

**LINGUOCULTURAL SYMBOLS AS A REFLECTION OF
NATIONAL WORLDVIEW AND CULTURAL IDENTITY****Obodon Adizova Istamovna****Doctor of Philological Sciences (DSc), Professor
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<https://doi.org/10.5281/zenodo.21508073>****ARTICLE INFO**Received: 18th July 2026Accepted: 20th July 2026Online: 22nd July 2026**KEYWORDS***linguocultural symbol, language, culture, national worldview, collective memory, cultural code, national identity, semiotics, cognitive model, cultural values***ABSTRACT**

This thesis linguocultural symbols as an important means of representing national worldview, collective memory, and cultural identity. Particular attention is devoted to the theoretical foundations of linguocultural studies and to the symbolic system of the Uzbek people. The study analyzes the relationship between language and culture and demonstrates that linguistic units containing symbolic meanings reflect the historical experience, spiritual values, social ideals, and cognitive models of a nation. The Uzbek system of symbols is examined through three principal semiotic layers: the archetypal, religious-spiritual, and socio-aesthetic layers. The study also considers the axiological, semiotic, cognitive, and transcultural functions of symbols. It is argued that linguocultural symbols operate as cultural codes that transmit implicit meanings, preserve collective memory, and reinforce national identity. The analysis confirms that a linguocultural symbol is a complex phenomenon formed at the intersection of language, thought, and culture. Its study is relevant not only to linguistics and philology but also to cultural studies, sociology, psycholinguistics, semiotics, and intercultural communication.

Introduction

In the context of globalization and the intensification of intercultural contacts, language is increasingly understood not only as a means of communication but also as a fundamental mechanism for preserving and transmitting cultural experience. Through language, a people expresses its worldview, values, traditions, moral principles, historical memory, and distinctive patterns of thought. Linguocultural symbols occupy a special place in this process, as they represent condensed forms of cultural meaning and function at the intersection of language, thought, and culture.

The study of linguocultural symbols is particularly important because symbolic units often contain meanings that cannot be fully understood through their direct lexical definitions alone. Their interpretation requires consideration of the historical, social, religious, and

cultural context in which they have developed. Thus, a symbol may function simultaneously as a linguistic unit, a cognitive structure, and a cultural code.

The purpose of this study is to examine the theoretical foundations of linguocultural research and to analyze the symbolic system of the Uzbek people as a reflection of national thought, historical memory, and cultural consciousness. The study also aims to reveal the semantic, cognitive, axiological, and semiotic functions of linguocultural symbols and to demonstrate their role in the formation of national and intercultural identity.

Methods and analysis

Issues related to linguocultural studies have been extensively investigated in French linguistics. L. G. Vedenina analyzed the principles of linguocultural studies and developed methodological approaches for identifying conceptual representations of culture in linguistic units.[1] E. A. Borodulina examined the linguistic manifestations of French culture and their place within the European cultural environment.

In the study of French cultural codes and their linguistic representation, Françoise Gadet analyzed the historical formation and sociolinguistic development of the French language and demonstrated the close relationship between language and culture. Jules Gilliéron, through his dialectological research, scientifically substantiated the close connection between regional linguistic diversity and culture.

The earliest ideas concerning the inseparable relationship between language and culture can be traced back to ancient philosophical schools. Aristotle, Plato, and the Stoics emphasized that human thought is reflected in language. Later, Wilhelm von Humboldt (1767–1835) developed this relationship on a scientific basis and advanced the well-known idea that language is a reflection of the spirit of a people. According to his theory, each language shapes the way in which its speakers perceive the world; language is a form of collective thought.

Humboldt's ideas were subsequently developed by representatives of neo-Humboldtian thought, including L. Weisgerber, E. Sapir, and B. Whorf, and became associated with the concept of language as a model of worldview.

Consequently, linguistic research plays an exceptional role in ensuring mutual understanding among peoples, intercultural communication, and intercultural integration. As E. Sapir emphasized, language is one of the most important instruments for the scientific study of culture. [2] Language therefore not only expresses a people's worldview but also actively participates in the formation and development of its culture. Through language, culture becomes individualized: the cultural memory and values of each nation find their expression within the linguistic system.

From this perspective, the analysis of linguocultural symbols in French and Uzbek makes it possible to study not only their lexical and semantic characteristics but also the cultural systems of thought, historical experience, and social values of each people. Symbols embedded in linguistic units constitute a cultural code that determines the spiritual and cultural identity of a nation.

The symbolic system of the Uzbek people may be interpreted as an integral part of a complex semiosphere that embodies the genetic layers of national thought, historical memory, and cultural consciousness. Each symbol functions as a linguocultural indicator expressing a

model of self-awareness, codes of social memory, and collective identity. In this sense, the language of symbols is not merely a means of communication but also a verbal manifestation of the archetypal mechanisms of collective thought and historical-cultural experience.

The Uzbek symbolic system primarily comprises three major semiotic layers:

1. The archetypal layer. This layer includes ancient mythological symbols such as the bird, horse, fire, river, and mountain. These symbols express cosmological ideas and the eternal opposition between good and evil and between light and darkness.

2. The religious-spiritual layer. This layer consists of symbols shaped under the influence of Islam, Sufism, and popular beliefs, including light, the heart, truth, the path, and patience. These symbols represent the spiritual purification and moral perfection of the human being.

3. The socio-aesthetic layer. This layer includes symbols embodied in folklore and literature, such as the flower, bird, nightingale, spring, and native land. These symbols reflect aesthetic ideals and values such as beauty, love, loyalty, and patriotism.

The symbolic system also determines the epistemological worldview of a people, that is, the national form of thought involved in the process of cognition. [3] Through symbols, the ways in which people perceive reality and conceptualize nature, society, and the divine are revealed. In this sense, symbolic units in the Uzbek language express and shape a distinctive cognitive model.

