

**LINGUOCULTURAL CHARACTERISTICS OF SIMILE**

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**ABSTRACT**

This article analyzes the scientific foundations of linguoculturology, the history of its formation, and its relationship with text. The study examines the interrelation between language and culture, as well as the reflection of national and cultural codes in texts from a linguocultural perspective. In this regard, particular attention is paid to the linguocultural characteristics of similes and metaphors used in texts and their connection with national modes of thinking.

**Keywords**

linguoculturology, text, cultural code, simile, metaphor, phraseological units.

**INTRODUCTION**

By the end of the twentieth century, linguistics increasingly began to promote the idea that language is not only closely connected with culture, but that it originates from culture and serves as a means of expressing it. Based on this view, linguoculturology emerged as an independent branch of linguistics in the 1990s. Although linguoculturology was formed relatively recently, its theoretical roots go back to the ideas of the German scholar Wilhelm von Humboldt. According to linguists, the term linguoculturology (from Latin *lingua* "language," *cultus* "respect, veneration," and Greek *logos* "science") appeared in connection with research conducted by the Moscow Phraseological School under the leadership of V. N. Telia<sup>1</sup>.

**DISCUSSION AND RESULTS**

Today, special attention is being paid to new directions in linguistics, and linguoculturology is considered one of the most important among them. Linguoculturology studies the relationship between language and culture and investigates how national thinking and cultural codes are represented in texts. V. N. Telia defines linguoculturology as a discipline that studies the cultural factor in humans. According to her, this means that linguoculturology is based on an anthropological paradigm in which the human being is viewed as a bearer of culture<sup>2</sup>. In her book *Linguoculturology*, V. A. Maslova notes that the ideas of scholars such as A. A. Potebnya, A. Weisgerber, H. Glinz, W. D. Whitney, and E. Sapir played an important role in the development of this field.

Linguoculturology is directly related to text, since text, like other linguistic units, is one of its main objects of study. Therefore, the number of scientific works devoted to the

<sup>1</sup> Телия В.Н. Русская фразеология: семантический, прагматический и лингвокультурологический аспекты. – М.: Школа "Языки русской культуры", 1996.-286с.

<sup>2</sup> Телия В.Н. Русская фразеология: семантический, прагматический и лингвокультурологический аспекты. – М.: Школа "Языки русской культуры", 1996.-222с.

anthropocentric study of text has been steadily increasing. Such studies analyze texts from cognitive-semantic, psycholinguistic, and linguocultural perspectives. As an example, we can mention Durdona Khudoyberganova's monograph "Anthropocentric Study of Text".

Recent studies also pay special attention to the linguocultural features of similes. V. A. Maslova emphasizes that similes reflect the national worldview of a particular people<sup>3</sup>. Similes are especially common in oral folk literature. In the oral traditions and literary works of Eastern peoples, eyebrows are often compared to a bow, an arrow, a leech, or a swallow. Similar similes can be found in the epic Rustamxon:

Jamoling menzadim osmonda oyga,

Qoshingni o'xshatdim egilgan yoyga.

Jasading o'xshaydi bo'z qarchig'ayga,

Qarchig'ay chamgalim, kimning ulisan (F.Y.: 43)?

In this passage, the eyebrows are compared to a bent bow. In addition, Eastern literature traditionally compares a woman's beautiful face to the moon, which is also evident in the cited lines. In Uzbek linguoculture, comparing a woman's face to the moon, an apple, or sometimes a round flatbread (kulcha) is considered a culturally accepted norm<sup>4</sup>. N. Mahmudov points out the wide usage of the simile "oyday" ("like the moon") in Uzbek and provides the following linguocultural interpretation:

1. beautiful, attractive (mainly used to describe women);
2. shining, glowing, standing out;
3. becoming fuller and even more beautiful;
4. clear, obvious, and certain, leaving no room for doubt<sup>5</sup>.

Phraseological units in the Uzbek language also reflect the historical thinking, traditions, beliefs, and lifestyle of the people. The phrase do'ppisini osmonga otmoq ("to throw one's skullcap into the air") is a vivid example of a phraseological unit expressing Uzbek national and cultural identity. This expression conveys extreme joy, happiness, and excitement. It is used to describe a situation in which a person is so happy that they express their joy through physical action.

This phrase is commonly associated with major celebrations, holidays, important victories, or the fulfillment of long-cherished dreams in Uzbek culture. From a linguocultural perspective, the do'ppi, the traditional Uzbek skullcap, has long been an integral part of everyday life. It is not merely an item of clothing but a symbol of social status, customs, and national values. The existence of expressions such as do'ppini boshdan tushirmaslik and do'ppi tor

<sup>3</sup> Маслова В.А. Человек в зеркале сравнение // <http://www.gumer.info/biblioter-Burs/Linguist/maslova/06/php>.

<sup>4</sup> Usmonova Sh. Lingvokulturologiya. Darslik. – Toshkent. 2019. – B. 106.

<sup>5</sup> Махмудов Н., Худойберганова Д. Ўзбек тили ўхшатишларининг изоҳли луғати. –Тошкент: Маънавият, 2013. –Б. 152.

kelmoq further demonstrates the cultural significance of the skullcap in Uzbek society. The use of such phraseological units in a text increases its expressiveness and emotional impact.

### **CONCLUSION**

Linguoculturology not only studies the relationship between language and culture but also reveals how national ways of thinking are expressed through linguistic units. In particular, similes, metaphors, and phraseological units found in texts serve to reflect a people's worldview, historical experience, and cultural values.

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