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LINGUOCULTURAL COMPETENCE AS THE MEANS OF IDENTIFYING IMAGES IN FIXED SIMILES

Abstract: The article analyzes the mythological and folklore characters used in the similes in the Uzbek language. The necessity of linguocultural competence in understanding the picture of the world of a certain linguistic culture and for the properly analyze similes is substantiated.

Key words: linguistic picture of the world; simile; mythology; interpretation; linguocultural competence.

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Introduction

When it comes to the linguistic picture of the world, it is considered to be the central element of linguistic culture. It is a simple national characteristic of the universe, which has been shaped by the centuries-old experience of the nation, determining the attitude of man to reality [1, p.53; 2, p.64; 3, p.81].

In linguistic culture it is emphasized that culture is considered to be a system of values which is expressed by a peculiar set of signs. Indeed, culture is not only a national costume, beautiful morals, but also a way of communicating, acting, and living of the representatives of the same culture. Consequently, E.Sapir explains that the concept of "culture" is usually limited to concepts of art, science and religion, which is unreasonable. Thus, by the term "culture" one should understand its role and importance and the nation's attitude rather than beliefs or the products of their activities [4, p.469]. Thus, national culture has its own characteristic system - the semiosphere. Semiosphere units, that is culturemes, are expressed through a language and move to other marker systems. In other words, linguistic signs which convey cultural information in their content constitute linguoculturemes. According to V.Vorobyov, who first used the term linguocultureme: "the word is associated with a referent (denotation) and leads to it, and linguocultureme explains its content of meaning. The first one is restricted to realemes, and the second one expresses itself in the subject class as realias (everything related to this culture - F.U)"[5].

According to him, a complete understanding of the meaning of linguocultureme is a continual form of communication in the form of "meaning is cultural content" [5, p.45]. For example, it is quite natural for the people who live at sea to have the word "sea" as a linguocultureme. The fact that its history, living conditions closely connects it to the sea and the legends, traditions, and, generally, the aggregate of knowledge accumulated throughout the centuries affects the culture, and hence the conceptual picture in the nation's mind, their folklore, mythology and worldview.

Materials and Methods

Identification and interpretation of national cultural connotations are linked to human linguistic knowledge. Such knowledge serves as the basis for the interpretation of cultural information. It is the basis for mastering the mythology, folklore, religious and literary texts of this nation for the linguistic competence of the linguist or researcher.

Fixed similes clearly show the linguistic picture of the universe in the minds of the nation. Exact similes reflect the axiological view of the nation. Models in the fixed similes of the nation's linguistic perception are of particular importance. Some of the mythologic and folklore characters that represent the images for fixed similes in Uzbek language will be discussed below.

As a result of the research, a large part of the group "Mythological, Artistic and Folklore

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Personages" was found to be in close connection with Islamic religion and Islamic ideology [6, p.122].

In Uzbek linguistic culture, to express disappearance, the category of "mirage" is referred to: *A delicate charm was reflected in the smile. Then he felt that the unpleasant thoughts of his heart were disappearing like a mirage.* (H.Musurmanova). But the identification of images is not always so obvious and successful. The concepts with religious roots are so absorbed in the minds of the representatives of Uzbek ethnoculture that even though all 50 respondents of the survey acknowledged that the similes with the lexeme "mirage" are fixed similes of the group, but only two respondents linked this model-lexeme to Islam (The experimental survey held on November 10, 2018 at the Faculty of Philology of Andijan State University). In the Holy Qur`an, the following ayat in surah an-Nur is given: *"But for those who deny the Truth, their deeds are like a mirage in the desert, which the thirsty supposes to be water until he comes to it only to find that it was nothing; he found instead that Allah was with Him and He paid his account in full. Allah is swift in settling the account* (Ayat 39). In the following example, a trackless disappearance is expressed through an image of a mirage: *As that mysterious event devours me, my expectations suddenly drift away like a mirage.* (A.Dilmurod).

The image, which represents a harsh, dangerous process, is expressed through the lexeme "As-Sirat Bridge" (according to Islam the hair-narrow bridge which every human must pass on the Day of Judgment to enter Jannah: *The scene is extremely beautiful, original, but the person who is going through a dangerous path like As-Sirat Bridge, cannot see anything other than his life.* (H.Sultan).

