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## LINGUISTIC ANALYSIS OF LINGVOCULTUREMES USED IN HISTORICAL WORKS (BASED ON THE WORK “TEMURNAMA” BY SALAKHIDDIN TASHKANDI)

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### ABSTRACT

As a result of large-scale international communication, due to the growing scientific and technical process and globalization, attention has recently begun to be paid to the cultural aspects of these relations. The need to study intercultural communication has increased. Naturally, such communication is characterized by a clash of different cultures, and this, in turn, creates some barriers to communication. Currently, the change of the linguistic and cultural paradigm, rapidly developing times and globalization require paying attention to linguistic issues, but also to its cultural aspects. The solution of complex connections between language and culture requires a comprehensive linguocultural approach.

### KEYWORDS

Text, linguocultureme, linguistic sign, phraseologisms, standards, metaphors, reality, archetype, sema, cultural sema, ethnolinguistic factors, phrase, historicized idiom, archaic idiom, paremiological units, onomastic units, etc.

### INTRODUCTION

It is known that any text can be studied dynamically and statically. When analyzed in a static way, the artistic nature of the text, its national property,

expression of the national spirit, national mentality and national culture are preserved elements. Linguoculturemes are “linguistic units consisting of the

combination of the meaning of a linguistic sign and cultural content, in the semantics of which cultural information is clearly manifested”, “including phraseologisms, standards, symbols, metaphors, static similes, speech labels, customs, ritual words, riddles, national realities, archetypes, mythologies, lacunae, precedent units and others” [1]. Historical, historical-artistic works, which include the above linguistic and cultural units, serve as a wide object for linguistic and cultural studies. The culture of any nation, nation, people is reflected in its language.

“The spiritual world and concepts of the ancestors have reached today through proverbs, sayings, expressions, metaphors, and cultural symbols” [2] “Temurnama” is a valuable resource as it summarizes the people's culture, values and traditions, hopes and goals of the nation in the illumination of the figure of the sole entrepreneur Amir Temur, and reflects linguistic and cultural units on a large scale. Although there are works related to the lexicon of historical

works in Uzbek linguistics [3], there is an increasing interest in researches focused on linguistic and cultural analysis based on anthropocentric principles. Historical works contain information indicating nationality, such as stable combinations, metaphors and similes, onomastic units, national realities, archetypes, mythologies, lacunae, precedent units, various rituals, which are closely related to the national culture. V.V. Vorobyov introduced the concept of linguocultureme as the main unit of linguoculturological analysis and defined it as “the dialectical unity of linguistic and non-linguistic (concept and subject) content”[4]. Vorobyov emphasized in his works that the meaning of naming in a word and the meaning of naming in linguistic culture are both a meaning and a cultural theme. If a word expresses things-events in language, then linguocultureme expresses the content of the subject. A linguocultureme can be represented by a word, sentence, term, phrase, depending on its expression in the language. Linguocultureme is a complex phenomenon in relation to a linguistic unit.

### the word

### linguocultureme

#### Naming semas

#### Naming semas

#### cultural semas

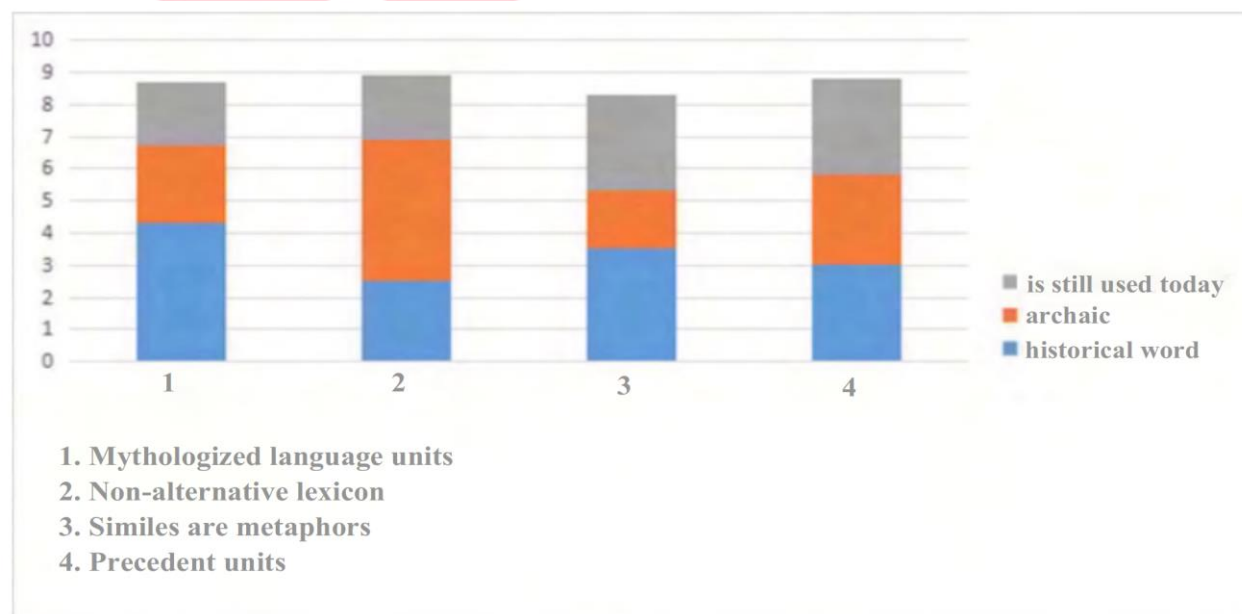
Linguocultureme include words, phraseological units, word combinations, sentences, paremies, complex syntactic units, texts, etc., which reflect a certain part

