

LINGUOCULTURAL CHARACTERISTICS OF ANTHROPONYM

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Abstract

The subject of modern linguo-cultural studies are linguistic signs formed as a result of the cooperation of different codes - language and culture. Each linguistic entity is also a cultural entity. Therefore, language signs are also the "language" of culture and indicate the national-cultural identity of the language owner. At this point, it should be mentioned that even if all grammatical rules are obeyed, there may be some "cultural barriers".

Keywords: anthroponyms, cultural color, analogy in anthroponyms, nomination.

We always draw on language materials to learn something about culture. We also turn to cultural realities to analyze linguistic facts. The role and importance of cultural argumentation in foreign linguistics has changed, especially in cognitive semantics. The analysis of the language unit in the cultural context presented a number of new problems to linguistics. Linguo-culturology as a separate branch of knowledge should perform its own tasks, especially it should pay attention to the following issues:

- 1) What is the essence of culture in the formation of language concepts?
- 2) To which part of the content of the language unit is "cultural meaning" attached?
- 3) Does the speaker or the listener use this meaning consciously and how does this affect the speech strategy?
- 4) Does the cultural-linguistic competence of the language owner actually exist? It should be embedded in the text and understood by native speakers. Let's develop a temporary working interpretation of cultural-linguistic competence: it is the natural skills of a language person to create and perform speech, and it is especially important to know the rules of culture. To prove this, new technologies of syntactic analysis are needed;
- 5) What is their conceptosphere, the state of expression of culture? What is represented by mono-culturalists and multiculturalists?

6) How should the main concepts of this science be sorted? This procedure, along with the analysis of the problems of language and culture in action, should be understandable outside of this paradigm - anthropocentric or anthropological paradigm;

This list is not exhaustive. Solving your problem creates new problems of its own. These high-level or general epistemological tasks R.M. Frumkina believes that it is relevant for all disciplines.

In solving this problem, one more feature that creates additional difficulty should not be overlooked: the cultural information of language units is implicit and hidden behind language signs. These can be observed in the example of idioms, expressions, and proverbs. V. N. Telia offers a unique method of changing national-cultural symbols of language units. It should be analyzed as an internal observer "from within" the language. For example, transformation of collocation in the linguo-cultural aspect is related to modality as well as psychological factors.

In addition to this method proposed by V.N. Telia, it is required to analyze language facts from the outside. Nowadays, it is difficult to do anything in linguistics without linguo-cultural studies. Rejecting it does not correspond to the ethos of the scientific community. We will try to explain the object and subject of linguistic and cultural research. The common object of all social sciences is man. However, each science has a separate subject - an aspect related to man and his activity.

The object of linguistic and cultural research is to study the interaction of language as a translator of cultural information. This object appeared at the junction of several fundamental sciences - linguistics and cultural studies, ethnography and psycholinguistics. The subject of research is language units. These units have a symbolic, standard, symbolic-metaphorical significance in culture and were created as a result of the activity of human thinking. It also has archetypal and prototypical content and is found in myths, legends, paintings, folklore and religious texts, as well as poetic and prose artistic texts, phrases, metaphors, symbols and pareties.

Sometimes a single linguistic-cultural unit is absorbed into the composition of myths, proverbs and expressions: the wolf is embodied in the imagination of ancient peoples as a robber, a murderer, a thug. Among the Turkic peoples, the issue of his disobedience and passion for freedom was raised to the first place. For example, in Mahmud Kashgari's work "Devonu lug'otit turk" it is said that the beggars who mourned the death of Afrosiyab "died like wolves", and in "Kul tigin" epitaph "my army was like a wolf" ", - it is said. In the 31st chapter of Yusuf Khos Hajib's work "Kutadgu Bilig", the bravery of the beg is likened to a wolf. In folk language, metaphors such as "neighborhood wolf" are used. In proverbs there are contradictory ideas such as "A wolf eats blood in its mouth, but does not."

