous message, stating: “A multitude of lowly truths is dearer to me. Than the uplifting deception.” [2] In this aspect, linguistic consciousness generally regards deception positively.

At the border between the Middle Ages and the Renaissance, in contrast to the chivalric epic, works emerged that depicted lying characters as rascals, deceivers and tricksters. The lying type of German literary hero is represented in picaresque or rogue novels (German Schelmenroman), which portray the



adventures of a rogue hero. A distinctive genre of comedic culture is represented in German literature by the Schwank, a humorous story or fool's comedy with an instructive meaning. With its inherent national colour, Schwank plays with the exaggerated image of the rogue, who, due to different internal norms, perceives the world in his own way and acts accordingly, insincerely. [5] A characteristic feature of this genre is its simultaneous fulfilment of both entertaining and didactic functions.

It is evident that the theme of lying and the image of the lying character have national traditions in literature. For instance, In Uzbek literature, the lying character has a special role in every literary work and in the folk genre. Lying characters like Aldar ko'sa and Afandi are national humorous characters in the Uzbek folk genre and give the image of comedic culture of Uzbek folklore which entertain and teach some moral norms. However, there is another attitude to false communication in other works such as: A.Qodiriy portrayed lying characters like Mardonbek, Gulomkul, Holida, Zaynab in his work "O'tgan kunlar" as being in violation of moral and ethical norms. [4] Lying characters in Uzbek literary works play an important role in the nation's literary and cultural heritage. They are often depicted in stories, fairy tales, or novels, and they enrich the themes of these works.

False communication can be studied as a reflection of the mentality of the collective language user. In intercultural communication, issues related to establishing contact and overcoming misunderstandings between representatives of different linguistic and cultural societies are examined. Factors such as language proficiency and knowledge of the national and cultural specifics of speech behavior affect the success and effectiveness of communication interactions. Differences in verbal and nonverbal communication between people from different cultures can lead to misinterpretations of feelings, relationships, and intentions of the interlocutor.

Conclusion

The general notion of false communication in comedic genre is accepted positively in many cultures. On the other hand, it is obvious that the speech behavior of a liar generally receives a negative evaluation. A cultural perspective



sheds some light on the source of the negative connotation in the perception of false communication.

List of Literature:

1. Arutyunova N. D. Truth and Sincerity in Culture and Language. Moscow: Language and Culture, 1995, p. 49.
2. Grice H. P. Logic and Conversation. New york: Academic Press, 1975. – p 14
3. Hann, U. Interkulturelle Kommunikation und Lügen: Beobachtungen zur gesprochenen Sprache im interkulturellen Dialog. Bonn: German Studies, 1986, - p.10
4. Pushkin A.S. Yevgeniy Onegin. Leningrad: Prosvesheniye, 1983. – p.136
5. Qodiriy A. O'tgan kunlar. Toshkent: Mashhur-press, 2019. Pp. – 110-128
6. Von Günther u. Irmgard Schweikle. Aufl. Stuttgart: Metzler. 1990, - p. 285.

