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NATIONAL-MENTAL FACTORS IN THE ARTISTIC DISCOURSE OF ISAJON SULTAN (ON THE EXAMPLE OF THE NOVEL "GENETICIST")

Abstract. The article analyzes the units of the national-mental landscape of the world used in the artistic discourse of Isajon Sultan from the perspective of anthropocentric linguistics in order to determine the linguistic capabilities of the writer.

Keywords: linguoconceptology, conceptual landscape of the world, national-mental image of the world, artistic discourse, national-mental units.

In modern linguistic anthropocentrism, the assessment of "language as a basic element of human personality" [1, 6–7] is the basic principle of the modern rapidly developing field of linguistics. It is known that worldview is understood as images and concepts, generally describing the world of man and humanity, trying to determine their place in this bright world [2, 28]. Since birth, human activity takes place within a certain national-cultural environment, and in this process, the multilayered landscape of the universe comes alive in our thinking in various images. According to Professor N. Makhmudov, "... Each nation has its own way of seeing, its own discipline of perception, in general, its own principle of thinking. That is why the simple concepts of 'national consciousness', 'national thinking', 'national feeling' for thousands of years have given strength and spaciousness to the light in the heart of a human child" [3, 10]. In modern linguistics linguoconceptology is one of the most promising linguistic directions, allowing the use of different approaches. If linguoculturology requires the disclosure of the peculiarity of concepts by the cultural function of language, cognitive linguistics is focused on the cognitive function of language, as well as on the conceptual image of the world and the formation of individual concepts. Recently, ef-

forts have been made to integrate the achievements of these two directions in linguistics [4].

Science also says that conceptology is a branch of cognitive linguistics and is separated from linguo-cultural studies [5]. S. G. Vorkachev: "Noting that the process of "internal division" of anthropocentric linguistics will never end: it is possible to predict the formation of linguistic conceptology (linguoconceptology), at the junction of linguoculturology and cognitive linguistics", and for this purpose the aim is initially developing methods of linguoconceptology, notes the necessity [6, 79]. We can say that linguoconceptology seeks to describe all linguistic concepts with the help of linguistic means. In this approach, language is not only a means of communication, but also includes the worldview of a speaker of this language, the biography of this nation. National and cultural traditions and everyday life of the people are expressed in the basic concepts, reflecting the cultural self-consciousness of an individual, the awareness of one's belonging to the common culture [7, 348–356]. A legitimate question arises: what is the national-mental factor in linguoconceptual studies of mentality? In the "Annotated Dictionary of the Uzbek Language" [8, 580] in addition to the philosophical-ethnic content of mentality, the specific traditions, customs, habits, religious beliefs and rituals of the society, nation

or individual, which are mentioned in the coverage, are also included. According to the linguist L. Raupova, “the national-mental factor means the material conditions of life of the people, spiritual way of life, worldview, faith, spirituality, history and religion, literature and art, traditions and customs, original traditions and values, moral convictions, wise sayings and proverbs, Uzbek morals and behavior are reflected in the speech of the characters [9, 36–37]. “... Language embodies both national character, national idea, and national identities, and is ultimately a form that can be expressed in the traditional symbols of a particular culture” [10]. Here is what F. I. Buslaev says about it in his book “About teaching Russian language”: “Language is not only the mentality of the people, but also the whole life, customs and beliefs, the expression of the national life of the country. and peoples” [11, 13]. To these definitions I would like to add: if all the possibilities of language are revealed in a work of fiction, if language expresses the nationality as a mirror of the nation, then all the attraction of national and elemental factors are manifested in a work of fiction.

Among the elements of the new linguistic means is the concept of “discourse”, actualized in works since the late 60s. The scientific theory of discourse text linguistics was first proved in 1952 in the article “Discourse Analysis” by the American scientist Z. Harris. Since then the concept of “discourse”, which grew out of structural linguistics, has received a more scientific interpretation, including cognitive interpretation, linguocultural interpretation, pragmatic interpretation, sociolinguistic interpretation, ethnolinguistic interpretation, etc. within anthropocentric linguistics. Due to the uncertainty of the direct interpretation of this concept in modern linguistics, the need to clarify its semantic content has been taken over by a number of social sciences and humanities and research areas. As a result, it was found that the broad possibilities of discourse belong to different disciplines [12]. This chain created the basis for the emergence of types and forms of discourse, the implementation of discursive analysis of the oral and written text in the linguistic

