

## Formation of Cognitive Poetics Relationship between a Concept and Image in the Literary Work

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### ABSTRACT

*The article deals with the emergence of cognitive poetics and its formation in the network of cognitive sciences, the research conducted in the field, as well as the concept and its interpretation in literature, and its differences with such concepts as artistic image and motive. It is intended to clarify that the artistic concept is a unit of the cognitive-conceptual whole formed in the author's mind, and the artistic image is a means of implementing concepts in the context. In considering the formation of cognitive poetics and field studies, the method of historical and cultural analysis was used, as well as philological and comparative analysis methods were used to clarify the concept, which was the object of several cognitive fields, and its interpretation into the artistic text, as well as its differences with other literary concepts. As a result, the development of cognitive poetics was considered coherently, focusing on the main areas. Artistic concepts were studied as units of the cognitive-conceptual whole of the work, its differences with the artistic theme and motive were revealed. To conclude, cognitive poetics reveals through the text how the process of artistic perception takes place in the creative and receptive mind. The concept is a unity of the national-cultural worldview added to the encyclopedic meaning of the concept, and its activation in the individual human mind depends on the life experiences and acquired knowledge of the individual. The artist tries to re-understand the national-spiritual concepts of the culture to which he belongs and restore it in the reader's*

*mind, in the process of such perception, the concepts are renewed, which is realized through images.*

**Keywords:** Cognitive sciences, cognitive poetics, concept, cognitive-conceptual integrity, artistic image, motive.

#### INTRODUCTION

Consciousness is a reserve that has been accumulating since the separation of human unity from nature. After all, from the australopithecine mind, which was able to make the simplest work tools, to the creation of artificial intelligence, which can imitate human activity, the human consciousness has developed to the maximum level. Besides, the formation of the consciousness of each renewed individual, that is, a human child, consists in retreading this million-year-old path in a state where we cannot advance, in which there is an opportunity to acquire and renew the history of thought. Art and literature are conscious activities directed to the human psyche and experiences. The influence of cognitivism on literature, formed in the last quarter of the last century, prompted the emergence of the field of cognitive poetics, and its purpose is focused on how the process of artistic perception occurs in the human mind. Below, the formation of the field, the cognitive approach to literature, the concepts of artistic image will be discussed.

#### MATERIALS AND METHODS

Many foreign and national publications were used to explore the topic. They can be divided in two types:

1. Sources in the fields of cognitive poetics, i.e. J. Lakoff and M. Johnson "Metaphors we live by", S. A. Askoldov "Russian Speech", Ch. Snow's "The two cultures", V. P. Belyanin "Psychological Literature Studies", P. Stubna "Biblioterapiya" ("Biblioterapiya"), Sh. Safarov "About Concept Phenomenon", D. Khudoyberganova

- “Anthropocentric interpretation of texts in the Uzbek language” and others.
2. Sources that cover the field of cognitive poetics, namely N. Karakoch “Literature and mind: Toward cognitive literature theory”, “The Oxford handbook of cognitive literature” edited by L. Zanshain, C. Harrison and P. Stockwell’s “Cognitive poetics”, E. V. Lozinskaya’s “Oxford Guide to Cognitive Literary Studies”, M. Freeman’s “The poem as an icon. A study in aesthetic cognition” as well as many literary dictionaries, various encyclopedias and electronic articles were used.

Philological, historical-cultural and comparative methods of analysis were used in the study of the subject.

#### RESULTS AND DISCUSSION

The desire to know, to learn is the main factor of human activity. For example, the baby’s desire to understand the world around him, along with the formation of conscious activity and the formation of certain concepts (such as the first concepts, mother, father, water) causes the emergence of language, the main tool that connects him/her with objective existence (language exists in the human mind as a possibility). Such a basis of human awareness is preserved as he grows up, that is, he/she concentrates in the process of mastering an object or event, the sensations and concepts formed in this process appear in the sensor system of the brain and become “building blocks of mental imagination.”<sup>1</sup> They are assimilated by comparing, simulating, or contradicting the existing concepts of the mind and take place in the brain’s active storehouse called memory. Cognitive processes such as describing, explaining, reacting to the existing reality, and drawing conclusions are carried out through the activation of certain concepts in the mind and acquire a unique individuality.

