

SEMANTIC FEATURES OF THE ENGLISH AND CHUVASH PROVERBIAL CODES

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Abstract

This study was conducted in the framework of several sciences, namely cognitive linguistics, ethnolinguistics, linguistic and cultural studies. Images of artifacts are widely represented in the proverbial code of the English and Chuvash languages under study. In the course of studies the following results have been obtained in the framework of the sub-codes. Firstly, the names of the house components have great communicative and expressive importance. Thus, a house stands for the residence, a place of comfort, family, household, royal dynasty. The window is the description for supernatural things and danger. The door and windows symbolize the transition to another world, security, and the threshold of the house. The roof is the highest point, limit. Secondly, the images of the household items are considered in figurative (symbolic) meanings to express the experience of a certain cultural community. Most of them have a positive connotation. According to the results of our survey, the linguistic embodiment of the household items is represented in the following way: a pot and a bowl stand for valuable things; a bowl symbolizes the fullness, the presence of something; the spoon is associated with ease and luck; the scales are the symbol of equality; a candle is a connection with another world and something divine, while a table is a place for discussions, meetings, and a symbol of community. Thirdly, the sub-code *Tools* is represented by such objects as a steam engine, plough, plow, rake, millstone, axe and hammer. The images of these objects are represented in the languages in the form of different meanings, namely engine as a symbol of strength, energy; plow and plough as symbols of peaceful life, hard work, and even well-being (in the Chuvash language). Denotative properties of the rake return us to the past. The millstone stands for the burden, severity in both linguistic cultures. An axe is perceived as an object of cruelty and harsh measures. At the same time it is the main indicator of the man's skills for the Chuvash.

Keywords: Linguistic and cultural code, idioms, the English language, the Chuvash language

1 INTRODUCTION

Artifacts occupy an important place in the system of human material and cultural values. They display a rich symbolism. Artifacts images in many cases express abstract ideas and become culture symbols fixed in figurative vocabulary, proverbs and idioms.

Images of artifacts and related concepts constitute one of the most extensive cultural codes. The lexical and phraseological field *Artifacts* is a highly developed cultural code from the standpoint of the semiotics of culture. Linguistic code *Artifacts* is divided into a number of sub-codes. Sub-codes *House*, *Household Items*, *Tools* are under discussion in the article. The concept *Artifact* includes several definitions. Firstly, it is a man-made object. Secondly, it is a process or education not typically peculiar to the subject and it usually occurs in the course of his studies [10, p. 2].

The object of the research is the linguistic and cultural code *Artifacts* in the English and Chuvash phraseology. The subject of the research is semantic and pragmatic characteristics of the linguistic and cultural code *Artifacts* in the English and Chuvash phraseology. The article is aimed to establish semantic and pragmatic features in the English and Chuvash linguistic and cultural code *Artifacts*. The following tasks have been set in the course of studies. Firstly, to describe the proverbial code *Artifacts* from the standpoint of the semiotics of culture. Secondly, to identify significant symbols that make the linguistic and cultural code *Artifacts* within the English and Chuvash linguistic cultures.

The theoretical basis of the study was the work of domestic and foreign scientists in the field of semiotics of culture, cultural linguistics, cognitive linguistics, sociolinguistics, ethnolinguistics, etymology, phraseology, and the theory of frames: I. A. Boduen de Courtine, A. A. Potebnya, V. M. Savitsky, F. de Saussure, V. N. Telia, Ch. Fillmore, R. Hudson. The scientific novelty of the research is that the linguistic and cultural codes *Artifacts* of the English and Chuvash languages are investigated and described together for the first time. The semiotic features of the proverbial codes have been described. Culturally significant symbols of the linguistic and cultural code *Artifacts* in the English and Chuvash languages have been established.

2 METHODOLOGY

The research is based on the idioms of the English and Chuvash languages selected by continuous sampling from such dictionaries as *Oxford Dictionary of Current Idiomatic English* [9], *Longman Dictionary of the English Language and Culture* [8], *the Anglo-Russian Phraseological Dictionary* by A. V. Kunin [7], *the Chuvash-Russian Dictionary* edited by M. F. Chernov [2], the collection *Чăваш халăх пултарулăхĕ. Ватмисен сăмахĕсем – the Chuvash Proverbs and Sayings* edited by O. N. Terentyeva [11].

