



VIEWING IN THE LINGUISTIC CONCEPT OF THE WORLD

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Article history:	Abstract:
Received: 22 th February 2023 Accepted: 22 th March 2023 Published: 26 th April 2023	The article reflects the expressive possibilities of the concept concept, and the definitions given to it by linguists are presented. It is determined that the concept is a mental concept related to thinking, and it is also a phenomenon directly related to national and cultural elements. It was discussed that certain concepts testifying to the mentality of the Uzbek and Karakalpak peoples have been raised to the concept level. In addition, the content of the concept shows the worldview of the linguists of a particular nation, their visions of the world, and the realization of various national and cultural symbols.
Keywords: concept, understanding, national culture, mentality, lexical unit, phraseological unit, paremiological unit, worldview, language owner, connotative meaning	

INTRODUCTION. Language is a special tool for describing human perceptions of the whole world. It is a creative nation that creates it. Therefore, it is impossible for any nation to imagine its life without language. Language reflects the basis of any culture. As the President of our country Sh.M. Mirziyoyev stated about this: "The Uzbek language, one of the oldest and richest languages in the world, is a symbol of our national identity and independent statehood, a priceless spiritual wealth, a great value for our people.

If anyone wants to feel the rich grace, charm and power of the Uzbek language, and its limitless possibilities, let him listen to the allas of our Munis mothers, our thousand-year-old epics, our immortal statuses, and listen to the magical songs of our bakhshi and hafiz." [1]. In fact, Uzbek, as well as the Karakalpak language, is one of the ancient and rich languages. It is no secret that the thousand-year past and way of life of that nation are hidden under the historical national-cultural characteristics of these languages. Since ancient times, people's ideas about the world have changed and developed over time.

This incident motivated them to form new concepts. Concept is the Greek word for conceptus. However, "concept" and "notion" are identical only according to their internal form. The possibilities of expression of the concept are much wider than the concept. Different definitions have been given to it by linguists.

It is mainly studied as a mental concept related to thinking. But it would be wrong to say that the issue of the concept's direct connection to national and cultural elements has its own interpretation. From this point of view, we decided to explain our thoughts on the concept of the view of the world in the framework of linguo-cultural studies on the example of some examples of culture that embody the national view of the Uzbek and Karakalpak peoples.

LITERATURE ANALYSIS. The term concept was studied by such linguists as A.Vezhbitskaya, Yu.S.Stepanov, R.M.Frumkina, E.S.Kubryakova, and is actively used in modern linguistics. But there is no perfect definition of this term in general linguistics. The reason for this is that "the concept is a mental and unobservable category, so it can be interpreted in various ways." [2]. The concept is interpreted differently in linguistics. The nature of the concept was discussed for the first time in the article "Koncept i slovo" (1928) by the Russian philosopher S.A. Askoldov-Alekseev. Linguist N.D. Arutyunova tried to study the concept through language materials [3]. Yu.S. Stepanov, who developed the theory of cultural concepts, evaluates the concept as "the essence of culture located in the human mind." [4]. According to R.I. Pavilenis, a concept is information about a person's thoughts and ideas about world objects. [5]. According to Yu.A. Gvozdev, "The comparative study of symbolic words in the phraseology of different languages helps to reveal the common aspects of languages and to express their national characteristics." [6]. According to D. U. Ashurova, only concepts that play an important role in the spheres of world and culture can be called concepts. It is wrong to evaluate all concepts at the concept level. [7]. In fact, the concept is a lexical, phraseological, paremiological and other units that represent the national characteristics characteristic of each nation's culture and mentality.

It is noted that "the connection between the concept - consciousness - symbol is controlled by the activity of the brain. For example, the concept of "goodness" expresses all good things, signs, traits, habits, etc., and forms its own "field of concepts", while the concept of "evil" represents the opposite. [8]. The following opinion of O. Q. Yusupov about the concept is also noteworthy: "With the concept, the concept can be compared to an iceberg. If a

concept is an iceberg, the tip of it is a concept." [9]. In general, the concept is formed according to the scope of each person's thinking, consciousness, thinking, and the level of his interaction with the outside world. Naturally, a person's (people's) knowledge of the world, the landscape of the world in his imagination, the set of knowledge does not stand still, it develops continuously, as a result of which new concepts and concepts appear in this landscape. In other words, the view of the world, i.e. the "conceptosphere" becomes richer [10]. As the linguist Sh. Safarov rightly noted, "of course, the conceptosphere is not a static phenomenon, its territory is constantly expanding, as the needs and capabilities of a person to perceive reality grow, the amount of its reserve of concepts increases, and its content becomes more complicated. Individual conceptospheres, in turn, form the basis for the formation of the conceptosphere of separate social groups - societies, ethnic groups, and, finally, nations. The content of the concept that has taken place in the national conceptual sphere will be further expanded, it will become a unit of national-cultural value. [11].

