

# The Pragmatics of Eye Concept in The Linguistic Worldview of Spanish And Uzbek Languages

Shabanova Sevinj Djumaliyevna

PhD student of Uzbek State University of World Languages, Uzbekistan

**Received:** 21 June 2025; **Accepted:** 17 July 2025; **Published:** 19 August 2025

**Abstract:** This article explores the concept of the “eye” as one of the key symbolic elements in shaping the linguistic worldview. The study conducts a comparative analysis of Spanish and Uzbek languages, focusing on the semantic, pragmatic, and linguocultural dimensions of the “eye” concept. Phraseological units, metaphorical meanings, and cultural connotations are examined to reveal both universal and culture-specific features. The findings demonstrate how the “eye” functions not only as a means of perception but also as a cultural marker reflecting values, emotions, and beliefs in both linguistic communities.

**Keywords:** Linguistic worldview, concept, eye, Spanish, Uzbek, linguoculturology, phraseology.

**Introduction:** The linguistic worldview is a theoretical concept in modern linguistics that explains how language structures and expresses the perception of reality by its speakers. It is not merely a reflection of the external world but a culturally mediated interpretation of it. Each language encodes specific concepts, which act as cognitive and cultural units shaping how speakers categorize and evaluate their environment. These concepts embody both universal human experiences and culturally unique interpretations, thus serving as a bridge between language, thought, and culture.

One of the most symbolically rich and culturally significant concepts is the “eye.” Across cultures and languages, the eye is regarded as a central organ of perception, often associated with vision, knowledge, awareness, emotions, and even mystical forces. From ancient mythologies to modern colloquial expressions, the “eye” has remained a fundamental metaphorical and symbolic resource in human communication.

In both Spanish and Uzbek linguistic traditions, the eye holds a special place in the system of concepts. In Uzbek, the eye (koʻz) is linked not only to the act of seeing but also to feelings of love, beauty, care, and envy. Expressions such as koʻz-quloq boʻlmoq (“to keep an eye on”), koʻz qorachigʻidek asramoq (“to cherish like the apple of one’s eye”), and koʻz tegmoq (“to be

affected by the evil eye”) demonstrate the wide semantic and cultural scope of this concept. Similarly, in Spanish, the eye (ojo) is present in countless idioms and expressions that highlight awareness, caution, emotional depth, and traditional beliefs. Examples include abrir los ojos (“to open one’s eyes” – to realize the truth), no pegar ojo (“not to sleep a wink”), and mal de ojo (“evil eye”).

The parallel presence of the “eye” concept in both languages suggests universality, yet the semantic extensions and cultural associations reveal the unique features of each worldview. For instance, while both Spanish and Uzbek cultures recognize the phenomenon of the “evil eye,” their interpretations, ritual practices, and metaphorical uses differ in important ways, reflecting distinct cultural backgrounds.

Given these similarities and differences, a comparative study of the “eye” concept in Spanish and Uzbek is highly relevant. It provides an opportunity to analyze how universal human experiences such as perception, vigilance, and emotion are shaped by specific cultural contexts. Moreover, such a study contributes to the broader field of linguoculturology and pragmatics, offering deeper insight into the ways languages encode cultural meanings.

Therefore, this article aims to investigate the concept of the “eye” in the linguistic worldview of Spanish and

Uzbek languages, focusing on phraseological units, semantic structures, and cultural connotations. By examining this concept, the research seeks to highlight both the shared human experiences and the culturally specific values reflected in the two linguistic traditions.

## METHODOLOGY

The study employs a comparative and linguocultural research design aimed at exploring the “eye” concept (*ojo* in Spanish, *koʻz* in Uzbek) within the framework of the linguistic worldview. The methodological basis of the research rests on several interrelated approaches: the comparative method, the linguoculturological method, and elements of pragmatic analysis. Together, these approaches allow for a systematic exploration of how the concept of the eye is represented in the two languages, both in terms of its semantic structure and its cultural connotations.

### 1. Selection of material.

The corpus of data was compiled from a combination of lexicographic sources, literary texts, and oral discourse. Primary sources included:

Diccionario de la Real Academia Española (DRAE) and specialized Spanish phraseological dictionaries;

Oʻzbek tilining frazeologik lugʻati (Uzbek Phraseological Dictionary) and collections of Uzbek proverbs and idioms;

Spanish and Uzbek literary works that contain metaphorical or symbolic references to the eye.

The focus was placed on idiomatic expressions, proverbs, metaphors, and stable collocations that explicitly contain the lexeme *ojo* (Spanish) or *koʻz* (Uzbek).

### 2. Criteria for analysis.

The collected material was classified and analyzed according to the following criteria:

**Semantic field analysis:** identifying the primary and extended meanings of the eye-related expressions (e.g., vision, knowledge, vigilance, love, envy, superstition).