The existence process of a work of art (the time of creation and reading) is based on such activity of the human mind. The image of the world perceived by the creator is revived in the

student's mind, and due to the effort to understand it, the scope of knowledge expands. The attempt to systematically study the process of perception of a work of art as it is created in the mind of the creator has formed the field of cognitive poetics, and research in the field continues consistently. As the main goal of the topic is to clarify the concept of cognitive poetics and its interaction with the artistic image, we will focus on the formation of the field and its supporting sciences.

Cognitive science is a combination of new fields that have emerged in such sciences as philosophy, psychology, anthropology, neuroscience, linguistics, and computer science, which aim to study the human mind and its activities. It arose in the middle of the last century as a response to behaviorism (behaviorists believed that learning is nothing more than responding to a stimulus (stimulating factor, something of interest)), and its main achievement was to show the creation of artificial intelligence (AI) that imitates human activities and actions. It should be noted that the roots of cognitive science go back to the times of Aristotle and Plato, who tried to distinguish between the soul and the body and understand their function. In the 17th century, the founder of modern philosophy, R. Descartes, connected the human soul with his mental activity, as well as the separation of psychology from philosophy, which led to the further development of cognitive science. In 1959, the English scientist and writer Ch. Snow criticized the lack of compromise and cooperation between scientists and literary people in his lecture "Two Cultures"<sup>2</sup> and stated that it was a loss for science. His speech served as an impetus for the development of integration and cognitivism in many branches of science in the 20th century.

Language and thought are in constant inseparable relationship, and language is the main factor in the execution and development of thought. Cognitive linguistics is a field of linguistics that studies the relationship between language and thinking, the importance of linguistic, cultural, and social phenomena in its formation. Its formation as a separate direction is associated with the establishment of the International Association of Cognitive Linguistics in the late 80s. In the

science of the new century, the number of studies aimed at understanding the activity of the mind and the relationship between thinking and language in it has increased dramatically, for example, most of the work carried out on the research of the Russian language in the last three decades has been focused on the scientific analysis of the concepts that are the main concepts of cognitive linguistics and linguoculturology. S. A. Askoldov, who introduced the term concept to linguistics in the twenties of the last century, evaluates it as individual ideas of general importance and sees the word as an organic part of the concept. Trying to explain this vague thing (that is, the concept - M.I), which is the main value of the field of knowledge and art, the scientist called it "artistic concept", noting that it is not connected with a specific term in art, while they call it "concept" in the field of knowledge. Although there is still no clear definition of the concept in cognitive science, many scientists believe that it is a "mental phenomenon, that its content is greater than the lexical meaning, it is the product of the clash of the dictionary meaning of the word with the national views of a person, the unity of collective knowledge with an ethno-cultural character, the active unity of memory, the language of the brain" and none of these conclusions from the study of the concept have been denied. In Uzbek linguistics, many scientific studies are conducted on the concept and conceptual analysis methods, for example, Sh. Safarov shows that the very abstract concept of the concept, the mental structure at its core does not have any material appearance, but is a structure created in the process of mental perception as the reason for the concept not being fully understood.<sup>3</sup>

