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“Zamonaviy innovatsion tadqiqotlarning dolzarb muammolari va rivojlanish tendensiyalari: yechimlar va istiqbollar” mavzusidagi Respublika ilmiy-texnik anjuman materiallari to‘plami – Jizzax: O‘zMU Jizzax filiali, 2024-yil 17-18-may. 461-bet.

Respublika miqyosidagi ilmiy-texnik anjuman materiallarida zamonaviy innovatsion tadqiqotlarning dolzarb muammolari va rivojlanish tendensiyalari sohasidagi innovatsion tadqiqotlar aks etgan.

Globallashuv sharoitida davlatimizni yanada barqaror va jadal sur’atlar bilan rivojlantirish bo‘yicha amalga oshirilayotgan islohotlar samarasini yaxshilash sohasidagi ilmiy-tadqiqot ishlariga alohida e’tibor qaratilgan. Zero iqtisodiyotning, ijtimoiy sohalarni qamrab olgan modernizatsiya jarayonlari, hayotning barcha sohalarini liberallashtirishni talab qilmoqda.

Ushbu ilmiy ma’ruza tezislari to‘plamida mamlakatimiz va xorijlik turli yo‘nalishlarda faoliyat olib borayotgan mutaxassislar, olimlar, professor-o‘qituvchilar, ilmiy tadqiqot institutlari va markazlarining ilmiy xodimlari, tadqiqotchilari, magistr va talabalarning ilmiy-tadqiqot ishlari natijalari mujassamlashgan.

Mas’ul muharrirlar: DSc.prof. Turakulov O.X., PhD. O‘ralov A.I.

Tahrir hay’ati a’zolari: p.f.d.(DSc), prof. Turakulov O.X., b.f.f.d. (PhD) O‘ralov A.I., t.f.f.d.(PhD), dotsent Abdumalikov A.A., t.f.n., dots. Baboyev A.M., t.f.f.d.(PhD), dots. Abduraxmanov R.A., p.f.f.d.(PhD) Eshankulov B.S., p.f.n., dots. Alimov N.N., p.f.f.d.(PhD), dotsent Alibayev S.X., p.f.f.d. (PhD) Halimov O‘.H., p.f.f.d.(PhD), dotsent Karshiyev A.A., f.f.f.d.(PhD), dotsent Sindorov L.K., t.f.f.d. (PhD), dotsent Nasirov B.U., b.f.f.d. (PhD), dotsent Mustafaqulov M.A., f.f.f.d. (PhD) Alibekov D.A.., f-m.f.f.d. (PhD) Sharipov X.F., ps.f.f.d.(PhD) Norbekova B.Sh., i.f.n., dots. Tsoy M.P., Qayumov O.A., Jo‘rayev M.M.

Mazkur to‘plamga kiritilgan ma’ruza tezislarining mazmuni, undagi statistik ma’lumotlar va me’yoriy hujjatlarning to‘g‘riligi hamda tanqidiy fikr-mulohazalar, keltirilgan takliflarga mualliflarning o‘zlari mas’uldirlar.

yarasha jazosini oladi. Olim va Go‘zal esa ezgu ishlarini davom ettirishadi. Janr sifatidagi drama namunasida insonni og‘ir mushkulotlarga soladigan jiddiy va kuchli hayotiy qarama-qarshilikka asoslaniladi, “ammo ularning yechiluvchi har vaqt baxtiyor shakldadir, chunki ularning mohiyati mash’um falokatni talab qilmaydi”. Pyesani yaratish uchun uning muallifidan davrning dolzarb masalalarini ixcham shaklda mohirlik bilan ifodalash, dramatik harakatni butun asar davomida qizil ip kabi o‘tkazish, qiziqarli, o‘tkir voqealarni topish, kuchli konfliktlarni yaratish, puxta harakterlar zaminida paydo bo‘ladigan chuqur ichki kechinmalarni berish, monolog va dialoglarni bir-biriga mantiqan uzviy bog‘laydigan tilni ishlash talab etiladi. Dramaning badiiy adabiyotning qiyin turi deb atalishi yana shundaki, unda voqealarni shunday ko‘rsatish kerakki, ular ixcham ravishda namoyon etilishini, personajlarning xarakterini so‘z va yumush bilan elastik holda, aniq va to‘liq ochishi, tushuntirish, bayyon etish, izoh berishdan to‘la ravishda xoli bo‘lishni, keraksiz tafsilotdan qocha bilish san’atini egallashni talab etadi.

