

Conceptual-Cognitive Influence of The Structure of English and Uzbek Vocabulary and Possibilities of Text Formation

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Abstract

This article delves into the intricate interplay between the structural nuances of the English and Uzbek vocabularies and their profound impact on conceptual-cognitive processes, particularly in the realm of text formation. By examining the lexical, syntactic, and semantic characteristics unique to both languages, this study unravels the cognitive underpinnings that guide the creation of texts in English and Uzbek. The exploration of this dynamic relationship sheds light on how language structures mold cognitive frameworks, ultimately shaping the thought processes and expressive capacities of individuals within these linguistic landscapes. This research not only offers a comprehensive insight into the cognitive dimensions of multilingualism but also provides a nuanced understanding of how linguistic structures influence the construction of meaning in diverse cultural and communicative contexts.

Keywords: Conceptual-Cognitive Influence; English Vocabulary; Uzbek Vocabulary; Text Formation; Language Structure.

INTRODUCTION

Fiction refers as the art of speech that is the product of a wide range of human spiritual activities. When we talk about art, we understand the broad and narrow meanings of the word. First, the word art derived from the concept of mastery. It refers to any practical skill of language.

Second, it serves as a general concept for them. These include educational activities in the field of spiritual culture, music, painting, sculpture, theater, cinema and literature. These measures require the aesthetic perfection of their products, and according to Kant opinion, they cannot be postponed.¹

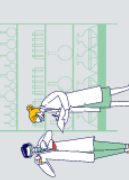
The art of speech considers as eloquence in the first sense, but we consider literature in the second sense only as an art form in the specific sense of artistic activity.

All things in human life are Vepds (especially creatures - living Vepds) that have personalities or characters. In the narrow sense, art for the artist has its own artistic and peculiar activities, and only characters are material. To paint a surface, an artist probably uses the same colors as a pictorial and expressive means, for example symbols.

Semiotics, one of the types of literature that deals not only with objects, beings or personalities, but also with the activity of signs (gr. Yota - sign).

As symbols, there are also special signals designed by humans to communicate with each other (e.g., words) and created by objects or living beings. Let us say the actor's body in the game

¹ Kant I. Criticism of the ability to judge // Kant I. Works: In b t - M. 1966.-P.325



code is just a character; if for some reason we see a living being in it, the true artistic effect of the spectacle is lost. Circus, therefore, is not a literal art that speaks of literature, music, painting, or theater as a demonstration of the skill of the human body.

Anything, any creature can serve as a sign of something. Only a person will always remain a user of any character. The essence of the sign is that it replaces something with itself. As a semiotic activity, art, in its magical sense, works with its helpers.

At the same time, characters are not reduced to replace material phenomena by their nature. Things, in particular artificial signals (as letters) or beings (including humans, but not as individuals), become semiotics if they enter into a special type of interaction. Each character has three sides: the designation side or otherwise the signal name of the character, the meaning of the approved character, and the updated meaning. Each of these aspects is one of semiotic relationships.

A signal is a character's response to a particular language. If there is no appropriate language, there may be no character. A particular symptom, such as a symptom of a disease, is not a sign in the semantic sense: symptoms known in medicine felt and described, but no one created them for communication between the patient and the doctor. Symptoms can be natural, unconditional, conditional, and normal (from Lat. *conuentio* - agreed-ness).

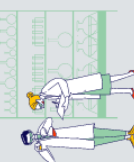
We can note that when we speak of languages, we mean not only natural national languages, but also any system of artistic signs constructed based on texts. When we talk about texts, we mean not only verbal (texts, but also the configuration of characters with any meaning (Latin *textum* means connection).