of culture. Linguocultureme has a content and expression plan, the expression plan is made up of the above-mentioned units, and the content plan is made

up of the semantics of those units. Therefore, linguocultureme differs from the concept in that it has its own content and expression plan, the main task for lingvoculturology is to express the national culture in a linguistic form. According to V. Vorobyov's interpretation, "Linguoculture is a complex unity that forms a dialectical unity of linguistic and extralinguistic (concept or object) content"[5]. This unit has a deeper meaning than the word. The extra-linguistic content of cultureme, i.e., the component of cultural concept, is also added to the usual sign-meaning. Linguists are

interested in the problems related to them, since the content plan of Linguocultureme reflects the national-cultural features of a certain people, intersected with customs and traditions, culture, history, lifestyle, economic environment. Linguistic cultures embody linguistic, cultural, ethnopsychological and extralinguistic factors, and their structure consists of signs, meanings, concepts and objects. They are representative of human culture and language, unlike their literal and figurative meaning.

**Linguistic cultures in the work can be classified in the following diagram:**



## 2.2. Diagram 1

Phraseological units also occupy an important place in Salakhiddin Tashkandi's work "Temurnama". We witness the use of hundreds of expressions in the

work. The phraseological fund of the language of historical works is a treasure of invaluable information about the culture and mentality of the people, and they

reflect the ideas of the people about legends, customs, customs, and ethics. Therefore, nationalism and the image of a certain people are shown in the expressions. In “Temurnama” expressions like jondan qo‘l yuvmoq, etini terisidan shilmoq, takya qilib kelmoq, hayrat barmog‘in tishlamoq, jomni tomdan tashlamoq, savdo boshiga tushmoq, taajjub barmog‘in tishlamoq, o‘ziga kelmoq, so‘zga lab ochmoq, kayfi uchmoq, duo ketmoq, tuz haqini andesha qilmoq, tuz xotirini qilmoq, so‘zga solmoq, o‘z holiga qo‘ymoq, so‘zga og‘iz ochmay, jon bermoq, uddasidan chiqmoq, tavakkal yaratgan o‘ziga, ko‘zi qonga to‘lmoq, ishi jo‘n bo‘lmoq, bel bog‘lamoq, qo‘ldan ketmoq, qo‘lga tushurmoq, qo‘l yig‘di, qo‘l urmoq, ko‘zini ochmoq, bo‘yin qo‘ymoq, ko‘ngildan chiqarmoq, jonga urmoq, xushi boshidan uchmoq, ko‘ngildan ko‘tarmoq are used. The semantics of phraseological units in the work is unique. There are more than ten phrases related to the hand alone. For example: ... agar jonlaringdin qo‘l yuvgan bo‘lsang beri kel, dedi. (Temurnama, page 100). It is known that washing hands is used both in its own sense and in the meaning of the phrase. According to the denotative meaning, this combination is used in

