

**COGNIOTYPES OF LANDSCAPES IN THE EPIC
“LISON UT-TAYR” BY ALISHER NAVOI**

Shamsieva Manzura Bababekovna (PhD)

TSUULL Associate professor of

Department Uzbek linguistics

vasiya06@mail.ru

Orcid: 0000-0003-4439-3654

ABSTRACT: Currently, the phenomenon of an artistic picture of the Universe has been proved, the multifaceted content of this concept has been revealed, the essence of which is that “an artistic picture of the Universe is a product of perception “from the outside,” that is, perception. The artistic picture of the Universe includes a national picture (based on the individual author’s picture of the writer’s world) and the direct author’s position (individual perception and interpretation of the surrounding world), as well as an individual picture of the reader’s world, since the artistic picture of the world is created in the reader’s mind under the influence of the text.

Key words: cogniotyp, literary text, landscape, landscape units, landscape-exposition, landscape-double, landscape-leitmotif and landscape – details.

INTRODUCTION

Cognitive content is based on cultural texts as a way to collect, record and deliver sociocultural experience. Topic circle modeling is the construction of its cognotype (mental-linguistic model). The functional model of cognitive knowledge is a mental-linguistic essence based on the semantic and pragmatic macrostructures of the text and the system of verbal units that complement the meaning and content of the text.

A cognotype is a database for creating and understanding texts within a given subject in their genre specification. This is a manifestation in the series of texts in a particular subject area. An individual cognotype is also distinguished. Cogniotype exists in the consciousness of a communication subject as part of its individual cognitive system. Two ways in which a cognotype exists – social and individual-are interrelated as a part and as a whole. Also a group (interpersonal) cognotype describing the knowledge of a group of people within a certain subject is majud. For example, in the field of painting, it is permissible to distinguish between expert, amateur and interested levels of possession of the corresponding cognotype. The understanding of a literary text as a multifaceted and specific phenomenon is constantly being studied, clarified and supplemented based on the requirements imposed at each stage of the development of the science of language.

The description of specific units of a descriptive literary text, namely the interior, portrait, landscape, is a new and relevant issue. The metalanguage is divided into those that have corresponding concepts that define the author’s understanding.

1. CHAPTER. TYPOLOGY OF DESCRIPTIVE FRAGMENTS OF A LITERARY TEXT

A portrait is defined as a type of artistic description in a work of art. This refers to the appearance of the character, which is vividly depicted in the views of the author. A portrait is considered one of the most important means of characterizing an artistic hero.

L.N. Dmitriyevskaya noted that the difference of the interior from landscape and portrait is that they are the object of description. The portrait depicts the external appearance of a person (creates the image of a hero); the landscape depicts nature, that is, creates the image of the universe; the interior, in turn, describes the interior of the building, through which the image of the room is

created. The interior is necessary to characterize the hero, to embody the artistic intention of the author, to create an atmosphere.

A. Erkinov believed that landscape is an integral part of the form of an artistic work, serving to express the ideological content. The landscape harmonizes with it in expressing the ideological goal set by the author in the work, the content chooses a specific form, and the form adapts to the content. In most literary and linguistic works, special attention is paid to the landscape in the works of art. The presence of such works testifies to the relevance of the descriptive component of the literary text, the prospect of its deeper and more complete study.

Landscape units having their own semantics, primarily descriptive, means of grammatical expression (lexical, syntactic, morphological) at different levels of language, as well as functional significance for the content of the entire text, are perceived by the authors in different ways in accordance with scientific approaches and paradigms of scientific cognition.

The linguocognitive approach in landscape analysis the system of methods (frame and conceptual analysis) is the most effective, since their application allows you to deeper access the artistic basis and reconstruct its conceptual structure.

As a result, it will be possible to formulate the following definition of landscape. It is a complex structured multifunctional descriptive fragment of an artistic text, involved in the creation of its compositional integrity, which, unlike the interior, is an open outer world space, created by a certain system of language tools with pictorial semantics in this context, acts as one of the ways of embodying the author's form of existence and its artistic intention.

1.1. Typology of landscape units

As a result of the analysis of the structural-semantic organization of landscape parts of an artistic text, the following appropriate expression of the landscape is distinguished by the types of classifications that have linguistic means¹.

