



THE PLACE OF CULTURAL CODES IN THE LANGUAGE VIEW OF THE WORLD

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Abstract: The article presents linguocultural codes, their definitions, comments on linguocultural studies in Uzbek linguistics. It also gives a brief overview of the types of linguocultural codes and their definitions, as well as excerpts from the works.

Keywords: Linguistic view of the world, metaphorical sign, linguocultural codes, biomorph code, culture codes, spatial code, spiritual code, subject code, somatic code, time code.

Introduction

Language is a social phenomenon. Its development and perfection are inextricably linked with the life of the people who speak this language. If the dreams and values of a nation are valued, its language will be perfected, its lexical richness will increase. Therefore, the most unique and perfect treasure of each nation in its historical development, its art is its language. In a language developed in all respects, the generalized image of this people is embodied. For this reason, language is a way of life, psyche, destiny of the people. Therefore, every nation cares for the development of its native language, tries to legally strengthen the foundations of the development of their language.

The main part

In linguistic views, the formation and transmission of certain information through symbols is the most important function of language. In addition to the communicative function of language, the scientific literature mentions a number of other functions, each of which has its own scientific basis. According to these functions, language is not only a means of transmitting and receiving information, but also a cultural code of a particular nation, ethnos.

Cultural codes are recognized in linguistics as one of the most important components of the linguistic landscape of the world. VN Telia evaluates cultural codes as a system of secondary symbols consisting of various material and formal means used to encode a particular cultural content. [2.13]. The definition of cultural codes by D.B. Gudkov and M.L. Kovshova is also close to the scientist's views: "Cultural codes are a system of symbols representing the cultural content of the material and spiritual world of man, which can be both verbal and nonverbal" [3.71]. In most cases, experts in the field of cultural codes quote the figurative description of the Russian scientist VV Krasnich in his article "Cultural codes and standards (invitation to interview)." The scientist argues that cultural codes can be thought of as a web of beings. This "net" in our thinking divides the universe around it into certain parts, organizes and evaluates it [5.6].

From the scientific definitions and interpretations of cultural codes, it can be concluded that the term refers to a system of material or ideal symbols that conditionally, symbolically, and codify a particular cultural content. The verbal product of the process of categorizing the world by man is the linguocultural codes, in which the human language is the most important expression of cultural

content. There is relatively little research on cultural codes in Uzbek linguistics. The glossary of linguoculturological terms includes biomorphic code, cultural codes, spatial code, spiritual code, subject code, somatic code, and time code. Special attention was paid to the issue of linguocultural codes in F. Usmanov's research on the linguocultural features of analogies in the Uzbek language [8].

The figurative thinking, worldview, way of life, values, behavior, beliefs and traditions of the Uzbek people are also reflected in the linguistic and cultural codes expressed in their speech. It should be noted that O. Hashimov's work "Inscriptions in the Notebook Frame", which we want to study, also reflects almost all the linguistic and cultural codes recognized in science. Even the images in them are not repeated. It is this image that provides the national and cultural color of the work. The zoomorphic codes in the play, such as *dogs, cats, fish, monkeys, storks, geese, crows, nightingales, swallows, donkeys, and goats*, have a metaphorical character that is the result of many years of experience. They also serve as a linguocultural base. For example: *E'tibor berganmisiz: qaldirg'ochlar fayzsiz, noahil xonadonga hech qachon in qurmaydi. Goho qaldirg'och odamdan aqlliroqmikin, deb o'ylab qolaman* [11].

The zoomorphic code reflected in the fragment reflects the Uzbek people's hospitality and tolerance, their appreciation of peace. The swallow's zoomorphic code, the spatial code, states that harmony and kindness are virtues. To understand this, one needs to understand the meaning behind these words, the cultural context, that is, the essence of the code.

Biomorph codes are also widely used in the play. Words such as *tree, maple, mulberry, poplar, willow, horn, apple, grape, fruit, root* were used to express a specific linguistic and cultural content. It is known that the *plane tree means longevity*, the *mulberry tree means sustenance*, the *fruit means the expected result of an event*, the *root means the foundation*. For example: *Badiiy ijod shunday daraxt ki, shoxida umuminsoniy mevalar yetiladi, ildizi esa milliy zaminda yotadi.*

Or:

Kunlardan birida ona-bola ittifoqo yana o'sha qishloqqa borib qoldilar. Yigit qaddini g'oz tutib tez-tez yurib borar, ona esa toliqqan oyoqlarini og'ir-og'ir ko'tarib bosgancha harsillab kelardi. Guzardagi yarmini yashin uchirib ketgan chinor hali ham bor ekan. Buni qarangi, chinorning tarvaqaylab o'sgan shoxida hamon supradek kattakon uya qorayib ko'rinar, uyada esa oyog'i, tumshug'i uzun laylak turardi. Yigit laylakka bir qarab qo'ydi-yu qadamini tezlatdi [11].

As you can see, the biomorph code of the maple symbolizes an *old, emaciated, exhausted mother*, and the zoomorph of the eye represents a *young, handsome, strong and energetic young man*.

Words such as *nest, garden, mountain, market, country, grave* are often used in Uzbek linguistics as a spatial code. These spatial codes are also reflected in the play. For example, in this passage, the market and the tomb site are compared and compared:

Bozorda hayot qaynaydi... mozor esa marhumlar makoni...

Bozorda shoh-shoh, gado-gado. Mozorda esa shoh-u gado barobar...

Bozorda kun-u tun shovqin tinmaydi. Mozor esa sukunat maskani...

Bozor bilan Mozor bir-biridan naqadar uzoq... Lekin... Aqli raso odam hech qachon Bozorni buzmaydi. Aqli raso odam hech qachon mozorni ham buzmaydi...

Aqli raso odam qay yurtga bormasin, bozorni aylanadi. Aqli raso odam qay yurtga bormasin Mozorni ham aylanadi.

Bozorga kirib, bu yurtning moddiy boyligini ko'radi. Mozorga kirib, ma'naviy boyligiga baho beradi...

Bozor bilan Mozor bir-birdan naqadar uzoq.

Bozor bilan Mozor bir-biriga naqadar yaqin![11]

Conclusion

In conclusion, it is possible to achieve significant results by studying the work "Inscriptions in the frame of the notebook" from the point of view of linguistics. In particular, in the creation of a linguistic landscape of the universe

- ✓ The role of national concepts becomes even clearer:
- ✓ The features of the linguocultural codes as a whole system, which are the products of the Uzbek national-figurative thinking, are determined:
- ✓ The integration of the national values of the Uzbek people with the linguocultural codes is based on:
- ✓ Linguocultural codes are proved to be one of the most important artifacts of the reflection of objective reality.

It should be noted that cultural codes are, first of all, an event related to the national and cultural identity of the people. Therefore, the study of the Uzbek language by its nature, in which the national values, mythological ideas, customs and beliefs of the people, national-figurative thinking, of course, should be the main focus of researchers.

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