



LINGUOCULTURAL CHARACTERISTICS OF THE FLOWER CONCEPT

Elmirzaeva Zarina Obidin qizi

Master Student of Asian University Technologies;

Karshi, Kashkadarya;

tel: +998 90 477 86 26

e-mail: sharofovnurislom6@gmail.com

<https://doi.org/10.5281/zenodo.15707184>

ARTICLE INFO

Qabul qilindi: 10-Iyun 2025 yil

Ma'qullandi: 14-Iyun 2025 yil

Nashr qilindi: 20-Iyun 2025 yil

KEYWORDS

flower concept, linguocultural studies, phraseologism, metaphor, national mentality, symbol, language and culture connection.

ABSTRACT

This article analyzes the concept of the flower from the perspective of linguocultural studies. It explores how the image of the flower is expressed in the languages of different nations, its role in national mentality and cultural values, and its symbolic and poetic meanings. During the research, phraseological expressions, metaphors, and folklore samples related to flowers in various languages are examined to identify the universal and national characteristics of the concept. The findings highlight the interconnection between language and culture and demonstrate the importance of conceptual analysis within the field of linguocultural studies.

In this article, the aim is to discuss the linguocultural characteristics of the flower concept. Before addressing the main objective, we will briefly explore the meanings of the terms *concept* and *linguoculturology*.

First of all, what does the term *concept* mean, and what is its essence? To this day, there is no absolute or universally accepted answer to these questions, and even the possibility of finding a complete solution remains in doubt. It is worth paying attention to the specific reasons for such uncertainty. Primarily, the concept is inherently highly abstract—it does not possess a material form but manifests as a mental structure that emerges in the process of human cognitive activity.

At the same time, the term *concept* is often used alongside closely related units such as “notion,” “meaning,” and “content.” This necessitates the clarification of their interrelation and the identification of their differences. Regarding the concept, linguist Sh. Safarov provides an explanation in the chapter “Concept and Meaning” of his monograph *Semantics*:

“At present, the problem of the concept is at the center of attention for many researchers. The wide usage of this term in fields such as cognitive science, semasiology, linguoculturology, psycholinguistics, and pragmalinguistics is directly connected to the convergence of linguistics with psychology, philosophy, and sociology, as well as the growth of interdisciplinary studies.”

It is known that the term *concept* is derived from the Latin word *conseptus*, the participial form of the verb *concipere* (“to gather, to catch, to conceive, to initiate”). This word has been preserved in all Romance languages (e.g., French *concept*, Italian *concetto*, Spanish *concepto*, Portuguese *conceito*) and entered English from French as *concept* (with the verb

conceive meaning “to understand” or “to imagine”). Over time, it gained terminological status and found its place in the scientific vocabulary of many languages, including Russian and Uzbek [1, pp. 259–285].

In general, the concept of “concept” is interpreted as one of the fundamental units of cognitive linguistics. Based on the cognitive approach, this concept is closely tied to human thinking, perception, and logical imagination, and it serves to study the structure of the knowledge system manifested through language. Therefore, a large portion of studies within linguoculturology is naturally devoted to the analysis of the concept phenomenon. This is because a concept is one of the most significant carriers of cultural code, collective consciousness, and national mentality.

Linguoculturology—or in other words, linguistic cultural studies—is a field that explores the relationship between language and culture, formed on the basis of cultural approach principles. This field examines language not only as a communicative tool but also as a primary codifier and preserver of national culture. The aims and objectives of linguoculturology distinguish it from other disciplines, particularly ethnolinguistics. While ethnolinguistics focuses on diachronic (historical) analysis, exploring the cultural experience and worldview of a nation in a historical context, linguoculturology primarily relies on synchronic (present-day) analysis, examining how national linguistic consciousness is currently manifested.

Linguoculturology delves deeply into many significant concepts such as the “linguistic picture of the world,” linguistic perception of the world, linguistic personality, concept, *realia*, *lacunae*, and exotic vocabulary. Special attention is given in research to the uniqueness of each language’s worldview, the process of perceiving reality through national linguistic consciousness, the categorization of concepts, and the national characteristics of their expression. As a result, language is studied not only as a means of communication but also as a complex semantic and cultural system that expresses the collective thinking of a nation.

In another formulation, linguoculturology operates on the triad “language – culture – person.” This field emphasizes the central role of language in foundational concepts such as national consciousness, national thought, national culture, national spirituality, national mentality, and national character. Indeed, without language, the preservation and development of these concepts in a stable and enduring form would be difficult. Thus, linguoculturology has developed as a discipline aimed at the deep analysis of the integrity and continuity of national culture and its system of encoded knowledge through language.

The vocabulary of the Uzbek language contains hundreds, even thousands of words that not only serve to name objects and phenomena but also vividly express the worldview, culture, and spirituality of the people. Each nation’s unique way of life, customs, religious and aesthetic views are directly reflected in its language. Therefore, each lexical unit—especially those with a national-cultural load—reveals the historical and cultural experience of the people and the developmental stages of national thought.

To illustrate these theoretical ideas with a concrete example, we continue our analysis with the concept of “flower” (*gul*), which is widely used in the Uzbek language. This unit stands out in folk oral tradition, literature, daily speech, and rituals due to its rich semantic and cultural layers. On this basis, the flower concept serves as a lens through which we can analyze the aesthetic taste, value system, and emotional world of the Uzbek people.

Today, synchronic studies in linguistics focus on analyzing words expressing the concept of “flower” from a linguocultural perspective, considering the speaker’s worldview, lifestyle, and cultural relations. Meanwhile, anthropocentric research emphasizes the connection of linguistic units to social relationships and their socially significant attributes. In synchronic linguoculturology, the national-cultural relations reflected in the speech of a particular people or nation, as well as the cultural semes representing social realities, are analyzed [2, p.152].

According to researcher O. Khojamurodova,

“The word *flower* occupies a unique expressive role in the life of every nation or people. Specifically, in Uzbek cultural life, this linguistic and cultural unit holds a distinctive place and plays an important role in social life. This is because the flower concept has been part of our cultural life for centuries and is recorded in our culture as a component shaped by national worldview. Depending on context and intent, the word *flower* appears as a versatile unit in everyday speech, folklore, proverbs, literary works, and artistic expressions. Its semantic features can be observed in folk wisdom, proverbs, masterpieces of literature, and popular phrases. Additionally, unique Uzbek views, values, and cultural identity associated with the flower are vividly depicted.” [3, pp. 32–35]

Indeed, each lexical unit related to flowers embodies not only linguistic markers but also the national and cultural perspectives of its speakers. From this point of view, it is appropriate to continue our discussion with an analysis of the linguistic nature of the *flower* concept, which holds a firm place in the Uzbek language and plays a significant role in the socio-cultural life of the Uzbek people.

It is worth noting that in the Turkic languages, the lexeme *chetchak* (flower) has been found in various phonetic forms in early written sources—particularly in monuments from the 11th to 13th centuries. However, starting from the 14th century, the Persian-derived word *gul* gradually replaced *chetchak* and entered widespread use. This situation reflects the natural evolution of the lexical layer in the development of the language, as well as the influence of cultural contacts on the lexical system.

It should also be emphasized that the word *flower* not only refers to a real botanical object but also conveys symbolic, aesthetic, emotional, and religious meanings within the spiritual-cultural worldview of each people. The depiction of flowers in Uzbek traditions, rituals, literary and oral folk creativity carries a rich semantic layer and is recognized as an expression of national thought and aesthetic ideals.

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