Expression Of Linguistic Codes In Uzbek People's Discoveries

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Abstract

This article discusses and analyzes the reflection of linguocultural codes in puzzles, which is one of the most important issues in linguocultural studies.

Keywords: linguocultural studies, linguocultural codes, human perceptions of the material and spiritual world, human national thinking, human axiological views, riddles, imagery, metaphors, secondary interpretation.

By analyzing the linguocultural codes, which is one of the important issues of linguocultural studies, it is possible to shed more light on the cognitive and linguocultural aspects of the linguistic consciousness of a particular people. At the beginning of the century, there is a growing interest in this issue in Uzbek linguistics.

 "Based on scientific definitions and interpretations of cultural codes, it can be said that the term refers to a system of material or ideal symbols that express a particular cultural content in a conditional, symbolic and coded way. Cultural codes are the product of the process of categorizing the world by man, and in this case ... human language is one of the most important expressions of cultural content. The codes of culture are reflected in the language in linguocultural units such as proverbs, phrases, constant analogies, metaphors, curses, riddles, prayers and applause, which mainly reflect the figurative thinking of the people. In the codes of culture, people's ideas about the material and spiritual world, national thinking, axiological views are clearly visible. [11; 31-32]. In this context, in particular, riddles are important as a phenomenon that expresses reality through certain codes, often creating a linguistic picture of the world in a metaphorical way. Riddles can be viewed as secondary interpretations of reality, as they reinterpret object-events previously known to language owners, and this interpretation is accomplished through specific cultural codes. For example, one of the most commonly used items in our daily lives - finding a match - can "turn" into a bride. In other words, we re-perceive this object through the code "bride": The little bride, the knot in the head *. In general, in most puzzles, artifacts (products of culture created by human hands) are perceived through non-facts (naturally occurring objects-events) or, conversely, non-facts are perceived through artifacts and occur in the form of linguocultural codes at the language level. It can be said that Uzbek folk riddles have not been studied from this point of view, that is, in connection with linguocultural codes. Indeed, in our linguistics, this issue has only recently received attention [11; 30-35].

To date, Uzbek folk riddles have been studied mainly from a lexical-semantic and syntactic-semantic point of view. In his research, J.Abdullaev lexically analyzed the words used in folk riddles. He classified the riddles into three groups, such as real-meaning symbolic riddles, non-real-meaning symbolic riddles, and explicit riddles that are direct expressions of character-property [1].

Ms. Saparniyazova's dissertation research explores the specifics of the predicative relationship in riddles, the possibilities of using and descriptive parts of speech, models of syntactic devices specific to riddles, metaphorical meaning and its expression. The researcher described the riddle as follows: "... a riddle is a text consisting of a question as a fixed, specific, concise, figurative metaphorical expression of things, events, signs and features in poetic or prose form, and a part of the answer to be found by the listener." [9; 21]. An important aspect of this definition for us is that the researcher has emphasized that the riddle is a figurative metaphorical expression and should be approached as a text.

MN Saitbaeva's work on the use of horse cutting in Uzbek folk riddles deals with horse cuts in riddles, their semantic-structural types, ways of expression of horse cuts. [8]. In general, in Uzbek linguistics, the language of riddles is well studied in lexical and syntactic-semantic aspects. However, as noted above,

these units have not yet been explored in a linguocultural approach.

A review of the scientific literature on the subject shows that the linguocultural features of the riddles, in particular, their integral aspects with cultural codes, have been studied on the example of Russian, English, German, Tatar, Buryat languages. [2,3,4,5,6,7,10].

In the analysis of the linguocultural codes encountered in the puzzles, special attention was paid to which types of these codes are preferred. For example, biomorph and subject code have been found to be common in German riddles. The researcher explains this by the fact that animals and plants play a major role in human life in the first place [10]. SS Kondrashova, who studied the occurrence of the world landscape in English riddles, noted that biomorph, zoomorph, reimorph, phytomorph codes are common in this genre, and the most widely used linguocultural code is anthropomorphic code [6; 80.].

The article on the ethnocultural features of riddles in the Tatar language [6] also emphasizes the important role of anthropomorphic code. In particular, the article states that the soldier used the anthropomorphic code in the riddle about the birch, and cited the riddle of a soldier with a chikmaple (soldier in uniform in front of the house) in front of the house [6; 145]. This code played an important role in the formation of riddles, especially about the samovar. Researchers call it Kto pri tsare v shapke sidit? (Samovar) - Who sits in the presence of the king with a hat? (Samovar) analyzed on the example of the riddle. In this case, the word hat has a certain function in the image of the samovar as a person wearing a hat: it refers to the samovar's comfort [5].