The meaning of this sign related to the loyalty, which is not always true. In order for it to serve as a symbol, its substitute must be a reference (Latin *etge* - reporting), a reality that is linked to real or virtual or modified (modeled) by an imaginary one. The meaning of a sign is an example of some things, not the life itself that the sign is referring to, but the events of life. Thus, the word in the dictionary is meaningless. It only makes sense in the context of a particular speech - along with other signs of language. In other words, meaning is always contextual. The corresponding text filled with potential meanings, which called upon to actualize the perceptual consciousness, that is, to reveal it, and to be effective, conceptual for itself. The concept of meaning implies its alternative (resistance, disproportion) from another point of view. Perception is neither objective nor like meaning. It is nor subjective, nor like an emotional-volitional attitude toward meaning; it is a controversial subject, uniting those who accept it with their conceptuality around themselves.

Features of recorded significance are habitual and conceptual that have artistic inherent in any semiotic activity, including all types of activities. The second refers to the mental (spiritual-practical) possibilities of perceiving our signs from the outside:

- a) Inner vision;
- b) Internal hearing;
- c) Internal (non-discursive, grammatically unformed) speech.

Fine arts - painting, graphics, and sculpture - are engaged in the creation of objects at first glance. In fact, they use things as symbols. From these material symbols create nonverbal texts.



If objects, pictures, or sculptures enter directly into the senses, then as gesture forms (texts) they refer to our mental vision, for which color, line, size are of special importance and are integral units of special (visual) language. The most basic example of such nonverbal language is traffic signals.

Music, which is an expressive art, uses artificial sound signals or natural language words (singing) as a special (auditory) language symbol. A language is intelligible to our mental ears. There are also wonderful (representative) forms of art - theater and cinema, which define the possibilities of a person, surrounded in one way or another, decorated with things, and how they interact with other people. Signs of human behavior are units of special language that focus on the mental ability of our inner speech. For any understanding, and the actor's behavior on stage is aimed at making the audience understand the inner influences and motives of these behaviors, ultimately "translating from natural language to the inner part".²

Signal systems of facial expressions, gestures, intonations, colors, sounds gradually form in the lives of primitive people (there are similar systems in the lives of animals). Art bases on similar semiotic systems and significantly deepens their potential, improving humanity's adaptation to the world around them.

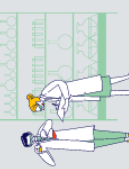
The symbolism essentially consists in a sharp expansion of the scope of its meaning, while preserving the original meaning of the linguistic sign. Thus, the dove of peace drawn by Picasso did not stop Noah's Bird means that the meaning of the cessation of any military action or natural disasters that spreads the Bible includes them. The phrase "Baldin's autumn," which is applied to another person includes his creative achievements in the field of Pushkin's meaning. The symbol is the reverse side of the emblem as the constructive principle of the alley. Preserving the original value means that the language symbol, the symbolism expands its scope dramatically. This is, for example, the symbolic meaning of "candles and books" is the content of Anna Karenina's novel destiny. These symbols cannot be clearly understood, but the realization of their meaning within the framework of artistic integrity does not lead to great difficulties.

As a conclusion, we can say that everything and every event has its own sign and symbol. They are full of mystery and they have not been fully investigated yet. It is purposeful to conduct investigations on semiotics and symbols in Uzbek literature.

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² Синкин Н.И. Язык и речь. –М.: Издательство «Наука», 1998. –С.161



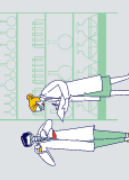
7. Бройтман С.Н. Теория литературы. –М.: Академия, 2004.- С.368. Language is not merely a vehicle for communication; it is a reflection of the intricate cognitive processes that underpin human thought. The relationship between language and cognition is a multifaceted, dynamic, and continually evolving phenomenon that extends its influence far beyond the mere utterance of words. In this context, the structural peculiarities of the English and Uzbek vocabularies emerge as a rich terrain for exploration. The lexicon, syntax, and semantics of these languages, each unique and complex in its own right, wield a profound influence on the cognitive landscape of their speakers. As we embark on a journey to unravel the conceptual-cognitive influence of the structure of English and Uzbek vocabulary, we are presented with a captivating opportunity to probe the depths of linguistic diversity and the cognitive processes that arise from it. While English is renowned for its expansive vocabulary, syntactic flexibility, and dominant global presence, Uzbek, a Turkic language, is rich in its linguistic heritage, characterized by agglutination and a fusion of Turkic and Persian influences. These linguistic structures have led to distinctive patterns of thought, reasoning, and creative expression within the respective language communities. The goal of this article is to provide an in-depth examination of the ways in which the structural elements of English and Uzbek vocabulary interact with cognitive processes, particularly within the context of text formation. We will scrutinize the intricate ways in which language structures mold and influence the cognitive frameworks of individuals who wield them. By doing so, we aspire to shed light not only on the conceptual-cognitive dimensions of multilingualism but also on the profound influence of language on the construction of meaning in diverse cultural and communicative contexts. This exploration opens the door to a deeper understanding of how languages shape thought, and how thought, in turn, sculpts the tapestry of human expression.

