

REALIZATION OF THE CONCEPT IN ARTISTIC SPEECHM ISSUE

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ANNOTATION: The article discusses the content of the concept of the dynamic image of the world, the linguistic image of the world, and the views on this subject in the field of cognitivism, psychology, cultural studies and linguistics.

KEY WORDS: Anthropocentric paradigm, cognitivism, psychology, cultural studies, linguistic representation of the world, linguistic consciousness, logical knowledge, emotional knowledge, linguistic thinking, modeling, artistic representation of the world.

One of the important tasks of the anthropocentric paradigm of integration knowledge, which began to strengthen in the second half of the 20th century, is to model a dynamic image of the world in the fields of philosophy, cognitivism, psychology, cultural studies and linguistics. The main idea bearers of this theory are concepts such as "model of the world", "image of the world", "linguistic image of the world", "linguistic consciousness", "linguistic personality".

"picture of the universe" was first used by L. Wittgenstein. L. Weisgerber brought it into linguistic semiotics. The content of the concept of linguistic representation of the world should reflect the following relationships:

- a) cognitive component of understanding;
- b) semiotic nature;
- c) the possibilities of its interpretation.

According to NFAlefirenko, the cognitive essence of this concept is that it is the generalized (final) result of the reflection of the physical landscape of the world in the collective mind of a certain community. At the same time, the reflection of reality is not a mirror image, but the result of a two-way process of logical and emotional cognition, which determines its creative, transformative and community-specific character of interpretation.

NFAlefirenko thinks about the need to study the role of language units in the linguistic representation of the world and their relationship with logical categories. From the point of view of cognitive linguistics, it is important to determine the compatibility of the elements of the logical and linguistic representation of the world in language semantics in order to determine the nature of information. It is argued that the logical representation of the world represents logical semantics, and the linguistic representation represents linguistic semantics. In our opinion, the logical (universal) generator and the idiotic information-carrying form is language, or rather, linguistic semantics. It should not be forgotten that the interdependence in the structure of universal and idioethnic semantics is determined by the nature of the cognitive category based on the semantics of a linguistic sign, which, in turn, determines the type of a linguistic sign.

In this respect, the primary and secondary nominative nature of language units is interpreted as an important semantic feature. The logical-objective content of the elements of the linguistic representation of the world is related to concepts, and the expressive-figurative and emotional-evaluative content is related to geneological imaginations. The first is verbalized by terms, direct nominative lexemes, and the second by secondary and indirectly derived nominative units (metaphors, phraseological units, paremies). The first is the essence of objectively formed consciousness, the second represents the elements of subjectively formed household consciousness, filtered in the idioethnic sign of the corresponding linguistic unit. Culturally significant language signs are based on cognitive categories that combine universal and idiotic

generalizations of reality, real and mental (possible) worlds . Thus, conceptual ethnocultural signs in the national image of the world are perceived through the prism of subjective consciousness.

The image of the world formed on the basis of new principles in the human mind and the issues of the linguistic image of the world are divided into " national linguistic image of the world", "physical image of the world", "scientific image of the world", "artistic image of the world", "world related concepts such as " poetic image" appeared. IVRogozina divides the physical image of the universe, the biological image of the universe, the ethnocultural image of the universe, the religious image of the universe, the mythological image of the universe, the linguistic image of the universe, the conceptual image of the universe, the artistic image of the universe into a large number of types as components of IVRogozina "a comprehensive image of the universe " " means the desire to create.

, Uzbek linguistics has begun to pay attention to this issue . As Z. Akbarova mentioned, the linguistic landscape of the world based on Uzbek language sources, the artistic image of the world in the framework of linguistic consciousness and thinking, the concept and its composition, looking at language as a factor in modeling the world, the categories of time and space in the landscape of the world, the landscape of the world reflected in the minds of Uzbek speakers , as a creator, the comprehensive study of the world and self-awareness of a person in their interrelationship and coherence is also important for national-cultural development .

The result of the materialization of the direct cognitive image of the world existing in the mind, the formation of the conceptsphere through the system of secondary signs is an indirect image of the world. As a type of **linguistic representation** of the universe , **the artistic representation of the universe** is such an indirect form. An individual view of the world is formed in the mind of the creator and embodied in an artistic text with the help of linguistic means, ultimately, this view appears in the mind of the reader when he perceives the work of art. In particular, in Russian linguistics, a number of researches have been conducted in this regard .

ZDPopova, I.A. Sterninlar stated that the foundations of the formation of the artistic image of the world can be seen in the following:

- selection of content elements of an artistic work;
- selection of language means: use of certain thematic groups of language units, individual units and their groups, increase or decrease in frequency of individual author's language means;
- in the individual use of figurative means (system of tropes) .

In the artistic representation of the world, one can find individual concepts of the writer, which are characteristic of perception by a certain author. The artistic image of the world also reflects the characteristics of the national image - for example, national symbols, national specific concepts.

At the same time, it should be noted that the artistic image of the world is a secondary, indirect image and it is twofold - language and an individual conceptual image of the author .

According to RPMusat's apt definition: " The artistic form is the tip of the iceberg, at the bottom of which lies the foundation created by a whole complex of interrelated phenomena, not only artistic. First of all, this is a system of socio-cultural conditions developed in a certain way, the uniqueness of their manifestation in historical-time and geographical space. Behind the general external parameters is a group of people belonging to a certain mentality and the individual himself with his real attitude to life, thoughts and feelings .

RPMusat believes that the system of categories forming the artistic image of the world should work in two directions: artistic categories focus on understanding the world, and categories of understanding the world coordinate the artistic and figurative content of the work of art. Therefore, its structural qualities can be imagined to be realized in a complex interdependence:

- a) surrounding natural and cultural real space;
- b) order of the image of the universe;
- c) aesthetic concepts;
- d) the content of the plot formed in the work;
- e) different styles and methods as factors that create art forms .

Y.R. Varakina's candidacy thesis is focused on the issue of the image of the world in lyrical works, and the author reacts to the theoretical aspects of the term artistic image of the world. The author believes that it is appropriate to use the term artistic image of the world only if the process of artistic creation is considered to create fundamentally new knowledge about the world .

Given that a work of art is one way or the other, reliance on ideas that exist in the mind about the universe or in some philosophical (religious) system (which is impossible to deny) makes the meaning of the phrase artistic representation of the universe ambiguous. Therefore, the author suggests using the term as an artistic interpretation of the image of the universe.

Putting the combination in this way characterizes the aspect of meaning, which is important from the point of view of the philosophical origin of the works, which the term "inner world of the work" means a set of things and events sealed in words: it is not a purely semantic, but a form-content category. It should also be mentioned that not only visual, but also expressive arts, in particular, music, can embody the image of the world, but this occurs only in an emotional-intuitive form, that is, as a feeling of "harmony or disharmony of the world". Word art as one of the types of visual arts has great potential to overcome the interspecies border.

In particular, the artistic text shows the methods of painting and music. In particular, the importance of musicality in lyrics is recognized and this situation should be taken into account when reflecting the image of the world, because the music of the poem is able to convey a certain attitude .

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