The Oxford Dictionary of Current Idiomatic English [11], published in 1975, contains more than 25,000 English idioms explaining the meaning and the origin of the idioms. The dictionary is designed for everyone who is interested in English. *Longman Dictionary of the English Language and Culture* [8] issued in 2005 includes idioms of the English language as well as the information about the British and American culture which facilitates to understand the origin of the idioms.

The English-Russian Phraseological Dictionary by A.V. Kunin [7] contains about 20,000 phraseological units which are widely used in the English language. The dictionary contains numerous examples from the works of English and American classics and contemporary writers, indicating the author and the work. The dictionary is designed for people reading English and American fiction, social and political literature, the press, translators, researchers and students.

The *Chuvash-Russian Phraseological Dictionary* edited by M. F. Chernov [2] was released in 1982 and includes the most common phraseological units of the Chuvash language and their translations into Russian. M. V. Chernov is an honorable worker of science of the Chuvash Republic, Doctor of Philology, Professor, Professor of the Chuvash and Russian languages of the Chuvash State Pedagogical Institute named after I. Ya. Yakovlev (1988 – 1991). He has been the head of the Department of the Chuvash Language and Literature since 1991. The dictionary is meant for a wide range of readers, students and all those who are interested in the Chuvash language and culture. *Чăваш халăх пултарулăхĕ. Ватмисен сăмахĕсем – the Chuvash Proverbs and Sayings* edited by O. N. Terentyeva [11] is the fourth book of the multi-volume set of the Chuvash folklore. It is an academic, the most complete publication including published and archival materials. The proverbs and sayings reflect the socio-historical, moral experience of the Chuvash people, its philosophy in the figurative meaning. The texts are arranged in subject-shaped groups based on the thematic binary opposition. They preserve the linguistic characteristics of the upper, lower and middle-class Chuvash. The publication is provided with comments, index and bibliography. The book is addressed to a wide range of readers and specialists studying the spiritual culture of the Chuvash people.

Being lexicographic sources the selected dictionaries are significant for the practical study of the phraseological funds of the given languages. Idioms with the *Artifact* were selected from these sources in the course of work. The following research methods were used while considering the semantic and pragmatic features of idioms with the *Artifact* component:

- 1) the method of continuous sampling of material from phraseological dictionaries helped to choose 216 phraseological units of the English language and 127 units of the Chuvash language;
- 2) the method of synthesis and analysis was used to identify the semantic features of idioms;
- 3) the comparative method was used to identify common and distinctive features in the meanings of phraseological units with the *Artifact* component in the English and Chuvash languages;
- 4) the method of observation and generalization made it possible to obtain the results and to draw the conclusions.

3 RESULTS

3.1 Sub-code *House*

Great Britain was a colonial power. Despite the conquests and adventures every warrior's and traveler's the desire was to return home. Albion residents' houses are their fortresses where they can spend evenings by the fireplace. House, fireplace and other things that surround a person in everyday life symbolize stability, security, and well-being in the English linguistic culture. The people of Great Britain value their freedom very much and treat their privacy rather carefully [5, p. 132]. These factors are reflected in the idioms: *an Englishman's home is his castle* [9, p. 95]; *be home and dry* – to remain safe and sound [9, p. 149]; *a home from home* in the meaning the second home [9, p. 149]; *every dog is lion at home* [9, p. 149]; *my house is my castle* [8, p. 149].

A house for a man is not just walls, windows and a roof over his head. Home is a place where you are loved, waited for and where your close people and family are [5, p. 133]; *home where the heart is* [8, p. 149]; *close to home* in the meaning affecting the interests of close people [9, p. 95]; *bring the home bacon* in the meaning to earn for a living, to provide a family [8, p. 149]; *set up home* is about newlyweds who make their own home [8, p. 150]; *a house divided against itself* stands for discord and strife [8, p. 151]; *household gods* signify family heirlooms [7, p. 86]; *wash your dirty linen at home* means not to quarrel outside the house [8, p. 151].

