

LINGUOCULTUROLOGICAL AND LITERARY CONCEPTS

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Annotation. This article deals with the notion of concept which has already been mentioned. However, this article requires deeper understanding of this notion, as we are specifically focusing on linguoculturological and literary concepts. Here we explore the main features and functions of linguoculturological concepts and literary concepts, and determine how these types of concepts are different from cognitive concepts.

Keywords: linguoculturological concept, literary concept, conceptosphere, cognitive linguistics, cultural linguistics, literary text, pragmatic function.

Аннотация. Данная статья посвящена изучению лингвокультурологических и литературных концептов. В работе рассматривается сущность понятия «концепт», его когнитивные, культурные и литературные аспекты, а также различия между ними. Особое внимание уделяется основным характеристикам и функциям литературных концептов и их роли в художественном тексте. В качестве примера для анализа используется рассказ Эрнеста Хемингуэя «Cat in the Rain», в котором выявляются доминирующие и подчиненные концепты, а также анализируются их прагматические, когнитивные и социокультурные функции.

Ключевые слова: лингвокультурологический концепт, литературный концепт, концептосфера, когнитивная лингвистика, культурная лингвистика, художественный текст, прагматическая функция.

Annotatsiya. Mazkur maqola lingvokulturologik va badiiy konseptlar tushunchasini o'rganishga bag'ishlangan. Unda konsept tushunchasining mohiyati, uning kognitiv, madaniy va badiiy jihatlari hamda ularning o'zaro farqlari tahlil qilinadi. Shuningdek, badiiy konseptlarning asosiy xususiyatlari, funksiyalari va badiiy matn tarkibida tutgan o'rni yoritib berilgan. Tadqiqot jarayonida Ernest Hemingueyning "Cat in the Rain" hikoyasi misol sifatida tanlanib, undagi asosiy va ikkilamchi konseptlar hamda ularning pragmatik, kognitiv va ijtimoiy-madaniy funksiyalari tahlil qilindi. Tahlil natijalari badiiy konseptlar muallifning individual dunyoqarashini ifodalashda hamda matn mazmunini chuqurroq anglashda muhim ahamiyat kasb etishini ko'rsatadi.

Kalit so'zlar: lingvokulturologik konsept, badiiy konsept, konseptosfera, kognitiv lingvistika, madaniy lingvistika, badiiy matn, pragmatik funksiya.

The notion of concept unites many linguistic disciplines, for example, it is a central notion for both cognitive linguistics and cultural linguistics. Even though the notion of concept is given much attention and researchers try to explore and identify its features, it is still difficult to establish a universal and complete definition of the concept. Initially, the notion of concept was taken from philosophy and psychology, where a concept was perceived exclusively as a mental unit, or a unit of cognition representing an abstract idea. Later the notion of concept was introduced to linguistics, to be more specific, to the linguistic disciplines concerned with the ways language transmits and stores knowledge and different types of information. The notion of concept is especially substantial in cognitive linguistics,

as this discipline is focused on the means of transmitting, storing and sharing knowledge through language. Concepts in cognitive linguistics are regarded as means of representing knowledge structures in a human's mind.

Meanwhile, cultural linguistics views concepts as knowledge structures shared by a community of people. While in cognitive linguistics a concept is observed a constituent part of the process of human cognition, cultural linguists claim that concepts reflect cultural values shared by a group of people (Karasik, 2004). Many researchers tried to provide their own definitions of what is understood under the term "concept", Maslova's point of view on cultural concepts, as well as Alefirenko's take on this notion were mentioned in the first chapter of our work. Both of them considered a cultural concept to be some kind of mental entity, the image of an object or phenomenon that exists in our minds and accumulates both cultural and linguistic meanings. In addition to that, linguoculturological concepts often reflect national world picture, as they usually represent cultural values shared by a whole nation.

Literary concepts, on the other side, reflect the author's individual world picture. The problem of literary concepts still requires deeper investigation, however, there is a number of works on this subject that provide an outline of what a literary concept is. Literary concepts were investigated by such scholars as Askoldov, Likhachev, and Ogneva.

Askoldov was one of the first researchers to introduce literary concept as a term. From his point of view, literary concepts, in comparison to cognitive concepts, do not only perform notional and informative functions, they also convey much broader meaning. Concepts were only perceived as the products of the act of cognition. Literary concepts, on the other hand, express emotional and aesthetic meanings created by the author (Askoldov, 1997). This statement proves the suggestion that literary concepts reveal the author's individual world picture. In addition to that, Askoldov claims that cognitive concepts are more schematized and concrete than literary concepts. Literary concepts only exist inside of a fictional text, and they can be differently perceived by readers.

Likhachev, another Russian linguist and historian, also supports the ideas expressed by Sergei Askoldov, however, he thinks that concepts can be represented by various different meanings of the same word, instead of just the word itself (Likhachev, 1997). According to Likhachev, the richer the person's social and personal cultural experience, the better and deeper their understanding of concept is. Moreover, he also introduces the term "conceptosphere". Likhachev suggests that the more elaborate the culture of a nation is, the more developed is the conceptosphere of the language. The conceptosphere includes all of the concepts that exist in a particular language, and these concepts can be represented by lexemes, different meaning of the same word, phraseological units, and word combinations. On top of that, the conceptosphere can exist within the number of literary works (Likhachev states concepts originated from Ivan Krylov's fables as an example) or just one literary work or a fictional text (Alexander Griboyedov's "*Woe from Wit*"). Likhachev also implies that even the title of a fictional text can function as a concept and be included in the conceptosphere of the said text (as an example, "*Oblomov*" by Ivan Goncharov).