RESEARCH METHODOLOGY. It is true that the concept is a meaningful, mental concept related to thinking, but it is quite controversial to consider it as a phenomenon completely devoid of national and cultural elements. [12]. S.G. Vorkachev, who created a number of works on the study of this issue, even notes that "the leading distinguishing feature of the linguistic concept is its ethnocultural character." [13]. In Russian linguistics, the definition given to the concept by V. A. Maslova stands out for its perfection and accurate reflection of reality. According to him, "the concept is a semantic structure in which linguistic and cultural identity is recorded and which describes the owners of a certain ethnoculture in one way or another." [14]. "Concept" is one of the central concepts in the landscape of the world and the entire "conceptosphere" league composed of these concepts has become a stable theory in today's science. However, no matter how mental the concept is, it is not correct to describe it as a concept that is completely devoid of language and national-cultural elements. [15]. Because the content of the concept inevitably reflects the worldview of the speakers and other national and cultural symbols. Accordingly, the linguistic and cultural study of the concept that embodies national characteristics on the basis of the languages of sister nations and their intercultural cooperation helps to clarify the similarities and differences between them. After all, "the strength of nationality and culture is that even the content of universally important concepts can be divided into various additional connotative meaning fragments." [16].

RESULTS AND THEIR ANALYSIS. One of the national headdresses of the Uzbek people is a do'ppi (cap). This is the concept in Uzbek language «*avra-astarli, ko'pincha qavima, pilta urilgan, tepa, kizak va jiyakdan tarkib topadigan guldor yoki gulsiz, to'garak yoki to'rtburchak shaklidagi bosh kiyim*» represents the content. *Bahmal do'ppi. Gilam do'ppi. Hoji do'ppi. Chust do'ppi. Zar do'ppi. Bosh omon bo'lsa, do'ppi topiladi* (Proverb) [17]. *Do'ppi* has risen to the concept level in our nation. Because it is not just a headdress, it embodies the entire past, national image and history of the Uzbek people.

Especially, The perfect colorful patterns on the hats express the unique national character of our people - the enthusiasm of the people's heart, closeness to nature, and harmony with nature. In Uzbek caps roses, saffron, carnations, tulips, chrysanthemums, apple blossoms, charos, almonds, peppers, and pomegranates are depicted. Symbolic elements of colorful birds such as rooster, nightingale, and stork are also used in them.

In the oasis of Surkhandarya, you'll have fun «*to'ldirma*», «*pulakcha*», «*tangacha*», «*lolagul*» so-called types are worn by boys and men. Such hats are mainly made of feather velvet «*patdo'zi*» also known as designed for women and girls «*munchoq*», «*shabanok*» and the so-called caps are round in shape. They are made by stringing small beads and sewing flowers [18]. **Do'ppi** are made in a square shape to make it comfortable to wear on a person's head. Their four edges represent the heavenly palace, child of the sun, eternity and light. The convergence of the four edges at the top of the cap at one point means the oneness of God. The lower part of this headdress is rectangular, an Islamic motif formed by the repetition of kubba shapes, reminiscent of the walls surrounding a fortress. They are a fortress wall that protects people from evil and disasters on four sides. So, since ancient times, the **do'ppi** has embodied such qualities as bravery, nobility, courage, honesty, and purity.

In our country, the edges of men's and women's caps are separated by drawing flower copies. After sewing a thread on the **do'ppi**, a small button of different colors of silk is attached to the joint of the thread. It is noted that in the past, the dowry of girls getting married in Surkhandarya included **do'ppi**'s, tablecloths, various embroideries and other hand-made items. This means that the bride is skilled, but also a sign of respect for national values. Unfortunately, these items are bought ready-made and added to the bride's dowry [19].

It is one of the main customs of the Uzbek people today to dress the groom in a robe and hat when the bride leaves her father's house during the wedding ceremony. In this case, the groom's wearing a chust cap has a symbolic meaning. In such a situation, a hat is considered a sign of unlimited respect for the groom, a wish for his healthy life and long life. The pepper that is placed in that hat means to protect a person from all kinds of calamities, and the almond represents the meaning of life, fertility, and sustenance.

