

ANALYSIS OF THE CONCEPT “HAPPYNESS” IN THE POETIC TEXT

Karimova Safo Saidullayevna*

*Doctoral Student,
Teacher of “Translation Theory and Practice” Department,
Samarkand State Institute of Foreign Languages,
UZBEKISTAN

Email id: firuzahalimova@mail.ru

DOI: 10.5958/2249-7137.2022.00238.5

ABSTRACT

The individual perception and peculiar interpretation of the reality of each poet ultimately leads to the formation of poetic discourse as a special phenomenon. “Perception of the reality of each individual subject” is a relative idea and should not be taken literally, since it is due to the linguistic peculiarity of the ethnos, within which the processes of imaginative presentation of the author's goal take place. A kind of poetic speech includes not only parallel correspondences of words and images, but also incorporates concepts, images and categories of meaning generation. Based on the dynamic merging of meanings, initially a cognitive concept is formed on the basis of the content of the intention, then under the influence of the speech-poetic continuum it is transformed into a new associative-semantic meaning, as a result of which a poetic concept is formed. In order to delve into the essence of the concept, we study the leading role of the concept within the framework of poetic discourse.

KEYWORDS: *Concept, Poetic Discourse, Mental Education, Frame, Scheme, Microtext, Representation.*

INTRODUCTION

Currently, there is a possibility of finding a huge number of theoretical works in line with the study of the essence of the concept. Having analyzed a number of theoretical studies of the concept as a category of scientific understanding, we present an overview analysis of the fundamental provisions in the theory of the concept:

- Concepts – form a certain picture of the world and, as mental formations, make up both the semantic and value space of the language.
 - Within the framework of S.A. Askoldov's research, concepts are only concepts that are being formed, even in their “conception”, storing the semantic structure and partially the meaning of the emerging concept, as a result of which not concepts, but intellectual representations, mental signs or concepts appear in mechanical speech [1].
 - Concepts represent the fundamental concepts of the word.
 - The concept combines and expresses in one word all concepts, existing and acting, all connections, all interpretations, even if they have little contact with the word.
-

- In the minds of different people, a number of intellectual, mental formations can correspond to the same word, in other words, one word in the psyche of different personalities can act through different concepts.

The points of view of the concept discussed above make it possible to analyze the characteristic features generically: from the standpoint of philosophy, psychology, linguistics, logic. The importance of this statement lies in the fact that the concept is the leading link in the psychological picture of the human world – from the position of Yu.S. Stepanov, the term concept is more general cultural than linguistic. The significance of the concept from a linguistic point of view is very high, since it is the concept of “an object of an ideal world that has a name and reflects a culturally conditioned human idea of the world” [2]. It is important to take into account the following points: the concept is realized through certain lexical units and it is a sign of reality. It follows that reality is perceived by us indirectly, that is, through language, through linguistic thinking.

The scientific directions studying the problem of the concept define this term as a unit of the mental sources of our consciousness, which includes the skills and competence of the individual. It reflects the entire lexicon, the picture of the world, the conceptual system of human consciousness. In the process of perceiving information about the real world, a full-fledged idea of the world around him is created in a person's mind. And finally, the concept is the interpretation of meaning by processing information and combining it under certain groups and subgroups.

The concept is not the same type of idea. Considering the structural organization of the concept, one can come to the conclusion that the concept cannot be simple in its essence, it is multilayered, and in its origin it is differently structured, according to historical research in this field in its semantics, in its origin and according to its temporary appearance, it originated from historically different layers.