In world cognitivism, concepts are seen as the building blocks of thought and are crucial for mental-psychological processes such as categorization, inference, memory, learning, and decision-making.<sup>4</sup> The linguists J. Lakoff and M. Johnson, who believe that the change of our conceptual system changes our reality, developed the theory of "Conceptual Metaphor" dedicated to the emergence of concepts. According to him, metaphor, which was accepted for centuries as a "trick of rhetorical demonstration", was shown as a system that governs

thought, language and action. For example, the expression of the concept “argument is war” in expressions such as “He attacked every weak point in my argument”, “His criticisms were appropriate”, “I never won an argument with him”, the physical concept of war, although not a struggle, it has been shown to structure the speech we use during discussion.<sup>5</sup> In order for a person to understand something, he conceptualizes it in the mind, and this is done through metaphor. The concepts of each culture are unique, and they depend on the nature of a person, his social and cultural relations with society.<sup>6</sup> Moreover, M. Turner and G. Fauconnier’s “Conceptual Integration”<sup>7</sup> and “Prototype” by E. Roche<sup>8</sup> theories of how concepts are formed and their properties are highlighted, and are highly valued in cognitive science. Concepts are also a basic concept of the field of linguistics, which studies the interaction of language and culture, and is seen as a certain cultural unity and its appearance formed in the human mind. V. N. Teliya, one of the leading representatives of the field, emphasized that the object of linguo-cultural studies should have a universal character, while V. A. Maslova emphasized that it is necessary to study the linguo-cultural characteristics of the language of a particular nation or sister nations separately. D. Khudoyberganova, who conducted research on the anthropocentric interpretation of artistic texts in Uzbek linguistics, summarized the views of both scientists, the connection of language and culture, first of all, the manifestation of national characteristics, as well as some concepts expressed in the language, for example, “war,” “peace,” “nature,” “hope,” “love,” “hatred,” brings the idea that it has an essentially universal character.<sup>9</sup> In the theory of J. Lakoff and M. Johnson, it is emphasized that conceptual metaphors differ from culture to culture. For example, the metaphor “Time is money” refers to economic issues in developed countries, such as wages, budgets, or expenses, while in some cultures, time is understood as something that must be properly distributed and irreversible.

Psycholinguist V. P. Belyanin emphasizes that the artistic text is a product of human speech and mental activity, that the text is related to the psychology of its creator - the author, and

that the heroes act as a mask for the creator to perform various roles. The multifunctionality of the literary text, for example:

- forms of cultural existence;
- method of storing and transmitting information;
- a product of a certain historical period;
- communication units;
- a reflection of a person's life, etc

mentions that it is the basis for interest in it by various disciplines.<sup>10</sup> Furthermore, the approach to the work of art from a psychological point of view is widely covered in the researches of the Slovak scientist P.Stubna. According to him, readers unconsciously approach a work of art from the point of view of psychoanalysis, because reading (that is, participation in the imaginary world) serves them as a compensation mechanism in cases of cognitive or emotional deficiency (lack of emotional support, search).<sup>11</sup>

A cognitive approach to literature is based on the influence of the above-mentioned areas. That is, the cognitive analysis of the artistic text determines the relationship between the concept and the artistic image, which summarizes the linguistic, cultural and psychological characteristics, and the consideration of the function of the artistic concepts in the ideological-artistic construction of the work determines the next direction of the work.

Literature is a collective example of human consciousness from the most ancient forms to the most advanced stage. Z.Freud's "Wherever I go, I find there was a poet before me" or "Poets and philosophers before me discovered the unconscious." "What I discovered was a scientific way to study the unconscious"<sup>12</sup> – the words of wisdom of the founder of psychoanalysis prove the absolute connection between consciousness and literature. In addition to that, prior to cognitive studies, the relationship between literature and mind, which is an effective element of the knowledge system and provides material for the study of the mind, is very clear.<sup>13</sup>

The term “cognitive poetics” was first used in the researches of R. Tsur. But there are views that connect its starting point to the studies of J. Lakoff, M. Johnson and M. Turnerby disrupting ordinary perception; then uses this decomposition for other effects.<sup>14</sup> It brings the idea that he defines cognitive poetics as an interdisciplinary approach that applies concepts and theories used by different disciplines to literary studies.<sup>15</sup> Research on the cognitive approach to literature and the number of researchers working in this field are significant (for example, the discussion group “Cognitive approach to literature” formed in 1999 within the “Modern Languages Association” included 250 researchers, and by 2013 their number reached 2000)<sup>16</sup> however, the methods of cognitive-conceptual analysis of the literary text, the impact of cognitive orientation on literary history and traditional literary criticism have not been finalized. As a result of research on cognitive literary studies, several international conferences have been held, manuals and collections have been published. Some of the field studies are discussed below.

