



INTENSITY OF WORD MEANINGS AND LINGUA-CULTUROLOGY

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ABSTRACT

This article deals with linguacultural features of Intensity in English and Uzbek languages and reveals a gender phenomenon in the expression of intensity.

Introduction.

Before analyzing in intensity the reflection of the customs, culture, history, way of life and other national-cultural features of a particular people, it is necessary to consider the basic essence of lingua-culturology. Linguacultural features are specific to each language and reflect the way of life, development and progress of a particular society. Many scholars on the study of linguacultural features of languages D.Ashurova, S.Akbarova, A.Vejbitskaya, V.Vorobev, S.Vorkachev, N.Djusupov, V.Karasik, V.Krasnykh, V.Maslova, I.Olshansky, E.Oparina etc. conducted research. In these studies, concepts related to the languages of different peoples have been studied in detail.

Many linguists note that there is a separate national cultural component in the semantic structure of a word. This

component occupies a different place in the semantic structure of the word, and hence the two main and non-basic, explicit and implicit expressions are recorded. The national-cultural features of words can also be seen at the level of connotative meaning. However, the question of whether this connotative meaning is part of the semantic structure of the word remains controversial. While some scholars consider connotation to be a component of meaning, other scholars believe that it does not fit into the semantic structure of a word. Analysis of factual language material suggests that connotative meanings are one of the key components of word semantic structure at the paradigmatic level of language. Otherwise, it would be difficult to distinguish the speech functions of words in two synonymous lines representing the same concept. Therefore, the concept of "lexical synonymy" is



relative. The connotative meanings of the word, in turn, include stylistic nuances, i.e., neutrality, expressiveness, intensity, underutilization, bibliography, specificity of colloquial speech. It is no exaggeration to say that the cornerstone of gender studies in language was laid by famous foreign scholars such as E. Sepir, V. von Humboldt, O. Espersen. The theoretical foundations of feminist criticism are based on W. von Humboldt's assertion that "language is a peculiar world that affects the national psyche, human consciousness and thinking", Sefir-Wharf's hypothesis of "linguistic relativity", "language is only a product of society". rather, it is a means of shaping his consciousness and thinking."

Main Part.

In the field of linguistics, it is well known that according to feminist theory, while patriarchy reigns in society, patriarchal values enter society through text and discourse. Given that the generalization of the grammatical masculine genus in English is several times less than that of the feminine genus horses, which mainly represent career names, are derived from masculine genus horses, their use and presence in the language, we can say that gender imbalance is vividly expressed in English.

The need for a typological approach to the study of the gender aspect of language has arisen in connection with methodological changes in modern linguistics, the change of the basic paradigm of science, the transition from traditional linguistics to cognitive, linguacultural and anthropological linguistics. There is also a gender phenomenon in the expression of intensity in English. For example, in English, the lexemes "pig eyed" or "piggish

eyes" or "bull eyed" and "ox eyed" are used to emphasize the ugliness of men's eyes.

In our first example, when we say "pig eyed", the smallness and inflexibility of a man's eye is compared to a pig, while in the second case (bull eyed, ox eyed), a man's eye is very large and ugly compared to a pig's eye, but this is different in Uzbek. In the Uzbek language, the meaning of the ugliness of the human eye is enhanced by lexemes such as "baliq", "ukki", "baqa", they are used for a person with blinking eyes. For example: 1. "No, I'm sorry about something," said the young lion-eyed fisherman. 2. This young man, about 22 years of age, was a yellow-skinned, red-eyed man who squinted and squinted like an owl's eye. In the Uzbek language, lexemes such as "dev", "alvasti", "ajina", "yalmogiz" (in English "giant", "witch", "dragon", "licking") take an active part in expressing the ugliness of a person's appearance. The giant lexeme often expresses the ugliness of a man's appearance, intensifying his awkwardness: You gave your daughter to a giant, not to the ground. The lexemes witch is applied to women: For example "Have you ever heard of an unknown woman, my lord, who has not given a word to anyone, who has not heard from anyone?" Our research shows that national-cultural features can also be identified with the help of the figurative meaning of the words that represent the names of the seasons. For example: a spring in smb's step - used for saying someone looks as if they are happy and full of energy: He walked with a spring in his step, happy to have arrived. A similar situation can be observed in the Uzbek language. The lexeme of spring, for example, is used to describe the blossoming moments of everything, such as



