



APPEARANCE OF THE CONCEPT OF ASSESSMENT IN THE ARTISTIC TEXT

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Abstract

The article states that in the field of linguistics, language as a means of providing human life and social activity performs three main functions: communication, emotion and knowledge of the universe. The article is also devoted to the fact that the knowledge of the world about the world is accumulated during the conscious activity of team members, reflected in the language system, primarily in its lexical and phraseological layers, the world's languages have the resources to express any phenomenon of the world.

Keywords: communication, emotive, phraseological layer, universals of thinking, objective being, worldview, cognitive linguistics, stereotype, verbal information.

Introduction

It is clear that language, as a means of providing human life and social activity, performs three main functions: communication, emotion (interaction), and the accumulation of knowledge about the universe. The knowledge of the human community about the universe is accumulated during the conscious activity of the members of the community and is reflected in the language system, primarily in its lexical and phraseological layers. The languages of the world have the reserve to express any phenomenon of the universe.

The conceptual basis of the linguistic view of the world is the "universal subject code" of the universals of thought. N.I. Jinkin, who was one of the first to apply this concept, explained that in addition to grammatical rules, there are also logical rules that form semantic connections that are common to all languages [10, 93]. In the application of the same coding system, it is understood that "events in the environment become the subject of verbal communication" [10, 93-94]. The general code of thinking has a transnational character, and therefore the representatives of different linguocultures have the opportunity to understand each other, and the practice of interlingual translation is carried out. However, this part of thinking is only the basis of conceptual activity, it lays the foundation for it. The definition and refinement of the universal basis takes place in a unique way in each ethnos [13, 121-122;28].





As the American linguist E. Sepir describes, language is not limited to reflecting reality, but also gives it a description [24, 196].

The objective being is not the same for all ethnoses, because each ethnic group perceives a certain part of it. An individual nation “sees” only one view of the universe, and only this view determines the purpose of its conceptual actions, is linguistically realized, and the idea of other views of the universe remains in part.

This is how the differences in the general picture of the world have a linguocultural character. All the subtleties of national culture are reflected in the national language, each language uniquely and appropriately realizes the worldview. In any case, man receives information about reality through language. That is why it is safe to say that man lives in a world of concepts he has created as an alternative to his intellectual, spiritual, social needs.

Much of the information about reality comes through words. The essence of the word, in turn, is twofold, it simultaneously names the object-event and expresses an opinion about it. The famous English philosopher W. James is known to have tried to explain the difference between the naming of a concrete object and its image in thought more than a century ago. A concrete thing has physical properties, and its image in the mind is different. Mental fire does not burn or heat anyone, water does not extinguish fire, and mental scissors, no matter how sharp, do not cut wood. Mental images are the result of conceptual experience [30, 486-489].

Hence, language and speech activity are the result of the complex cognitive activity of a particular language owner. Language is also a product of culture, a factor that determines its existence, and a source that shapes cultural codes. The linguistic landscape of the universe is formed in the process of its linguistic thinking perception. It is known that the problems of the formation of the linguistic landscape of the world are being studied in the field of general linguistics. Initially, physicists and naturalists considered it as a system of “worldview”, emphasizing that these ideas are formed on the basis of concepts and principles specific to a particular field of science. Later, linguists also became followers of the tradition of interpreting the linguistic landscape of the universe as a kind of systemic structure.

Such a “system” approach is not uncommon for cognitive linguistics. In this context, the concept of “linguistic landscape of the world” is defined as “a linguistic set of people’s perceptions of reality that occurs at a certain stage of development” [19, 38]. Within the framework of cognitive linguistics, the formation of the world landscape at the levels of language system, word formation, lexical semantics, grammar, pragmatics is being studied. Within the framework of this system approach, the





analysis of the world landscape is carried out on the scale of semantic regions formed by linguistic units.

From the analysis of the system-static state of the linguistic landscape of the world, the study of the situations that arise as a result of its movement in the text was studied in the work done in the field of text linguistics [9; 15; 22]. In these works, the issues of modalization of the world landscape in a poetic context and the conformity of this landscape to the author's pragmatic purpose were discussed.

Any type of text is a product of verbal thinking activity and this activity reflects the author's linguistic ability, as well as shaping the author's individual perception of the worldview. Therefore, the linguistic landscape of the universe, when taken as a reality, in a dynamic way, more precisely, should be considered as an important node of the mechanism of human verbal thinking activity [28, 40-53].

