



**LINGUOCULTUREMES ARE LANGUAGE UNITS WHICH CARRY CULTURAL
INFORMATION**

H. R. Zakirova,
Andijan State University, Docent

Abstract

The article studies linguoculturemes as language units which carry cultural information and analyze the idioms with eye etalon.

Keywords: language, stereotypical units, linguistic essence.

Introduction

The problem of the relationship between language and human and their interaction has always been of interest to scholars in all periods. In most fields of modern linguistics, the units of the language system are studied on the basis of the language-human-universe model. At the centre of the object of such research is the problem of language and the human relationship that uses it.

Main part

Professor N.Mahmudov also revealed the linguocultural features of such units in the status of syntactic units on the example of phraseological units. He highlighted the peculiarities of the Uzbek people's perception of the world through language by the example of phraseological units. In particular, he clarified the national-cultural features of the word, noting that in the Uzbek language moon etalon identification is used in four contexts (beautiful, shining, bright, beautify). According to the scientist, "... in Russian linguistics, none of these four meanings of the moon etalon in the Uzbek language is present, in this linguistic culture the image of the moon is associated with a more gloomy, sad, cold landscape ... the likeness of a beautiful woman to the moon is very common, just as in the Uzbeks the image of the moon serves to represent such qualities as beauty, brightness, charm. Or in Chinese and Korean there is a resemblance of a woman's face to an apricot, willow branch, the beautiful facial circumference (oval shape) is emphasized by etalon of pumpkin seeds, which are not common to Uzbek, Russian and other linguistic mental traditions. This means that different national and ethnic perceptions also play a key role in the selection of identification etalons in different languages.

It is clear that not any language unit, but the very language units that carry cultural information are studied in linguoculturology. Such language units are grouped under the term linguocultural units (lingvokulturemas). Linguocultural units differ from other units of language level in that they have a direct national-cultural context. They unite into a commonality, which is into linguocultural units by integral sign. Mythology, symbols, etalons, phrases, phraseological units, paremiological units, lacunae, stereotypical units, precedent units and speech etiquette in each language are linguocultural units.

Sh. Usmanova divides linguocultural units in the Uzbek language into the following types:



1. Vocabulary and lacunae without alternatives. In any language or dialect, there will be words that cannot be translated into one language by another. Such words are called lexicons without alternatives: like pilaf, patir, surpa, doppi. Where a word in one language cannot find an alternative in another, a lacuna always occurs. Lacuna (lat. Lacuna - space, depth) is a space in which no alternative word is found in the translation. For example, in addition to the word lawyer, which means lawyer, there are words such as attorney "representative", barrister "supreme court lawyers", solicitor "lawyer advising organizations", counsel "lower court lawyer", counselor "consultant". In Uzbek and Russian there is only one alternative to the above.

2. Mythological language units. These are archetypes, mythologies, customs and legends, customs and traditions.

3. The paremiological fund of language. This includes proverbs and sayings. For example, *Меҳмон келар эшикдан, ризқи келар тешикдан* (the guest comes from the door, the food comes from the hole)

4. Phraseological fund of language. For example, stretching your legs towards the bed.

5. Parables, symbols, stereotypes. For example, meekness like a sheep, a cross, the order of the Germans, the hospitality of the Uzbeks, the stubbornness of the Kazakhs.

6. Metaphors and images. Image is an important linguistic essence that provides basic information about the connection between words and culture. Imagery is a real feature of language units that creates in our minds the ability to embody "pictures".

7. The stylistic layer of languages. The existence of an interaction between literary language and non-literary language forms influences all stages of development of the cultural history of a society.

8. Verbal communication.

9. Speech etiquette. Rules of social and cultural speech in human relations.

It is understood that in linguoculturology special units related to the expression of folk culture, traditions and customs, folk mentality, expression of national consciousness are studied. In the semantics of linguocultural units is characterized by the reflection of national and cultural features of a particular nation, connected with the customs and traditions, culture, national way of thinking, history, way of life, economic environment.

In particular, in Uzbek folk expressions, generalized conclusions are expressed, that is to say conclusions are drawn about the events of life and the behavior of certain individuals. Phrases, with their expressiveness, are closer to a linguistic phenomenon than an article. In the expressions, nationalism, having national significance, is more prominent.