One of these types of headwear in the Karakalpak language **malaqay** is called. «*teridan tikilgan bosh kiyim, quloqchin, itquloq, tumaq*» means the concept. *Biz digirmanxanağa kirgende sari shapanli, basina degeley malaqay kiygen bir adam tur edi* (J.Aymurzaev) [20]. Also in blackcaps **shogirme** there is also a headdress «*olti oylik yoki bir yillik qo'y terisidan tikilgan, aylanasimon bosh kiyim*». *Elege shekem ozine bir de shapan, bir de shogirme pishilmegen*

(X.Seytov) [21]. K. Mambetov, a clever scholar of the Karakalpak people, described this national headdress, that is, the shógirme, as follows: "The shogirme and skin of the Karakalpaks belong to the basis of this nation, the national culture of the people." [22]. The fur coat, which is considered to be the outer garment of the Karakalpaks, noted by the scientist: "It is interpreted as an outer garment made of leather, a long, warm coat." [23].

In fact, the head and outer clothing of the ancient Karakalpak men under analysis has been raised to the status of a concept, and when we talk about them, it is natural that the Karakalpak people appear before our eyes. These headdresses, which show off the culture of the nation, are distinguished, first of all, by their variety of colors. To the category of men's hats belongs to *bórik shapka, shógirme, malaqay*. In the 19th century, men's hats are similar to ancient Scythian headdresses *bórik shapka* were wearing. They are in the shape of a cone with a bent end and are made of black felt. In fact, *berk // berki* – «*telpak*», «*quloqchin*» is used in the sense of [24]. The fact that the name of this garment means headgear in almost all Turkic languages shows that it is based on the principle of naming according to its function. [25]. In particular, in the Uzbek language *bo'rk*, in Karakalpak language *bórik*, in Kazakh *berik*, in Kyrgyz *berk, beryk*, in the Kabardin-Balkar language *byork*, also in the sands *byork*, in the wrongs *bork*, in Tatars *burek* like [26]. *Berk* The forms of the word in various Turkic languages are its Old Turkic «*qopla*», «*yop*» in the content *bery* from the verb *k-* confirms that it was made with the addition [27]. N.A.Baskakov in «Igor polki jangnomasi» *qara + berk + li* It is named after the brand or clothing made up of its components «*karabirikli*» or «*karaberogli*» noted that the surname was used [28]. *Shógirme* in ancient times, it was made of dark sheepskin. His fur was outside. *Malaqay* it was made of fox fur and covered the ears and neck. Another headdress worn by the Karakalpak people *taqiya* Another headdress worn by the Karakalpak people, *malaqay* va *sho'girmega* It belongs to the type of headwear, which is much lighter than the other, and is made with a delicate taste, using various patterned colors on the fabric. According to the source, *taqiya* "reinforced and sewn with various patterns of embroidery, very light weight headdress. *Arqasindađı balanıń taqıyası uship tústi* (A.Bekimbetov) [29].

National headdress of the Uzbek people *do'ppi* it was noted that it deserves to be recognized as a concept. Its various forms are still worn today. It is worn by the Karakalpaks on this day, being faithful to the age-old customs of their national culture, especially by the elderly. *malaqay, sho'girme* It is considered the national headdress of Uzbeks *do'ppi* doesn't look like. *Malaqay, sho'girme* made of leather. There were, of course, good reasons why these headdresses were made of leather. It consists in the fact that the Karakalpak people have been engaged in fishing, agriculture, handicrafts, and cattle breeding since ancient times. In particular, Karakalpaks consider livestock farming to be an integral part of their lifestyle and place it at a high level. Therefore, it is possible that they preferred to make their headgear from leather and made it a habit throughout their life. Karakalpaks *taqiyasi* if we talk about it, it is made of fabric, not leather it looks like a ball. But there are different symptoms in their structure, shape and appearance. This means that if a hat has four edges, *taqiya* is circular. In Karakalpaks, *kara úy* (black house) is a concept recognized as a concept. Because it is the shelter of the Karakalpak people inherited from ancient times. The black house is also found in the Mongolian, Kazakh, Kyrgyz and Turkmen peoples. But the black houses of Karakalpaks are more durable than the grasses of all native peoples, they are decorated with various patterns, the laces are dazzling, especially the unique way of making them, the machines inside the black house These are the features that clearly reflect the national culture of this nation [30]. It looks like an ancient herb of the Uzbek people. **O'tov** – a mobile home built in the form of a dome in an open area. *Cho'pon o'tovning ichiga kirdi*. This name is in the old Turkic language «*olov yoq*» meant. [31]. In the "Annotated Dictionary of the Uzbek Language" *otov* is among the nomads of Central Asia and South Siberia; it is interpreted as a mobile house, a residence, made of light material, such as felt, in a conical shape. *Ikkinchi mashinada ketma-ket brezent o'tovlar, qamish devorlar ham yetib kelibdi* (Sh.G'ulomov, Qurbonalining dadasi) [32]. Especially the black houses of Karakalpaks are built in a unique way, which first of all reflects the nationality of the people. According to the source, the black house may have spread through the peoples living in Siberia in the past. Its builders were considered homemakers, and the craft of homemaking was passed down from father to son. Therefore, not everyone has the potential to build a black house [33].