The multilayered nature of the concept is indicated by many researchers, such as N.N. Boldyrev [3] (the concept is a snowball), V.V. Kolesov [4] (the seed of the first meaning), Yu.S. Stepanov [2] (the concept consists of three layers: basic, additional, etymological), Z.D. Popova [5], I.A. Sternin proceed from the idea of the metaphoricity of the concept, Z.D. Babenko, G.G. Slyshkin [6] (layered structure of the concept), etc. Despite the layering, the concept is in a constant stage of development, its meaning, the number of associations associated with it, the stylistic definition of its lexical form changes regularly. The layers of the concept indicate its presence, change, manifestation of its new features. Analyzing the above points of view, it can be concluded that historically the concept is multi-layered. From the point of view of Yu.S. Stepanov: “... the main relevant feature is known to every carrier of culture and is significant for him, an additional feature (or signs) is already irrelevant, historical, and an etymological feature, not realized in everyday life, exists as the basis on which the remaining layers of meanings have arisen and are held” [2]. The next point of view is connected with instant representations of syntagmatic concepts – if historical layers are the vertical of meaning, then the synchronicity of the concept is the horizontal of meaning. The components (semantic, descriptive, expressive, evaluative) of the concept are important here. not in all cases it is possible to agree with the researchers, so according to V.A. Maslova, the concept contains a semantic (nuclear) part that does not change, and a peripheral (changing, fluctuating) part that is connected by images, concepts and emotions,

and which contains subjective material [Maslova, 36]. According to N.N. If “the nuclear zone includes a common, universal experience of cognition, then the periphery affects personal, subjective experience and reflects how we directly know the world around us, and how we interact with it” [Boldyrev: 20]. At the same time, we agree with V.V. Kolesov that “the idea is an approximation to the concept, it is the manifestation of the concept in the form of one of its meaningful forms” [Kolesov, 19-20]. Concepts denote the whole objective reality, and the idea is just one of the meanings of the concept. Semantic layers of artistic concepts are not its core, as they are more prone to imagery, sensuality, they have a flexible structure that can move from one discourse to another, and according to V. Zusman, the same applies to the poetic concept.

The opinions of not all researchers are reduced to a three-layer construction of the concept (according to Yu.S. Stepanov), for example, V.M. Shaklein believes that the conceptual sphere of each nation can vary in accordance with the transformation, improvement of the mentality of the ethnos [2].

In our opinion, the concept does not have a specific structure, it appears and exists on the basis of a specific idea, which it does not express, but gives references to it. Due to its ambiguity, it leads to the emergence of more and more new concepts. As a result, as a rule, the concept absorbs particles of other concepts. This is the essence of the concept, according to which the concept divides conceptual realities and activates them in a new direction, as if it re-cuts out, or activates meanings.

To understand poetic discourse, it is important to understand the layering of the concept. The concepts that appear in the poetic text have an unstable, “shaky” structure. They are individual, few in number, and in a certain poetic text they activate different layers of the concept, causing a different combination, as a result of which unique, unique poetic works are created.

So, if we turn to the poetic verses of Uzbek prose, we can find various interpretations of the concept of “happiness”:

But apricot blossom is sweet,

And I cease to bemoan my lot.

“Spring is beautiful”, I repeat,

“Will she make me happy or not?”

Softly caressing my cheeks,

The wind says: “Krink joy from Spring”.

And chirruping sparrow speaks:

“Sing, oh, happy one, sing!” (Hamid Olimjon, 115)

Great Time and its instants are hallowed in glory

Oh, value the m highly and treasure their might.

Each line in the book of humanity’s story

Must hold inspiration undyingly bright. (G’afoor G’ulom, 138)

To call for peace directed to the West,

Foretelling happiness to peoples of the East. (Зульфия, 186)

In the above lines, it is difficult to guess which layer of the concept of “Happiness” dominates, since in each passage it has a peculiar interpretation: 1. Spring, the chirping of birds - happiness; 2. Victory over the enemy - happiness; 3. Happiness - sacred; 4. Peace on Earth - happiness.

Depending on how we interpret the concepts, they appear in different semantic angles. Thus, in poetic texts, unique, bizarre, peculiar concepts of one concept are created, they can be figurative, conceptual, perceptual, etc.

The peculiar vagueness of the concept depends on the specifics of the poetic text. Even a small poetic text can become a masterpiece of poetry for someone if it introduces something new, unique and touches on exactly the topic that is intimate for someone. Therefore, it can be stated with full confidence that poetic concepts not only activate a new meaning of the word, but also create new, individual ones.