relation to the daily routine for hygiene, and according to the connotative meaning of the phrase, it is synonymous with such combinations as to be disappointed, to lose hope. The phrase “to wash one's hands” is used in the work on an equal scale with the expressions “fed up with the soul” and “desperate from the soul”. To‘ra ko‘rdiki, ish qo‘ldin ketti (Temurnama, page 253). Qutulmish to‘rani qo‘lga tushurmoqni harakatini qildi (Temurnama, page 253). (Qo‘lga tushmoq) To be caught in the explanatory dictionary 1) to be caught with a crime, a criminal case revealed; 2) the meaning of cheating is explained [6]. Andin so‘ng mo‘g‘ul, o‘zbek bahodurlari jangdin qo‘l yig‘dilar (Temurnama, page 272). Ey beodoblar, bu ne gustohliqdur, qo‘lingni tortg‘il (Temurnama, page 274). Bular ham ziyoratg‘a kelib, bu quflg‘a qo‘l urub, tosh bo‘ldilar (Temurnama, page 275). Ani ko‘rib bular hayrat barmoqin tishlab taajjub dengizida qoldilar (Temurnama, page 216). In other places of the work, there are many places where the word surprise is used instead of the word wonder. ... ani ahvolini ko‘rub taajjub barmoqin tishlar edilar (... they were surprised to see him in his condition) (Temurnama, page 216)

Phraseologism (phrase)	An archaic phrase	Historic phrase (obsolete)	saved as is
jondan qo‘l yuvmoq	“qo‘l yuvmoq”//qo‘l		

	yuvib qo‘ltiqqa urmoq		
qo‘ldan ketmoq			Ayrimoq, bekor qilmoq
qo‘lga tushurmoq			Tutmoq
qo‘l yig‘di		to‘xtatmoq,tugatm oq	
qo‘l urmoq			Boshlamoq,teg moq
qo‘l tortmoq			olmoq, tekkizma,
hayrat barmog‘in tishlamoq		Hayron bo‘lmoq//lol qolmoq	
Taajjub barmog‘in tishlamoq		Hayron bo‘lmoq//lol qolmoq	

Ruh to‘tisi tan qafasini tark etmoq		Evfemistik tarixiylashgan ibora	
Tahayyur barmog‘in tishlamoq		Evfemistik tarixiylashgan ibora	
jong‘a urmoq	Jonga tegmoq		

Also, in the work, phrases such as takya qilib kelmoq//jomni tomdan tashlamoq//so‘zga lab ochmoq//tuz haqini andesha qilmoq//tuz xotirini qilmoq//bo‘yin qo‘ymoq//ishi jo‘n bo‘lmoq//oq uyli bo‘lmoq are historicized. Most of the phraseological units used in “Temurnama” have been preserved to this day. The content of some compounds is preserved and found in our language in other versions. In “Temurnama” the writer used metaphors, which are common ways of creating figurative meaning, effectively and efficiently. In the linguistic and cultural analysis, metaphors are described in three ways: as cognitive, linguistic and cultural phenomena[7]. Metaphorical compounds used in the work perform the functions of comparison, simile, and contrast. D. Khudoyberganova notes that the unit with a metaphorical meaning appears in the text in the following cases:

- 1) as an expression of the concept;
- 2) as an expression of situations;
- 3) as an expression of the totality of situations

In the “Temurnama” language, words that create an emotional and expressive meaning as a result of metaphorical use are actively used. Original examples of metaphors are found in the work, the writer used new findings. Therefore, in the text of the work, the metaphor serves to express the feelings of the hero in impressive, vivid colors, clearly and concisely.

Based on the evidence presented above, it can be said that metaphorical units are widely used in the work “Temurnama”, and it is observed that it mainly uses traditional metaphors. In general, the metaphors used in the work served to ensure the emotionality and expressiveness of the language of the work. Many



metaphors used in the Uzbek literary language have become our linguistic wealth. Collecting them and describing them lexicographically is one of the next tasks of our linguistics.

Paremiological units among lingucultures include many stylistic tools, as well as the stage of periodic improvement, so the linguistic and cultural analysis is intense. According to the origin of these units, it can be the conclusion of a large text or “in the end”. Therefore, many proverbs can be translated in different languages in the form of proverbs, proverbs, phraseological units, narratives, proverbs, and idioms. This quality of them is close to “winged words”. The fact that each language has a different plan of expression, and the exchange of cultural codes is the basis for cultural comparison. The linguistic and cultural analysis of proverbs and sayings in the text of the work has a complex structure. We can cite the following reasons for this:

1. Based on the point of view of the period, the content of proverbs and sayings is preserved, but the form changes (there are also cases of inversion).
2. The proverbs and proverbs used in other versions of the work are directly related to the speech situation in this text, the specialness of occasional meanings.
3. The need to compare proverbs within the framework of other such national texts.

Based on the above classification, it is appropriate to carry out linguistic and cultural research of proverbs and sayings in gradual stages. Lexical-semantic, syntactic, stylistic, artistic, cultural analyzes are used in a mixed state. There are proverbs such as *teva ko'rdingmi yo'q//tuya ko'rdingmi yo'q//ishi borning tishi bor//odam odamg'a ko'p yerda o'xshay berur//sadaqa raddi balo* in “Temurnama”. In the context of the work, *odam odamga o'xshaydi//sadaqa raddi balo//tuya ko'rdingmi yo'q* of these paremiological units have been preserved in today's literary language environment.