A person's image of the house is initially associated with such concepts as respect, authority, and truth [5, p. 133]; the house is what is well-known [10, p. 2]. This understanding is clearly manifested in English: *hit home* in the meaning to get to the point [7, p. 86]; *pound home something* means to convince, to inspire, to drive into the head [8, p. 50]; *bring something home* stands for to convince, to explain [8, p. 50]; *come home to something* has the meaning to be clear, to touch to the depths of the soul [8, p. 150].; *drive (hammer) home* is used in the situation when it is necessary to prove, to convince and to explain [7, p. 86]; *be at home in a subject* means to be connoisseur of something [7, p. 86].

Housing takes the meaning of 'household': *set up housekeeping / house* [9, p. 151]. Another peculiar feature of the house is its perception as the Motherland: *better at home than a mile from it* [9, p. 95]; *dry bread at home is better than roast meat abroad* [7, p. 88]; *East or West, home is best* [7, p. 87]. In addition, a family dynasty's names have their names composed of *house* ([27, p. 180]: *the House of* stands for an old and famous family; *the House of Windsor* (the British Royal family) – the dynasty of Windsor; *the House of Lancaster* – the Lancasters; *the House of Tudor* – the Tudors [8, p. 151].

Lexeme *house* naturally stands for such notions as a sense of coziness, comfort, residence in the Chuvash language: *хăнара лайăх, килте тата лайăхрах* – there is no place like a home [2, p. 101]; *анне – кил айши* – mother's presence makes the house warm; *ёмёрте кашнине пурт лартма килет* – one still has to build one's own house [2, p. 101]; *кайăк та хайне пурт тăватъ* – even a bird builds a small house [2, p. 101]; *хёлле сивёре шăнсан йытă та сулла шăмăран пурт тăвăттăм тесе калать* – even the dog decided to build a house, having been frozen in the cold winter [11, p. 101]; *чăваш пуйсан пурт лартать, тутар – авланать* – if the Chuvash gets rich he builds a house, while the Tatar gets married [11, p. 102]; *сур пуслăх уксапа нумаях сурт тăваймăн* – one can't make a house if he has half a penny [11, p. 102]; *кёсён ывăл – сурт хуци* – the youngest son is the host in the house [11, p. 101].

The second meaning is the household: *кил-пуç хёраpăмсăр кил саланать* – the house is empty without the hostess [2, p. 201]; *пурт–сурт тытма тăн-пуç кирл* – one should be smart to keep the house [2, p.

201]; *ёслемесёр сурт пулмасть* – there is no good house without being industrious [2, p. 201]; *вум хутмасёр сакёр писмест, ёслесе писмесёр сурт-йёр пулмасть* – one can't bake the bread without the wood in the oven; one can't keep the house without diligence and hard work [2, p. 202]. The third connotation of the lexeme *house* is associated with family life and family members: *пуянн арча тулли укса, чуханн — сурт тулли ача* – the rich has the whole box of money, and the poor has a house full of children [2, p. 201]; *пёчек сурт та пысак йывёрлэхпа саврнать* – great difficulties can be even in a small house [2, p. 101]; *пурне ёмсе пурт саварма сук* – no money no happy family [2, p. 102]; *кил-суртра тиркё-чашкә шалтартатмасёр пулмасть* – family life is hardly imagined without the broken dishes [2, p. 102]; *ача-пача пурт тултарать* – children's noise should fill the house [2, p. 102]; *кил илемё — килентеш* – daughters-in-law are the house decoration [2, p. 99].

The window, being a symbol of the sun and the eyes of the house supplies the room with light and air. The leading symbolic feature of the window is the borderline between the external and internal. On the other hand, the windows were the most vulnerable place for the evil to penetrate. So they had been protected by talismans since the ancient times. In the 21st century a window was redesigned as a gateway to the world, which led to an increase in its size and becoming the dominant motif of the wall [5, p. 135]. This symbolism is reflected in the English language: *fly/to out of the window* – to disappear, to cease to exist [9, p.897]; *window on/into something* – the ability to understand or to see something [9, p. 897]; *throw the rule book out of the window* means to break the rules, to play against the rules [9, p. 897]. If the house is a man's personification, the window represents the eye, which represents the human's soul: *window-dressings* – rubbing points [9, p. 897]. The windows, being the eyes of the house, warns about the danger and consequences: *хёр сине кантак витёр уйах пәхсан та ят саралать* – if you enjoy the beautiful girl even from the window, there still be rumors [5, p. 137].