L. Zanshain studied intratextual and intertextual parallels. His research focuses on the application of cognitive concepts not only to modern Western literary traditions, but also to artistic creations from other eras and cultures, using the 18th-century Chinese classic novel *A Dream in the Red Tower* (Chao Xue Tsing), and the researcher examines the complex nature of the text. came to a conclusion about social-cognitive organization.<sup>17</sup>

P. Stockwell, one of the active representatives of cognitive literary criticism, believes that cognitive poetics takes its main principles from the fields on which it relies. According to him, literature consists of language, so its true study should focus on language, but this does not mean that literary study should be formal, because the functioning of language is not only the text itself, but also intention, interpretation, social negotiation, history, values and other contextual issues. But this requires a broader socio-cognitive linguistics. It is also important to realize that literature itself is an artistic activity and that its social perception is a major factor in reading and evaluating it. A literary work does not consist only of the text, nor of the reader or reading itself, but is heteronymic (Greek heteros – other;



compound word component, “different”) that includes the interaction of both. gives meanings) is a phenomenon to be studied as an object. P. Stockwell described cognitive poetics as an “artistic science”. This is why anyone who engages in it must have a scientific sensibility as well as a solid grounding in history, aesthetics, interpretation, and literary criticism, he insists.<sup>18</sup>

M. Freeman, based on J. Lakoff and M. Johnson’s theory of conceptual metaphor, created the theory of poetic icon (Greek eikon - symbol or likeness), according to which the author’s concept is hidden behind linguistic tools and various structures. Readers who are not sensitive to the operation of schemas in a poetic text may miss elements from the poet’s conceptual world that serve to create an impression schema. By reversing the positions of the adjective-noun combination, that is, cognitive poetics, the scientist mentions that cognitive sciences can be correctly understood as different methods of learning the same cognitive ability, and in his research, instead of the combination of cognitive poetics, he takes poetic cognition as a more accurate description.<sup>19</sup>

P. Abbott, who developed the theory of “Constant Narrative Spaces”, studies elements that do not have a minimal clear or hidden textual expression, but exist only in the mind of a certain reader. It is the unrealized possibilities of this event, as opposed to the actual event in the play. And this will be important for the interpretation of the work. The researcher divides such spaces into three types. Although some characteristics of the hero, for example, abilities, experience, are not mentioned in the text, such characteristics have a decisive influence on the development of events. The reader learns this indirectly from paratextual evidence, and this is considered a “connective gap”. The second type is called a “constant gap”, which includes all open endings, meaning that the problem is left unresolved and the reader can create two or more stories from the point of view of the story. The third type is based on the sudden collision of two independent stories (events), one of which ends and the other begins, seemingly unrelated to the previous one, this situation encourages the reader to build shadow stories that connect the

two parts. In the considered cases, the artistic effect largely depends on the reader literally being forced to create his own story, without which the work is not perceived as a single artistic entity.<sup>20</sup>

An image as a means of artistic perception is a phenomenon of consciousness with its own characteristics (individualized generalization, concreteness, emotional and rational unity, metaphoricity and associativeness). When the literature is approached from a cognitive aspect, it becomes a main issue to determine the different aspects of the concept, which is the main object of study, from the artistic image, and their mutual relations. It should be said that image and concept are units of consciousness, in which ways do they differ in literary studies?