Under the concept of the object of research lies several subjects, each of which is a separate linguistic and cultural unit. We highlight a few of them, but their number can be increased. They are:

- 1) The subject of linguo-local studies are words and lacunae without alternatives, and they are also the subject of linguo-cultural studies;
- 2) Mythicized language units: archetypes, mythologies, rituals and beliefs, images and customs, which are integrated into language units;
- 3) Paremiological foundation of the language;
- 4) Phraseological fund of the language;
- 5) Standards, stereotypes, symbols;
- 6) Metaphors and symbols in language;
- 7) Methodological possibilities of the language;
- 8) Speech culture;
- 9) The field of speech etiquette.

Although the indicated units are a heterogeneous collection, they become the object of research due to the fact that they are relatively "carriers of culture".

By the subject of linguo-culturalology, we also mean mythical language units: language archetypes and mythologemes, rituals and beliefs, customs and customs.

In each phraseology, not the myth itself, but mythologemes are reflected. A mythologeme is a character or situation that is important to a myth and moves from myth to myth as the "protagonist" of the myth. At the heart of the myth lies an archetype. An archetype is a stable image that appears anywhere in an individual's mind and is widespread in a culture. The concept of an archetype was first introduced in 1919 in K. G. Jung's article "Instinct and without judgment". According to K. Jung, all people are born with the ability to subconsciously create certain common symbols - archetypes. These symbols appear in dreams, myths, fairy tales, and legends. K. Jung emphasizes that archetypes represent "unity expressed without collective reasoning." This unity is not a result of personal experience, but is inherited through the ancestors. An archetype is a "psychic body organ" that grows "like a flower" in the human soul. Modern science confirms that an archetype is a much deeper level of non-judgmental existence.

Within the framework of K. Jung's genetic theory, a strong connection between archetype and mythology is determined: mythology is a storehouse of archetypes. In this way, one day the symbol named by the archetype acquires collectiveness and becomes a general phenomenon for a certain people and era. Usually relatively important mythological motifs belong to all periods and peoples. Man cannot even imagine to what extent he is a prisoner of the world of archetypes.

For example, let's take the bread component phraseology - to find bread, to eat someone's bread, to make a camel's bread, to cut his bread in half, the archetype of

bread has the status of life, lifestyle, type of activity, the subject and symbol of well-being.

The importance of earning bread through one's own foreskin and one's own handiwork is evident. Otherwise, such a negative characteristic is subject to the pressure of society. National, religious and spiritual principles specific to the Uzbek people lie under this judgment. The roundness of the bread indicates its connection to the sun, as well as hospitality and equal attention to the people around the table.

Since ancient times, the Uzbek people have emphasized that it is an unforgivable betrayal to "punch someone's bread" and to "go blind" by eating bread. Customs and ceremonies such as not to break bread, to pick the baby, to put bread on the baby's head in the crib, to take bread as a companion for a person who is going alone at night, to bite bread to a person who is going on a journey, also reinforce the above facts. In "Avesta" the sowing, sprouting, yielding and breeding of wheat are interpreted as destruction for the giants. In this, vices such as hunger, laziness, and disease were used as giants, and wheat and bread were used as remedies for them.

In the Russian people, placing a newborn baby on a piece of bread so that it does not touch eyes, welcoming guests with bread and salt, bread as an offering to the sun, and belief in the power of bread to protect against evil forces are visible. According to the logic of the proverb "Bread and salt do not allow evil", it is forty days to the head of the grave. They leave bread and salt on the table. Faith in the divine power of bread is also observed when it is said that "the person who eats our bread does not look at us with a bad eye, he becomes our relative."

Ukrainians, before building a house, sprinkled wheat on its four corners. If the wheat is stored well without spoiling, the house was built in this place.

Ceremony. A.N. Veselovsky in his work "Historical Poetics" acknowledges rituals in the development of culture, does not pay attention to the connection between images and myths. In modern science, the point of view that myths and images are semantically unified, that they are theoretical and practical aspects of the same phenomenon, has become widely accepted. If any action loses its integrity, it becomes a ritual and turns into a semiotic sign. Rituals are related to myths and rituals. According to scientists such as K.Levi-Strauss, Ye.M.Meletinsky, myths originated from rituals and rituals. The ceremony, unlike the painting, has a complex structure and consists of several stages in terms of time. It is held with special songs, actions, horoscopes. Myth can provide evidence for the origin of rituals.

