



LINGUACULTURAL PECULIARITIES OF SYMBOLISM IN UZBEK AND ENGLISH TEXTS

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ABSTRACT

The linguistic characteristics of symbols in the English and Uzbek languages are examined in this article, along with how symbols work in each language system. We examine the linguistic encoding of culturally significant symbols through a comparative approach, concentrating on both the socio-pragmatic elements and lexicographical representation. The results demonstrate that although symbols are used in both languages to express cultural values and meanings, there are notable differences in how these symbols are created and understood depending on historical, cultural, and sociolinguistic aspects.

INTRODUCTION

Symbols play a crucial role in how meaning is constructed in many languages and cultures. From a linguistic perspective, symbols embody intricate levels of meaning and frequently represent the cultural norms, values, and beliefs of a society [Crystal, 2008: 30]. In this work, we compare how each language encodes and interprets culturally significant symbols, concentrating on the linguistic characteristics of Uzbek and English symbols. This study attempts to highlight the minor variations and parallels in symbolic representation between these two languages by examining the linguistic structure and cultural background. Because Uzbek and English have different cultural histories and linguistic origins, as well as being connected to different language families—a Turkic language and a German language, respectively—the comparison between the two languages is especially insightful. Although both languages employ symbols to represent cultural values, and historical settings and cultural traditions have an impact on their own meaning-making systems [Hofstede, 2001: 26]. The influence of religion on symbolic language is another fascinating topic. Christian meanings are associated with English symbols such as the "cross" and the "lamb," which are closely related to religious literature and rituals [Lakoff & Johnson, 1980: 129]. However, within Uzbek culture, the both the "star" and the "crescent moon" have Islamic meanings and are found in many facets of daily life, such as the national flag and customs [Nurmatov, 2015: 69]. As a result, the study concentrates on the linguistic and cultural dimensions of Uzbek and English symbols.

LITERATURE REVIEW

Semiotic theory, which studies how signs and symbols are employed in language to transmit meaning, is fundamental to the study of linguistic symbols. Modern semiotics was founded by Ferdinand de Saussure in 1916, who distinguished between the signifier (the form) and of the signified (the idea it stands for) and the symbol itself. Numerous studies on the linguistic characteristics of symbols in various languages and cultures have been impacted by this paradigm.

Scholars such as Charles Sanders Peirce (1931) expanded on Saussure's work by introducing the triadic model of sign relations, which connected the sign, its object, and its interpretant. These theories form the foundation for investigating the role of symbols in language [Wang, 2020:66]. Language symbols are ingrained in the cultural settings in which they are used; they do not exist in a vacuum. Geert Hofstede's research on cultural factors emphasizes how various linguistic communities' values, traditions, and beliefs influence how symbols are understood. Accordingly, both linguistic patterns and cultural narratives are reflected in Uzbek and English symbols [Hofstede, 1980: 71]. Uzbek symbols are frequently connected to local folklore, Islam, and Central Asian customs, whereas English, for instance, has a long history of symbols derived from Western ideas [Karimov, 2010: 32].

Prior research comparing Uzbek and English symbolism has mostly concentrated on idiomatic expressions and metaphor, which provide insights into the sociocultural facets of each language. For example, researchers Lakoff and Johnson contend that Uzbek metaphors represent group consciousness, while English metaphors are frequently impacted by individualism and Western conceptions of the ego. Furthermore, researchers like Wierzbicka (1997) have looked at how cultural norms are reflected in symbolic language, demonstrating that different symbols and how they are interpreted vary by culture and the sociolinguistic context. Numerous scholars have highlighted how language and culture interact through symbol use. For instance, linguistic studies are crucial to comprehending how language symbols represent common worldviews, according to Vereshchagin and Kostomarov (1990). Numerous symbols in Uzbek are based on Central Asian historical and cultural occurrences. The *dastarkhan*, a kind of food display, and the *chapan*, a traditional coat, represent hospitality and regard for visitors, whereas in English, symbols like the crown or flag have associations with British national identity, history, and monarchy [Ergashev, 2018:61]. It takes both language expertise and an understanding of these symbols' cultural importance to comprehend them. The linguistic and cultural characteristics of English symbols have been extensively studied, whereas Uzbek symbolism from a linguacultural standpoint has received less attention.

Both Uzbek and English-speaking cultures' symbolic languages are heavily influenced by religious ideas. Numerous Christian-derived symbolic idioms in English, such as "cross," "carrying your cross," and "a lamb to the slaughter," all allude to biblical themes and tales [Wierzbicka, 1997:41]. In terms of Uzbek culture, it is connected to Islamic principles influence symbolic language. The "star" and "crescent moon" are frequently connected to Islam. To put it another way, everyday language and customs use common symbols like these, especially those related to Islamic holidays, prayer hours, and religious rites. For example, Uzbek communication frequently uses blessings

like "Insha'Allah" ("God willing") and "Mashallah" ("God has willed it"), which illustrate how faith and everyday life are intertwined [Karimov, 2010: 33; Nurmatov, 2015: 49].

There are even less comparative studies between these two languages, which is what this study attempts to fill. Deeper understanding of how linguistic symbols connect language and culture may be possible by examining the symbols in the settings of both languages.

METHODS

The research employs a comparative analysis grounded in qualitative data gathered from Uzbek and English literature, dictionaries, and cultural sources. Information was gathered from multiple sources to address the symbolic meanings of specific words, phrases, gestures, and body language, connotations in English and Uzbek, such as:

1. Proverbs, historical and religious writings, and Uzbek folklore that incorporate cultural symbols.

2. Media, idioms, and English literature that convey symbolic meanings. In both languages, we concentrate on a collection of culturally significant symbols, such as the pomegranate (anor).

