Some Considerations about the Performance of Terms as a Linguistic-Cultural Unit

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Abstract: In the article, the function of linguokulturema in connection with the writing skills of the terms within the artistic text is analyzed with the help of examples. It has been proven that the term lingvokulturema can reflect the national culture and identity characteristic of a nation.

Language law imposes a certain task on each language unit, makes them act within a certain meaning, gives the opportunity to connect with certain units. Every skillful writer can use these laws to assign linguistic and cultural tasks to terms. In this, the writer uses the means of artistic representation in the national language and achieves this based on the correct application of the various artistic and aesthetic meanings assigned to them. As a result, the term fulfills the function of lingvokulturema and reflects the national culture and identity of the nation. For example:

If the man who has a daughter does not face it, the rules of "diplomacy" are violated. (T. Malik. "The Devil").

In the "Annotated Dictionary of the Uzbek Language" the term diplomacy is explained as follows: "Fran. "diplomat" - two folded sheets, document. A field in which officials specially trained to conduct official contact or negotiations with foreign countries and appointed as representatives by their own government for such work, and "a skillful course of action to achieve some goal".

In the given example, courtship rules are related to the rules of diplomacy. According to the centuries-old national traditions of the Uzbek people, hunting is one of the traditions passed down from generation to generation. Official diplomatic relations are subject to certain rules. That is, in diplomacy, the actions of the diplomats gathered to solve the problems of the two countries, from greeting to farewell, from their problems, from their smiles to their frowns, are clearly developed. In the same way, the marriage ceremony is carried out on the basis of specific rules that have been in the same mold for many years. Like diplomats, women who go to matchmaking plan in advance what to say and how to behave. These rules, like the rules of diplomacy, do not change at all, the people of the party with a daughter think about something under certain conditions, and agree to the requirements set by the godfather. Based on this, the writer used the term diplomacy in the work to show the attitude of the women who went to courtship to each other. In such use, this term performs the function of linguistic and cultural unity and is directed to reveal the subtlest aspects of national culture.

Or: The young people were a little embarrassed, flirted a little, and took a paper bag. This is also a rule of diplomacy - a sign of consent (T.Malik. "Shaytanat"). According to Uzbek traditions, in relations between godparents, representatives of the bride's side: her parents and relatives stand in front of the representatives of the groom's side in many cases. Even when some disagreements arise, they try to make concessions as much as possible, and they try to resolve relations between spouses very carefully. In the above example, the writer was able to correctly compare it to
diplomatic behavior and raise the term to the level of a linguistic and cultural unity. If the creator did not know the Uzbek dishes related to courtship, he would not have been able to use the term diplomacy.

Tahir Malik's works often use terms with a specific communicative-linguistic-cultural purpose. In this sense, the term ambassador in the field of diplomacy can also be shown: However, the arrival of an ambassador from Asadbek half an hour before the beginning of the new year was a surprise for him. (T. Malik. "Shaitanat") Asadbek was waiting for something to be said about Khongirei when the ambassador arrived from Kozlov and went to Tomsk. (T. Malik. "The Devil")

In Tahir Malik's short story "Iblis Dvori" there is such a dialogue, in which the terms of military spheres are used:

- Those in the last year do not stay in the barracks for a single day. Go and talk. Why are they taking my child away?
- We agreed with your son four years ago: I promised not to go to his academy.

In the first sentence of this passage, there are terms barracks, and in the second sentence, there are terms academy, and the term barracks refers to the military field, and the term academy refers to the Academy of the Ministry of Internal Affairs. Both terms are units belonging to the acquisition layer of the Uzbek language, and the concepts they represent are considered to be understandable terms in the linguistic culture of Uzbek speakers. The author has used these terms in Uzbek linguistic culture without specifying their meanings. In particular, the term barracks is used colloquially to refer to areas that are not militarized, for example, the place where students live when they go to pick cotton, which shows that the term barracks has expanded its use in Uzbek linguistics and culture.

If we compare in which of the analyzed terms diplomacy, army, barracks and academy, the unique national-cultural aspect is manifested more, it becomes clear that the term diplomacy expresses more national-cultural themes. Because of this, we can witness that this term itself is used as an expression of national characteristics in the artistic text.