As-Sirat (Sirot) is a ghastly hell on the Day of Judgment in Islamic sources; Persian and Turkic peoples call it Pulsirat (Sirot Bridge). According to religious beliefs, the only way to paradise is Pulsirat ("thinner than a haircut, sharp sword"), and every man is forced to walk on it. Some are faster and some slower, some fall and go to Hell. As-Sirāt is, according to Islam, the hair-narrow bridge which every human must pass on the Day of Judgment to enter Paradise. Persian and Turkic people call it as Pulsirat. According to the religious belief, it is said to be as thin as a hair and as sharp as the sharpest sword. Below this bridge are the fires of the Jahannam, into which the sinners fall. Those who performed acts of goodness in their lives are transported across the path in speeds (UzNE).

The lexeme "Alvasti" (ghost), which is used to describe an ugly and morbid person in Uzbek, is described as "a legendary beast that appears different ways in eastern mythology and superstitious imaginations" (EDUL I, 68.). Alvasti is usually portrayed as a mischievous woman who spreads her long fair hair down. ...In other myths belonging to the

Turkic peoples, *alvasti* is said to have one eye on the forehead, which is made of stone with a red eye, and a sharp nail in the hands" [7, p.32]. Perceptions about *alvasti* created associations with disgust and unpleasantness. For example: *He came out of the hotel his head down on the side, as if he had seen a horrible person like *alvasti*.* (O.Yakubov) We do not want to highlight that this is related to religious perceptions. But it is possible to be firmly convinced that it is connected with mythological perceptions. It is worth noting that there is no limit between the mythological, religious perceptions, and folklore.

The mythological and artistic characters such as *giants, alp Rustam, Alpomysh, Farhad* are used as images of bravery and courage. The main symbol of evil in Zoroastrianism is ogre; so is it in the mythology of the Turkic and Persian-Tajik peoples. It appears as a horrible, oppressive and cruel creature that obeys the will of evil forces. In epic poems such as "Gulnar Pari", "Yunus Pari" and "Miskal Pari" ogres obey the owners of castles, gardens etc, and guards maidens. Alp is characteristic of heroic character, distinguished by super power, courage and intelligence in Uzbek folk epics. Alpomysh is the main character in the Uzbek heroic epic with the same name, who fought for his love and Motherland and who is described as "as handsome as Yusuf and as brave as Rustam". Rustam is a traditional image in the oral and written literature of the Middle East; the symbolic expression of the mythological concept of bravery and epic ideals. Farhad is described as a mountain hero in ancient mythology and folklore; His image is regarded as superior than the legendary powers. The perfect epic image of Farhad was created by Navoi (UzNE).

Note the examples: He imagined his blue horse. He was as strong as the giants (E.Azam); *"They used to praise: touchwood, our Amirzade (prince) is as well-built as alps (P. Kodirov); Not speaking of his grace like Alpomysh, he didn't even turn to age of eighteen* (M.Yusuf); *It is worthwhile to mention that there are young men who are brave, well-groomed, and courageous like Farhad* ("Uchkuduk" newspaper).

A strong negative attitude, representing an ugly appearance, is expressed with the help of mythological images such as evil old woman, *ajina* (ghost) and *Azrael*.

Even if you describe a bad intention with a thousand artistic words, it will remain as ugly as the evil old woman in beautiful dress (D.Rajab). *He sacrificed the book worth five thousand soums for the sake of this piece of picture which has as crooked an image as *ajina* (ghost)* (X. Tukhtaboev). *It was true that I wanted to kill him smothering as he looked like *Azrael* to me* (E.Azzam). *The *Azrael* is also used to describe torture and death: - You are, my lady like *Azrail*, come to take my soul every morning* (M.M.Dost.).

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The models of ajdarho (dragon), the juho, which has become a figurative expression of the stinging or swinging actions, have mythological roots. Ajdarho - legendary snake image that has wings and two or more heads and can breathe out fire (UzNE). Juho is the legendary creature who eats and destroys all living creatures (EDUL). For example: *In the deep darkness of the night snarls Amu like a black dragon* (G.Gulam). *Fortunately, humankind has a limited number of opportunities, they cannot achieve whatever they want. Otherwise, they would be open their eyes wide like Juho, swallowing the entire world* (J.Ismoilov).

