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Expression of Concepts in Uzbek and Korean Stories

Bazarova Sh.Sh.

Senior teacher of the Department of
Korean philology of SamSIFL

ABSTRACT

Among the figures of world literature, the artistic prose of Uzbek poetess and writer Saida Zunnunova and Korean writer Pak Wan So are distinguished by their uniqueness. The most important concepts of Uzbek culture are vividly reflected in the work of Saida Zunnunova. From the point of view of the relationship between language and culture, Pak Wan So's art is distinguished by the fact that concepts are expressed as markers of the linguistic and cultural space. Therefore, it is appropriate to compare and reveal the most important concepts in the literary prose of both artists, considering their importance for literary and cultural traditions.

Keywords:

concept, cognitive research, linguistics, anthropocentric paradigm, cognitive-pragmatic methodology, discourse, social, socio-cultural, emotional concepts.

In recent decades, it is observed through the comparative study of the original texts of two or more languages for the individual provision and description of the work (S. Baevskii, E.M. Beregovskaya, B.Ya. Bukhshtab, M.Yu. Lotman, I. Ya. Chernukhina). Three new areas of cognitive research are being pursued in comparative poetics. The problem of studying the conceptual space of the literary text is undoubtedly of great benefit to cognitive research and requires its further development.

It is known that concepts are one of the most widespread and widely defined terms of philology, especially linguistics. The concept is a quick content unit of memory (E. Kubryakova), a quantum of structured knowledge (Z. Popova, I. Sternin), a synonym of an assembly (Y. Stepanov), a sum of life experience (V. Karasik), a key element of culture (A. Vejbitskaya), mental unit (V. Kolesov) and etc. "Concept" is associated with the anthropocentric paradigm of linguistics and the cognitive-pragmatic methodology, as well as "discourse", "view of the world" and other

aspects to express the worldview, intellectual and spiritual characteristics reflected in personal texts. The term "concept" belongs to medieval conceptualism founded by T. Hobbes, P. Abelard, W. Ockham and others. Today, this term has been revived and has gained popularity again. Concepts are the cognitive construction of an artistic text in the conceptual space, a form of artistic interpretation of reality through emotional visual images that are considered independent phenomena of reality. The concept is a cultured unit of thought and linguistic scientific research theories. Concepts play an important role in collective language thinking, so their research is important.

In our research, we studied the concepts of stories by Saida Zunnunova, stories by Pak Van So. Their study of the textual world reveals the expression of three types of concepts in the above works, namely: social, socio-cultural and emotional concepts. The conceptsphere of the textual world is represented by artistic concepts as a set of

conceptospheres of various works, some of which are dominant concepts representing the social problems of modern society for writers: woman, country, work, money, family, home, etc. We considered it appropriate to consider the concept of woman in the artistic texts of Uzbek and Korean artists, because the concept of woman is one of the dominant concepts of the text world of Saida Zunnunova and Pak Wan So.

The story "Hands" written in 1962 tells about a woman whose husband did not return from the war. Aunt Malika, who is only busy with housework, goes to work at the factory when her husband goes to war, and puts her son in kindergarden. "It seemed as if the pain of labor was alleviated, as if it was a medicine for pain. Women whose fate was similar to hers became her confidants and friends" (p. 261). "The day the black letter arrived, the world turned upside down for her. From that day on, she took care of herself and always respected her husband's memory both at home and on the street. He tried to raise his only son Bakhtiyar to be honest and hardworking like his father. Bakhtiyar really looks like his father. His behavior, diligence, kindness, and even some of his actions reminded him of his father. "These hardworking hands fed him honest bread and dressed him in clean clothes. He stroked, caressed, raised him to be a man, a real man. Today she became a bride" (p. 262).