life. According to O. Muminov, the English lexeme "high" refers to such concepts as "very good mood", "luck", "prosperity". For example: high - flying - successful and determined to achieve more things; high grade - very good in quality; high jinks - the behavior of people who are excited and having fun.

Color is one of the main categories of culture, which includes information about the world, its historical development, the environment. Colors are also important in describing life events and customs. Different peoples interpret colors differently in a figurative sense. This can be seen, for example, in the different peoples' use of white: Mr Creakle cuts a joke before he beats him, and we laugh with at it miserable little dogs, we laugh with 72 our visages as white ashes, and our hearts sinking into boots. The color of delicacy was gray. From the above examples, it can be seen that when the British compare the whiteness of a person's color to ashes, in Uzbek it is compared to cotton. While white is a symbol of mourning in some nations, including Chinese culture, it is considered a sacred color in many other nations. It is a symbol of happiness, joy, purity, goodness in the faith of nations. In particular, in the Uzbek people, white is a symbol of goodness and joy. Proof of our idea is to put a "white" (white dress) in front of the bridesmaids at the engagement ceremony, to put a white podium under the feet of the bride and groom on the wedding day.

In English culture, the color blue serves to express sadness and sadness. For example, in a blue mood, to feel blue, to have the blues expresses a person's very sad, upset state: She usually calls her mother when she's feeling blue. In the Uzbek language, this happens with the help of yellow: I wish

you knew that I was yellow on your way, that I had a hard time seeing it today.

As mentioned above, phraseological units are also important in the unique view of the world, and each nation has its own system of expressions in its expression. In the following examples, we will focus on the role of phraseological units in determining national-cultural characteristics. The following phraseological units are active in expressing the happy, overjoyed state of a person in English: to come out tops/on, to get the upper hand, to make merry, to make much ado about nothing, (to be) like a dog with two tails, to be at the top of the ladder / tree etc.

In the Uzbek language, the expressions such as "ДИМОҒИ ЧОҒ БЎЛМОҚ", "ОҒЗИ ҚУЛОҒИДА БЎЛМОҚ", "БОШИ КЎККА ЕТМОҚ", "ЕЛКАСИДАН ТОҒ ҚУЛАМОҚ", "КЎНГЛИ ТОҒДЕК КЎТАРИЛМОҚ can be used to express the cases of "difficulty" and "suffering" in English: to get a miff, to get into a mess, to be in a (tight) box, to ride the black donkey, to be at a loss (to do something), to be at a loss for words, to be at pains to do something, to be in deep water, to be in the doldrums, to be in a fix/mess/scrape, to be in a flutter, to be in hot water, to be in the soup, to be in a stew, to be up against something, to be up to the neck in something etc: Example1. Sylvia is at a loss to know exactly how best to deal with Ted. Example2. My Aunt Jane was in a flutter last night when she thought she'd missed the last bus and wouldn't be able to get home.

Conclusion.

The study of intensification in aspects of external linguistics, in particular cognitive linguistics and lingua-culturology, is a current problem. Intensity is related to



concepts and the meanings of words formed on the basis of them. Therefore, the study of the strengthening of meaning on the basis of concepts provides ample opportunity to study its essence in more depth.

The concept, which is the subject of study of cognitive linguistics and

lingvoculturology, is a comprehensive concept that has an ontologically high generalizability and the ability to be expressed through different levels and means of language, creating a unique semantic field in each language.

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