



EXPRESSION OF THE CONCEPT OF SYMBOL IN UZBEK LINGUISTIC CULTURE

Usmanova Khumora Akhmadjonovna
Uzbek State Institute of Arts and Culture
Senior Lecturer of the chair of World Languages and Literature

Annotation

This article provides information on the expression of the concept of symbols in Uzbek linguacultural, the use of symbols in the language, their classification, as well as their use in folklore, poetry, fiction. Their role in the life of society is defined, some semantic, structural and functional features are analyzed, the interaction of symbols with one of the parallel phenomena - metaphors is defined.

Keywords: language, linguacultural, symbol, semantics, culturology, folklore, classification, cognitology, psycholinguistics, migration, metaphor, character, culture.

Introduction

Language and culture are a means of affirming that any nation is a nation. These two concepts are inseparable and routinely interdependent. Language reflects culture in every aspect of itself, and culture cannot be a perfect expression without language here. At present, the work on the emergence of new fields in linguistics, the study of the text problem is developing rapidly. In this regard, today in text analysis, researchers rely on the achievements of a number of areas, such as grammar, semantics, cognitology, psycholinguistics, linguocultural studies. The purpose of this is to determine the role of the factor of the person who creates and perceives speech in linguistic activity, on the other hand, to study in more depth the semantic, linguacultural features of the text. As such, linguistic and cultural issues related to the concept of language and culture, which are currently attracting the attention of everyone in linguistics, are being studied by most linguists, but have not been fully resolved. (1)

Language is a symbolic guide in understanding folk culture, and lexicon is an emotionally rich expression. We know that the issues of interaction and mutual enrichment of different cultures that have emerged in the history of human development also remain within the framework of cultural studies, studying cultural concepts related to different aspects of human life as a whole, as a system.

From the point of view of cultural studies, the artistic and aesthetic significance of the genres of folklore and their role in the life of the local people, their social function are important as a spiritual heritage. According to the information, the term "Linguocultural Studies" was formed as a result of work carried out at the School of Linguistics, headed by V.N. Teliya. (2, p112)

Linguoculture is one of the directions of modern linguistics and is a field that studies the interrelated part of linguistic and cultural studies. Language is a tool for shaping the mentality, traditions and customs, as well as the way a person understands the world through language.

The ideas of the one-sided influence of culture on language, or the influence of language on culture, help to confirm that the interdependence and connection of language and culture are an ontological



unit. In order to understand the nature of the relationship between language and culture, it is necessary to define the concept of "culture". (3, pages 35-39)

Each nation reflects a certain national tradition. That is, every nation has its own national traditions and customs. In this sense, each person is associated with a particular culture, language, history, folklore, folklore, as well as literature, which reflects this nationality.

It is well known that language is not only a social phenomenon, but also inextricably linked with culture. Today, economic, political, cultural and scientific relations between peoples, nations, countries, international and cultural communicative processes in the field of linguistics have a special specific direction and subject between linguistics and language culture and national, specific appearance of language. the field is the cause of the emergence of linguocultural studies.

By the end of the twentieth century, the study of the problem of language and culture - a new field of linguistics - linguoculturology has developed rapidly.

Linguoculturology studies language as a cultural phenomenon.

This means seeing the world through the national language window. In this process, language is seen as an expression of a separate national inner world. Linguoculturology studies more myths, legends, rituals, traditions, customs, cultural symbols, and more. (4, p127)

This notion pertains to culture, which is reinforced in life, in the form of images, and in language. Linguoculturology is interpreted as a science that studies the relationship between language and culture. Its main goal is to discover the inner world and culture of the people through language.

Linguoculturology is the study of the "cultural factor in language and the language factor in man" (V.N. Teliya).

In the field of linguoculturology in the XIX century V. F. Humboldt laid the foundation stone with his book "The structure of language and its impact on the spiritual development of mankind" and noted the relationship between the characteristics of language and nation.

In particular, its "different languages represent different worldviews in practice according to their characteristics, their influence on thought and emotion," "the specific features of language affect the identity of a nation, so an in-depth study of language encompasses everything history and philosophy relate to the inner world of man should take". Thus, the scientist sees different ways of feeling and thinking in different forms of language. Hence, it concludes that language reflects cultural identity. (5, p127)

In world linguistics, the study of linguo-poetic and linguocultural aspects of language units is becoming more relevant. Indeed, in world linguistics since the end of the twentieth century, the study of language on the basis of an anthropocentric approach has stabilized, and today the field of linguocultural studies studying linguistic units in relation to the culture of the nation has become a promising direction.