For example, the symbol of ko'ngil in Uzbek culture is not merely a designation of a psychological state. It is interpreted as a spiritual center and as a source of humanity, compassion, faith, and aesthetic perception.

Furthermore, Uzbek symbols possess a particularly strong axiological component. Each symbol conveys a value characteristic of the spiritual and moral world of the people. [4] Bread, for example, is a symbol of life and prosperity; water symbolizes purity and the source of life; and the tree symbolizes lineage and stability. These symbols are directly connected with the ontological worldview of the people and express ideas about life, death, nature, and the creative essence of human existence.

The semiotic function of Uzbek symbols is also noteworthy. In speech, they function not only as means of artistic representation but also as discourse markers. In other words, symbols become means of transmitting spiritual, emotional, and cultural connotations in communication. Therefore, in Uzbek texts, symbols constitute one of the principal mechanisms through which metaphorical thought is expressed.

In contemporary linguocultural studies, an integrative approach is of particular importance for analyzing Uzbek symbols. This approach combines semantic, cognitive, discursive, and ethnolinguistic methods of analysis. On this basis, it becomes possible to identify the transformations and adaptations that symbols undergo in oral folklore—including proverbs, legends, and songs—in written literature, including the works of Alisher Navoi, Abdulla Qodiriy, Cho'lpon, and O'tkir Hoshimov, and in contemporary speech culture. [5]

The intertextual nature of Uzbek symbols also deserves special attention. In many cases, they exist in dialogue with the symbolic systems of other cultures. For example, the symbols of the flower and the nightingale have acquired different yet mutually harmonious symbolic

meanings in Persian, Turkic, and Arabic literary traditions. This phenomenon demonstrates the transcultural nature of symbols: they may transcend national boundaries and become intercultural symbolic units.

Results

The study of folk symbols is of considerable significance not only for philology but also for cultural studies, sociology, psycholinguistics, and semiotics. Through symbols, the mental architecture of a nation—including its value system, social ideals, moral principles, and aesthetic criteria—can be reconstructed.

Symbols function in language as cultural codes. They represent concise yet semantically rich forms of socio-cultural experience. Certain words and images have become generalized symbols in the collective consciousness: the tree may represent life, the sky may symbolize freedom, and the lamp may represent enlightenment and light. These codes transmit implicit yet culturally comprehensible meanings in social communication. [6] In this respect, symbols function as national communicative mechanisms through which national unity, collective memory, and cultural values are reinforced.

Symbols constitute an integral part of the historical and cultural semiosphere of a people, and their interaction corresponds to Lotman's concept of the cultural text. Uzbek symbols make it possible to understand culture itself as a text: through them, a people 'writes' its identity, worldview, and system of values into language.

Language, as one of the most important components of human culture, functions as a marker of national identity, collective memory, and a mental code. A people's socio-historical experience, worldview, values, and emotions are embodied in language. Therefore, language and culture constitute two complementary systems.

In French linguistic thought, scholars such as É. Benveniste, C. Lévi-Strauss, R. Barthes, and P. Ricœur have interpreted the semantic and semiotic nature of language as directly connected with culture. Uzbek linguists, including A. Nurmonov, M. Tojiyev, N. Mahmudov, D. Yusupova, and Z. Rahmatullayev, have analyzed language as a system of symbols reflecting national culture. [7] According to these approaches, language is a form of cultural thought, while culture constitutes the semantic environment transmitted through language. Thus, the relationship between language and culture forms the theoretical core of linguocultural analysis.

The analysis demonstrates that the concept of the symbol—symbol, représentation, or image—has existed in ancient philosophical and artistic thought and was consolidated as a linguistic category during the twentieth century. Through linguistic signs, the symbol expresses a people's cultural and mythological thought and conceptual understanding of the world.

In the French linguistic tradition, Roland Barthes interpreted the symbol as a social myth formed through language, that is, as a cultural representation within the collective consciousness. In Uzbek scholarship, the concept of the symbol is explored through the analysis of folklore, proverbs and sayings, toponyms, phraseological units, and religious and mythological images. [8] In the works of A. Nurmonov, D. Yusupova, and M. Tojiyev, symbols are interpreted as semantic codes through which the historical and cultural memory of a people is expressed in language.

Thus, a linguocultural symbol is a complex phenomenon formed at the intersection of language, thought, and culture. It expresses the spiritual world of a people through symbolic means embedded in language. A linguocultural symbol reflects the relationship between semantic meaning and cultural connotation and reveals the social, historical, religious, and aesthetic values embedded in linguistic units.

Conclusion

The study demonstrates that linguocultural symbols constitute one of the most important mechanisms through which a people's worldview, historical memory, cultural values, and collective identity are preserved and transmitted. The symbolic system of the Uzbek people is characterized by a complex interaction of archetypal, religious-spiritual, and socio-aesthetic layers. These layers reflect the historical development of national thought and the spiritual and moral values of Uzbek culture.

The analysis also confirms that symbols perform a wide range of functions: cognitive, axiological, semiotic, discursive, communicative, and transcultural. They not only convey metaphorical meanings but also function as cultural codes that preserve collective memory and reinforce national identity. Consequently, the study of linguocultural symbols is of significant importance for linguistics, philology, cultural studies, psycholinguistics, semiotics, and intercultural communication.

A linguocultural symbol should therefore be understood as a complex semantic and cultural phenomenon that emerges at the intersection of language, thought, and culture. Its analysis makes it possible to reveal the deep relationship between linguistic meaning and cultural connotation and to identify the social, historical, religious, and aesthetic values encoded in linguistic units..

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