



USAGE OF LINGUOCULTURAL CONCEPTS IN UZBEK POEMS

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ABSTRACT

This article is devoted to the analysis of concepts in poetics, description of the author's word usage in poetic texts, style, conceptual analysis of poetic texts, analysis of the use of linguocultural concepts in poetic texts and their analysis. It is apparent that the problem of individual author stylistics, its place in the system of previously existing verbal means, and role in the realization of the literary work's and role in the realization of the literary work. The conceptual analysis, which reveals the core conceptions of a poetic work, may be used to depict the individual poetic model of the universe, according to the author. As a carrier of a specific culture and as a creative person, the author offers his own knowledge to the thoughts about the world, in addition to commonly acknowledged information. The study of a literary text's conceptual space is certainly of great interest to linguoculturologists, and it merits further investigation.

The viewpoint of concept was introduced in the first quarter of the twentieth century by the philosopher Askoldov. According to S. Askoldov, through the concepts, people of different nationalities communicate, so the creation and understanding of concepts is a two-way communication process. That's the way it is in the language world, the system defines the uniqueness of the national landscape of the world [5, 271]. In the first quarter of the twentieth century, considerations of the concept are critically approached. It wasn't until the 80s that the term reappeared. Stepanov addresses the etymology of the word concept, trying to reveal the essence of mental formation.

On the one hand, culture enters the mental world of a person as a concept, on the other hand, a person enters culture through a concept and sometimes influences it. Man, while preserving his individual, unique culture, through the concept refers to the culture of nations, the mental world of different nationalities.

The concept is interpreted in cognitive linguistics, linguoculturology, and literary studies [6, 38].

Prof. N.Mahmudov writes about the study of the concept in linguoculturology: "Linguoculturological research pays great attention to the problems of conceptual expression. It is difficult to count. Even the vast majority of dissertations defended in recent years have been devoted to the linguocultural study of the concept in one language or another" [3, 9].

Linguocultural research in Uzbek linguistics has begun to emerge in recent decades. In particular, Z.I. Solieva's candidacy reflects the sentiment in Uzbek and English languages, the national and cultural features of moral and educational text [7, 25].

A separate chapter of D. Khudoiberganova's monograph "Anthropocentric study of the text" is devoted to the study of lingvoculturological features of Uzbek texts [4, 46]. Professor N. Mahmudov's article "In Search of Perfect Ways to Study the Language ..." also highlights the importance of linguoculturology and the problems in this area [3, 13].

This means that the concept is the most actively used unit in linguoculturology. The concept as a linguocultural unit reflects the specifics of a culture. For example, the concept of home is associated in the minds of Uzbeks as follows:

- a) place of residence, building, apartment house, yard, apartment, family;
- b) big, small, beautiful, cozy, bright, new, old;
- c) House of Mercy, House of Rest, House of Culture.

The linguocultural concept is the basic unit of culture that has an ethnocultural character and conveys functionally important information about being. It represents cultural universals. The linguocultural concept exists in thinking, which combines cognitive-rational and emotional-psychological content. The linguocultural concept serves as a model of worldview for all language speakers. The concept of linguoculture is a cultural tool that influences the formation of national character.

The theme of the motherland occupies a special place in modern Uzbek poetry. On the concept of the MOTHERLAND remains important topic of pupils' mind when they are studying in education system.

The perfection of any poet or author is, first of all, his nationality how committed they are to ideas and values and how they can apply them in their work. In such nationalism, boundless love for the MOTHERLAND, Muhammad Yusuf was able to sing in his poem called "Vatan". This sacred feeling is born in the cradle and author says there is no explanation this kind of feeling all over the world:

*Ko'hna tol beshikdan boshlangan olam,
Senga iddaolar qilmay sevaman.
Bir kuni singlim deb,
Bir kuni onam –
Vatan,
Kimligingni bilmay sevaman*

We know that newborn children are used to sleep on the first cradle. His home is a cradle. The poet represents the beginning of the first world from the cradle. In Uzbek literature, motherland is connected comparatively with mother. Loving the place which was born and raised considers equal meaning the love devoted to mother. There is nobody who love mother, that's why feeling of motherland always stay in each people's heart. The lexeme "Vatan" (motherland) is defined in the Explanatory Dictionary of Uzbek Language as follows [1, 528]. Tashkent Vatan [Arabic - place of birth, country]

1. a person's place of birth, city or the village; country, homeland;
2. the country in which a person is born and raised and considers himself its citizen; motherland;
3. accommodation, shelter, dwelling, house;
4. means the original place of plants and etc.; to make a homeland.