Analyzing the data entailed looking at how words, phrases, and idioms are represented linguistically in both languages as well as the sociocultural connotations associated with them.

RESULTS

Cultural and Lexical Symbol Representation

Symbols frequently occur in fixed lexical forms like idioms, metaphors, and proverbs in both Uzbek and English. The "pomegranate," for instance, is a symbol with rich and varied connotations in both English-speaking and Uzbek societies, however the two linguistic and cultural contexts have different perspectives on its importance. The pomegranate, often known as anor, is a highly symbolic fruit in Uzbek culture. It is linked to life, fertility, and plenty. This has its origins mostly in Central Asian agricultural customs, where pomegranates have been grown for millennia. Both the spiritual and cultural realms are represented by the symbology.

Fertility and Abundance: Because of the fruit's numerous seeds, the pomegranate is frequently utilized as a metaphor for fertility, prosperity, and abundance. The pomegranate is occasionally used as a fruitfulness symbol in Uzbek weddings, signifying the hope for a prosperous life and a large family for a couple [Karimova, 2014:29].

Health and Vitality: The pomegranate is also thought to have therapeutic qualities in Uzbek mythology. Pomegranates are frequently used in traditional herbal medicines because of their capacity to cleanse the body and infuse it with vigor [Nabijanov, 2016: 45]. Proverbs and idioms that describe the pomegranate as a source of power further engrain this health-related meaning in the language.

Symbol in Religious and Spiritual Contexts: In Central Asia, the pomegranate is associated with Islamic symbolism. Some people think that the fruit was referenced in the Qur'an and that the pomegranate tree originated in Paradise. It therefore has spiritual connotations of purity and infinity [Akbarov, 2007: 19].

Pomegranates are a common cultural and artistic symbol in Uzbek art, especially in Suzani fabrics, which have themes that symbolize fertility and the beauty of life. This enhances its meaning further, as the pomegranate serves as a linguistic and visual representation of cultural continuity [Karimova, 2014: 54].

The pomegranate has a distinct, albeit nonetheless extensive, set of meanings in English-speaking countries. Its symbolic significance stems not from our everyday culture but from ancient Mediterranean and Judeo-Christian mythology.

Fertility and Power: The pomegranate is a symbol of fertility in Western society, much like it is in Uzbek tradition. The goddess Persephone, who was kidnapped by Hades and transported to the underworld, is linked to the pomegranate in Greek mythology. The pomegranate is a symbol of fertility and the cycle of life and death because she spent a portion of the year chained to the underworld after consuming pomegranate seeds [Smith, 2005:97].

In Christian iconography, the pomegranate stands for both the promise of endless life and the resurrection. Its numerous seeds have been seen as representations of the **Church's diversity and unity**. The fruit is frequently shown in traditional Christian art as the hands of the Christ child or the Virgin Mary, representing divine grace and eternal life [Adams, 2008: 56].

Wealth and Royalty: Catherine of Aragon, Henry VIII's first wife, utilized the pomegranate on her coat of arms in English heraldry and royal symbolism. This associated the fruit with concepts of dynastic continuity, riches, and monarchy [Fox-Davies, 1974:42].

Health and Well-being: Because of its links to antioxidants and other health advantages, the pomegranate has also become more well-known as a symbol of health in contemporary English-speaking countries.

DISCUSSION

The study demonstrates that although symbols are utilized in both Uzbek and English to convey cultural values, the construction and usage of these symbols in language reflects the cultural frameworks of each language. While English symbols, on the other hand, tend to focus more on individualism and romanticism, frequently reflecting the literary and cultural development of Western societies, Uzbek symbols are frequently linked to historical, religious, and social values, reflecting the collective identity of the Uzbek people [Khakimova]. One symbol that exemplifies how one item may have several linguistic and cultural connotations across various languages and communities is the pomegranate. Pomegranates have several connotations in English-speaking cultures, ranging from fertility to riches and resurrection, but in Uzbek, they are a powerful sign of fertility, prosperity, and life. The distinct historical, theological, and cultural backgrounds that influence the usage and interpretation of symbols in every language are reflected in these variations.

Recognizing these variations in symbols emphasizes the importance of language and cultural circumstances in forming meaning and provides insightful information on cross-cultural communication. These results are in line with Hofstede's theory of cultural dimensions, which postulates that different cultures have varying degrees of individualism and collectivism. English-speaking cultures tend to prioritize individual

accomplishment and expression, in contrast to Uzbek culture, which places a strong focus on community and tradition [Hofstede, 2001: 112].

The formation of symbolic language is significantly influenced by religion. Using biblical imagery, "light" and "darkness" are frequently used to represent good and evil, among other Christian-related symbols in English. Johnson and Lakoff (1980:97). According to Islamic tradition, "the right hand" is the purer or more honorable hand in Uzbek culture. This idea is ingrained in Uzbek expressions and traditions (such as using the right hand to give or receive as a symbol of respect) [Ergashev, 2018: 31].

CONCLUSION

It is evident from this comparison of English and Uzbek symbols that linguistic symbols are intricately woven into cultural settings. Although symbols are used in both languages to express meaning, there are clear variations in how these symbols are interpreted due to cultural and historical factors. The study advances our knowledge of how language functions in cross-cultural communication and emphasizes how crucial it is to take cultural context into account when deciphering symbolic meanings.

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