



THE CONCEPT "ROAD" IN UZBEK, RUSSIAN AND ENGLISH LITERATURE

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Annotatsiya: Ushbu maqolada "yo'l" so'zining kontseptual ma'nosi haqida yozilgan. Ingliz, rus va o'zbek tillarida "yo'l" tushunchasini ifodalovchi til vositalarini aniqlash, tahlil qilish va tizimlashtirishga urinish keltirilgan. Ushbu kontseptini o'rganish zarurati "yo'l" tushunchasi turli etnik guruhlar madaniyatidagi eng qadimiylardan biri ekanligi bilan belgilanadi, bundan tashqari, bu tushuncha ingliz tilida etarlicha o'rganilmagan. Zamonaviy ingliz tilida o'rganilayotgan kontseptsiyaning asosiy leksemasi road so'zidir, chunki u stilistik jihatdan neytral va eng umumlashtirilgan ma'noga ega.

Kalit so'zlar: tilshunoslik, kognitiv tilshunoslik, kontsept, "yo'l" tushunchasi, kognitiv ma'no,

Abstract: Here in this article is written about conceptual meaning of the word "road". It is presented an attempt to identify, analyze and systematize language means representing the conception «Road» in English, Russian and Uzbek. The necessity of researching the given concept is determined by the fact that the notion of «road» belongs to the most ancient ones in culture of different ethnicities, moreover, this concept has not been studied thoroughly enough in the English language. The key lexeme of the concept under study in modern English is the word road, since it is stylistically neutral and has the most generalized meaning.

Key words: linguistics, cognitive linguistics, conception, linguacultural, conception of "road", cognitive meaning,

Аннотация: В статье написано о концептуальном значении слова "дорога". Представлена попытка выявить, проанализировать и систематизировать языковые средства, репрезентирующие концепт «Дорога» в современном английском языке. Необходимость исследования данного концепта определяется тем фактом, что понятие «дорога» относится к наиболее древним в культуре разных этносов, более того, это понятие недостаточно тщательно изучено в английском языке. Ключевой лексемой исследуемого концепта в современном английском языке является слово road, поскольку оно стилистически нейтрально и имеет наиболее обобщенное значение.



Ключевые слова: лингвистика, когнитивная лингвистика концепт, лингвокультурология, концепт “дорога”, когнитивное значение,

The genesis of the conceptosphere of the "road" begins with folk oral art. Mainly in fairy tales, it acquires a special meaning and meaningfulness, including a leading place in the adventure journeys of the heroes of the work. In most Uzbek and Russian fairy tales, the three-eyed exudes three-eyes in front of the bathers, the three-way exit opens the way for the Wanderer and makes it interesting. The three paths, in turn, open the separation of good and evil, meanings that cause the mouths of brothers to move away from each other, determining the path in the next life. Fairy tales also act as a tool to ensure the development of the plot. Thus, the traditional three-sided sema in many folklore tales has been thoroughly analyzed by researchers. In our opinion, the traditional three-sided motif goes back to the mythological ideas of the ancient Turks. In the pre-existing examples of mythological legends that trace the origin of the material world, primitive ideas about the structure of the universe are completely shaken. They say that at some point the whole being was clouded by the boundless water, in which a good ship was floating, in which the son put the old one on his shoulders. Ulgan created this land with the support of his nanny. To strengthen the ground above the water, three bales were enough for the giant: two were placed on the edge, and one in the middle. The fish's head in the middle was pointed to the North and was considered the main pillar of the Earth. Ancient Turkic legends also initially reflected two worlds - their own and someone else's. This mythological imagination is also embodied in the image of an epic space in Uzbek folk tales. The analysis of the motif of the traditional tripartite conceptosphere shows that when describing one mythological space, the three worlds (blue, terrestrial, underground) are never compared with each other. Because in fairy tales there are always two ways - two worlds are compared. In the fairy tale "Bulbuliguyo" three paths go ahead of the princes, who go on a journey in search of the bird that stole the emerald leaf of the tree. The older brother says "come," the middle one says "take a chance," and the younger one says "don't go." Then the middle one said: "It's 'dangerous if it happens,' chat, won't it happen if I come with my brother and talk," he followed his brother and got to him. Sometimes it is not shown that these two paths are comparable from birth to birth. In particular, in the fairy tales "The Swan", "Abulkosim", "The King of Egypt" the three brothers were divided into three ways. The episode is about how the average one returns from the road and follows in the footsteps of his older brother cargo. This conceptosphere has frozen in the structure



of the epic plot, moving from myth to fairy tale as a synthesis of primitive ideas. In fact, although the heroes are preceded by a three-sided conceptosphere, artistic interpretations of this epic motif retain its archaic layer - the ancient core: the epic land to which the older brothers went is opposed to "the one that does not come" from which the younger one went. The general aspect inherent in the people, including culture, is verbalized through language, it is language that drives the basic concepts of culture, literally, culture is fully realized in language and comes to the surface in speech. The realization of the desired advantage inherent in culture is carried out through the trichotomy "thinking-language-speech".