The Uzbek language has lexical and syntactic tools that refer to the concept of homeland, which are actively used in the Uzbek communication process. Feelings of motherland, patriotism, service to the motherland, protection of the motherland are immortal values for the Uzbek nation. The motherland is compared to the mother and it is always promoted that motherland is sole. Lexical units such as nation, homeland, land, mother, a place where umbilical cord blood is shed, father, mother, brother, brother, sister, grandfather, grandmother, house, threshold, family, neighborhood, threshold, family are located at the core of the field of the concept of motherland, while the others are the members of the field that are located after the core. Syntactic units referring to the concept of homeland: any lexical unit related to the theme of homeland as a place where umbilical cord blood is shed, golden soil, blue sky, great future, great past, hardworking people, people who love children very much can be associatively embodied the concept of homeland in the memory of language owners. It is known that the concept of homeland as one of the main categories of reality in human thinking is one of the other mental essences, such as love, trust, happiness, dignity, conscience, destiny, freedom.

The main theme and center of Muhammad Yusuf's poetry is, of course, Mother love expresses human emotions and the main factor of these feelings, sings of his boundless love and respect for his mother. For example, his poems about the mother shake the hearts of people of all ages and brings the joys and sorrows of any human being closely related. Words are sometimes thought-provoking and sometimes spiritual gives pleasure.

Ko`nglim qolsa bulbuldan ham guldan ham,

Qolar bo`lsam bir kun axir tildan ham...

Agar bir zot yig`lasa chin dildan ham -

Onam yig`lar, onam yig`lar, onam u...

Sig`may qolsam shunday keng bu jahona,

Osmonlarga ruhim bo`lsa ravona,

Jonsiz tanim ustida ham parvona -

Onam yig`lar, onam yig`lar, onam u... [2, 19].

Muhammad Yusuf's poems reflect linguoconceptions and linguopoetic images in the depths of his verses, which at first glance seem light and playful, there is a world of pain experiences, sweet pain, bitter ointment, grassy feeling and trembling excitement.

Tonar bo`lsa qo`limdagi tor, dunyo,

Uch kun o`tmay unutgay do`st-yor, dunyo.

Yeru ko`kni titratib zor-zor, dunyo -

Onam yig`lar, onam yig`lar, onam u...

Gulday kulib yurmasmidi, o`g`lim deb,

Ko`rib ko`nglim to`lmasmidi, o`g`lim deb,

Onang o`lsa bo`lmasmidi, o`glim deb

Onam yig`lar, onam yig`lar, onam u...

1. Concept mother in Uzbek languages is semantically close and the most precious thing a person has, she is a symbol care and kindness. Mother is a symbol of salvation and happiness, a mother loves her children with unconditional love. She is able to give everything to provide child happiness. We observe the presence of the word mother in the meaning of the initial source, new life, birth something new. Mother is always associated with comfort and peace, she protects her children.

2. There are features for which the images of the mother in the studied languages are different. In Uzbek language, the consciousness, the representation and perception of meaning is essential: Motherland is mother. She is personified as a mother.

3. The concept of mother is conveyed by a number of synonymous nominations: ona, onajon, volidam, mehribonim, oyi.

4. Various aspects, associated with the mother in Uzbek language convey phraseological turns and paremiological sayings. They contain a high appreciation of mother, respect is emphasized, as well as admiration for her outstanding capabilities and abilities.

5. Such is the linguistic nature of the concept mother. Its essence allows you to better understand and reveal how linguocognitive, and linguocultural approaches.

The poet sees the symbol of the Motherland is his mother. Sometimes anyone we can't describe this word. This is the name of our poets and writers like gods praising their models, like nights spent without sleep. The poet sees the Motherland in the image. Everyone values their homeland. The poet Muhammad Yusuf completed the pen and dedicated it to the Motherland. He is a poet whose fiery verses burn like lightning in the eyes of the reader, in the image of a poetry.

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