After watching her husband go to war, her loyalty and love shines in the pictures of how she kept his clothes carefully: "In this trunk, which is always locked, there are a couple of men's shirts, a coat that has been worn and is quite wet, and a new suit it just happened. Aunt Malika took them from the chest. Putting him on his knees, he slowly stroked the collar and sleeves of the coat, as if he was afraid of hurting him. He did not get tired of repeating this exercise for seventeen years. If it's spring, he puts it in moth medicine, and when it's autumn, he takes it out of the box, shakes it and hangs it. In winter, this coat is warm among his son's and his own coats. The owner is also here, with these, as if someone who went out to a nearby place now comes and

wears them" (p. 261). This picture shows the woman's longing, loyalty, and faithfulness. In Saida Zunnunova's work, wartime memories, war and women have a special place. The complications and memories of the war were transferred to the stories of the artist. The story "Hands" is based on the inner experiences of the protagonist. The author pays special attention to the psychological image when creating the concept of a woman. Psychologism is especially noticeable when Malika's bride time and her husband are buried. Special attention is paid to the expression of the sadness of the generation whose youth suffered because of the war. Also, the mother's hard work, boundless love, loyalty, joy, good intentions, hopes, worries, and heart are expressed in the child for many years.

The study of the conceptual field, which is the subject of our research, in the texts requires the identification and study of a number of the most important linguistic and discursive occurrences of the semantic core related to the concept of "woman". In the story, the concept of "woman" is closely related to the concept of "family". Summarizing the opinions of various researchers, the semantic field of the "family" concept can be divided into the following components.

According to the structure of the family concept:

1. The occurrence of the concept in space: house, homeland, motherland, tower, hut, attic room, table, bed, etc.;

2. Family members: father, mother, son, daughter, sister, brother, grandfather, grandmother, etc., including servants, servants, etc.;

3. The material world of the family: monuments, ritual items;

4. Gender roles: male / female, masculinity / femininity;

5. Family and household ceremonies: birth, wedding, burial;

6. Family anomalies: orphan, widow, frivolity, celibacy, adultery, etc. Among the mentioned components, this story includes house, father, mother, son, daughter-in-law, souvenirs (such as father's suit, coat, ring), wedding ceremony.

In her story "Grandmother", created in 1970, we can see that the concept of mother tongue is side by side with the concept of woman. The grandmother is full of her son, daughter-in-law, grandchildren. His son Sharifjon is a journalist. During his life on business trips, he introduced many people. From his pen, good people would be "known" and bad people "would be ashamed". Everyone knows him. If a newspaper falls into Umriniso's grandmother's hand, she puts on her glasses and looks for her son's name. His wife, Sultan Khan, is also a very good woman. Humble, hardworking, principal of a large school. The grandchildren are not bad either. There are just some things that an old mother doesn't like. For example, Nargis and her brother do not speak Uzbek without her grandmother. The story focuses on raising the status of the mother tongue. Saida Zunnunova demonstrates her thoughts on language using the example of her grandmother: "It's okay if you know ten languages. But if you don't know the language that feeds you, are you human? If your mother-in-law is the wife I want, go, my child, learn your mother's language first" (p. 277). Grandmother reprimands her granddaughter Nargis, who speaks Uzbek and adds Russian to her words. Nargis could not find words and said: "Oh, grandmother." ...If you have children, how do you teach them a language you don't know? Does he bring two from Uzbek lessons at school? Umriniso's grandmother was so angry that she did not even let Nargis speak, but shook her. His beloved grandmother had never spanked him like this. - I repented, grandmother. I don't really understand (p. 277). Grandmother Umriniso continues her thoughts: "Everything requires faith. To country, to love, to livelihood, even to language and words. What is not believed in will be destroyed" (p. 278). As it was found out, the concepts of family, work, and mother tongue occupy an important place in the story.

The social status of a woman created by the imagination of the creator in the stories is directly related to her place in the family. The family is a small unit of society, and the attitudes, views, preferences, and thoughts of people in society naturally represent the

environment in the family. The cognitive-hermeneutic analysis of the stories showed the superiority of the female concept over other concepts. It is worth noting that it synergizes with other concepts. In the reviewed stories, the concept of "woman" is presented at different levels of frequency.