In some studies, the concept of image and concept are shown as synonyms. There are also works examining the image as a means of linguistic expression of the concept. Cognitive literature is a way of restoring the image of the author's mind through the text, analyzing the work through the epistemological, axiological and ontological features of the concept. Accepting the concept, which is a cognitive unit, as one concept with the image, summarizing their function in artistic analysis limits the scope of cognitive literary studies. The process of conceptualization is related to the formation of the ideological-artistic intention in the mind of the author before the work takes a material form, it is the conceptual scheme of the artistic creation in the mind of the creator. Such planning is the basis for the formal elements and character traits of the characters that make up the work. For example, the conceptual scheme of the novel "O'tkankunlar" ("Days of the Past") can be summarized as follows:

1. decline of the nation before the Russian dictatorship;
2. destruction of human life due to spiritual and moral decline.

These two foundations form political and domestic plot lines about the khanate and Yusufbek Khoji and domestic life involving Otabek, Kumush, Zainab and Hamid. Concepts such as "patriotism," "freedom," "courage," "love," "family," "jealousy," "lust," "luxury," and "jealousy" make up the conceptual sphere

of the work and influence the position, fate, and actions of the characters in the work.

Moreover, in the system of artistic thought, studying the image only as a means of linguistic expression of the concept is essentially narrowing the concept of the image, which is a form of thinking of art. Because the burden of performing the concepts arising from the author's artistic-ideal intention in the text is not distributed equally to all characters, that is, the illumination of the conceptual sphere of the work is carried out on a level basis in the case of the artistic position of the characters in the work. Therefore, considering the relationship between the image and the concept to be only expressive, can lead to an incorrect assessment of the artistry of the work, to search for a specific conceptual meaning behind each image. For example, in the novel "O'tkan Kunlar", the concepts of nationalism and freedom are mainly expressed through the image of Yusufbek Khoji. And in the image of Otabek, this concept was present in the form of pity for the backwardness of the people, later its performance is combined with the conceptual mission expressed by Yusufbek Khoji and forms the path of destiny until his death for freedom. These concepts are not seen in the activities of the khanate officials or the many characters with positive status presented in the work. Characters such as Azizbek and Hamid are executors of the concepts of lust and luxury, and their characters and actions are the basis for the events of the plot related to the disintegration of a family and a nation, and create a conflicting relationship at the conceptual level of the work.

A work of art is an image of the immaterial world expressed by the mind of the creator through images and recreated in the mind of another person, the basis of artistic communication and the product of a multi-stage creative-spiritual process. The artist, who is under mental pressure from this, feels the "need to release." The image of existence (event) that is the impetus for the work expands as a result of contact with individual concepts in the author's thinking, forming a conceptual whole that corresponds to or contradicts the aesthetic ideal. The basis of the perceived conceptual integrity is the interaction of national-cultural, social-spiritual concepts, and the desire to express it in

an optimal form is the stage of cognitive-conceptual formation of the work, and the basic scheme of the created work is organized in it. The image that motivates cognitive perception - the event forms the leading or dominant concept of the work and forms the basis of the problem posed for artistic perception. At the stage of creation of the work, the cognitive-conceptual whole perceived in the mind of the author is expressed and realized through images. That is, the artist tries to re-understand the artistic philosophy he has perceived through the medium of human values and relationships and thereby prove his views (position). Perceived units of conceptual integrity (concepts) in the process of execution through images divide them (images) into the following types:

- **Leader:** The performance of concepts affects the position of the image in the work and character traits. For example, the execution of the concept assigned to Yusufbek Khoji was the basis for the formation of his character and the choice of his activities, and this choice allowed him to express the concept of patriotism more broadly than other heroes.
- **Subordinate:** Some characters, as well as the included story or characters, become tools or hints towards the execution of the main concept. For example, it refers to loneliness in the life of the master scientist, the fate of Otabek and the concept of separation, which forms the artistic end of the work.