In particular, let's see the expressions in which the eye etalon is involved. G. Kobiljanova notes that the eye etalon has the following semantics: a) mucha; b) located in the shell; c) round; g) the seer (in contact with the outside world). The phrase contains occasional semas of the eye etalon.

The phrase "one's eyes are open" is an Uzbek expression used to describe a person who dies without a child or a child. So, there is a sense of youth in the loss of eyesight, such an expression is typical of the Uzbek people.



In the phrase "the eyes are never satisfied", the people laugh at the lazy, lazy person. There is a saying among the Uzbek people: "Even if the stomach is full, the eyes do not feel." In the Uzbek people, insatiability is attributed to free people.

"Did you put nasvai in his eyes?" The phrase is also used figuratively. If the burden of the bitter nasvai is left in the hand, and the eye is unknowingly rubbed with that hand, it will irritate the eye and make it age. Now a man buys something very cheaply and tells the inquirers the price he has received, so that they are amazed at this cheap price, and use the phrase, "What the hell, did you sprinkle nasvai on his eyes?"

The phrase "can't bear somebody." Usually, the Uzbek people think of flying as a sign of a catastrophe or a foresight. If a person's left eye flies, they think that in the future there will be a catastrophe, if his right eye flies, there will be a good thing in the future. The phrase "can't bear somebody" is also used in a figurative sense. One person is a guest and comes to the other. The host uses the words "I was so excited to see you coming" and "I was so excited to see you coming" behind the guest or on the page. Depending on the situation, the term is sometimes used in a positive sense.

"One's eyes are oily," and when some people have a higher rank, they forget their old dear relatives, and try not to see, even if they see it, and it is used against that arrogant person.

The phrase "get puffed up" is similar to the phrase "One's eyes are covered with oil" above. Both the oil boss and the sheer boss swell the eyelids.

The phrase "look forward to somebody" means to look in all four directions as a result of waiting. Usually a parent waits for their child with all four eyes when the time comes for them to return from a trip. In the Uzbek nation, the love of parents for their children reflects how great they are.

The phrase "to become blood shot" is used to refer to an angry person. The axis of the eye resembles cotton. When he is overly angry or afraid of something, the whites of his eyes play out.

The phrase "you look warm to my eyes" is used only figuratively. Anyone who sees a person in one place will not meet him for a long time. But by chance they see it again somewhere, but can't remember where they saw it. At that time, this phrase is used. The use of the word "hot" in this sense is typical of the Uzbek nation.

The phrase "give a good lesson to somebody" is used in two cases. A person who is stubborn, stubborn and self-conscious, who does not listen to the advice of others, who does not stray from his own wrong path, is in great trouble, remembers all his deeds and realizes that he is wrong.

For someone who once lost something that was considered unnecessary, later that thing becomes very necessary. Even in this case, the term is used.

The phrase "close to the eye" is used only figuratively. One of the children stands out with his beauty, grace, charm with his demeanor, sharpness and intelligence. It is used in the sense of eye contact with such a child.

The phrase "to fix one's eyes on" is used to refer to people who, although powerful, do not want to work, sit on what they can find, and are accustomed to taste. Or if a person who has committed a crime is asked why he did this heinous crime, he will not answer. In this case, too, the phrase "to fix one's eyes on" is used.



The phrase "hope against hope" is applied to a person if he does not believe that he can do something. For example, the father of a child who has not been able to learn a trade says, "I have not seen him learn this trade."

It seems that in the Uzbek people, the eye standard is used in both positive and negative senses. Because the human eye reflects his inner world.

The laws of language impose a specific function on each language unit, act within a certain meaning and give a chance it to communicate with specific units. Every skilled writer uses phrases by these laws. In doing so, the writer uses phrases in the vernacular, based on the correct application of the various artistic and aesthetic meanings assigned to them. As a result, the expressions serve as linguocultureme reflecting the national culture and identity specific to the nation.

References:

1. Худойберганова Д. Тил. Тафаккур. Маданият. – Тошкент: Nodirabegim, 2020. – Б. 8
2. Usmanova Sh. Lingvokulturologiya. – Toshkent, 2019. – B. 28.