



## THE CONCEPT OF TEACHER IN MODERN LITERATURE

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### Abstract

This article represents an investigation into the issue of concept in present-day framework of literature studies. A number of approaches to interpret the term of concept have been developed up to date, which include psychological, logical, philosophic-semiotic, culturological, linguoculturological and semantic-cognitive ones. Concept is a multidimensional, desegregating, heuristic category. It can be said to incorporate three heterogeneous constituents: notional (conceptual), imagistic and significative. Any literary analysis made in the light of concept allows examining a literary work in a substantially broader and deeper way.

**Keywords:** Concept, literature, contemporary literature, psychological, logical, philosophic-semiotic, culturological, linguoculturological and semantic-cognitive.

## КОНЦЕПТ УЧИТЕЛЯ В СОВРЕМЕННОЙ ЛИТЕРАТУРЕ

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### Аннотация

В данной статье рассматривается понятие концепта в современном литературоведении. В истолковании термина «концепт» к настоящему моменту сформировались следующие подходы: психологический, логический, философско-семиотический, культурологический, лингво-культурологический и семантико-когнитивный. Концепт-многомерная интегрирующая эвристическая категория, в нем выделяются преимущественно три разнородных составляющих: понятийная, образная и значимостная. обращение к литературоведческому анализу сквозь призму концепта позволяет изучить художественное произведение гораздо шире и глубже.

**Ключевые слова:** Концепт, литература, современная литература, психологический, логический, философско-семиотический, культурологический, лингвокультурологический и семантико-когнитивный.





The concept is an interdisciplinary formation, it is used in a whole range of sciences, including in different areas of linguistics: in cognitive linguistics, linguoculturology, linguoconceptology, etc., which gave rise to the diversity of definitions of the concept, reflecting the complexity, multidimensionality of the very phenomenon behind this term. Different interpretations of the concept are associated with the promotion of one of the aspects of the defined term, which becomes the basis of the definition. In the interpretation of the term “concept”, the following approaches have been formed to date: psychological, logical, philosophical and semiotic, cultural, linguoculturological and semantic-cognitive [7; c.101].

The psychological approach originates in the works of A.C. Askoldov-Alekseev and is developed by D.S. Likhachev. The concept is interpreted as a kind of mental formation that performs a substitute function [10. S. 4]. In the concept of D.S. Likhachev's concept exists not for a single word, but for each basic dictionary meaning of the word and is a kind of "algebraic" expression of the meaning. The human mind is not able to grasp the meaning in all its complexity, in addition, a person often interprets it in his own way. The concept arises by colliding the dictionary meaning with the personal experience of a person and folk [10.C.4]. The approach proposed by D.S. Likhachev, allows us to take into account the richness of associations and semantic transfers, to establish the role of the creators of the language (the leading role is given to writers, especially poets), folklore bearers, people of certain professions.

The artistic concept, which contributes to the birth of new meanings, is a complex phenomenon that cannot be studied only within the framework of linguistics. It is important to note "conceptual analysis" as one of the fruitful areas of linguistic analysis of the text, which has passed a difficult and contradictory path over the past thirty years. The study of the text was carried out from different methodological positions. The study of concepts allows not only linguistic, but also philological analysis, which undoubtedly leads to a deeper understanding of the text and the position of the author. That is why we believe that the most complete study of artistic author's concepts is presented through a literary text and through its interpretation, which allows us to comprehend the meanings that make up the structure of an artistic concept. Modern literary critics are increasingly paying attention to such a problematic field as the concept. So, for example, M.Ya. Bloch defines the concept as “knowledge about a certain subject allocated by consciousness” [1. S. 101]. According to Yu.S. Stepanov, “concepts are understood as concepts, but concepts of the most general order, which are the values of a given culture and human culture in general ... Unlike just concepts that are defined in systems of particular sciences and in a general form in logic, concepts are not only defined, but also experienced , - they have an