The image status is divided into the following types according to the state of continuity of the conceptual integrity performed by the hero during the events of the work:

- **Stable:** The persistence of the hero in the execution of the concept he expresses shows his belief, and such a situation is seen mainly in the case of the main characters. Otabek's wandering for two years, his father-in-law's unfair treatment and living in the status of Kumushbibi's lover, despite his marriage to another woman, turned the hero into a constant executor of the concept of love.

- **Variable:** The hero's change of character due to life trials, oppression or psychological influence, character traits and thereby the exchange of concept execution. The implementation of the oppressive mother-in-law concept expected by the reader as a result of being amazed by the beauty of the Uzbek bride, who pinned the status of Andi on the silver, is not realized. According to the theory of J. Lakoff and M. Johnson, the change in a person's conceptual system causes a change in his worldview and actions.

In the performance of the dominant concept, the author can create and combine additional concepts adjacent to it. For example, the concepts of nationalism and freedom expressed through the image of Yusufbek Haji are complemented by the interpretation of the concepts of love and marriage in Otabek's life, through which family values are artistically perceived, and the root causes of chaos are revealed.

The process of conceptualization is carried out depending on the characteristics of the spiritual, mental, social and cultural world of the creator. Because creativity is, first of all, a piece of social and cultural life that affects human feelings, and based on the cognitive-conceptual system of the creator, he looks for a common way to enter the national consciousness system of the representatives of the people and culture to which he belongs, and the finding is the conceptual concept of each individual student's mind, depending on the level. Therefore, understanding the writer's artistic philosophy is not the same for every reader. For this, the cognitive-conceptual knowledge organized by the artist in the process of artistic creation should also appear in the mind of the student. Literary critic P. Stockwell "Cognitive poetics. Introduction" argues that when we begin to look at any text, we engage in the act of reading, like all people who can read, when we want to think deeply and understand what we are doing when we read, what we are doing is not just reading, but engaging in the "science of reading."<sup>21</sup> Therefore, the science of reading depends on the cognitive potential of the student, as mentioned above. Cognitive poetics, through the method of

conceptual analysis, restores the mental image of the creator in the artistic text, allows the reader to deeply understand the artistic-conceptual judgment of the work.

The process of artistic communication between the author and the reader takes place in the opposite direction. When the author moves from his artistic-conceptual judgment to the images, the reader enters the conceptual world of the creator behind these images. But in this place, the student's cognitive activity is conditional, and he can reveal the true essence of the artistic whole only when he can form a discrete (thinking) model<sup>22</sup> by means of images. In many cases, the reader's general interpretation of the work consists only of expressions of domestic relations, because they have not developed the skills of conceptual analysis.

Above, we talked about the organization of the work, how the mind of the creator organizes it with the help of concepts, and the created conceptual whole is performed by means of artistic images. Now we will talk about how the artistic-conceptual judgment of the work is carried out.

The concept is a unity of national-cultural worldview added to the encyclopedic meaning of the concept. Also, its activation in the individual human mind depends on the life experiences, experiences and acquired knowledge of the person. Concepts are generally encoded in the consciousness system of all mankind, for example, the concept of "water" is the source of life for all representatives of the earth, one of the four main elements of living. But this concept can have its own conceptual meaning in the minds of different peoples, for example, in desert regions where the level of drought is higher than in oceanic countries, water has become a concept that represents hope for tomorrow. The proverb "Water has come - light has come" in Uzbek folklore is a result of the intentions of the Uzbek nation to expect from annual farming, and has settled into the conceptual system of the people's consciousness.

The artist's use of national-cultural concepts in his artistic perception goes through the process of renewal, for example, the couples of Otabek and Kumush, Anvar and Ra'no can be said to be updated versions of the concept of love in the author's mind.

