

Reflection of cultural codes in Proverbs

Valiyeva Muxayyo Salimovna¹

Annotation: As in the paremiological units of other peoples, Uzbek folk Proverbs fully express the way of life, spiritual image, worldview, attitude to work, to man, to life, to nature. Interest in the proverb from a literary point of view, increasing the artistry of the work and ensuring the fluency of the artistic language, its use are the focus of the word artists of all times. A number of cultural meanings come to the surface in the manifestation of cultural codes through paremiological units. It is in this process that the article reflects on the surface of the aspect of a cultural sign through paremiological units.

Keywords: Linguistic culture, language, culture, concept, proverbs, comparison.

Cultural codes occupy a special place in the linguistic landscape of the universe and are considered one of its important components. Cultural codes are the sum of the cultural norms, criteria and values of a nation and are considered a social organism with a signic nature. According to the opinions of scientists, modeling the world on the basis of a cultural code consists of two systems, the first system forms a system of verbal languages. Mythology, art and all other cultural structures make up the secondary system. Hence, when connecting the relationship between man and reality, the code is explanatory, Interpretive; the cultural code is motivating/reminiscent in nature. It seems that the cultural code forms a corpus of knowledge of the universe that is motivating/reminiscent through the text. Through semiotic codes, we find a message about the cultural experience of the community, its past and the perception of the universe by people of that time. This information is more evident in Proverbs through its own and portable meanings. For example, in Uzbek “*Ulug‘ning yog‘iri o‘g‘liga qolar. Uloqda ilik yo‘q, bolada – aql. Ulug‘ni ulug‘lasa, baxtli bo‘ladi. Egachim erga tegdi, eskisi menga tegdi.*” (“The inheritance of the great will be left to the son. A goat has no marrow, a child has intelligence. He will be happy if he praises the great. My master touched the ground, the old one touched me).

It seems that cultural codes are part of verbal codes. Hence, the cultural code is a conditional sign that reveals all the material and spiritually cultured nonlinear phenomena in the being that manifest the mentality of a particular person or nation, as well as the linguistic, cultural, spiritual, religious and similar peat landscapes of the universe. The basis of the cultural code, on the other hand, is the paremiolic units, which are linguistic resources, delivered from generation to generation. Because it is in the paremiological units that there are hidden paradigmatic meanings that represent the cultural semiotic aspect. For example, do not try to bend an unbending tree! This proverb also expresses the meaning of “do not be obsessed with impossible work”, while stating that it is useless to try to bend an indomitable tree. And the exclamation mark indicates a warning, that is, an inappropriate action can cause some harm.

As in the paremiological units of other peoples, Uzbek folk Proverbs fully express the way of life, spiritual image, worldview, attitude to work, to man, to life, to nature. Great Russian writer L.N. "In every proverb, I see the urine of the people who created this proverb," Tolstoy's proverb tells us about how close people's life is to their spiritual world. These words of a genius artist fully prove the nature of Proverbs, their place in the spiritual life of a working people.

Interest in the proverb from a literary point of view, increase the artistry of the work and ensure the fluency of the artistic language udum its use stands in the spotlight of all contemporary word artists.

¹ Kokand State Pedagogical Institute, Methodology of Russian language and literature chair teacher



The proverb is a compact form of folk oral creativity, but one of the genres with deep content, which arose on the basis of centuries of life observations, socio-economic, political and human experiences. Therefore, the thematic scope of Proverbs is much wider, and this scope cannot be limited to the scope of the juz'i life reality; there is no sphere of social existence, let it be not reflected in Proverbs.

The fact that Proverbs come to the face on the basis of centuries of life experiences is of particular educational importance. Because every proverb goes through the life experiences of people for many years, as well as how many times in their living conditions. The spread of each proverb among the people is as slow as its creation. Because the territorial environment, which receives a certain proverb, makes it its property only after retesting it in its conditions.

A number of cultural meanings come to the surface in the manifestation of cultural codes through paremiological units. It is this process, that is, the appearance of the aspect of a cultural sign on the surface through paremiological units that was studied by Russian scientists. In particular, M.L.Kovshova says about the linguistic and nonlinear properties of phrasemes that represent cultural codes: "The cultural interpretation of phrasemes produces ways of expression of verbal cultural characters. Through these paths, within the framework of thematic codes, different cultural meanings arise with the aim of revealing the essence of the characters and their interdependence. The main thematic cultural codes of the cultural interpretation of phraseologisms are considered, the relationship of phraseologisms through their verbal components, as well as the cultural meanings of the units that make them up, are confirmed"². A similar definition can be said about Proverbs. Even in Proverbs, cultural codes give clear visions of the universe. For example, "*Boshing ikki bo'lmaguncha, moling ikki bo'lmayd*" (Until you have two heads, your mole will not be two). In Islam, the family is considered sacred. And the marriage of young men is circumcision. For this reason, the proverb says that encouraging to marry means that the family brings happiness, that there will be a goal to live. "*Ona bilan qolgan - gul etim, ota bilan qolgan - shum etim*" (Left with mother-flower orphan, left with father - plump orphan). The meaning of this proverb continues in the proverb that your "*Onang o'gay bo'lsa, otang o'zingniki emas*" (father is not yours, if your mother is stepmother). Cultural code "let's go".

It seems that the cultural code is the first human imagination and is counted in the form of an ancient religious consciousness. M.From the proverbs included in the "Devonian" of M.Koshgari, both in content and in form, it continues to be used in modern Uzbek as in buring. Masalan, *Arslon qarisa, sichqon inini poylar. Besh bormoq barobar emas. Bor - mis, yo'q - oltin. Yog'ochni uzun kes, temirni qisqa kes. Ko'kka tupursa, yuzga tushar. Suv ko'rmaguncha, etik echma. Qo'sh qilich qinga sig'mas.* (when a lion grows old, distribution its mouse. Five is not equal to go. There is-copper, no-gold. Cut the wood long, cut the Iron short. If the blue one spits, it falls on the face. Do not take boots until you see water. The double sword does not fit in the vagina).

About the cultural code and, in general, the Code F.Usmanov comments: "when talking about the code, it is necessary to take into account that the encoded information is encrypted information, in which there must be a deshifrovka stage.

M.L.Kovshova's explanation is noteworthy: "in semiotics, the code represents the class of characters and the rules of their" reading " by The Interpreter, which, in turn, will be conditioned by the competence of the interpreter, with one or another culture, knowledge in one area or another. It seems that decoding culture codes requires linguistic competence"³.

Hence, the cultural code is a system of signs of the material and spiritual world. In general, the linguistic picture of the universe is the sum of general as well as nationally conditioned knowledge about the universe. Thus, proverbs can be called a subjective, or rather, a national interpretation of objectivity.

² Ковшова Л.М. Лингво-культурологический метод по фразеологии: Коды культуры. Изд-во. 2-е. -М.: Либком, 2013. -176 с.

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