

Conceptuality in the Work of Shukur Kholmiraev

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ABSTRACT

This article discusses the concept and notion, as well as the linguoconceptual features of the works of Shukur Kholmiraev, the role of the concepts of “diligence and laziness”, “love” in the works of the artist.

KEYWORDS: *concept, notion, meaning, linguopoetics, linguoconceptuality, linguoconceptology, personal-author concept.*

During the years of independence, the attention of Uzbek linguists to research and analysis of the language of the work has increased significantly, and a lot of research has been done in this area, and the works of many authors are still studied from a linguopoetic and linguoconceptual point of view. Due to the differences of opinion on the concept and notion in linguoculturology, we need to briefly dwell on the concept and notion.

When it comes to the term concept, there is some controversy in world linguistics, at the same time we may be witnessing incomplete views. In this regard, some sources in Russian linguistics suggest that “concept” and “notion” are almost synonymous, while the concept is derived from the Latin word “conceptus”, it is argued that it is equivalent to a concept in an explanatory dictionary of the Russian language. Terms such as “concept”, “notion” and “meaning” are often considered equivalent. But in other places, including, Yu.N.Kolsov said that: as the term of “concept”, “notion”, reflects the form of the vital reality of the human psyche. However, in addition to rationally representing the world around us, the concept also represents a form of emotional reflection. In this regard, it is argued that the terms “concept” and “notion” are not always structurally compatible.

The simpler the structure of the notion, the more components there are in the concept. A concept, unlike a notion, includes not only important and necessary features, but also insignificant features. A concept represents not only a set of attributes of an object, but also the ideas, knowledge, associations, and experiences associated with it. Thus, the distinction between concept and notion is clearly defined.

In defining the differences between “concept” and “notion”, A.A.Susov compares the concept of “Dog” and the notion of “Dog” and identifies some features of the notion of “Dog”: animal, vertebrate, mammal family, lively, domestic. The concept of a “Dog” means that it has fewer components, such as howling, having a tail, and biting.

Thus, the problem of distinguishing between concept, meaning and notion is still an urgent and necessary task of modern linguistics. It is possible to distinguish between the basis, content and scope, notion and meaning of a concept by comparing them. The foundations of a notion are logically separated, and the foundations of a concept are expressed in the form of sublogic formations. A notion is understood as a meaning that exists regardless of national characteristics, and is expressed through logical thinking. The scope of the concept varies widely. A concept is a product of a mentally unique formation, human values, and human experience.

One of the main trends in modern linguoconceptology is the study of personal-authorial concepts, it can be explained by the fact that writers and poets who reflect on the socio-political life of a particular language culture in their works seek to shed more light on the artistic world.

While Shukur Kholmirzaev's work is one of the most fascinating, diverse and colorful of the centuries-old language of Uzbek writers, he considers himself one of the true admirers of Uzbek writers, however, no works have been created to analyze the author's personal work. The discussion of the artist's works of art is useful for the development of language theory, language culture, describing the figurative and valuable aspects of personal-authorial concepts. Using the real potential of the Uzbek language wisely and attractively, the personal-authorial concept of the artist, who has brought to the level of art the delivery of an impressive, concise and simple form of words in his works as in the form of live communication, testifies to the unlimited possibilities of language.

Shukur Kholmirzaev's unique style is characterized by the study of the concept and its updating. Its concepts such as *"hard work and laziness"*, *"inner rebellion"*, *"acceptance of destiny"*, *"love"*, it is desirable to analyze the language psycholinguistic and linguocognitive.

In fiction, the author's goal is to have an aesthetic impact on the reader or reader, while in non-fiction, the author's main goal is to have a communicative effect on the student or reader. In other words, while the content and expression of a particular piece of information is primary in a non-fiction text, such information is not primary in an artistic text, but the aesthetic expression of an idea that is intended to be expressed in that medium is absolutely decisive.

Based on the above, we need to focus on the concepts of *"hard work and laziness"* and *"love"*. In the author's story "Nostalgia", the concept of *"hard work and laziness"* is associated with the author's various colorful ways of life of the protagonists, which are not only their own and figurative meanings and it is also represented by compounds. For example, - *Azim tabiatan ko'ngli bo'sh, ta'sirchan yigit. Lekin besh yil shaharda yashab qoldi:shahar odamlargia xos ishchanlik, vaqtini tejash, sovuqqonlik va bir qadar takabburlik paydo bo'ldi unda.* (Azim is an easy-going, impressionable guy by nature. But he lived in the city for five years: **the workmanship of the townspeople, the saving of time, the coldness and some arrogance has appeared to him.**) (Sh.Kholmirzaev, the collection of stories and narratives of "Who's not under eighteen?", the story of "Nostalgia". T., 2020. 145-p.) In the example presented, if the unit of **workmanship** is generalized in the *"labor concept"*, such as the ability to work, labor, diligently approach to their profession, timely implementation of the specified task, not wasting time in vain, the high level of work productivity, etc., **the workmanship of the townspeople, the saving of time, the coldness and some arrogance has appeared to him** through this unit, non-working, looking at the task with indifference, laziness, failure to perform the specified task on time, overestimation of oneself, self-esteem, arrogance, such as being given a match-counter-polar, that is, caused a *"concept of laziness"*. The author conveys the meaning of conveying the variety of words to the heart of the reader, explaining the various aspects of the word through its attributes through a single form. It also embodied the fact that the content of the work presented in the play is different from the work in other situations. The following stylistic methods formalize the conceptual aspects of the concept of *"hard work and laziness"* under study in the example: metaphor and metonymy (*the workmanship of the townspeople, the saving of time, the coldness and some arrogance has appeared to him*).