Analyzing the concept in the cognitive concept of a single personality, it is important to pay attention to the elements that make up the concept, since they determine its lexical forms and typological features. As mental formations, concepts, according to standards, are divided according to various characteristics (individual, micro- and macro-group, historical, modern, belonging to a certain ethnic group) into various groups, such as diagrams, diagrams, figurative representations, frames. A number of researchers disagree with the position that concepts can be associated with mental formations. Thus, according to N.F. Alefirenko, concepts, frames, or different representations are different in their cognitive structure of education [7].

Of course, concepts can be divided according to the degree of their abstractness and concreteness. According to N.N. Boldyrev, specific concepts – a house, a room, a table, etc. – have an emotional, empirical essence, so they can easily be distinguished, divided into groups or classified [Boldyrev]. Z.D. Popova believes that most specific concepts are understandable and easily understood [Popova, 56]. If, for example, you take a watch, in a person's mind they are generalized by their main feature – the hands of the clock moving along the dial. “An image of a clock is formed in the mind either in the form of a picture (one's own, familiar clock), or in the form of a diagram (the circle of the dial and the radius of the arrow moving along it). This image, the so-called subject code in the terminology of neuro-linguists, becomes the core around which more and more semantic features, layers of the concept, quanta of knowledge about the clock are layered, which gradually increase the mental body of the concept” [8]. It is thanks to the transparency and intelligibility of specific concepts that we can define the discursive space of a poetic concept. The names of specific concepts serve as a sign of abstract concepts, and convey conceptual information in a poetic text.

Abstract concepts are difficult to describe and classify. They are based on logic and they have no material support in real reality. On the basis of abstract concepts, you can find a huge number of currents of one concept and this makes it possible to express your opinion in an original form. Abstract concepts do not have a figurative meaning, so they can be interpreted in different ways. The list of abstract concepts can include concepts such as “Happiness”, “Love”, “Nobility”, “Patriotism”, etc. These concepts do not have certain associative units, they are in constant modification, kaleidoscopic, constantly flowing from a mental picture into a frame, from a frame into a scheme, from a scheme into a project, etc. [9].

The manifestations of constant transformations of abstract concepts can be traced through the concept of “Happiness”. So this concept is interpreted by thinkers of different times and peoples as follows:

“One of the most amazing misconceptions is the delusion that a person's happiness lies in doing nothing” (Leo Tolstoy). “It often happens that a person considers happiness far from himself, but it has already come to him with inaudible steps” (Giovanni Boccaccio). “Happiness is like health: when it is there, you don't notice it” (Mikhail Bulgakov). “Most people are as happy as they choose to be happy” (Abraham Lincoln). “Happiness is not a destination station, but a way to travel” (Margaret Lee Runbeck). “There are a lot of shades in whiteness. Happiness, like spring, changes its appearance every time” (Andre Mauroy). “Happy is not the one who has all the best, but the one who extracts all the best from what he has” (Confucius). “I was born, and that's all it takes to be happy” (Albert Einstein). “The greatest happiness in life is the certainty that we are loved, loved because we are what we are, or despite the fact that we are what we are” (Victor Hugo). “A happy marriage is a marriage in which the husband understands every word that the wife did not say” (Alfred Hitchcock).

In the above aphorisms, in many cases, the concept of “Happiness” is realized in a figurative layer, and in poetic texts, based on their intentions, writers create unique poetic images within the framework of one concept, using various figurative statements.

All variations of the concept can be found in poetic discourse, the concept manifests itself here in all its forms. The term “Happiness”, like other abstract concepts, can be verbalized using words, phraseological units, expressions, and even as a microtext. For example:

“Words of flowers here lie at your feet,
Take them home, take all if you can,
But the flower-beds of joy are as great as sweet,
If you cannot, stay here, oh, man!”
“For all who have passed away,
Whose life was all tears and no flowers,
You are given the right today
Of joy in these grows of ours”.
Tonight, snow-white in the gloom,
The apricot broke into bloom.
(Hamid Olimjon, 116)
Pour down, oh, clouds, do not go by,
let pastures drink their fill,
That grass be green, and cows be fat,
and milk flow sweet and free,
That there be happiness to spare

for all my fiends and me!.