A comprehensive definition of a literary concept is given by Elena Ogneva, a Russian philologist. She states that a literary concept is a component of the conceptosphere of a fictional (literary) text that includes all mental elements and phenomena historically shared by the community of people (it is necessary to emphasize the cultural significance of the concept here) and utilized by the author. The author uses a literary concept in such a way that it performs cognitive, pragmatic and socio-cultural functions in order to create the narrative

of the fictional text and the “cognitive and cultural aura of the literary work” (Ogneva, 2013). Ogneva also supports Likhachev’s and Askoldov’s opinions on literary concepts, in other words, she also indicates that the perception of a literary concept is determined by the reader’s worldview and is only possible when the reader has enough background knowledge required for the understanding of the said literary concept and conceptosphere.

We will further try to indicate the specific features of literary concepts that define them among other types of concepts. First of all, all literary concepts, as it has already been mentioned above, only function within a fictional (literary text). In addition to that, they implement a number of functions simultaneously, in other words, one of the main specific features of a literary concept is its polyfunctionality. A fictional text itself is also characterized by its polyfunctionality that can be illustrated by Ashurova’s functional model of a fictional text. According to Ashurova, every fictional text performs a number of functions that can be divided into basic (aesthetic function is considered to be the basic function of a fictional text, as well as communicative, cognitive and interpreting functions) and secondary functions (such as pragmatic, stylistic, social, culturological or socio-cultural functions) (Ashurova, 2022). All of the mentioned functions are expressed through literary concepts within a fictional text. While analyzing a particular fictional text, one of the functions is perceived as the dominant function, while the others are viewed as subordinate functions. The same idea is applied to literary concepts, as every fictional text includes a dominant concept that formulates the conceptosphere of the text in conjugation with the subordinate concepts.

The variety of functions and the conceptosphere of a fictional text can be demonstrated through the examples taken from “Cat in the rain”, a short story by E.Hemingway. E.Hemingway is an American short story writer, novelist. The short story only covers a brief period of time no longer than a day, during which a young man and woman are at a hotel, have a short conversation, and later the wife looks out of the window to the empty square when it was getting dark, feeling upset that she could not have the cat which was under the rain. The irony of the story is hidden in the opposed roles of the characters: the husband- a young man who is indifferent to his wife’s wishes and the old hotel keeper who is attentive to every action or needs of his guests at his hotel. The text, as well as the literary concepts within the text perform several functions. First of all, the author incorporates the concept of mercy (a concept that represents a universal value) in order to fulfill the pragmatic function of making the character more appealing to the reader: *“Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.”*

In addition to that, the concept of kindness here is used by the author in order to implement the cognitive function of constructing the image of the character. On the other hand, the same very function is performed by the description of the second character, maid: *“As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room.”*

In this case, his kindness and attentiveness are demonstrated more clearly through the following example: *“You must not get wet,” she smiled, speaking Italian. Of course, the hotel-keeper had sent her.* The dominant literary concept in this text is the concept of (social) status. The concept of status in this case does not only function as the constituent part of the conceptosphere that reflects the author’s individual world picture, it also implements the socio-cultural function as it represents the national world picture by reflecting a nationally specific cultural value. The status is considered to be an extremely important value for the

American wife. *“The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance.”*

Here, the young lady emphasizes her high position in front of the men in society, however, the concept of status is not expressed explicitly, on the other hand, she uses the conceptual antithesis; close cropped hair which she wants to let grow and have a big knot and feel it every time.

In addition to the dominant concept of status, the conceptsphere of this short story also includes such subordinate concepts as beauty (this concept has already been mentioned by us), the concept of family relationships having a child, her own kitchen, and a warm family atmosphere. *“And I want to eat at a table with my own silver and I want candles.”* All these concepts are expressed either explicitly or implicitly and mostly contribute to the fulfillment of pragmatic and cognitive functions. The concept of love and care can be observed in the following examples:

“She liked him. She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her.”

The sudden change in the image of the character demonstrates the author's individual perception of the concepts of woman's needs, apart from that, this very particular passage fulfills the pragmatic function of evoking emotional satisfaction in the reader: *“In the doorway stood the maid. She held a big tortoise-shell cat pressed tight against her and swung down against her body. ‘Excuse me,’ she said, ‘the padrone asked me to bring this for the Signora.’* Overall, the analysis of the story *“Cat in the rain”* by E. Hemingway demonstrates that literary concepts simultaneously perform several functions within the text. Moreover, literary concepts convey the author's individual world picture and help the reader reveal the deeper meaning of the text. On top of that, we were able to prove that the conceptsphere of a fictional text consists of a dominant concept that conveys the overall meaning of the text and the subordinate concepts that support the main idea of the text. Next, it is necessary to mention that literary concepts are verbalized both implicitly and explicitly in the text, and the authors may use lexemes, phraseological units, linguoculturemes, and even whole sentences as the means of verbalization of literary concepts. Finally, literary concepts and linguoculturological concepts are always interconnected, because literary concepts always function as a means of transmitting world picture (either author's individual or national). Thus, we can claim that literary concepts are utilized by the author either to represent nationally specific cultural values or universal cultural values, apart from that, literary concepts can be verbalized with the help of linguoculturemes or realia. The way linguoculturological concepts are utilized in fictional texts will be discussed in the following paragraph of our dissertation paper.

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