In this article, we will focus on the linguocultural codes that are most often expressed in riddles, and their uniqueness in creating a linguistic landscape of the world.

It is known that riddles are divided into two types depending on the nature of the object to be puzzled: the first type of riddles describes the specific features of the object and omits the word that is the answer to the riddle. For example: Tag, tag desam, tegmaydi, tegma desam, tegadi (Lips). The second type of riddles is based on metaphorical meaning, in which the puzzled object is perceived on the basis of analogy and comparison or animation. For example: My blue horse walks towards the sky (Smoke). This is how linguocultural codes occur in riddles in the form of metaphorical text. In this regard, M. Saparniyazova stated: "A transparent statement of information is present in any form of expression and represents a proposition about the subject of the speech. The confidential statement of information is included in this public statement.

The description of the information given in the riddles is of a similarly hidden nature, and we preferred to give this meaning by the term metaphorical tag (M. Hakimov) [8; 46].

Anthropomorphic code plays an important role in Uzbek puzzles. The results of the observations show that in Uzbek riddles this code is expressed in three ways: 1) cognate nouns denoting a person are used in a metaphorical sense to mean a specific object: In this case, the words mother, child, old woman, girl, boy, boy, brother, sister, friend application was observed. For example: Two sisters have five children, each with a horse. (Hand, fingers); A one-eyed old woman sews a flower into a shirt (Needle); Novcha yigit tom teshar (Rain); I tied my two brothers to a pole (Libra); I have two sisters, equal in height (Door).

It is important to understand the essence of anthropomorphic code in order for a person who finds the answer to a riddle like the above to correctly perceive a secondary interpretation of a previously familiar object or action. Stereotypes and associative perceptions may also play a role here. For example, when mothers fall off the shelf, their children come running (Teapots and bowls). In the puzzle, children often follow their mother (along with the teapot, of course, bowls are placed on the table), the mother is one, and the children are more than one (usually one teapot and stereotypes such as the placement of more than one bowl) and associative notions such as the mother's body being larger than her children (the size of the teapot being larger than the bowls) played an important role.

t should be noted that the metaphorization of the word mother in Uzbek folk riddles is relatively active. In many cases, the word child also has a metaphorical meaning: *Two mothers have five children, each with a horse (Hand, fingers); The children clap, the mothers dance (Terak and the leaves).*

In Uzbek folk riddles, the word "old woman" is also used as an anthropomorphic code. It is known that the image of an old woman is often found in Uzbek folk tales and epics. In doing so, she is often portrayed as a cunning, malicious, naughty old woman. This situation is also reflected in the riddles:

Hairy summer old woman, waist-bound naughty old woman (Broom); Shum old woman, round old woman, Two-faced round old woman (Tandir);

2) In Uzbek folk riddles, the anthropomorphic code is also represented by anthroponyms. For example, *My brother Sariboy is inside, except for his beard (Carrot)* used in the riddle *Sariboy* was an appellation of his name *sari (q)* the word has been used to indicate that the enigmatic object is a carrot [9; 49]. This Great Grandfather's inner, outer ear (Turnip) riddle is also evident when compared to the riddle above.

The figurative thinking and imagination of the people are reflected in the riddle of Fatma - Zuhra beats, Heritage is shared. M.Saparniyazova expressed the following thoughts about this riddle: "In this riddle Fatma-Zuhra - twins, pointing to two blades of scissors; real denotation - Fatma - Zuhra, metaphorical tag - scissors [8].

3) animation, one of the manifestations of anthropomorphism in Uzbek folk riddles, also formed a linguocultural code. In this case, inanimate objects are perceived through human characteristics. For example: *Cries without beating (Onion); Open the door without arms, without legs (Wind); He does not eat soup, he does not drink water, he stands on the ground (Broom); Sleeveless, legless, wears shirt (Pillow); No legs, walks (Clock).* Thus, in the riddles formed by means of anthropomorphic codes, the figurative thinking, imagination and imagination of the people are reflected. Evidence of this is the fact that in the riddles the long road is depicted as a tall girl, the rain as a young man, the egg white and the yolk as two comrades living in the same house.

Zoomorphic codes also play an important role in Uzbek folk riddles. Observations have shown that the names of animals such as horse, calf, camel, donkey, cow, mare, and bird names such as chicken, rooster, and locust are often used as linguocultural codes in riddles. For example, the word horse has meant three different things in three riddles: *My gray horse from last year / Will it come this year (Cold, winter); My blue horse walks towards the sky (Smoke); I have two horses, running from each other (Legs).*

It should be noted at this point that two features are evident in the zoomorphic codes in the puzzles: first, the enigmatic object is represented mainly by zoolexemes denoting pets. This, of course, is explained by the fact that animal husbandry has long been one of the main occupations of the Uzbek people. Second, such zoolexemes are often given in conjunction with a word denoting a particular sign, which is also specific to the word denotation, which is the answer to the riddle. In our opinion, the word peculiar to the formation of such riddles must, of course, be analyzed together with the sign given in the text. For example, *White ass from the house / Irreversible (Teeth)* not only the word donkey but also the word white plays a role in the formation of the riddle. After all, the word refers to the color of the tooth.