emotional and artistic component" [2.S. 41-42]. C.G. Vorkachov after V.I. Karasikom [6. P. 93] believes that linguoconceptology is "the continuation and development of classical, structural and functional semantics, enriched with data from cultural studies, cognitive science, sociology, history and other related disciplines" [5. S. 12]. According to Z.D. Asralyan: "Concepts in fiction, on the one hand, reflect both cognitive, and universal, and linguocultural ideas, and on the other hand, give rise to their own conceptual world, as a rule, emotional, figurative" [1. S. 35-42]. In fiction, we find both cognitive concepts of various concepts, and the global concept of the entire work, which in literary criticism is considered as its main idea. We agree with Z.D. Asralyan, who believes that: "We define the global concept as the predication of the theme of the work to its author's interpretation, and this interpretation has both semantic and aesthetic characteristics [1. S. 35-42]. The meaning of the concept in a broad sense is understood by us as a global theme of a work of art, formed by themes (sub-themes) of a lower level: macro-themes - micro-themes - dictems, where the latter is the minimum unit of text thematicization, formed by sentences or even one word. In our study, in order to activate the theme of the works, we will adhere to the specified understanding of the concept.

Concepts form "a kind of cultural layer mediating between man and the world" [3. S.22]. The key concepts of culture are studied according to texts from different times and peoples. The key to the interpretation of the concept is given by: a set of attributes, functions performed by this concept, and its place in human life [3. S.23].

At the moment, two areas of modern linguistics in the study of the concept are most common - semantic-cognitive and linguoculturological. In each of these approaches, the term receives its own interpretation, therefore, in recent studies, there is a tendency to separate the cognitive and linguoculturological concepts. A similar differentiation is present, in particular, in the works

G. Vorkachev uses the term "linguocultural concept", which indicates the distinction between the concept as an object of study in two different directions [7. P.14].

In the semantic-cognitive (linguo-cognitological) approach, the concept is considered within the framework of the concepts of knowledge and consciousness and is understood as a mental formation, a kind of focus of knowledge about the world, a cognitive structure that includes diverse substratum units of operational consciousness. The authors explore the correlation of the semantics of the language with the concept sphere of the people, the connection of semantic processes with cognitive ones. In interpretations of this kind, the problem of the relationship between language and consciousness comes to the fore. A similar view of the concept is present in the works of cognitologists A.P. Babushkina (1996, 2001), H.H. Boldyreva (2001).





The main thing in research in this area is that through “the study of the semantics of linguistic signs, one can penetrate into the concept sphere of people, one can find out what was important for this or that people in different periods of its history” [12.S. eighteen].

They see the difference between the cognitive and linguoculturological concepts in that the structure of the latter necessarily includes a value component. Pure cognitive science can also consider potential concepts, but for linguoculturologists they do not exist, but “not because there is no language designation for them, but because in the minds of native speakers there is no value attitude to such phenomena” [8.S. 320]. A direct consequence of the value nature of concepts is "experience" - they are not only thought, but also emotionally experienced and are able to intensify the spiritual life of a person when they get into the focus of thought [7. S. 18]

Thus, the concept in a number of its features differs both from the traditional units of cognitive science (frame, scenario, gestalt, etc.) and from the units of linguoculturology (logoepistems and linguoculturemes) and has its own unique specificity.

Each of the directions described above can be considered already sufficiently formed in modern linguistics, they all have their own methodological principles (they are united by the theoretical idea of the concept as a unit of consciousness), and they all have their supporters among cognitive linguists, they are represented by fairly well-known scientific schools.

The concept is a multidimensional integrating heuristic category, it contains mainly three heterogeneous components: conceptual, figurative and meaningful [7.C.15].

In linguoculturological texts, concepts are “objectified”, “objectified”, “disobjectified”, “absorb the generalized content of many forms of expression”, “filled with meanings” [8. p. 21].

The concept as a mental formation is represented in various spheres of cognized, experienced, transformed reality and exists in individual and collective consciousness, being dual, triple, etc. The value side is decisive in order for the concept to be singled out. It is the totality of concepts considered in the aspect of values that forms the value picture of the world. The status of the concept is multidimensional and is realized, according to S.G. Vorkachev, in three components:

1. Conceptual component: indicative and defined structure of the concept;
2. Figurative component: cognitive metaphors that support the concept in the mind;
3. Significant component - etymological, associative characteristics of the concept [5. S. 7].