The English lexeme *door* has also several connotations. The door is not just a construction element. It protects the person from strangers and external influences. Firstly, the door symbolizes such concept as a closed mystery, rejection, exclusion, imprisonment, isolation: *behind closed doors* [9, p. 32]; *keep the wolf from the door* stands for preventing hunger, fighting poverty and adversity [7, p. 81]. The door is the transition from one place or state to another, from light to shadow. It is the entrance into a new life [5, p. 137]: *when one door closes, another opens* [9, p. 83]; *close (or shut) the door on (or to)* means to prohibit or to put a fat point [9, p. 83]; *leave the door open for* is to provide an opportunity for something [9, p. 83]; *at the open doors dog came in* stands for carelessness trouble [7, p. 81]; *тёрме аләк кёме усә, тухма хулә* – the doors to jail always open but the doors back are locked [2, p. 64]; *нуша аләк шаккамась, хәех усса кёрем* – poverty walks in without knocking [2, p. 65]. The following images of this concept are related to its denotative meaning as the beginning of the house, the threshold: *be on the door* [9, p. 21]; *from door to the door* [9, p.83]; *show the door* [9, p. 83]. A similar pattern is in the Chuvash language, i.e. the threshold of the door symbolizes the border: *аләк урлә алә памацсё* – do not greet at the threshold [2, p. 64]; *аләк урлә калазма хушман* – do not talk at the threshold [2, p. 64]; *аләк урлә япала памацсё* – do not pass things across the threshold [2, p. 65]; *алтәрпала ёсекен аләк тёлне тупайман* – anyone who drinks straight from the bottle or bucket will not find his native house [2, p. 65].

Roof crowns the house. It is the highest point of the house and protects it from natural and other external influences. Ontological properties of realities and objects determine the symbolism of the image. The denotative content is changed being influenced by the associations. This fact is reflected in idioms: *to through the roof* in the meaning to beat all records, to jump [7, p. 541]; *hit the roof* – to reach the boiling point, to be furious [7, p. 541]; *raise the roof* means to make a scandal, to make a noise, to rage [7, p. 542]; *be through the roof* [7, p. 542]. Secondly, the roof is associated with a house, a place of residence, a separate building: *have a roof over your head* [9, p. 901]; *under one roof/under the same roof* [8, p. 901]; *under your roof* – at your house [9, p. 901]; *a/no roof over one's head* – not to have a permanent residence [9, p. 871]; *roof over the warm corner* – roof over the head [9, p. 871].

Being the symbols, the names of the house components are of great communicative and expressive significance. Such objects as a house, a window, a door, a roof were considered, their special meaning has been defined for certain languages. The house for the British and the Chuvash is a place of their own residence, a place of comfort, family. The British perceive the house as a homeland and a place of birth. The house is also perceived as a Royal dynasty. The window symbolizes the access to another world. Window is a hazard for the Chuvash. The doors and windows symbolize the transition to another world, security, and, of course, the threshold of the house. The roof for the British is the highest point, the limit, the separate house.

3.2 Sub-code *Household Items*

The symbolism of kitchen utensils and dishes is based on the stable associations that form the halo of the

image and serve as the basis for its symbolism. So, dishes made of precious metals and costly utensils are the signs of luxury: *gold/silver plates, a cloth of gold/silver* [4, с. 5].

Dishware item *plate* in the English linguistic culture acts not only as the utensils, but also as a plate or saucer that is always filled with something: *on your plate* to be extremely busy [9, p. 22]; *give somebody something on a plate* [9, p. 232]; *better a dove on the plate than a woodgrouse in the mating place* [9, p. 232]. A similar image of the plate (chu. *турилкке*) is presented in the Chuvash language. There is always something on the plate: *турă пани турилкке çинче ларнă* – we see on our plate all that is given to us by God [11, p. 148]; *илеме ăна турилкке çине касса хума çук* – beauty will not be put on a saucer [11, p.149].