[10].

“Despite the fact that the concept is characterized by code variability, that is, a variety of forms of objectification of knowledge,— writes S.A. Kosharnaya, —the language sign (word, FE) is the main conventional (conditional) representation of the concept” [11]. Continuing her thoughts, the researcher gives a figurative definition of the relationship between a word and a concept, idea, an association: “The word acts as a kind of stimulus: it opens a file in a person's mind, the content of which is contained in the idea, and the idea causes a “memory” of representations, actualizes some mental image (image). If we do not know the file name, it is unlikely that we will be able to read its contents, therefore, with all other possible representations of the concept (figure, drawing), its main embodiment is the word” [12].

Analyzing the relationship of a concept with a word, it can be argued that, firstly, a concept cannot exist if it is not verbalized in the form of a word, and secondly, each word is based on some concept, since if there is no concept, then there is no word. At the same time, the concept has an intricate structure, and is only partially represented in the language by means of lexical units. It's hard not to agree with Yu.S. Stepanov, who claims that “in all spiritual concepts we can bring our description only to a certain line, beyond which lies a certain spiritual reality that is not described, but only experienced” [13]. According to S.A. Askoldov, an artistic concept contains something that has an extremely deep artistic influence on the emotional background of a person. The scientist believes that something unknown, immeasurable has a greater impact on a person than something open or visible, citing as an example the concepts of horror or love [14]. In our case, for poetic discourse, emotional impact is very important, which is not expressed verbally, but leaves a “trace” in the soul of a person. It is about this “state of mind” that one can say “cannot be expressed in words”.

REFERENCES

1. Askoldov SA. Concept and word. Russian literature. From the theory of literature to the structure of the text: Anthology. Moscow: Academy, 1997. pp. 267-279.
2. Stepanov YuS. Constants. Dictionary of Russian culture. Research experience. Moscow: Languages of Russian culture, 1997. 824p.
3. Boldyrev NN. The communicative-cognitive potential of the word and its textual realization. Bulletin of NGU. Series: History, philosophy. Moscow: NGU, 2012. pp. 51-55.
4. Kolesov VV. The concept of culture: image - concept – word. Bulletin of St. Petersburg State University. - Series 2, 1992;(3):30-40.
5. Popova ZD. Conceptual nature of abstract concepts. Bulletin of VSU. Series Humanities. - 2003;(1):132-141.
6. Babenko LG, Kazarin YuV. Linguistic analysis of a literary text. Theory and practice. Moscow: Flinta: Nauka, 2003. 496 p.
7. Alefirenko NF. Linguoculturology. Moscow: Flinta-Nauka, 2009. 224 p.
8. Babushkin AP. Types of concepts in the lexico-phraseological semantics of language, their personal and national specifics: dis. ... Dr. Philol. Sciences. Voronezh, 1997. 275 p.

9. Kosharnaya SA. On the issue of conceptual analysis. Uchenye zapiski: electronic scientific journal of Kursk State University. Kursk, 2012;3(23).
10. Uzbek poetry. Uzbek poetry. The Uzbek Poetry. Tashkent: Manaviyat, 2010. 240 p.
11. Yusuf M. Poet Love, Compiler Nazira as-Salom. Tashkent: Publisher, 2014. 196 p.
12. Olimjonova H, Qobul N. Spring has come again, questioning you (Essays and lyrical poems of Zulfiyakhanim). Tashkent: Tafakkur, 2015. 128 p.
13. Oripov A. Saylanma. Toshkent: Tafakkur qanoti, 2019. 128 b.
14. Akhmedzhanova N, Aslonov Sh. Semantic types of predicates and phase articulation of the verbal action. Internauka, 2020;(12-1);27-29.