Ijodkor missiyasi esa bu anglamlarni anglatish, sezimlarini sezdirish, bilganlarini bildirishdan iboratdir. Bugungi kun Insoni ilohiy bir yaratiq ekanligini anglashi bilan dramaturgiyamizga yangicha ruh olib kirdi. Dramaturglarimizning ijodiy takomili bosqichlarida zamon va inson konsepsiyasi o‘zak mehvarni belgilab kelganligini kuzatishimiz mumkin.

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CONCEPTS HYGGE AND GEZELLIGHEID AS A BASIS OF THE DUTCH AND DANISH LINGUISTIC PICTURES OF THE WORLD

E.V. Volkova
Senior Lecturer at the English Language Department,
Tula State Lev Tolstoy Pedagogical University (Russia)
volhelena@mail.ru

Abstract: The article touches upon the problems concerning the peculiarities of the national identity in the sphere of the interrelation of concepts and cultures. The semantic ability of a concept to represent the unique, belonging to a certain nationality, features of ethnic character of communication participants of the linguacultural society was taken as a basis. The concepts HYGGE and GEZELLIGHEID, embodying the national identity of the inhabitants of the Dutch Kingdom and Denmark, were studied as a basic component for analysis in the work.

Key words: cultural concept, linguacultural environment, conceptualization, categorization, linguistic and conceptual pictures of the world, conceptual essence.

The main dominant of cognitive linguistics, (as a branch that studies the correlation of language and consciousness) is the statement that there is a connection between the cultural code and national culture. Conceptosphere of the nation includes the characteristics of the culture and history of the people, reflected in the language and included in the semantic field of the language. As cognitive linguistics develops, the great interest arises to the problems of the semantic sphere of language and the linguistic picture of the world.

However, I. A. Sternin and Z. D. Popova believe that the term “conceptosphere” should be separated from the term “semantic space” of the

language", due to the fact that this concept, first of all, is related to thinking, having such components as "mental pictures, diagrams, concepts, frames, etc., summarizing various signs of the external world" [Popova, Sternin 2007: 12], while the semantic space of language refers only to the part of the concept sphere and finds its expression with the help of linguistic signs. Each culture has certain unique characteristics at the conceptual level, and a representative of the linguistic and cultural field analyzes and comprehends all incoming information. Linguocultural formation plays a key role in the dissemination and definition of universal concepts. The concepts "GEZELLIGHEID" and “HYGGE” are reproduced in many of their incarnations on different levels, being, in our opinion, one of the fundamental conceptual regulators-components of the Danish and Dutch national identity and national cultural space. According to V. A. Maslova, cultural space is a kind of emotional field” in which a person becomes conscious when encountering phenomena of another culture. [Maslova 2008: 42]. The researcher believes that a certain picture of the world, dealing with a particular subject, is reflected in concepts that combine all the fundamentally important and essential knowledge about a person and the world in all “non-existent” representations" [Maslova 2008: 43]. Due to the fact that "HYGGE" and "GEZELLIGHEID" are extremely important concepts for the Dutch and Danish cultures we refer to their key concepts. V. A. Maslova considers key concepts to be basic units, characterising both “an individual linguistic personality” and “linguocultural community as a whole” [Maslova 2008: 49].

So, let's deal with the Dutch cultural concept Gezelligheid. It is interpreted as a Dutch concept, which, depending on the context, can be translated as a “holiday”, “comfort”, “fun”. It is often used to describe a social and casual situation. It can also indicate belonging, time, spent with loved ones, meeting an old friend, or simply a general togetherness that gives people warm feelings. A common feature to all descriptions of the concept gezelligheid is an abstract and general sense of individual's well-being that people typically share with other individuals. All the descriptions contain a positive atmosphere, flow or vibe that shows the person's experience in a favorable way. To understand the meaning term better, several residents of the Kingdom of the Netherlands were interviewed about their personal understanding of "GEZELLIGHEID":

© Willemain Feiffer. “It is very difficult to translate gezelligheid.