Thus, turning to literary analysis through the prism of the concept allows you to study a work of art much wider and deeper.

M.V. Pimenova notes that "the concept is scattered in linguistic signs that objectify it. To restore the structure of the concept, it is necessary to study the entire language corpus in which the concept is represented (lexical units, phraseology, paremiological fund), including a system of stable comparisons that capture the images-standards characteristic of a particular language" [13. S. 9].

The set of linguistic means that objectify (verbalize, represent, externalize) the concept in a certain period of the development of society is defined by researchers as the nominative field of the concept [12. S. 66].

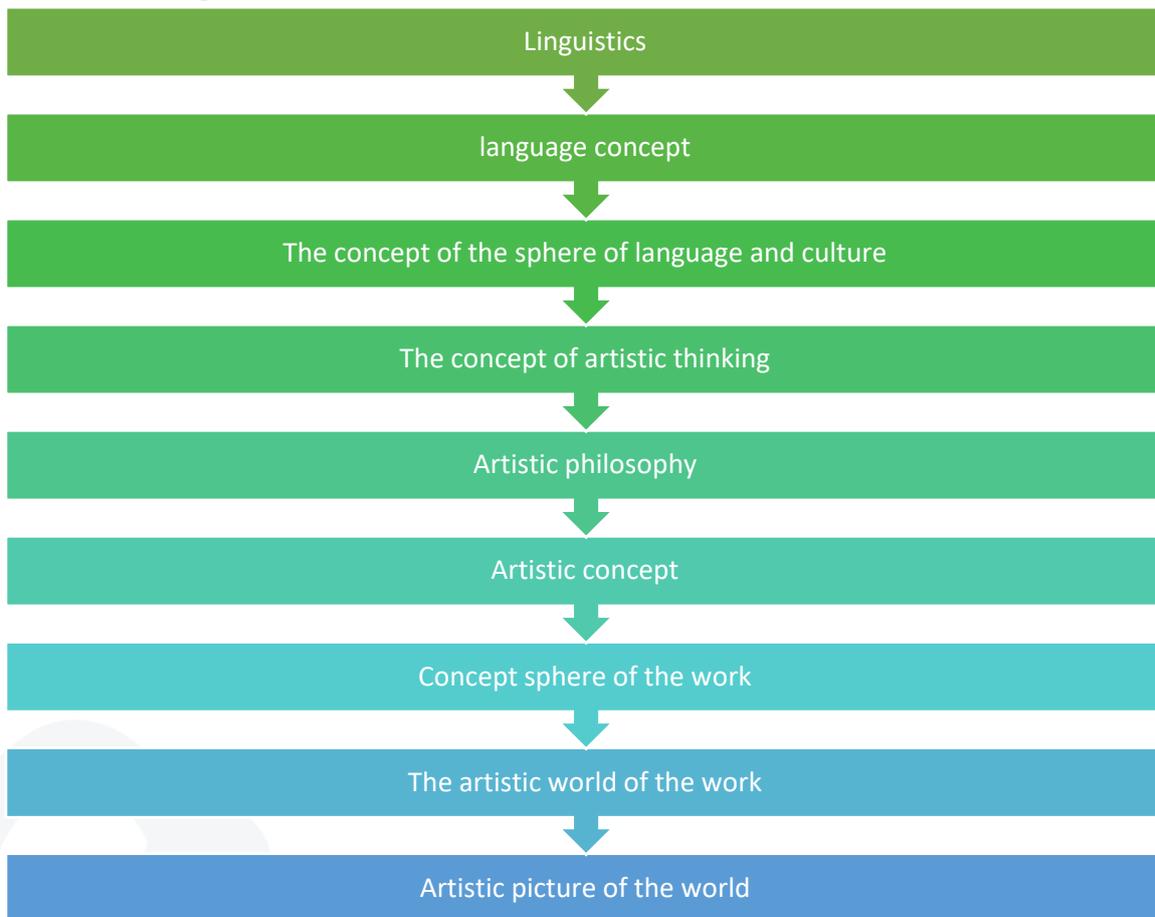
IN AND. Karasik distinguishes three fundamentally different ways of linguistic objectification of the concept - designation, expression and description.