In recent decades, there has been a growing focus on the study of language along with its owner, its national mentality, its national culture. The linguopoetic and linguocultural approach to the poetically actualized units of the language of the works of certain writers serves to deepen and deepen the research that illuminates the expressiveness of our unique native language.



In world linguistics, the issue of the relationship between language and culture, language and thinking is one of the issues that does not lose its relevance. Linguocultural studies examines a set of spiritual values and the linguistic experience of a particular national-cultural community, with a direct focus on the interrelationships of language and culture.

In linguopoetics, the main task was to study the language, form and content of the literary text, the aesthetic function of language units, their artistic value and its aesthetic impact on the reader. Subsequent research has shown that scientific views have emerged that study the aesthetic properties of linguocultural units in a work of art. (6, p5)

Nizomiddin Makhmudov, a scholar of Uzbek linguistics who deals with "language and culture", writes in his article "In Search of Perfect Ways to Study Language ..." about the concepts of "language" and "culture": although the so-called problem is recalled associatively, it does not show the authenticity of the culture in these two places.

Language and culture are usually (or rather) the interpretation of a language through the study of a culture, or, conversely, the study of a culture, to be more precise, the meaning of culture in linguoculturology speech culture) but not "the set of achievements of human society in the production, social and spiritual-enlightenment life (cultural history, Uzbek culture)". (7, p10)

The goal set in an important historical document on the development of our language "to radically increase the prestige of the Uzbek language in the social life of our people and internationally, to educate our young people in the spirit of patriotism, national traditions and values" (8) set tasks. One of the current problems of modern Uzbek linguistics is the study of the concept of symbolism in Uzbek linguaculture in order to make a worthy contribution to the development of the Uzbek language and the development of our language.

In order to shed light on the expression of the concept of symbol in Uzbek linguaculture, it is necessary to think about the concept of symbol.

In a system of social communication, people cannot live without the use of symbols adopted in that society, group, and social environment. One of the things that distinguishes man from an animal is his need for symbolism.

In modern anthropology, B. Franklin's (toolmaking animal) formula is slightly modified to mean that "man is by nature (symbol making animal), meaning that man is not only a creator of tools, but also a creator of symbols." (9, p 73) So, from the above points, it is clear that the being, the world, consists of symbols, and the symbols are the first true creation of the being, of humanity.

"Our ancestors were a hundred times more poets than we are today when they are considered primitive. They certainly did not understand poetry, but in today's language, those thousands of years ago their way of thinking was in the form of "poetic observation": they accepted everything in their lives and nature as a symbol of imaginary concepts. At that time the sky, the water, the greenery, the sun, the moon, the light and the darkness were the Gods; as the sun took the place of the night, they thought that the struggle of good and evil was going on. The animals were also gods, and among them were the wicked and the well-meaning. They thought that the gods of goodness would live in light in heaven and on earth, and that the gods of evil would live in darkness under the earth" (10, p136).



This means that in addition to the material environment, man also lives in a symbolic world. In the early days of his history, man lived in a world of meanings, perceived the world through symbols, and interacted with nature through symbols. Accordingly, "human language can be called the language of symbols in the full sense." Symbols did not form spontaneously; they came into being as a product of human cognition. (11, p 74)

The concept of symbol is interpreted differently in a number of disciplines:

- 1) symbol - a concept similar to the symbol (in the artificial formalization of languages);
- 2) a universal category (in aesthetics and philosophy of art), representing the specificity of the figurative study of life through art;
- 3) a specific cultural object (in cultural studies, sociology and other social sciences);
- 4) a symbol is a symbol that is used as a form for a meaning other than its original meaning (philosophy, linguistics, semiotics, etc.). (12. p 95)

Linguoculturology is interested in the symbolic aspect of the symbol. If a simple sign gives a person access to the world of objects of meanings, a symbol gives access to a world of spiritual relationships in which objects do not exist. Through symbols, the most sacred aspects of a culture that unites people into a single ethno-cultural community are revealed in our minds, and irrational, unconscious inner meanings emerge. (13, p189)

It is in the perception of a symbol as a meaning that has lost its connection with its distinctive sign, object, object.