prism. The main aspects of discursive semantics can be seen in artistic discourse. In fact, according to many domestic and foreign scholars, “discourse is a complex communicative event, including, in addition to the text, also extra-linguistic factors (knowledge of the world, thinking, the addressee’s point of view, goals). Discourse is “an intermediary between the reader and the text” [13]. There are several definitions and descriptions of artistic discourse in world linguistics. In this article we want to focus on the linguistic nature of artistic discourse, the peculiarities of the discursive functions of national and elemental factors, their significance in the artistic text. It is worth saying that in a work there is always an artistic image of the world, which is “the result of a special collective artistic activity” [14]. Artistic discourse is one of the most complex types of literary communication. In it, not only the author and the reader, but all the characters of the work become the subjects. Therefore, the implementation of the anthropocentric principle in the analysis opens the way to new possibilities of artistic discourse. Each creator, through his observation of the reality of social life, shows his possibilities through linguistic units. “In moments of creativity the writer communicates with the reader in his imagination: he communicates to him certain artistic information, shares with him his thoughts, argues with him, tries to convince him of something... This communication is a creative process. in the text of the work”. [15, 18–19]. If the creative process is an artistic discourse, an imprinted text is considered. Therefore, the writer Isajon Sultan also “... by his speech demonstrates his relation to the subjective world, and at the same time demonstrates his national identity. National identity is expressed in the national mentality, and the national mentality is not separate from people. Writer Togay Murad writes: “What are people with people? With their traditions! People with national traditions left over from their ancestors!” [16, 29]. He has already taken a deep place in the hearts of our readers and our people with his words, his voice, his deep thoughts, his works have been translated into several languages (English, Ger-

man, Turkish, Russian), the state (as well as foreign countries it would not be wrong to say that all works of our writer Isajon Sultan, winner of awards and competitions, are inspired by nationalism. After all, the writer is a child of this land, blessed by the swings of this land. One of the age-old religious characteristics of the Uzbek nation is the issue of honoring the girl in the neighborhood and family:

The growing girl was equally **protected** by her brothers, uncles, aunts, uncles and cousins, not sent alone for water or other work, if she went to weddings or events in the evenings, of course, she was always accompanied by guards. [17, 42–43]. In the author's artistic discourse, the value of women and girls is above all, their honor in society is associated not only with family, but also with the village, the neighborhood where they were born and grew up, described in a linguistic unit of measurement. In describing this process, the writer used pairs of words with the same meaning, such as **honor, care-protect**, to reinforce the meaning. The Uzbek people have surprised people all over the world with their hospitality. This is how the writer expresses the Uzbek's attitude to the guest:

Near the gatehouse, at the entrance, they built a hotel. Children are not allowed in the hotel. New beds will be installed there. The owner of the apartment furnishes it as best he can. He lives in another house near Moscow... [17, 47]. An Uzbek reserves a place for a guest while the yard is still being planned. Every sentence in this text confirms this. Based on this speech act, the purpose of the information (illocution) communicated by the writer is to convey to the addressee the hospitality of the Uzbek and to realize the perlocution in the image. So, in the mind and imagination of the reader familiar with the text, hospitality as a unique quality implicitly embodies the author-text-reader-hotel dialogue. Also, the writer purposefully uses pronouns to show **there, like**, with the intention of realizing artistic discourse and avoiding repetition.

... The younger son, lying in his father's tender bosom, watches them without a sigh. The younger

brother is small, and his brothers are big. But because of the fight with the giant, something is bothering Kenja. The reason is that the older brothers move out of the house in time, and the younger one stays with his parents. Therefore, he must grow up smart and fearless [17, 62–63]. At first glance, the text resembles the fairy tale "The Three Drowned Brothers". A centuries-old custom of the Uzbek people, unwritten laws, formed in the course of long historical development – in a family the youngest son owns the yard where his parents live, and his brothers do not share anything, the younger son is the warmth of his father to behave freely in his arms, grow strong and brave in any situation, because he is the guardian of his parents when their strength goes – in short, the tolerance and generosity of the Uzbek target. In the text, even the anthroponym Kenja batyr acquires its nationality. In the writer's artistic discourse, the unity and diligence of the Uzbek nation, which does not allow extravagance, also expresses national identity: ... The village sun equally darkened all our faces. All our hands and palms were equally coarsened by the work. Teenagers, dressed in the old clothes of their brothers and uncles, stand hand in hand at wedding ceremonies. (...) We all live together as if we were a big family... [17, 79]. Why are faces dark, why are hands and palms brown? This is evidence of the hard work of Uzbeks from sunrise to sunset. But in spite of this, Uzbeks are united and support each other at wedding ceremonies held nearby. Even his teenagers don't look up to him, he does what he can. At this point, the phrase "standing with folded arms" is used to mean "standing ready to do something". One feels that not only this work, but also other works of the author are written exclusively for the Uzbek people, from beginning to end enriched with mental factors, in one word, I want to say that it is a vivid expression of the national mentality. Our analysis shows that the national mental field in the works of Isajon Sultan can be conventionally grouped as follows:

1. National-mental factors underlying human relations;

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| <p>2. National-mental factors related to behavior;
 3. Ethnographic national-mental factors;
 4. Religious national-mental factors;
 5. National-mental factors related to nature, etc.</p> <p>In conclusion, in artistic discourse, national-mental factors serve as beacons indicating a nation's</p> | <p>nationality. This beacon continues to improve over the centuries under the influence of human society and never “fades”. Mental vocabulary is the main factor that brings artistic texts closer to the future as a factor that clearly defines the possibilities of national-fiction discourse.</p> |
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