This could be the kitchen in the house where you spend time with friends, or

cafe over a glass of wine with loved ones, it can also be a travel adventure with friends that you can share. If

If you have the right people nearby, everything can become gazellig, even cleaning your apartment."

© WouterMulders. "Anything that can make people smile

and spending free time together making fun is gezelligheid. However, when we talk about hygge, we are most often dealing with a kind of seasonal coziness, and very often it is associated with winter season, while gezelligheid is relevant in all seasons."It should be noted that the Dutch themselves emphasize the difference between the concepts, pointing to the so-called "winter" nature of hygge.

At the very beginning of "The little book of hygge" M. Viking gives examples of the meaning of the term such as "comfort of the soul", "cozy togetherness",

"cocoa by candlelight" [Wiking 2016: 7]. To confirm the description let's give an example from the book about the winter component of HYGGE. The author describes a group of young people spending time together in a cozy little house, the crackling of logs and woolen socks by the fireplace.

"And one of my friends broke the silence. "Would it be possible to feel more hygge," he asked rhetorically.

"Yes," one of the girls immediately answered. – If a snowstorm was raging outside the window. We all nodded" [Wiking 2016: 7].

Thus, unlike Dutch Gezelligheid Danish concept Hugge refers to the internal state of an individual and has a seasonal nature, although it has approximately the same synonymic row when determining the definition. At the same time Hygge (hyggelig) in Danmark deals with finding comfort, vibe, warmth and pleasure in simple things such as a cozy atmosphere or feeling of friendship. The synonyms of hygge are: happiness, coziness, charm, safety, familiarity, comfort, reassurance, simplicity. The Dutch concept has a dual characteristic, aimed both outside and at comfort inside the house. GEZELLIGHEID appeals to the state of comfort "cozyness" being in a company with a reference to some social situation. Thus, gezelligheid as one of the key regulatory elements of the Dutch culture and it is expressed in a huge number of ways its representation in a Dutch society, one of which can be described by the authors as a cozy individualism along with the manifestation of tolerance and deep respect to the world and people.

To sum up, gezelligheid and hygge are basic concepts in Danish and Dutch cultures, that reflect the innermost life of a person. Their definitions include both material components related to a feeling of comfort and social markers, including natural friendly communication. Concepts gezelligheid and hygge represent the necessity in an individual, cozy and inviolable personal space. In conclusion, it is necessary to point out that there is a deep connection between the process of thinking and language itself. The scientists considered language to be a reflection of the spirit of the nation. It is a kind of a layer between reality and intellection, reflecting the style of life and the main spiritual priorities people speaking it. Thus, exploring the conceptual spheres of certain nations, we can comprehend better their world pictures.

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UNRAVELING THE SEMANTIC TAPESTRY: EXPLORING THE LINGUISTIC LANDSCAPE OF SEWING TERMS

Hakimova Ziyoda Tohirjon qizi,
PhD student of Fergana State University
ziyodahakimova@gmail.com

Annotation: This article provides an in-depth examination of the semantic features inherent in sewing terms, exploring their etymology, connotations, and cultural significance. Through linguistic analysis, it reveals the historical roots, sensory associations, and social implications embedded within these words, shedding light on the enduring relevance of sewing as a craft and cultural practice.

Keywords: Sewing, Etymology, Connotations, Cultural Significance, Craftsmanship, Language, Tradition, History, Gender, Social Identity, Creativity, Textiles, Embroidery, Patchwork, Quilting, Tailoring, Seamstress, Dressmaker, Linguistics, Community, Tradition.

The connection between sewing terms and semantics is intriguing and multifaceted. Semantics, the study of meaning in language, plays a crucial role in understanding how sewing terms convey information, evoke associations, and reflect cultural contexts. Here are some aspects of this connection:

1. Etymology and Semantic Evolution: Sewing terms often have rich etymological backgrounds that reveal their historical development and semantic evolution. For example, the term "sew" originates from Old English "siwian" and Germanic "siujan," reflecting the fundamental action of joining fabric together. Tracking the etymology of sewing terms can unveil shifts in meaning over time and shed light on the cultural significance attached to them.

2. Connotations and Imagery: Sewing terms carry connotations that evoke sensory experiences, emotions, and cultural imagery. Words like "embroidery,"