According to Y. M. Lotman, symbols are "one of the most stable elements of a cultural complex." (14) Therefore, symbols are stable units of the linguocultural ground. They reinforce observations that have become the rules of life.

Symbolic migration is a specific type of character that serves to make it easier to understand the world, to express reality figuratively. "A symbol is the ideal content of material things and processes expressed in the form of symbols or images. The essence of the symbol cannot be clearly defined within the framework of formal logic". (15, p146)

Linguist M. Yuldashev states: "Symbol - the use of words in a certain figurative sense to express life events, concepts and objects in artistic speech." (16, p130)

Symbolism is often seen as a natural result of metaphorical evolution. When the image enters the language through the metaphor, the metaphor in its subsequent semantic development either becomes a symbol or falls to the level of a symbol. (17)

One of the closest approaches to symbolism is metaphor. Metaphor (Greek: copying) is the derivation of meaning, which is the transfer of the name of an object to another object. It is a shortened form of analogy. The metaphor is not only a shortened analogy, but also a shortened opposite. Metaphor is a universal phenomenon in language, the universality of which is manifested in space and time, in the construction of language and in its functions. The metaphor reflects fundamental cultural values. (18, taken from the article)

In the metaphor, three of the four members of the analogy (similar, likened, analogous note, analogy tool) are subtracted, and only one, i.e., similar, occurs.



Linguist M. Mirtojiev notes in the monograph "Semasiology of the Uzbek language" that there are three types of metaphors. They are: simple metaphor, personification (animation), synesthesia. (19, p 238) Other scientific studies have suggested the division of these types of metaphors (20, pages 111-112). Summarizing the above, we can say that symbolism and metaphor are image-based migrations, so they are linguistic phenomena that are mutually compatible in this respect.

In Uzbek linguoculture, metaphors and symbols are formed in the process of human artistic thinking and develop in direct connection with its development.

A metaphor represents a specific content at a particular time, while a symbol represents a literary and comprehensible truth. When creating an image of an object, the metaphor deepens its understanding, and the symbol pushes it beyond the boundaries of the image, paving the way for a clear and vivid understanding (21, pages 338-339).

Symbols are synonymous with bodies and emblems. According to A.A. Surkov, every character is an image, and any image is, at least to some extent, a symbol. But the symbol signifies that the image goes beyond its limits, that it has some meaning, that it merges with the image. An example of this is the field pigeon (dove) - a symbol of the world. The symbol is based on an image (22, p388).

Symbol is the language of the human psyche, and it is in this language that nature began to speak. It is in the language of these symbols that myths, fairy tales and epics are created. Folklore symbols represent the first way of thinking, imagination, creativity of a certain people. In particular, in the oral tradition of the Turkic peoples, "Ulgen is light and goodness. Erlikkhan - darkness and evil, Thunder - the voice of the gods, Lighting - the arrow of the god, Flood - the disaster of the evil spirit, Mountain - the magical fortress, Water, Earth - life, Cave - the abode of spirits, Heaven - the gods of goodness, Underground - the abode of evil spirits, coded names" (23, p 67).

Therefore, the oral traditions of the people are imprinted with the life experiences, customs and imaginations of our ancestors who lived in a certain period. In the enrichment of our culture, the study of symbols expressed in oral folklore, their correct interpretation, serves to illuminate the inner feelings, worldviews, inner worlds of our ancestors. Symbols are a set of values; in Uzbek linguoculture the concept of symbol is formed as a symbol of our values.

In Uzbek linguoculture, a symbol serves as an object in the system of social communication, such as action, event, text, image, animal, plant, number, color, and so on.

The concept of "symbol" has a special place in the Uzbek linguistic culture, because symbols have a special place in culture, connecting the world of mysterious meanings with the world of subject and pragmatic relations.

As mentioned above, the symbol is a symbol, but a very specific type of symbol, which plays the role of a means of sign, as well as analyzes primarily linguistic images in Uzbek linguistic culture.

In Uzbek linguoculture, symbols have been analyzed and studied in various contexts, mainly in examples of Uzbek folklore, in various genres of folklore, and in Uzbek literature.

The symbol is inexhaustible in this respect. No matter how hard we try to understand the concept of a symbol in Uzbek linguoculture, its deep and undiscovered meanings become clear.



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