1.2. Semantic type and its manifestations

1. Method of perception of the basic information of the landscape unit: a) dynamic (the verb of action is expressed by sentences and devices); b) static (expressed by marked sentences and devices).

2. The language system and the main types of information in the text.

2.1. Event (plot) orientation: a) seasonal (season of the year);

Chun Hamaldin berdi oyini bahor,

Bo'ldi teng mezonda laylu nahor² (That is, with the month of hamal (March 22 to April 21) began spring, in its measure it was equal to day and night).

b) local (spatial appearance); v) temporal (temporal (temporal); g) Meteorological (weather); d) mixed (all or some of the above characters participate depending on the situation).

2 CHAPTER. SOCIAL ORIENTATION (ACCORDING TO THE CHARACTERISTICS OF THE DESCRIPTIVE OBJECT):

2.1. Landscape of the universe;

Ulki maxluqot xalloqidur ul,

Ondin o'zga foniya boqiydur ul.

Soniekim chekti chun sun'i qalam,

Ofarinish tarhini qildi raqam.

¹ Лысова О.О. Структурно-семантическая организация описательных фрагментов текста: автореф. Дис. ...канд.филол.наук. Уфа, 1998, 21 с.

² Навоий А. Лисон ут-тайр. Т.: Фафур Фулом, 1991. Б. 18.

Aylagach doyr to'quz aflokni,

Qosir etti fahmidin idrokni.

Ko'kni tun, kundin mulamma' ayladi,

Mehr-u anjumdin murassa' ayladi (that is, the Creator, with his mighty pen, built the universe under a clear plan. He made the nine heavens revolving and incapable of perception in understanding the secret of this. Brightens the sky with night and day, decorating it with the sun and stars. In it, the moon is as if it were a celestial nail, and the new moon is reminiscent of a piece taken from that nail).

1) rural landscape;

2) the urban landscape:

Dedi Hudhudkim: - "Bu ish bo'lmish yaqin,

Kim erur mashriqda shahre, oti – Chin.

Shahr yo'qkim, vus'at ichra bir jahon,

O'n jahon xalqi savodinda nihon" (Hudhud told the birds: the event took place in a town in the East called Chin. He was not in the city, but in the latitude equal to a whole world, within which ten World inhabitants were located. The view of this city was better than that of the Eram Rose Garden, and the water was more charming than that of the Paradise brook)

3) desert landscape;

4) mixed and intermediate (forest, steppe, road and oth.) landscapes:

O't tutashqon dashtlar har sori fosh,

Tortibon yolinlari gardung'a bosh (Steppes abutting grass on each side are begged and look towards the sky).

Beshalar muhlik balolardin to'lo,

Shoxi – anduhu taab, barg'i – balo (The forests are full of all kinds of terrible plagues, the branch of every tree in it is made up of sadness,, and the leaf is made up of trouble).

2.3. Psychological situationality: a) landscape-mood; b) landscape-experience.

2.4. Philosophical orientation: a) landscape-discussion; b) landscape-ethical; c) non-standard variants of landscape units.

3 CHAPTER. LANDSCAPE UNITS OF GRAMMATICAL TYPE AND ITS TYPES.

3.1. Syntactic structure of landscape units: a) complete models of landscape units (sentence, complex syntactic whole); b) incomplete (grammatically abbreviated) models of landscape units; c) in the form of communicative expression (dialogue, monologue).

3.2. Lexical content of landscape units: a) seasons (summer, winter, spring); b) time of day (evening, evening, night, dawn); c) weather (frost, thunderstorm, fog, wind);

g) spatial (Sun, Moon);

Oyni ko'k tirnog'idin qildi misol,

Olg'on ul tirnog' bir yondin hilol (In it, the moon is as if it were a celestial nail, and the new moon is reminiscent of a piece taken from that nail).

d) air-space (sky, air, space, Cloud, horizon):

Ham havosinda bulutlar charx urub,

Boshqa yomg'ir o'rnida tosh yog'durub.