The designation is understood as the assignment of a name, a special sign, to a fragment of comprehended reality. "The designation can have different degrees of accuracy. For example, if someone wants to say that he has a toothache, he can specify it as follows: the standard designation for an object (tooth); generalizing designation (bone organ); specifying designation (fang); special clarifying designation (lower left canine). Standard and clarifying designations refer to naive-linguistic conceptualization, generalizing and special specifying - to a special area of communication. Designation in the sphere of non-objective entities is the selection of qualities and processes and the assignment of names to them" [8. pp. 109-110].

"The expression of a concept is the whole set of linguistic and non-linguistic means that directly or indirectly illustrate, clarify and develop its content ... The description of a concept is a special research procedure for interpreting the meaning of its name and nearest designations." The description is carried out by definition, contextual analysis, etymological analysis, paremiological analysis, interviewing, questioning, commenting [8.S. 110--111].

All these methods can equally participate in identifying the nominative field of the concept under study.

V.S. Adamova defines the occurrence of the term concept in literary criticism as follows: "The functioning of the concept is presented to us in the form of a paradigm, which we propose as a scientific hypothesis that requires specific analytical confirmation:



The author as a carrier and as a representative of the language and culture is the perceiving consciousness of the information surrounding him, which is framed in the linguistic concept and the carrier of which he (the concept) is. At this stage, the concept for the artist is an absolutely objective value, and the concept sphere is a moving, self-developing set of meanings of concepts (concepts). Further, the author's includes those problems of reality, which are relevant, significant for this particular person. And then the inevitable transformation of the linguistic (cultural) concept begins, its qualities appear, which are included in artistic thinking, and the concept becomes a unit in its artistic philosophy. [5. S. 7]

So, considering in general the existing methods of conceptual analysis, we can draw the following conclusion: it is productive to model artistic concepts, guided by certain tasks and the subject of research, based on a whole range of methods and techniques of semantic-cognitive, contextual, cognitive-discursive, interpretive, field, component, structural, comparative, lexicographic in nature, which aim at an attempt to analyze concepts in many ways both in the individual author's and in the national artistic picture of the world. At the same time, one should also take into account the opinion of the scientific majority about the impossibility of an exhaustive description



of the artistic concept due to its belonging to the sphere of consciousness and, as a result, its fundamental dynamism, formlessness and fuzziness.

Thus, from the point of view of literary criticism, it becomes necessary to introduce the term into the literary system of analysis, since the concept allows:

- 1) consider the process of artistic creativity from conception to its verbal artistic embodiment;
- 2) to reconstruct the artistic laboratory of the creative process;
- 3) to study the artistic world of the work from the point of view of axiology, epistemology and ontology, reflected in the concept;
- 4) trace the formation of the author's picture of the world; correlate artistic thinking and picture of the world with linguistic ones;
- 5) the concept allows you to designate the maximum content of the introduced concepts that turn into an artistic image. Through the concept, we connect the most significant elements of the structure of artistic thinking from the concept to the artistic image.

On this basis, we consider it possible to introduce the concept into the practice of literary scientific research as a type of analysis that will allow us to study the dynamic system from a linguistic concept to an artistic image, within which a special place belongs to the artistic concept. The concept as a universal individual author's and textual category includes all other literary concepts and is included in them as a particular in the whole, but such a whole that is impossible without the concept. This makes it possible to analyze the work as a link of ontological being and as a new, different being. [one. S. 654-655].

Thus, the concept of "concept", originally belonging to cognitive linguistics, today has become widely used in other areas of humanitarian knowledge, in particular in literary criticism. The reason that this term in domestic science is still not used as widely as it was possible is the difficulty in determining the boundaries of this concept and the presence of synonymous words in the Russian language. The prospects for the use of this term in literary studies are wide: this is due to interdisciplinary trends in modern science. The selection of such a unit of a literary text as a "concept" will allow deepening research in the field of literary criticism through the analysis of linguocultural and psycholinguistic components of a literary work.



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