*Teva* lexeme is an archaic form of *tuya* lexeme. Proverb *ishi borning tishi bor* is an archaic form of paremiological units regarding the status of a working person.

The nationality of any people reflects the cultural codes of its stable combinations. “Temurnama” is an example of national values, an invaluable work that contains most of the traditions of the Uzbek people up to the present day. Most of the traditions, ceremonies, and rituals presented in this work are performed even today. Before starting a job, it is necessary to receive blessings from the elders, the wedding spectacles last from three nights to forty days, when you have a child or grandchild, to give *aqiqa*, food to the country, to give a head-to-toe dress in joy, to give a girl's hair (Khorazm, preserved in the oasis regions to this day), resting (when children are crying, looking at a person

differently, reciting prayers, ruqiya and qasidas to protect them from calamities), washing and cleaning the dead body in marakas and following it to its final destination are still preserved and developed among our people. To'y taraddudini qilib, qirq kecha kunduz xalqqa to'y berdilar//Bul tarafdin Mirzo Sayfuddin to'ra Amir Sohibqirondin fotiha olib,qirq ming askar birla yetti kun yo'l yurub,andin keyin bir tog'ni ustig'a chiqdilar(Temurnama, page 265)//Andin keyin Pudiya bosh-oyog' libos berdilar//...ag'lin begini qizini qalini Amir Temurning boshi erdi// Ikkovlari bir-biri birla qo'l ushlab,shayx oyat o'qub,o'ziga dam urub,o't ichra yugurub kirib kettilar(Temurnama, page 266)//sallasin anga kafan qilib,janoza o'qub,dafn qildilar(Temurnama page 117). There are also some myths in the work: qozon o'rtasi qaynar, munda ot kishnar, yov kelganga o'xshaydir(Temurnama, page 97) in this example Saraymulkhanim warns Sahibkiron based on ancient traditions. The plot of birds choosing the king, such as humo, davlatqush, humoyun, found in folk epics, was also used in "Temurnama":...bul kun boshing uzra latofatda bir qush soya solmish, ko'rdim tumshuqida so'ngak, man aning humoyun idrok qildim (Temurnama, page 102)//Andin keyin qul quvlab yubormoq bo'lub keldi, ko'rsaki,to'rani boshig'a humoyun soya solib o'lturur(Temurnama, page 213).

In the work, you can find ethnographies that represent our nationality and are still present today. "Interpretation of various dreams before the birth of a child, getting a water bottle, naming the child, putting

it on a skirt, cradle, wedding, wedding advice, council, announcement, giving a second name, going to the palace, appointing a matchmaker. It is important that various customs and ceremonies, such as making an embassy, making a deal (wrestling, backgammon, chess), greeting, giving a girl a hat, are included in "Temurnama"and it requires a special study. Onomastic units are also of special importance in the classification of linguocultures of the work. E. Begmatov emphasizes that onomastic units, including anthroponyms, exhibit the following features that can provide material for anthropocentric analysis:

- 1) anthroponyms, while distinguishing individuals, are based on images related to the will and activity of the namer;
- 2) anthroponyms are the result of people's creativity;
- 3) through anthroponyms, the ethnic, cultural and spiritual views and religious beliefs of people who lived for centuries reach us;
- 4) the motivation of anthroponyms depends on the historical development of the nation [8]

Based on the above, the names of places, people, and animals used in the text of the work represent national customs, traditions, and historical lifestyle. Onomastic units form a separate layer of each language. The study of onomastic units in Uzbek linguistics has a long history. In almost every historical work, including



“Tarihi Muluki Ajam”, “Boburnama”, “Shajarayi Turk”, we see a strong interest in the system of proper nouns. Also, the study of onomastic units in Uzbek linguistics, literary studies and folklore studies of the 20th century caused the emergence of a separate field - Uzbek onomastics [9]. The onomastic system of the work “Temurnama” will be the object of several monographic studies. For this reason, we did not pay attention to the research and analysis of onomastic units in the work in our dissertation work.

## CONCLUSION

The following conclusion can be drawn from the above points, the phraseological units used in the work, similes and metaphors, paremiological units, onomastic units, presidential units, ethnographies, applause and cursing, caresses, euphemisms, etc. analysis reflects valuable information about national thinking, people's culture.

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