Virtually any ritual demonstrates and symbolizes creativity. Rituals express the principles of world order based on a particular tradition. The ceremony is considered a centuries-old conditional-symbolic and sacred tradition. It is based on habits, it expresses the stable attitude of people to nature and to each other; even in ancient times, rituals allowed people to interact, share and spread social experiences,

harmonize the way of life, and remind that a person is a member of this community. Rituals include birth, marriage, death, as well as beshikkerti, khudoyi.

Painting is a system of actions performed at a specific time based on a special order, traditional methods, and is a collective memory mechanism that determines human life.

According to K. Lorentz, the drawings appeared in animals united in a large group, and appeared naturally in humans. With this, the scientist emphasizes that the origin of drawings in animals and humans is the same. K. Lorentz distinguishes three main functions of paintings: 1) elimination of violence; 2) defining the circle that is "own"; 3) stay away from "strangers". There is even a hypothesis that the language itself originated from pictures.

According to V. Temer, paintings are an important means of supporting general norms and values of the people. After all, the complex system of paintings is related to symbols, impressions and imagination. And they are the leading feelings of the human psyche. In this way, any movement loses its coherence and turns into a picture, if it becomes a semiotic sign.

V. Temer writes: "The system of pictures and symbols are not just epiphenomena or deep social and spiritual processes, they represent ontological values that are relevant to the general condition of a person to a certain extent. Discovering the forms of paintings and the secret of symbolic actions is probably useful for our cultural growth. Pictures have been the non-verbal text of human culture since the beginning of human history. And the knowledge about the paintings itself determined the cultural and social position of the person. A sense of identity is weakly developed during these periods and is almost entirely assimilated to the benefit of the community.

Paintings should not be evaluated as a theatrical action representing myths, as myths included in all forms of human life activity. Verbal transmission of the myth, like the movements in the pictures, ensures the common worldview of the members of the community, distinguishes between their own and foreign things. The semantics of human language symbols formed on the basis of pictures should reflect prototypical situations.

Paintings connect people with the forces of nature, animated mythical objects, with the creator; and ancient paintings are a ritual of protection against evil forces. For example, we can take a glance at this. Avoid eye contact by avoiding eye contact or eye contact. The evil eye is part of the archetypal model of the world. It is considered as a door leading to another parallel universe.

Laughter is also evaluated in two ways: in fairy tales and myths, laughter is seen as a characteristic of giants, leprechauns, evil fairies, and silence, silent smile is seen as a sign of prophets, angels, and saints. The taboo of laughter in Witch's hut in Russian fairy tales, the islands of joy in Greek myths and legends, mermaids, and the sorceress's garden in Hans Christian Andersen's fairy tale "The Snow Queen" mean

that laughter is considered a negative action. The following conclusion can be drawn from this: where can't you laugh? - answer: in the world of the dead. Mythologies of Western peoples

It is widely believed that inanimate evil spirits laugh and mislead by pretending to be alive to destroy people. Among the ancient peoples of the Sardinian islands, there was a ritual of killing the elderly, and during this ritual there was a picture of laughter. This habit gave rise to the winged word "sardine's laugh". The phrase Homer's laughter also has a negative connotation, meaning the laughter of the gods at the feast of Olympus - thunder. In the hadith sharifs from the sources of Islam, thoughts are given that loud laughter destroys the soul, and when yawning loudly, the devil laughs. Sharing a good mood with people through a constant smile, telling a good joke without mixing lies is praised. Laughing and laughing for no reason at various events, during prayer, and when reciting prayers are also strongly condemned. In Uzbek folk poet G. Gulam's poem "You are not an orphan", harsh laughter is given with a negative connotation when he says: "There is no laughter of balls with frozen dragon throats here."