According to the textologist G. Bakieva, "The worldview is a phenomenon that distinguishes the human psyche from that of an animal. The objects of cognitive activity, regardless of their material and intellectual appearance, are embodied in the psyche of the individual and the community (a group of people who speak the same language), and thus a conceptual image of these objects is formed" [5, 7].

H. Shirinova confirms the idea that the worldview can have individual and collective, national views. "The whole picture of the universe", she wrote, "is the conception of the world as a whole in the minds of every people, every individual" [27, 16]. Particularly noteworthy is the researcher's view that three important philosophical factors should be taken into account in the definition of the worldview: 1) the relevance of the worldview in different languages; 2) the connection of language with the landscape; 3) the relationship of the whole worldview with the subjects of individual worldviews [27, 16].

In the first case of these factors, the general, objective view of the world is formed, and the second is formed in the formation of the national view of the world. The third factor, of course, describes the "copy" of the worldview in the individual's mind. In other words, it emphasizes the role of the subject in shaping the worldview.

Indeed, no matter how invariant or nationwide the knowledge and perceptions that make up a cognitive basis may be, a person who represents a particular linguistic culture is not indifferent to mastering that cognitive basis. Using this basis, he organizes his cognitive realm, where his personal knowledge, imagination, and images are concentrated. At the same time, at the heart of any individual cognitive region are cultural stereotypes and values in the national spirit. After all, "the dependence on this or that culture depends on the fact that knowledge has stereotypical patterns, and these patterns depend on the individual's place in a particular community" [21, 4].



Stereotypes are generally interpreted as a separate form of knowledge and evaluation values, noting that they form a mental concept that is defined by language or other semiotic codes. E. Bartminsky argues that mental stereotypes and the linguistic landscape of the world are in a relationship of integrity and individuality [6, 8].

Thus, the stereotype is mainly of a national-cultural nature, this conceptual symbol of the world often reflects the image of the world, which is characterized by stagnation and common to the national culture. The assimilation of stereotypes begins in childhood, because they regulate the behavior and relationships of individuals in society, and this community, the integrity of the nation, ensures its identity. Therefore, stereotypes in the form of mental images not only have different meanings in different linguocultures, but also differ in form. For example, for Uzbeks, if an arrogant woman looks like an “oyimtilla” (arrogant) or “nozik oyim” (delicate mother), the British can ironically call a woman who is trying to present herself as a representative of the upper class a “fine lady”. In Uzbek culture, ezma is described as an “og’zi bo’sh” (empty-mouthed), “ezma-churuk” stereotype, while in English, it is called an old wife or a woman always thinks it takes two to keep a secret. Sometimes the concept of appraisal in one culture may not have a linguistic expression in another: English alternatives to the “ozoda sassiq” (neat and tidy) and “cho’p qo’ymas” phrases used in their own language to evaluate a very tidy woman are not mentioned in dictionaries. There are also differences in the stereotypes of assessing women’s morals and mental abilities: in the Uzbek language, the image of an immoral woman is reflected in the phraseology a women, a light of love, while in the Uzbek language they are referred to as “oyoqni chakki bosmoq”, “egri oyoq”, “suyuq oyoq”, “yengil oyoq”, “yuzi qora”. Among the stable compounds that indicate mental retardation in the Uzbek language are “miyasi suyulgan” (brain-thinning), “zehni past” (low intelligence), “aqli kalta” (short-sightedness), Dum Dora, bess of Bedlam compounds and the foolish woman says: stolen water is sweet and bread eaten in secret is present proverb constitutes this paradigm in English [17, 118-127].

The examples given once again show that the linguistic view of the universe is not a mirror image of reality, but the result of the efforts of individuals to know and understand this reality. “In order to understand the content of reality and its essence, man is obliged to create his own image of the world in the process of shaping the worldview” [25, 29]. We believe that this philosophical conclusion of academician B.A. Serebrennikov applies to any type of worldview that occurs in the process of human creative activity. We see this especially in the activation of evaluation concepts in artistic discourse texts.