In this aspect, the artistic concept seems to be similar to the concept of motive, in the work, their relationship appears in the form of variants and invariants.<sup>23</sup> Motifs are interpreted in different ways, based on the author's artistic imagination and creative intention, while preserving the essence.<sup>24</sup> Besides, the concept is a fragment of artistically perceived problems, i.e., the problematic of the work, which is the basis for its theme, and the repetition of the motif in the text strengthens the depicted theme, emphasizes the concepts that are artistically perceived through images. While the artistic image is constantly present in the context, the motif is formally restored from the text, and the artistic concept in relation to these two concepts is the edge of the content of the work and it emerges only in the conceptual analysis of the text. The artist aims to re-examine the need to review the national-cultural concepts of the nation to which he belongs, to re-understand it, to revive it in the psyche of his student. Also, concepts mainly exist in the form of abstract nouns, but the figure of a single person can also have a conceptual meaning, become a national-cultural concept. For example, in the conceptual system of the Asian peoples, Karabotir means the conflict between the love of two people, or in the national-artistic thinking of our people, the image of a brave, loyal person in Otabek, and a beautiful and strong woman in Kumush is restored without any romantic attempts, the main reason is that the writer was able to perfectly process the concepts generalized in his characters. So, when a single person expresses an artistic-conceptual meaning, abstract concepts are summarized in his image based on the artistic intention of the author and the conceptual performance of the image.

Uzbek wrestlers are appreciated in our nation for their high qualities and mature representatives of the art of wrestling. With their way of life, bravery, nobility, and honesty, they have become a role model in people's thinking and the people who have protected the honor of the nation for centuries. Wrestling for them was the formation and testing ground of wrestling, which was mainly engaged in by men. As the wrestler mastered the art of wrestling, he was educated physically and spiritually. The image of wrestlers, formed as a perfect human

being in the national thought, allows the creator to analyze the society nationally-spiritually, socio-psychologically through them. The image of the wrestler became active in Uzbek prose in the 1970s, and the concept of heroism (the concept of a person embodying high qualities, based on the mode of heroism) plays a special role in the formation of this image. In the works of some authors, we can also see the image of female wrestlers, in such scenes, concepts such as inferiority complex and ghirram are opposed to the concept of a wrestler and are shown as a moral evil of society. In the next chapter, the concept of the wrestler is considered as the basis of the conceptual whole, which is artistically perceived by the author, and the image as the executor of the national-spiritual values expressed by the concept.

#### CONCLUSION

In conclusion, it can be said that cognitivism is an integration of sciences, and cognitive literature is based on such disciplines as linguoculturalism, cognitive linguistics, and cognitive psychology, and the literary text is analyzed through the axiological, epistemological, and ontological features of the concept, which is the main object of their study.

- Literature is the product of the conscious activity of mankind to know and understand, therefore, the artistic text can be the object of study of cognitivism, which focuses on the activity of human consciousness.
- The focus of cognitive poetics is on how the process of artistic perception takes place in the mind that creates and receives, the meaning of the creator through the artistic text to the reader, and how the cognitive-conceptual whole takes place.
- The artistic concept is a national-cultural, social-spiritual unity, which is performed through images and characters, and the work is the basis for the formation of the artistic concept.



- The process of conceptualization is related to the formation - schematization of the work in the mind of the creator, and in the process of creation, artistic concepts undergo re-understanding and renewal.
- Images are divided into types according to their importance in the implementation of concepts and the formation of conceptual judgments. The fate and actions of characters in a work of art depend on the concepts they are performing.
- Although the concept and motif are similar in terms of repetition in artistic texts, in the process of artistic perception, national-cultural concepts undergo re-understanding and renewal, and the motif strengthens the artistic concept formed through concepts and the life material chosen for the work - the theme.

Cognitive poetics is a new development stage of literary studies. He strives to study how the process of artistic perception occurs and is understood in the activity of the mind, to cognitive-conceptual analysis of the artistic text through the expression of the concept. The image of the national-spiritual world, which is being analyzed through the values of wrestling, and the image of the national-spiritual world, which is transmitted through their beliefs, should be taken as an artistic concept.

#### NOTES

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