Restoration of the black house (*qara uy*) is carried out in different stages. For this, special devices are made, and only through such devices processed by craftsmen, the black house becomes more perfect. These devices are: 1) **keraga** – the wings of the house. It is worth noting here that the black houses were originally built with six and twelve wings. According to experts, the houses with six wings have not yet reached fullness and meant half a family. For this reason, people used to build black houses with six wings when giving a wedding to their children, and twelve wings before giving weddings to their grandchildren and great-grandchildren. The number six in it means six incomplete months, i.e. half a year, and the number twelve means a full number - one year. [34]. According to another source, the black houses were built in a central, larger form, as well as smaller ones around it. If the black house was placed in the middle, the shelter built to the right of it was considered the house of the boy. The black house on the left is specially made for a girl. If an outsider enters the house on the right without asking, he feels that this house has a son who has recently married or is about to get married, and if he enters the house on the left, he feels that this house has a grown-up daughter. [35].

For the construction of a black house, durable, strong, flexible wood or thinner willows are selected, which are cut and planed in a shape higher than a person's height. They act as wings, and not all processed willows are of the same height; 2) **shańaraq** – the most important part of the black house, the top. The shanarak part of the black house is in the form of a round dome and consists of two rows of thick and thin circles. This is considered one of the

main signs that Karakalpak Otov is different from the black houses of other peoples. [36]. In order to heat the black house, wood is burned inside it, and the smoke is supposed to escape from this fire. This is still the case today «*shañaraq, tutun*» concepts are used in Karakalpaks in the sense of "family"; 3) arrow - connects the back and the cones. It is important in making the top of the black house domed. It should also be noted that the construction of black houses in Karakalpaks in such a circular and dome shape ensured resistance to strong winds. The houses of this type look black even from a distance. From this point of view, it is possible that the name of the houses was called black house.

In the Karakalpak people, it is observed that the word "black" does not mean the simple black color, but in some cases it expresses a broader concept. It even means the name of the nation «*qoraqalpoq*» the use of the word "black" in the ethnonym is a sign that it has risen to the level of a concept. In fact, black means negative. However, the word black in the name of the nation - karakalpak - means that this people is "simple, simple-minded, sincere and hardworking". The famous poet of the Karakalpak people I. Yusupov said about this: *Qora tovon, qora fuqaro, Bobom qaysar kishi bo'lgan. Ko'ngli oq, qalpog'i qora, Yov bilan ko'p ishi bo'lgan.* In the opening verse «*qora tovon*» phrase: 1) "worker"; 2) expresses the meaning of "poor, bare feet". [37].

According to another source about the Karakalpak people, the word "black" in the name of the nation means the simplicity of the Karakalpaks. Because even these days we are ourselves «*qarapayim qaraqalpaqiz*» deb ataymiz [38]. In the dictionary of the Karakalpak language «*qarapayim*» – «*oddiy*», «*joy*» interpreted as. *Ana tilegi dúnya júzidegi qarapayim xalqlardir dosliq tilegi* (J.Aymurzaev). *Men Shimbaydir qarapayim bir paxtakeshi* (I.Yusupov) [39]. Also, twenty meanings of the word "black" are explained in the Karakalpak language source, one of which means "ordinary". *Qara puqarası bulardir ishinde de barshiliq* (Sh. Seytov) [40].

CONCLUSION. Such inter-linguistic and inter-cultural commonalities and particularities are due to the fact that the Uzbek and Karakalpak peoples evaluated the world from the perspective of their own perceptions and re-depicted in their own languages the scenery of the things and events that they perceived, based on their past living conditions. It is the result of raising that thing-phenomenon to the level of a concept in the national thinking of the people. Studying the concept as a phenomenon related to national-cultural elements from a linguistic point of view allows to have a complete idea of the worldview and understanding of the world of the linguists of a particular nation.

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