According to the literary critic Y.M. Lotman, an artistic text models the worldview in a unique way, and it becomes a message of reality conveyed through artistic codes [14, 67]. As a result, in art, natural language plays the role of a specific system of signs, and linguistic units come in the form of forms that create new content, enriched with additional meanings, connotations, and have the ability to express meaning.

I.V. Arnold made a similar point, describing that “a literary text is a verbal piece of information designed to convey logical, aesthetic, figurative, emotional, and evaluative information” [1, 157]. The aesthetic value of a literary text and its impact on the reader’s emotions is related to the author’s mentality, his mastery of word usage. It is the author who chooses the plot, creates images and determines the structural-semantic structure, stylistic direction of the text, “Art World”, in fact, the discovery of the person (author). Even the real reality involved in it goes through an artistic “processing” because it becomes part of an imaginary (sometimes - tissue) system. It is also worth mentioning that the understanding of a literary text is also unique. “Everyone understands a work of art on their own, at the level of knowledge and life experience in accordance with their worldview” [7, 8].

Thus, the artistic reflection of the universe allows the landscape of reality to become the aesthetic landscape of the artistic text. Therefore, there is a need to look at the literary text in the context of emotional and evaluative actions that realize the cognitive activity of the linguistic person. In this case, the linguistic person is considered as a national-cultural model of a particular language. The analysis of the literary text from the point of view of the author’s linguistic personality allows to identify the factors that ensure that all the elements of content and style are integrated around a single text.

Aesthetic texts are characterized by the purposeful use of language resources. The vocabulary of the units of the literary text is wide, the linguistic shell of the text is the main means of expression, and each word is selected by “clicking”. Such a systematic correction allows the reader to understand not only what is written, but also the content “hidden behind the lines”. The author only discovers the means of expression peculiar to him, his style. The author, as a linguist, creates the text at the level of a work of art and, as is typical of any artist, realizes its communicative purpose in a way that is relevant to the linguistics of the national language.

We have said that the worldview reflected in the literary text is an imaginary reality. This scene is the result of the author’s consciousness and his unique individual skill in word use. The emerging artistic concepts are also the result of the author’s thinking, which combines emotions that are activated in the leading sense. This leading content will consist of explicit and implicit information. While public information is expressed



through linguistic means, hidden information is not directly expressed in linguistic units. It is the reader's responsibility to understand the content the author is referring to. Alkissa, it is impossible not to recognize that the literary text is the product of the speech thinking activity of a particular linguistic person. Representatives of the cognitive direction interpret the linguistic person as a "national-cultural prototype" of the speaker of a particular language, located in the linguistic system (mainly in the layers of vocabulary and syntax) [16, 120].

In our opinion, the concept of "linguistic person" is described in more detail by S.G Vorkachev. In his view, a linguistic person should be interpreted as a set of human speech activity abilities, i.e., the ability to create and understand speech structures. In addition, the linguistic behavior of the person acting as a means of communication is also included in the list of distinguishing features of the linguistic person [8, 65].

It has become a tradition to recall the model of linguistic personality proposed by Y.N. Karaulov. In his work "Russian language and language personality" the linguistic personality is described in the form of a three-shell model consisting of linguistic semantic, cognitive and pragmatic layers. While the analysis of the verbal semantic layer allows to distinguish the image of the author, through subsequent layers this image is described in more detail. The analysis of the text in this form reveals its general social and individual features. For this reason, it is necessary to pay attention to the author's word choice method when studying the linguistic personality. In this case, first of all, it is important to distinguish "the largest lexical-semantic groups" that are participants in the expression of mental leading content [12, 80].

Identifying the factors that determine the activity of a linguistic person requires the study of mental categories that are expressed in the sense of words that are representatives of the lexical-semantic group. During the development of anthropocentric orientation, linguistic units began to be studied within the concept of mental unity-concept, which "has a multidimensional cultural value in the collective consciousness, is formed as a socio-spiritual structure and takes a linguistic form in one form or another" [11, 118].

The concept, according to G.G Slyshkin, is a conditional mental unit focused on the integrated study of language, mind, and text [26, 21]. This mental unit becomes the phenomenon that triggers the evaluation activity. In order to determine the value of an object, a person who wants to evaluate it must also perceive this object through his own body. According to N.D. Arutyunova, the same "feeling" consciousness is the beginning of the formation of this or that concept in the mind of a person who has a certain culture [3,181].