From this point of view, the term gland related to anatomy has more linguistic and cultural characteristics than the next two terms (barracks and academy). First of all, the sentence with the term "bez" shows the national-mental character of the Uzbek speakers, that is, it shows the Uzbek way of wearing. Secondly, the associative connection of the gland anatomical term with the purely terminological concept in the case of use in the example given by us was very clearly and clearly demonstrated. Thirdly, this usage is very stable in Uzbek linguistic culture, in Uzbek ethnoculture this form of putting people, especially in women’s speech, is common. Therefore, the linguistic and cultural value of a term depends not only on what concept the term expresses, but also on the semantics of the sentence, the character of the speaker, and how stable it is in the language culture of the people. Creators who have a deep understanding of folk language and culture use it effectively in individualizing artistic speech and giving national-cultural color to literary images.

It is known that in the process of oral and written communication, various reference units expressed by different lexical means are used. Especially in order to show the highest example of the meaning of Uzbek grace and respect, creators use a special lexicon as reference units. As a result, such unity, which has become a product of linguopoetic purpose, also shows linguistic and cultural characteristics. The following excerpt from the work of art proves our point:

There will be a lot of free time. If you don't worry about the plow, if you don't call it fertilizer, if you don't call it trouble... Ah, teacher, what did you say? (E.Azam. "Where is heaven itself").

The word domla used in the speech of the hero of the play, the chairman, is used in reference to a publisher working in a publishing house. Through this word, the writer tried to demonstrate the culture of Uzbek speech communication. That is, the use of this word as a unit of reference aims
to show that this word is unique to the Uzbek people, that since ancient times, the Uzbeks have glorified and respected intelligent people. We noticed that in many places of the work, the word teacher is used not only in relation to educated people, but also in relation to people who have earned the respect of everyone in the neighborhood with their honesty and hard work.

In addition, when the term domla comes together with the exclamation e as an impulse, it shows some disrespect, contempt, and putting his social status lower than himself towards the addressed person. For example: - Hey, teacher, in the governor's office... (Sh. Kholmirzaev. "The sun is wandering in the sky") "Hey, teacher, are you carrying it, they are found in our Tashkent!" Despite my insistence, he bought them wholeheartedly. (E. Azam. "Shovkin") Tursuni (more cheerful). Hey, teacher, let's leave this and that and start the wedding! You were chasing our brother Boya, and here - the bride fell with her own foot! Malades Melisvoy! Gorko! (E. Azam. "Paradise is the rule")

The appearance of this kind of attitude in the speech of native speakers is caused by the natural simplicity of teachers (due to constant interaction with children, such qualities are formed in teachers - child-like simplicity, innocence, listening more to the interlocutor, approving his speech, encouraging). This situation related to the semantics of the term "domla" did not exist in the Uzbek linguistic culture, but appeared in the later periods of the Uzbek colloquial speech and became stable as a speech habit. As a result of studying the works of Abdulla Qadiri, Cholpon and Oibek, no further changes in the semantics of the term domla were found. In the works of these writers, the expression of at least a neutral attitude can be felt from the literary texts where the term teacher is described as a person with respect, or the term is used. That is, in the linguistic culture of the beginning of the 20th century and later, the term "teacher" was used as an expression of such a relationship. So, with the passage of time, there was a change in the connotations related to the term teacher in the linguistic landscape of the Uzbek people, and the same connotative change is expressed in the current Uzbek literary language. It should be noted that the positive connotation associated with the term domla - the attitude of the same term at the beginning of the 20th century, which existed even after that, is reflected in the term ustoz in the current Uzbek linguistic culture. Such connotative changes in linguistic culture are undoubtedly the result of changes in the conceptual view of the world of the Uzbek people: first there is a change in the conceptual view of the world, then this update moves to the linguistic view of the world and is manifested in the language. Based on these considerations, it can be said that in the cited artistic passages, this term has fulfilled the function of a linguistic and cultural unit, and revealed the unique subtle aspects of the mentality and culture of the Uzbek people.

References