The general symbolism of the image of the *pot* is a receptacle of something valuable that will always be and that is not necessary to protect. It may be good luck to some extent in the figurative meanings of the word: *the flesh-pots of Egypt* – boilers with meat in Egypt; the lost material well-being, regret about the lost prosperity [7, p. 219]; *pot at the end of the rainbow* – a pipe dream [7, p. 219]; *the pot* in the meaning a large sum [8, p. 332]; *go to pot* – to go bankrupt [8, p. 332]; *pot luck* – opportunity, chance [8, p. 332]; *pots of money* – a lot of money [8, p. 332]; *keep the pot boiling* – to earn a livelihood, for a piece of bread [7, p. 219].

The Chuvash have been engaged in pottery since ancient times. Pitchers and pots were the main items. Its production in Volga Bulgaria was highly developed. In the Chuvash phraseology the *pot* (chu. *чълмек*) is an image of something weak and fragile: *арăм чълмек мар, хĕненпех ванас çук* – wife is not a pot, her strength is not broken even after beating [11, p. 216]; *савнă сынпа чълмек катăкĕ те савăш курки* means a small piece of the pitcher with the one you love, it is like the love bucket [11, p. 216].

The symbols of the *cup, bowl* overlaps with the symbols of the *pot* and means a repository of something valuable, benefits: *a full cup must be carried steadily* – it is difficult not to spill the full cup, happiness and prosperity should be preserved [7, p. 38]. The image of the *cup* is of the biblical origin and is the basis of the following idiom – *to drain (drink) the cup (of bitterness, humiliation) to the dreg* [7, p. 38].

The image of the *spoon* in the English language culture symbolizes good luck, as well as consumption that is not burdened with hard work: *be born with silver spoon in one's mouth* [7, p. 459]; *spoon-fed* – spoiled; inherited wealth [8, p. 911]; *one with a plough seven with a spoon* is a proverb about a situation where one person in the team works, while others sit back and rely on the result of his work [8, p. 911]. The same semantics is in the Chuvash proverb: *алла кашăк тытма сес туман* – the Lord gave us hands not only to keep the spoon [11, с. 186]; *икĕ кахал кашăк шыранă чух ёсчен пĕр-пĕччен пĕкĕ авнă* – while two lazy are looking for the spoon, a hard working guy will make the arc of the boom alone. The Chuvash consider the *spoon* – *кашăк* – as a symbol of fullness, well-being and contentment: *тип кашăк сăвар сурать* – an empty hand is no lure for a hawk [2, pp. 216]; *хĕрĕх те пĕр кашăк апат сыпсан апшур çын та тăраннă тет* – they say, having eaten forty-one spoonful of soup, glutton is fed [2, pp. 216]; *апат умĕн кашăк та хакланать* a spoon is dear when lunchtime is near [2, p. 216].

The horseshoe in many cultures, including the English one, is considered as a symbol of happiness and good luck: *the horse-shoe is often used as a symbol of good luck* [8, p.109]. Scales symbolize logic as one of seven liberal arts which determines the true and false, weighing them. In English, the scales symbolize equality and the law: *hold the scales even* – to be impartial [7, p. 569].

Candle is a symbol of connection with God and other worlds. It defines the meeting point of supernatural. Sometimes a candle is compared to a person: *to blow out a candle* is to interrupt the flow of life, existence. A candle, moreover, is associated with the human soul. Hence the candles on the cake symbolize the glory of life while celebrating the birthday. They are the symbol of repose at the tomb. A candle possesses an image of a sacrifice. It is a symbol of the prayer with which the worshipper turns to God. Thus, the image of a candle acquires the features of symbolic and philosophical aspects of life. First of all, the candle is a wrong life as it is easy to extinguish. This is proved by the numerous idiomatic units: *burn the candle at both ends* means to burn life, to waste strength, health [7, p. 67]; *not worth a candle* [9, p. 45]; *cannot (is not fit) hold a candle to* is used in the meaning 'cannot be compared' [7, p. 67]; *hold a (the) candle to somebody* – be a partner, to indulge [7, p. 67]. Symbols of relationship with God in the idioms with the component *candle* are vividly observed in the Chuvash language: *Турăшăн сурта, усалшăн хурта* – candles are for God, ruffles are for demon [11, p. 143]; *Турă умне сурта хур, тўре умне укса хур* – put the candle for God and give money to the officer [11, p. 143]; *сурта лартнипе пўрт лартаймăн* – you do not build a house by putting only a candle (fig. God helps him who help himself) [11, p. 143]; *Турра пĕр пăт сурта лартсан та ёне чунĕ кураймарăм* – putting before God a lot of candles, all together 100 pounds, I still do not see the soul of the cow [11, p. 143].