The conscious activity of the author of a work of art, created as a linguistic person, takes place in the interdependence of linguistic and non-linguistic factors. Aiming to explain the essence and details of the events, the author addresses the basic concepts and tries to draw the reader's attention to the leading content of the text. At the same time, the cognitive environment created through linguistic and methodological units allows us to observe the secondary, that is, the artistic landscape of the world. In this case, the concepts that are at the center of the content of the text wear the mask of an artistic concept.

The artistic concept differs from other types of concepts in a number of features. Some studies suggest that this phenomenon is “not only individual consciousness, but also a complex mental structure belonging to the psycho-metallic area of a particular ethnocultural community” and that “the formation of new artistic content is a general artistic experience that serves as a ‘building block’ ” [17, 41-42].

It is clear from this definition that the artistic concept is not only a product of individual thinking, but also has socio-cultural characteristics. In its content, referent meaning is expressed in the shell of the author's emotion. As Sh. Safarov assures, the validity of the meaning of the speech structure cannot be limited only to the reality of the situation in reality. The uncertainty of reference requires the adaptation of a structure to other structures that occur within certain concepts or conceptual areas [23, 60].

Indeed, not only the content of the text is sufficient, but also the emotional-evaluative part of the content that the author wants to express. The importance of emotional evaluation in understanding the content expressed in the literary text is reflected in its participation in the formation of the leading meanings in the text. Some researchers prefer to look at the artistic concept as “a reflection of the unity of the writer's or poet's mind in the literary text” and understand it as “the result of the author's individual interpretation of the essence of the subject-event”. From this it is clear that the artistic concept reveals the author's worldview through the structure of the text, its components. Therefore, concepts that reflect the author's personal knowledge, imagination and opinions about the worldview can regularly dominate in his various works. Psycholinguist V.A. Pishchalnikova suggests looking at these quality concepts in the form of the spiritual universality of a particular conceptual system. Such universals shape the leading content of an artistic text [18, 115].

Based on the comparison of the above points, it can be noted that the main feature of the literary text is its functional and pragmatic value, which is reflected in the text and the author's work. An artistic concept cannot exist outside the text, far from the activity of the creative person. The specificity of the artistic concept is as follows: 1)





this type of concept is the main or only means of realizing the author's mentality; 2) the artistic concept is not only a product of the author's work, but also the result of the student's understanding of the text; 3) in the process of comprehension of the text by the reader and the author, there are cases of different interpretations of a single concept; 4) the dynamic (action) nature of the artistic concept allows it to acquire new content or update it in intertextual activity; 5) the formation of the artistic concept is conditioned by the general expressive-emotional idea of the work; 6) the choice of means of arousing emotions, desires, emotions, etc., has an individual status.

It was noted above that the artistic concept is an element of the author's mental field. The main feature of this concept is that it is individual, personal and has no limits. It is not surprising that the creation of a concept is implied by the saying, "The word evokes an artistic impression while having a spiritual effect". Therefore, scientists associate the formation of a concept with the actions of analysis and synthesis performed in relation to real events, and consider it a "bud of the movement of thought" [4, 279].

Thus, we also agree with the interpretation of the artistic concept as a mental phenomenon occurring in the interrelation of the phenomena of language, thought and text. Concept is a phenomenon that belongs to the realm of thinking, the sphere of activity of the mind, language is the realm of the concept, and the text is the realm of the author's mental actions, the conceptual view of the world, in our opinion, in relation to basic concepts and related events.

From what has been said, it is clear that conceptual analysis of a text begins with the separation of basic, leading concepts. This will require determining the position of key phrases and words in the conceptual field. It is well known that the reader in an attempt to understand the content of a text conceptually perceives that content. Information hidden in the context of a text is important in understanding conceptual integrity. This type of information is "based on our previous knowledge of the universe" [12, 188]. This type of information is called "proposition" and includes a number of non-verbal information, such as the name of the author, the genre of the work, the period of its creation.

When studying the formation of concepts in a literary text, it is necessary to distinguish between repetitive leitmotif words or key phrases. However, the criteria for distinguishing these types of units are less clear. According to I.V. Arnold, "semantic, stylistic, and thematic meanings of meanings that are repeated in a particular text and enter into unusual relationships are distinct" [2, 130].

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