The stories of Korean writers contain the deep nature of the concept of "woman", reflect the uniqueness of ethnic culture, the inner state of a woman, her spiritual world, the search for her purpose in life, and her experiences in understanding the meaning of life in relation to others. reach takes the central place. In this regard, it is worth noting the writer's story "Black Widow". It is not for nothing that the writer named his story "Black Widow". Pak Wan So gives her character the nickname "black widow", as if to emphasize her cruelty towards her sick husband, her passion for saving money and her indifference to others. The endless desire to collect hard-earned money, the total ignorance of others about her life, the public display of hatred and intolerance towards her sick husband due to his weakness, was reinforced by the unpleasant appearance of a working woman. However, at the very end of the story, a completely different image of the hero appears before the reader's eyes. It turns out that appearance is a mask. Under this mask, the image of a mother is depicted, who saved her children from begging by saving money to buy a house for her children due to incredible mental and physical efforts. The following phraseological expressions, used by the writer in order to exaggerate the denial of the hero, deepen and expand the meaning of the title of the story: 그녀가 과부로 여겨졌다는 사실이 그녀의 이익이었다 (It was convenient for her to be considered a widow); 불과 물처럼 여러 어려움을 지나온 마담조차도 이 아줌마 불명 앞에서 난감했었다. (Even Mrs. So, who, as they say, passed through both fire and water... used to burn herself in front of this aunt's fierceness...); 그녀는 비정상적으로 어두운 피부를 가지고 있었고, 계산 생각은 검은 색이었다, 그래서 그들은 그녀를 그렇게 불렀다. (His skin was unusually dark, and his careful

thoughts were black, that's why he was called that).

Park Van So continues to describe the portrait of a woman in her own way, skillfully using figurative expressions related to the realization of inner imagery characteristic of the Korean language: 그녀는 낚싯대로 똑바로 붙잡았고, 이는 키가 큰 것처럼 보였다. (He stood tall like a pole, making him look tall.) In the work, the author expresses realistic descriptions of a woman's appearance, behavior, and character. In these lines, She expresses the invisible inner pain, excitement and longing of the "Black Widow" in her inner state by the exaggerated comparison of the marriage bed and the grave, side by side, creates unique examples of psychological imagery. However, the creator does not limit himself to this, he further strengthens the mental state of his character in the next lines. 이 화창하고 깨끗한 새 집에서 하루라도 살았다 죽었다면, 내 마음은 그렇게 아프지 않았을 것이다. (If he had lived at least one day in a sunny and clean new house and died, my soul would not have hurt so much). 늑대처럼 열심히 일을 해서 천원 보다 조금 더 받는다 (You plow like an ox, but you get a little more than a thousand won); 나는 그녀에 대해 듣자마자 소름이 돌아. - I feel sad when I hear about him; 반대로, 나는 양심의 쌍둥이없이 나는 블랙 과부를 부를 수 있어서 지금 매우 기뻐다- On the contrary, I was very happy that now I could call the Black Widow without a guilty conscience; 어떻게 판매합니까?! "피가 가득한 눈으로, 그녀는 내가 그냥 했던 말을 거절했다- How to sell it?! - with terrible blinking of his bloodshot eyes, he rejected my words, he said so without any interest; 그 후 나는 입 다물고 얼마나 눈물을 흘렸는지 말도 못 해요. - After that I clenched my teeth and shed how many bloody tears - I can't tell; 그것은 하늘에서 별 따기 같은 것이었다. - 쉽지 않았다. - It is like taking a star from the sky - it is not an easy task; 그리고 오늘 아침 울부짖었는데, 마음은 여전히 우울해요. - And today he cried all morning, but there is still longing in his heart; The character of the woman revealed by Pak Wan So in the story

"Black Widow" is noteworthy. Living in poverty, working woman, mother of three children, the goal of her life was to save money to buy a house for her children. Despite her hideous appearance and uncontrollable behavior, at the end of the story she emerges as a mother worthy of respect.

If we observe the Uzbek and Korean artistic texts, we can witness the emergence of lexemes that prove the expansion of women's influence and its expansion beyond the sphere of the single family: women's primacy, women's management, and so on. In the twentieth century, we observe the emergence of derivatives that give women the meaning of active participation in social and political life: women's department, women's commission, women's council, women's delegate, etc. At the same time, the lexical and semantic variants of words with the root of the word in the dictionary interpretations are multifaceted, external and internal semantic interpretations (maturity, fortitude, intelligence, courage, dignity, brave state, etc.) and the feminine aspects of the word "woman" are revealed.

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