Table as a piece of furniture has a great symbolic meaning in the English linguistic culture. Round Table - is a king Arthur's and his chosen knight squad's feast table. The expression is based on the Celtic custom, which reflects the order of the primitive tribal gatherings in which all participants sat at the table and did not quarrel over the seats. The image of the *Round Table* has reached our days as a symbol of the noble brotherhood and chivalrous behavior: *get the round table* means to sit down at the negotiating table [9, p. 453]; *lay something the on the table* stands for postponing the discussion [7, p. 532]; *on (upon) the table* – well-known, public, discussed in the Parliament [7, p. 532]; *off the table* – irrelevant, no longer under discussions [7, p. 522]. The table is a place for dining in the Chuvash language: *пёр-пёрне а́нланмасан пёр сётел хушшине ларма та каламан* – if you do not understand each other, do not sit at the same table [11, с. 321]; *сётел синче полсассан сичё йот та таван-пётен, тотар та тос* – if there is something delicious on the table, seven strangers will become like family, and even Tatar will be a friend [11, p. 321].

The images of household items under discussion are often used in the figurative (symbolic) meanings to express the experience of a certain cultural community. It is embodied in the linguistic units and live in people's minds basically in a positive connotation. In particular, they can express luxury, symbolize the owner's financial position. Such items as a pot, a bowl (a cup), a spoon, scales, a candle, a table were considered. According to the results of our survey, the linguistic embodiment the household items is represented in the following way: a pot and a bowl stand for valuable things; a bowl symbolizes the fullness, the presence of something; the spoon is associated with ease and luck; the scales are the symbol of equality; a candle is a connection with another world and something divine, while a table is a place for discussions, meetings, and a symbol of community.

3.3 Sub-code Tools

The names of tools often appear in symbolic meanings (in free expressions, as well as in set-phrases or idioms), symbolizing the most significant life values. Tools involved in the sphere of cultural and social reality have axiological significance. Signs of these objects have a subject-practical or spiritual-theoretical cultural significance [4, p. 2].

Some features and properties are the basis to form symbolic meaning when interpreting dictionary articles. Some names of tools do not only have literal meaning. Being figurative symbols of culture they also participate in the formation of idioms. A vivid image of the steam engine, the symbol of progress, strength, power, speed became the basis of many idioms [4, с. 2]: *full speed/steam ahead* – to move forward (vigorously) [8, p. 563]; *with a head of steam* [8, p. 563]; *get up/pick up steam* in the meaning to gain determination, to gather strength [9, p. 356]; *let/blow off steam* is to let off the steam, to give vent to one's feelings [approx. the image is due to the fact that the steam engine emits a large volume of steam through the valve when the mode is on] [9, p. 356]; *run out of steam* means to be completely powerless, to exhaust resources [9, p. 356]; *under your own steam* [8, p. 356]; *steam up* stands for getting angry [9, p. 356].

As far as the UK used to be and is an agricultural country despite the difficult climatic conditions, the images of tools and agricultural value also have a certain symbolism and presented in the English linguistic and cultural code. The image of the plough is a symbol of the hard work, dedication, peace and order, a simple peasant routine. Hence, in the following idioms appeared in the English language: *one with a plough, seven with a spoon* [7, p. 232]; *plough a lonely (your own) furrow* in the meaning to follow one's own way alone [9, p. 232]; *put your hand to the plough* – to get down to business [9, p. 232]; *plough the sand* stands for wasting strength in vain, to engage in futility [9, p. 232]; *turn swords into ploughshares to stop* – to stop fighting and engage in peaceful business [9, p. 232].