It is obvious that researchers have different approaches to the concept of linguacultural words. For example, Emil Benveniste gives the following definition to the concept of language and culture: "Humanity imagines linguacultural words in three units. This is culture, language and human personality. The researcher perceives linguacultural word as a "lens" and studies material and cultural values through it. This "lens" is based on a linguistic concept." ¹

It can be seen that one of the irreplaceable conceptual units characteristic of the Uzbek nation, the "path", has been improving over the years, becoming a multi-valued unit of national values. This conceptual sphere is multifaceted, it is a path that instills in the soul of a representative of this nationality feelings of pride, dignity, affection - his whole life. Currently, there are two different approaches to the term "conceptual sphere" in linguistics: it is approached by the categories of cognitive linguistics and linguaculturology. ²

In cognitive linguistics, the conceptual sphere is studied as a tool representing human knowledge and experience, the mental lexicon, the landscape of the entire universe, the conceptual and linguistic system of the brain, and the human psyche. The conceptual sphere represents cultural universals and exists in thinking, containing cognitive-rational and emotional-mental content. ³

Each expression within the framework of the conceptual sphere "path" is a specific organizer of the lexico-semantic field inherent in it. The main source for a thorough analysis of their meanings related to external and internal culture is fiction.

¹ Емельянова Е.В. Концепт как базовая категория лингвокультурологии. Евразийский Союз Ученых (ЕСУ) # VII, 2014. – С. 87-90.

² Лихачев, Д.С. Концептосфера русского языка / Д.С.Лихачев // Русская словесность: // Русская словесность: антология / Под ред. В.П.Нерознака. – М., 1997. – С. 28-37.

³ Лихачев Д.С. Концептосфера русского языка / Д.С.Лихачев // Русская словесность: // Русская словесность: антология / Под ред. В.П.Нерознака. – М., 1997. – С. 28-37.



In particular, Said Ahmad Baho in his book about kishsalar tuplami "From kishnagan oksham" by Togai Murad says: "After reading these lines, you become disembodied for Hael. You will only be smeared, as if Mangli was listening to a song.

The song was a long journey and came from Chennai, the Southern Surkhana of our Uzbekistan" (p.5). This is quoted in the lines: "a long way", the song gives an idea of the homeland of those units that have gone far. And also proudly praises the motherland - the sennok of our Uzbekistan, who arrived from Southern Surkhana. That is, without walking, the bulk of the boat took off. Ogir Hayat miammolar mungli song bulib flew from Surkhan on a remote way. The "path" concentrate in these sentences is a breathtaking simple distance, a place of decline, but also scraps of life.

Note that only one of these quoted Mujaz Misra was able to bring to the surface a number of internal meanings of the lexical unit "road".

At the same time, the conceptosphere of the "path" sings like a song about great love - love desires in our national values. For example, "the great epics about sharq - Leyli and Majnun, Farhad and Shirin, Tokir and Zuhra - have been living for several hundred years. They depict the unfortunate Oshik-Mashuk, who, unable to reach each other, gave their lives on the path of love" (the same work. 5 p.) In honor of the heroes of the epic about sharks, brought by the oppressor of the Uzbek people, Said Ahmad Yukori, he connects them with the story of Togai Murad "People who walked on the moon". Said Ahmad called this verse as follows: the verse "people walking on the moon" became known as "A love song". Togai Murod kissa Har sings the mutual love of the two heroes - the old woman chol, as a song. Generally speaking, they are unfortunate oshik -Mashuk, who gave their lives on the path of life-love. The relationship between these two heroes is dominated by the national culture of bebaho sharks. Look."..According to the plot, Koplun and Oimomo live, connecting night with dawn, day with the moon, year after year in the hope of a child. Coplun convinces his wife Momoshi that Oimomo is her husband's grandfather. They are the grandfather of the loader child, the mother of the loader child is blurring, connecting years after years."(It works.5B.). (when spouses are not used to each other's name).

In the Uzbek language and culture, the concept sphere "road" is important and occupies a special place in the system of linguistic units. It, like all linguistic conceptual spheres, has manifested itself as a submodel of culture.

In conclusion according to all words above, this season highlights that language expresses understanding, the emergence of true and figurative meanings in speech



reality, its relation to a specific text and dialect; the communicative nature of language, as well as the fact that culture is a semiotic sign system capable of absorbing information in the same way as language. Yu.M.Lotman believes that although culture is a multifunctional, lush unit, it cannot self-organize, unlike language, since it, first of all memory, is considered a source of activity of a complex semiotic system acting as a collection, accumulation.⁴

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