A.A. Potebnya also finds positive aspects of laughter. Ukrainian people believe that a black crow tries to steal children to the other world, and if a mother can make her child laugh, the child will stay with its mother. In this case, the issue of mother and child laughter arises. In the fairy tale "Northern violet" by the storyteller J. Rodari, the joyous laughter of children is embodied as the continuation of life, a reflection of sadness. Even in the Fergana Valley, a house without laughter is like a grave. For example, the comedian Said Anvar tells the following story about Okhunjon Kuyan, a humorist: One day, Okhunjon Kuyan's friends in the teahouse agreed not to laugh at anything he said. And so they do. Then Okhunjon made an interesting blessing and got up from the table. "Let it be the way," says the curious person. When I came to the world, I never had a conversation in the circle of the dead - says the curious person.

Returns. T.V. Sivgyan says that in order to return the harm caused by words - prayer, another word - return. In this, from the bottom of the heart lies faith in the power of the word. Reversals and curses are found in the mythology and written sources of every nation. In the Indian epic "Mahabharata" there is a story of the 3 wives of a king going to receive blessings from the saint. One of them closes his eyes when the saint looks at him with a good look, the second turns pale with fear, and the third is not afraid. Then the saint prophesies that one of their future children will be blind, the second anemic, and the third will be gifted. Also, during the play, Pandu, not knowing that a saint is walking in the form of a leopard while hunting, shoots him with a bow along with his wife. Before his death, the saint begs him not to get close to women, saying that if he gets close, he will die. There is a similar incident in Homer's epic "Iliad": the Greeks take the daughter of the priest of the Temple of the Sun God, although the priest begs with a gift, Menelaus does not want to give the girl. Then the priest cursed them severely, and Apollo's anger came and he sent a plague on the Greeks. The Greeks later

repent and apologize to the priest. Similar cursed stones were found in the tombs of the pharaohs in Egypt, in which it is predicted that those who disturb the spirits of the kings will soon die. The scientist Kamavon dies in this way. Many such examples can be cited. For example, in the hadiths, it is said that the prayers of three people are directly accepted by God: the parents, the stranger, and the oppressed. Jalaliddin Rumi, the great thinker of the East, also compares prayer to may. He says that the longer it is kept in the heart, the more powerful it is. Because of this, in all nations, curses and curses have a wide place among believers.

Paremiological wealth of language is one of the research subjects of linguistic and cultural studies. In fact, most of the proverbs are stereotypes of the national consciousness. Usually proverbs and proverbs are studied as a genre in folkloristics. Linguistics is just being studied. From a pragmatic point of view, the purpose of proverbs is mixed. A single proverb can contain warning, investigation, consolation, advice, criticism, threat, etc.

Not all proverbs can be considered a subject of linguistic and cultural studies. In particular, proverbs that do not belong to any nation or culture, but are equally applicable to all ethnic groups, belong to this group. In order to enter the scope of this scientific study, a proverb must be closely related to the history, culture, life, and spirituality of a nation.

We can cite the following examples of standards: faithful as a dog, strong as a bull, innocent as snow, fat as a pig, soft as a feather, kind as a mother, black as night. These benchmarks are not only the national outlook and the national understanding of the world. Because only they are the result of national-typical measurement of world events. The world is figuratively measured by means of standards. Benchmarks are often observed in the form of stable analogies, but they are the desired idea of a person to measure the world: to sink up to the ears, to come up to the throat, to love from the soul.

Analyzing the semantic structure of the phrase “jumps on a coin”, as V.N. Telia said, we witness that it is not the external sign of a coin, but its smallest monetary unit - its standard. Phraseologisms, which include such standard words, bring the language closer to the culture. According to A.A. Potebnya, here the symbol becomes an image and subdues the will of the understander.

Thus, the standard is a materiality that evaluates the characteristics and quality of objects, events and objects. It represents a normative vision at the socio-spiritual stage. It has a hidden effect, affects selection and evaluation.

A stereotype, unlike a standard, exists in the world and evaluates activity, morality. Moral stereotypes can be transferred to pictures. The difference is that when carrying out a stereotype, a person may not understand what he is doing. Drawing relies on reflexes. It is a way to solve social problems.

As a conclusion we can say that Metaphors and images are also among the subjects of linguistic and cultural studies. Let's focus on metaphors separately. Imagery is a language unit that expresses the main information about the connection of the word with the culture. By figurativeness, we usually understand that the language unit gives a visible and tangible image of objects and events.

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