Tools act as tools by which a person performs a certain action and achieves a better result. Human activity is conscious. It represents culture of a particular society as it is produced in the course of the historical development of society and is transmitted from generation to generation [4, с. 4]. It is a historical fact that the Chuvash are the ancient farmers. Living for a long time in conditions when it was impossible to expand the land, they experienced acute land hunger and cherished the land. This is reflected in their ancient beliefs and rites as well as in the language. However, the low level of culture and poverty did not give the Chuvash worker an opportunity to raise his farm, and it was very primitive. The main tools were rather primitive, namely plough, harrow, often with oak teeth, a basket for sowing, a sickle for cleaning, a chain for threshing, a shovel for sifting. These tools were the same for all the peoples of the Volga region and only sometimes had some national characteristics. Plough *saban* inherited apparently from the Bulgar was occasionally used in the steppe areas to lift a virgin soil [6, p.58]. The plough and plow are the most common tools found in the phraseological fund of the Chuvash language. Boys in the Chuvash families were tamed for hard work on the ground from an early age.

The plow as a symbol of wisdom and maturity is the way of masculinity: *ака тумасăр арсын темессѣ* means you won't be called a man until you learn to plow [2, p. 21]; *алри ача — ачаш ача, сиччѣри ача — сивчѣ ача, сиччѣрен иртсен — ака ачи* in the meaning a child in the hands is a spoiled child, a seven-year children is sturdy and playful, and child elder than seven years already works with a plow [2, p. 21]; *арăма — кăмака умѣ, арсынна — ака-суха* – the woman's place is next to the stove, and the man's place is at the plow [2, p. 21]; *авланасси ака тăвасси мар, нихсан та кая юлмасть* – to get married is not the same as to work at the plough, there is always plenty of time for it [11, p. 65]; *начар арăм хушпу тăвайман, начар арсын акапуç тăвайман* – bad wife will not be able to make a good hushpu, and a man who is not able to work with a plow is not a real man [2, p. 21]. Work on the field with a plough or plow required great physical strength. This tool symbolizes hard work and perseverance: *ака шăхăрмасăр утмас* in the meaning one cannot do all the work in the fields, if the plow does not whistle [2, p. 21]; *алтăр тытасси ака пуç тытасси мар* means it is not the same to plow on field and to hold the pitcher [2, p.18]. Harvest, i.e. material well-being is the result of the working with the plow and plough in a field: *ака пуçпе мул пулать, йĕп вĕçĕпе тум пулать* – the plow will give you wealth and the needle will help you to make clothes [11, p. 66]; *ака туман сыннан та хырăмĕ пур* – those who have never worked with the plough are hungry [11, p. 67]; *тырă пулсан та суха пуçне пăрахма хушман* – do not throw away the plow even if the house is full of wheat [2, p. 21]; *сухапа сўре ёсĕсем пуян мар, пур сёрте те тăрантараçсĕ* – work with plow and harrow will feed not only the rich; bread feeds everybody [2, p. 21] .

The rake stands for the symbol of promiscuity, on the one hand, and the ability to achieve something without much difficulty, on the other hand: *rake* – a playboy [8, p. 874]; *become a rake* in the meaning to cast prudence to the winds [8, p. 874]. The symbolism is based on the practical ability of this tool to collect unnecessary items, as well as to rake the garbage easily. These qualities are reflected in the idioms: *rake in something, rake off* in the meaning to hook something (especially money) [8, p. 874]. Practical quality to turn things is the key one: *rake over something* – to stir up (back) [9, p. 327]; *rake something ... up* – to dredge up the past [9, p. 327].

Millstone means punishment, burden, hardness, the martyrdom [4, c. 8]: *God's mill grinds slow, but sure* (fig. *The mills of God grind slow*) – retribution [7, p. 121]; *a millstone round or around your neck* – collar on the neck [8, p. 671]; *хуйхă вăл арман чулĕ пек пусать* – the bitterness and the sadness grind the soul like a millstone grinds the wheat [2, p. 59]; *парăм — ёнсе синчи арман чулĕ* – to give up means to live forever with it in the soul like with a yoke on the neck [2, p. 59].