The lexeme of princess implies a female ruler or a woman who belongs to a royal family. The heroine of Uzbek folklore - "Malikai Husnobod", "Malikai Khuban", "Malikai Jahon", combines beauty, courage and devotion, and describes the beauty and intelligence of the princesses. In the example below, a beautiful woman is said to look like a princess: The following example looks like a beautiful woman princess: *Does a woman who is as beautiful as a unique princess, with her unmatched charm, exclusive intelligence, deserve such bad fortune?* (M.Ali)

In Uzbek linguistic culture, to describe immortal, non-flammable characteristics the simile "like Samandar" is used. In the Uzbek linguistics it is used to describe the, and parabolic-like characteristics. It is a surrealistic model representing only surreal peculiarities of mythological characters: *I was born again like Samandar?! Through long years* (U.Hamdani); *Fortunately, poetry is eternal, it does not know what death is like Samandar* (A.Oripov). Samandar - according to legend, is a creature that is born in fire and lives in it. (EDUL III, 434).

The simile "like a ghost" is used to describe an extremely skinny person or a silent movement: *That man, as skinny as a hungry ghost, guarded mountains to stones* (N.Norkobilov). Arvoh (ghost) - (plural form of Arabic word "ruh"-spirit) according to religious imaginations, is a non-material phenomenon that stays with human only when he is alive, and after death, it goes out of the body for all eternity (EDUL I.94). It seems to be too difficult to find its exact definition related to being skinny. But in this case, the comparison is in cognitive level, thus, inconsistency, lightness, and invisibility of the spirit enables us to relate it to condition of being skinny. The same features make it possible to turn into an expression of silent behaviour: *He followed me in the footsteps without a noise like a ghost* (N.Eshonqul).

Hotam, Hatim al -Tai - The head of the Toi tribe in Yemen, a famous commander and poet. Thanks to his generosity he gained a reputation among Arab and East nations. The anthroponym Hatim al -Tai is used as an expression of generosity in the East, including in the Uzbek literature [8, p.126]: *Oh, my devoted nation,*

you are generous as Hotam, generous as Hotam! (N.Orzikulov)

It should be noted that the anthroponyms of mythological characters in the Uzbek models of similes have only positive connotations. It can be explained by the fact that since ancient times people have been able to imagine legendary characters as supernatural powers, and even their worship (eg, Greek gods) was widespread. It is noteworthy that the goodness is "human" (*Rustam, Alpomish, Farhod, Hatim al -Tai*); the evil is the training of "no human" (*ghost, dragon, Gog and Magog, satan, devil, alvasti, juho, Azrael or dog*) is a peculiar feature of the Uzbek nation's outlook.

An example of the mythological characterization of "anqoning urug'i" (Anqo eggs) can be found in the Uzbek language, which is a figurative expression of something that is rarely found or rarely encountered. Here, "Anqo" is a legendary bird which does not exist despite having a name. It is as if he was a king of birds in the mountain of Qaf (EDUL 89). It does not appear to the human eye, the wings and feathers are described as being of gold, silver and so on. As the saying goes among Uzbek people, "Anqo" is a bird of happiness and wealth, and those on whom this bird casts a shadow, will be happy. That was how the metaphor of "the eggs of Anqo" was derived to express rare things [9]. For example: *However, her mother neither ate anything, nor stretched her leg out as she was worried about not seeing that rare person like "Anqo eggs" come and go at once, if other things distracted her.* (N. Juraev).

Conclusion

In the linguistic culture of the Uzbek people there is a fixed simile "like Alaka's dog", which is used to express pursuit, tracking or wandering. For example, *Your life will bring a beautiful appearance. It's better to go straight to the previous picture than you do.* (B.Akhmedov). Uzbek Literature Helps to Understand the Essence of This simile. Alaka's dog is actually "Hulagu's dog" about which Mirmuhsin tells in his story called "Mamluklar": *The simile "like Hulagu's dog" is widespread among the Uzbeks and the reason for this is that Chinghiz soldier Hulagu was actually a shepherd, and people knew he would kill a sheep a day to feed his dog.*

Obviously, to identify and adequately interpret the images in similes, one should have linguocultural competence. The analysis of the images used in the above-discussed similes proves that familiarity with mythological, religious and folklore materials is required to develop linguocultural competence.

List of abbreviations:

EDUL – The Explanatory dictionary of the Uzbek Language. Consists of 4 volumes. Tashkent: National Encyclopedia of Uzbekistan, 2008.

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UzNE – National Encyclopedia of Uzbekistan.
Tashkent: National Encyclopedia of Uzbekistan,
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