There are many riddles about the Uzbek language, which is one of the human organs. In the following riddles, the language is referred to by means of calf and mare zoolexems, and in this case, too, these units are used side by side with the red word denoting the sign: *If I drive my red calf out of the boy, it will not come out (Tongue); Inside the Iron Fortress / Red Horse Plays (Language).* Apparently, the associative aspect of folk thinking is reflected in the riddles formed by means of zoomorphic codes. In such puzzles, in reality, two objects that are far from each other are mutually associated by a certain sign. The person decoding the linguocultural code in the puzzle can find the name of the enigmatic object mainly by means of this symbol. Therefore, it can be assumed that two types of linguocultural code - zoomorphic code and color code - were equally involved in the formation of such puzzles. The following examples also confirm this conclusion: *The Black Bull is leaving, The Red Bull is leaving (Smoke, Fire); I lost my white chicken while walking (Saliva); My blue horse walks towards the sky (Smoke); The red cow licks the belly of the black cow (Fire, cauldron); In the manger the calf plays (Eye).*

In the Uzbek folk riddles formed on the basis of the subject code, the rich imagination and figurative thinking of the Uzbek people are clearly visible. In such riddles, the name is thought of as a dice whip that will not rot even in a thousand years, the snow as a large white tablecloth, the road as a long rope: *The dice whip that my father gave me will not rot for a thousand years (Name); A large white tablecloth covered the cabbage (Snow); Long rope / Can reach the end (Road).*

It is known that the body part of the pumpkin plant is relatively long and grows clinging to things like the tree, the wall around it. This situation is expressed in the following way in the form of a rope object: *My neighbor's rope fell over the wall (Pumpkin).* Or in the folk imagination, the sky is an overturned blue

bowl (I overturned the Blue Cup); the mouth is a small groove, and the teeth are small claws (a small groove, a full claw).

Underground golden pile (Carrot) the proverb also reflected the figurative image of the people. In this case, the shape of the carrot resembles a peg, while the word gold refers to the yellow color of the carrot.

Somatic code also plays an important role in Uzbek folk riddles. Words that refer to parts of the human body, such as the *eyes, teeth, beard, mustache, hands, and feet*, are often used. Notice the portable meanings of the word eye in the puzzles below: *One himself, a thousand eyes (Sieve); He has one, six eyes (Window frame).* In the first example, eye somatism is used to mean "sieve holes," while in the second example, it is used to mean "window frame."

Beard and mustache somatisms are also widely used in Uzbek folk riddles. For example: *Соқоли бор, мўйлови йўқ* (*Мушук*); *Бўйи бир қарич, соқоли икки қарич* (*Маккажўхори*).

Apparently, the somatisms used in riddles formed on the basis of somatic code refer to a specific part of the enigmatic object, animal or plant, and not to itself. This is a key feature of puzzles involving zoomorphic code. For example, *One alone, a thousand teeth (Saw)* the code consisting of the word tooth in the puzzle indicates its saw blades, not the saw itself.

Conclusion

Codes such as anthropomorphic code, zoomorphic code, subject code, somatic code play an important role in Uzbek folk riddles. In this case, objects are often referred to by anthropomorphic code. This is the result of man's perception of reality through himself, which shows that the Uzbek language also has a feature that is universal for world languages.

The somatic code used in Uzbek folk riddles often refers to objects, as well as to animals, and refers to a specific part of an enigmatic object.

The zoomorphic code, which plays an important role in Uzbek folk riddles, often refers to natural phenomena and physical processes. Zoomorphic code is mainly expressed in the form of a description, and the zoolexema used as a code is given together with a word denoting a particular character. This sign is also peculiar to the word denotation, which is the answer to the riddle. The person who finds the answer to the riddle understands the essence of the zoomorphic code on the basis of this sign.

In the subject code reflected in the Uzbek folk riddles, the rich imagination and figurative thinking of the people are clearly reflected. The subject code often refers to another object, natural phenomena, and parts of the human body.

The Uzbek folk riddles are a unit that clearly reflects the figurative thinking, imagination, reality and self-perception of the people. The study of these units in conjunction with linguocultural codes plays an important role in the study of idioethnic aspects of the Uzbek language.

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