The axe has been an important and symbolically powerful tool since the New Stone Age. It appears almost in all religions of antiquity. Basic meanings of the represented concepts are destruction, rage, powerful solution: *to have an axe to grind* – to pursue selfish personal goals; to have selfish motives [9, p. 11]; *патша сăмахне пуртă касман* – Emperor's word cannot be broken with an ax [2, p.79]. An axe took one of the most important places among the Chuvash tools, especially with distribution of joinery in the region. Carpentry is a craft of making various wooden products. It stood out from carpentry in connection with the evolution of folk architecture and the development of construction equipment. Carpenters used an axe actively [6, p. 67]. The axe is a symbol of men's mastery: *пуртă аври тăвакан сур платник теанс* – the one who knows how to make the handle of an ax is half the carpenter [2, p. 79]; *арсынна кĕрĕк тарлаттармасть, пуртă тарлаттарать* – the man must not sweat from the coat, but after working with the axe [2, p. 79]; *алла пуртă тытмасăр пура пурайман* – you will not make a fortune without an axe [2, p. 79]; *айван сыннан пуртă аври урлă* – the fool has a curve axe [2, p. 79]; *пĕчĕк пуртă та пысăк йывăса ўкерет* – having even a small axe a good craftsman will cut down a large tree [2, p. 79].

Hammer is primarily the blacksmith's tool endowed with the mystical ability to create. Hammering at the hearing is a call to comply the order and the irreversibility of the decision. The hammer blows are used at the auction: *come (or go) under the hammer* – to be sold under the hammer [9, p. 134]

Hammer is not only a tool of manual labor, but also an object which symbolic meaning is a way of perseverance, strength, activity: *hammer and tongs* – hard, with enthusiasm [9, p. 134]; *hammer (something) into (one's) thick skull* – to drive in the head [7, p. 102]; *crack a nut with a steam hammer* – shoot from a gun on sparrows, to crack a nut with a steam hammer (that is, to spend so much energy on little/trifling/insignificant case) [7, p. 102]; *hammer home* – to explain [7, p. 102].

Thus, the subcode *Tools* is represented by such objects as steam engine, plow, plough, rake, millstone, axe and hammer. From the above it follows that the images of these objects are represented in languages in the form of various meanings. The steam engine symbolizes force energy; the plough and the plow are the symbols of peaceful life, hard work, men of skill, and even material well-being (in the Chuvash language); denotative properties of a rake served as the basis of such concepts as the ease to return to the past. A

millstone means, first of all, the burden, the heaviness in both linguistic cultures. The axe is perceived as an object of cruelty and harsh measures. It is an object that requires energy exchange, but at the same time it is the main indicator of the man's skills for the Chuvash. Working with a hammer required a lot of energy which served as its main meaning in the language, along with its being an integral symbol of auctions.

4 CONCLUSIONS

This study was conducted in the framework of several sciences, namely cognitive linguistics, ethnolinguistics, linguistic and cultural studies. Images of artifacts are widely represented in the proverbial code of the English and Chuvash languages under study. In the course of studies the following results have been obtained in the framework of the sub-codes. Firstly, the names of the house components have great communicative and expressive importance. Thus, a house stands for the residence, a place of comfort, family, household, royal dynasty. The window is the description for supernatural things and danger. The door and windows symbolize the transition to another world, security, and the threshold of the house. The roof is the highest point, limit. Secondly, the images of the household items are considered in figurative (symbolic) meanings to express the experience of a certain cultural community. Most of them have a positive connotation. According to the results of our survey, the linguistic embodiment of the household items is represented in the following way: a pot and a bowl stand for valuable things; a bowl symbolizes the fullness, the presence of something; the spoon is associated with ease and luck; the scales are the symbol of equality; a candle is a connection with another world and something divine, while a table is a place for discussions, meetings, and a symbol of community. Thirdly, the sub-code *Tools* is represented by such objects as a steam engine, plough, plow, rake, millstone, axe and hammer. The images of these objects are represented in the languages in the form of different meanings, namely engine as a symbol of strength, energy; plow and plough as symbols of peaceful life, hard work, and even well-being (in the Chuvash language). Denotative properties of the rake return us to the past. The millstone stands for the burden, severity in both linguistic cultures. An axe is perceived as an object of cruelty and harsh measures. At the same time it is the main indicator of the man's skills for the Chuvash.

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