Ham sahobidin choqinlar choqilib,

Tobidin olamda o'tlar yoqilib. (Clouds in the sky that beat chariots make a stone fall on a person's head instead of rain. The flames of lightning from their clouds fire into the universe)

e) water (river, shore, ocean, beach):

Yo'lda daryolardurur xunobdin,

Demayin xunob – zahri nobdin (There are bloody rivers on this road, not bloody, but poison, it will be even more correct if it is said).

j) settlement (village, square, country, city, cave):

Dedi Hudhudkim: - “Bu ish bo‘lmish yaqin,

Kim erur mashriqda shahre, oti – Chin.

Shahr yo‘qkim, vus‘at aro ichra bir jahon,

O‘n jahon xalqi savodinda nihon.

Xittasi xushroq Eram gulzoridin,

Suyi dilkashroq bihisht anhoridin” (Hudhud told the birds, "It happened in a city called Chin in the east. It was not a city, but a whole world in the vastness, inhabited by ten worlds. The view of this city was better than the Eram flower garden, and the water was nicer than Paradise brook);

Ul tun ul kishvar sarosar yorumish,

Voqif elni beshuur etmish ul ish.

Silkinib Chin ichra tushmishbir pari,

Topmish andin zebu farr Chin kishvari (That night, when we flew over the city, this city caught fire from head to toe. People who found out about this work couldn't take it in. When the Simurgh flies, swinging, a feather bed falls from it, and this feather bed enveloped the whole country with decorative luxury).

z) land (Wood, Road, Mountain, Hill;

Tog‘lardur tortqon gardung‘a tig‘,

Tig‘i barcha qon to‘karg‘a bedarig‘ (The mountains also sprang to the sky, all of these tigers are brutally bloodstained).

l) animal world (horse, donkey);

y) birds: crow, nightingale;

Men qushemen qasru gulshan ziynati,

Naqsh-u rangim ahli olam hayrati.

Suratim gulshang‘a oroyish durur,

Hay‘atim ko‘rganga osoyish durur.

Bog‘ aro mendin xazonda bo‘ston,

Beshada mendin qish ichra gulsiton.

Jilva aylar chog‘da hullam zevari,

Sar-basar oinai Iskandari.

Tengri bermish husnu zebolig‘ manga,

Haddin ortug‘ zebu ra‘nolig‘ manga (I am a bird that adorn the castle and the gulshans. From my patterns and colors, the people of the universe are amazed. If my photo gives a break to the flower garden, my walk will give peace to the one I see. The gardens will turn into a blooming garden in autumn times thanks to me, and the forests will turn into a winter-season flower garden thanks to me. If I move slowly and write down my colorful wings, it will be as if the mirror of Alexander from head to toe is manifested. Let the people watch my beauty and say for good to the power of the creator, so that God gave me incomparable beauty, excessive beauty).

j) insects: ants;

k) plant world (flowers, trees, shrubs):

Bir chechakkim – vafosi yo‘q oning,

Umr bog‘inda baqosi yo‘q oning.

Yilda besh kunkim chamanda ochilur,

O‘n kun o‘tmay tufrog‘ uzra sochilur (Is it so hollow for a handful of unfaithful and unfaithful in the garden of life that is opened in a suitcase for only five days in a year, which is scattered as a treasure on the soil less than ten days later?)

l) mood (happiness, luck, joy, sadness).

V. The functional type of landscape units and its types in the text: landscape-exposition, landscape-double, landscape-leitmotif and Landscape – Details. Each type of landscape should be studied taking into account the following aspects: 1) the artistic purpose of the author of the work, its tasks and its motivational basis; 2) aimed at reconstructing hidden meanings expressed in their semantic structure.

Conclusion

The fact that landscape as one of the descriptive parts of a literary text is characterized by the use of many means of expressing language is emphasized by researchers (A.Erkinov, M.M.Asaeva, Y.A.Stefanishina, L.I.Timofeeva: epithet, comparison, comparison, metonymy, hyperbole and metaphor).

The metaphor of language is considered the most vivid and powerful means of creating expressiveness and imagery of the text. Through the metaphorical meaning of words and phrases, the author, first of all, enhances the visibility of the depicted object, and also gives originality, individuality to objects and phenomena. In artistic language, the metaphor of language is a phenomenon of imaginative thinking that expands and enriches the imagination, allowing us to comprehend the emotional coloring.

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