The story also touches on the hunting theme, which is especially important for the protagonists. The opposite polar concept of *"hard work and laziness"* is skillfully expressed and described by the author here as well. For example, **now Azim can't hunt like before, he cannot shoot at the target, he can't even climb high peaks. He gets tired quickly and sits on a rock or on a tree trunk and looks around. Ismat is still the same: agile, quick, sniper...** (Sh.Kholmirzaev, the collection of stories and narratives of "Who's not under eighteen?", the story of "Nostalgia". T., 2020. 146-p.) From the

above example, it can be seen that the author lost the agility, diligence, intelligence of the protagonist in the previous state, and combined the combination of qualities characteristic of the “concept of laziness” can be seen *now Azim can't hunt like before, he cannot shoot at the target, and he can't even climb high peaks. He gets tired quickly and sits on a rock or on a tree trunk and looks around.* The state of Ismat's image in the play contrasts with the “concept of laziness”: *Ismat is still the same: agile, quick, sniper...*, trying to convey to the reader through the “concept of diligence”. The concept of “hard work and laziness” refers to the agility, vigilance, responsible approach to any work, intelligence, and relentless pursuit of prey in the youth of both friends. In this example, an attempt has been made to reveal the imaginative aspects of the concept under study from stylistic methods through the phenomenon of metonymy.

The story goes, “*Still you are very good, Ismatjon... The city has beaten us, Ismatjon*” (Sh.Kholmirzaev, the collection of stories and narratives of “Who's not under eighteen?”, the story of “Nostalgia”. T., 2020. 146-p.) We are witnessing the emergence of the concepts of “recognition of destiny” and “hard work” through unity. In this example, *you are very good* unity embodies the concept of “hard work”, *the city has beaten us* and points to the concept of “recognition of destiny” through unity. Variety, such as effortless, hardworking, tireless, sincere, constantly moving, overcoming all difficulties with hard work, is combined under the concept of “hard work”. The city beaten us, and through its unity, both the recognition of destiny, laziness, greed, laziness, and laziness are united in the concept of laziness and destiny. It should be noted that the peculiarity of the Uzbek language among the Turkic languages is the richness of the lexical layer of words, phrases and translations. In this example, the metaphorical stylistic method formalizes the imaginative aspects of the concept under study: *you are very good, it beaten us....*

In the author's work we can see the approach of the concept of “love” based on the specific Uzbek national mentality. Readers are also drawn to the fact that each word is conveyed to the reader in the context of real life. For example, “*Ota-ona davrasiga o'tirgach, ular Azimni sog'nganlarini, Ismatning ham o'zlaridan kam ichikmaganini aytishar, shunda Ismat sodda, otashin bir muhabbat bilan Azimga tikilar, Azim esa yana kulimsirash bilan cheklanar edi.* (Sh.Kholmirzaev, the collection of stories and narratives of “Who's not under eighteen?”, the story of “Nostalgia”. T., 2020. 145-p.) In the example above, the concept of “love” can be seen with this unity *ular Azimni sog'nganlarini; Ismatning ham o'zlaridan kam ichikmaganini; otashin bir muhabbat.* The lexemes of longing, drinking, and fiery love, which reflect different aspects of the concept of “love,” show the writer's skillful choice of words, the artist's refinement of the traditions of the Uzbek lexicon helped the reader to gain a deeper understanding of the mood and thoughts of the protagonists. In this example, an attempt is made to reveal the imaginative aspects of the concept under study through stylistic methods such as metaphor (*otashin bir muhabbat*) and metonymy (*o'zlaridan kam ichikmaganini*).

In conclusion, Shukur Kholmirzaev's works are distinguished by their language, originality, nationality and simplicity. No matter how extensively we study the linguopoetic, linguistic-stylistic, linguoconceptual aspects of the writer's work, new aspects and conceptual features will be revealed. The linguocultural significance of the author's works attracts those who study the language of the work.

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