**Pragmatic function:** determining how these expressions function in communication (e.g., as warnings, expressions of care, emotional evaluation, or cultural taboos).

**Cultural connotation:** interpreting the symbolic meanings embedded in expressions, with particular attention to similarities and differences in cultural beliefs (e.g., the notion of the evil eye).

### 3. Analytical procedures.

First, all expressions were grouped thematically (e.g., perception and cognition; vigilance and caution;

emotional states; mystical or supernatural beliefs). Next, cross-linguistic comparisons were conducted to establish semantic parallels and divergences. For instance, idioms expressing vigilance were compared across both languages (*koʻz-quloq boʻlmoq* vs. *abrir los ojos*). Finally, cultural interpretations were drawn by correlating idiomatic meanings with the socio-historical and folkloric traditions of Spanish and Uzbek speakers.

### 4. Research methods applied.

The comparative method was used to identify equivalent or divergent idiomatic structures across the two languages.

The componential analysis method helped to reveal semantic structures and metaphorical mappings of the “eye” concept.

The linguoculturological method provided insight into how cultural values, beliefs, and traditions are reflected in idiomatic usage.

The pragmatic analysis allowed for the examination of communicative functions in real speech contexts.

### 5. Scope and limitations.

The study does not aim to provide an exhaustive account of every idiomatic expression containing the word “eye” in both languages. Instead, it focuses on representative examples that reflect the most salient semantic domains and cultural associations. Another limitation lies in the fact that meanings may shift depending on regional dialects (e.g., Latin American Spanish vs. Peninsular Spanish, or dialectal Uzbek varieties), which are not comprehensively covered here.

Through this methodology, the research ensures that the concept of the “eye” is examined not only as a linguistic unit but also as a culturally charged symbol, thereby providing a holistic perspective on its role in the Spanish and Uzbek linguistic worldviews.

## RESULTS AND ANALYSIS

### Semantic Scope

In Uzbek, the eye symbolizes vigilance, beauty, love, protection, and envy. Examples: *koʻz-quloq boʻlmoq* (“to keep watch”), *koʻz tegmoq* (“to cast an evil eye”), *koʻz qorachigʻidek asramoq* (“to cherish dearly”).

In Spanish, the “*ojo*” conveys awareness, caution, astonishment, and supernatural beliefs. Examples: *abrir los ojos* (“to open one’s eyes” – to realize the truth), *mal de ojo* (“evil eye”), *estar en el ojo del huracán* (“to be in the eye of the storm”).

### Phraseological Units

Uzbek: *koʻzdan yoʻqolmoq* (“to disappear from sight”), *koʻz ilgʻamas* (“invisible”), *koʻz tegmoq* (“to be jinxed”).

Spanish: no pegar ojo (“not to sleep a wink”), a ojos vista (“before one’s very eyes”), ojos que no ven, corazón que no siente (“what the eyes don’t see, the heart doesn’t feel”).

### **Cultural Connotations**

Both languages reflect the belief in the “evil eye.” Spanish mal de ojo and Uzbek ko‘z tegishi reveal parallel traditional superstitions.

Common metaphor: “The eyes are the mirror of the soul.” Uzbek proverb: Ko‘z – qalb oynasi; Spanish proverb: Los ojos son el espejo del alma.

### **DISCUSSION**

The analysis shows that the “eye” serves as a universal metaphor for perception and emotional expression in both languages. However, cultural specifics determine different symbolic interpretations. In Uzbek, expressions like ko‘z qorachig‘idek asramoq emphasize protection and deep affection, whereas Spanish idioms such as ojo por ojo (“an eye for an eye”) highlight justice and retribution rooted in historical and biblical traditions. Thus, while the core semantic frame of the “eye” concept remains similar, the pragmatic use and cultural nuances vary significantly.

### **CONCLUSION**

The “eye” is a central concept in the linguistic worldview of both Spanish and Uzbek languages. It reflects universal human experiences perception, vigilance, affection, and superstition while simultaneously embodying unique cultural meanings. Comparative analysis reveals deep parallels in idioms and metaphors, yet also highlights distinct features shaped by history, tradition, and worldview. Such studies enrich the field of linguoculturology and provide important insights into the intercultural dimension of language.

### **REFERENCES**

Safronova, M. V. Lingvokulturologiya. Moscow: Akademiya, 2018.

O‘zbek tilining frazeologik lug‘ati. Tashkent: O‘zbekiston Milliy ensiklopediyasi, 2019.

Diccionario de la Real Academia Española. Madrid, 2020.

Kövecses, Z. Metaphor in Culture: Universality and Variation. Cambridge: CUP, 2005.

Telia, V. N. Phraseology as a Representation of National Culture. Moscow: Languages of Slavic Culture, 1996.