MAIN PART

Language is a window to the human mind, a key to unlock the labyrinth of our thoughts, and a medium for expressing our innermost ideas and emotions. The intricate interplay between language and cognition has long been a subject of fascination for linguists, cognitive scientists, and those who seek to understand how our words shape our world. This article embarks on a journey to explore the profound conceptual-cognitive influence of the structural characteristics of two diverse languages, English and Uzbek, on the process of text formation. English, as a global lingua franca, boasts a rich vocabulary and flexible syntax that allow for a myriad of expression. In contrast, Uzbek, a Turkic language, is deeply rooted in its cultural and historical context, shaped by a unique blend of linguistic influences. These languages, while distinct in structure, offer an intriguing landscape for investigating how linguistic differences impact cognition and textual creation.³

One of the fundamental aspects of linguistic structure is vocabulary. English, renowned for its extensive lexicon, is often dubbed a "borrower" language, absorbing words from a plethora of sources, including Latin, Greek, French, and more. This lexical diversity grants English

³ Tazhikeyeva, A.S., Mun, N.T. and Shershneva, V.Y., 2015. Communicative language competence as a purpose and result of education. ХАБАРШЫСЫ ВЕСТНИК, p.99.



speakers an extensive palette for articulating nuanced thoughts and ideas. In contrast, Uzbek draws from a different wellspring, with a vocabulary deeply intertwined with Turkic and Persian influences. The lexical richness of Uzbek reflects a rich cultural heritage and historical crossroads, offering speakers a unique spectrum of expressions. The conceptual-cognitive impact of these lexical variances is profound. English speakers often grapple with the challenge of selecting the most fitting word from an array of synonyms, honing their ability to express shades of meaning. Meanwhile, Uzbek speakers draw from a more circumscribed set of words but have the advantage of precision within their linguistic framework. These lexical distinctions influence not only the ease of text formation but also the cognitive processing of ideas.⁴

Syntax, the arrangement of words into sentences, is another critical aspect of linguistic structure. English, celebrated for its flexibility, allows for a wide range of sentence structures. The juxtaposition of words can significantly impact meaning, and English speakers can convey a similar idea through multiple sentence constructions. In contrast, Uzbek employs agglutination, a process of adding suffixes to root words to convey meaning. This characteristic makes Uzbek more reliant on word order for sentence structure. The influence of syntax on cognition is profound. English speakers often engage in complex, abstract thinking, drawing connections and nuances from flexible sentence structures. On the other hand, Uzbek speakers tend to employ a more linear and structured approach to forming sentences, emphasizing clarity. These syntactic disparities have direct implications for how individuals from these linguistic backgrounds organize their thoughts and construct texts.

Semantics, the study of meaning, is a domain deeply entwined with cognition. The semantic nuances within a language can shape how individuals perceive and interpret the world. In English, a language known for its nuances and subtle distinctions, speakers may explore a wide spectrum of meaning for a single word. Uzbek, with its unique blend of Turkic and Persian influences, provides a culturally rich context for its semantic expressions. The impact on cognition is undeniable. English speakers may be inclined to dissect and explore various shades of meaning, fostering a cognitive environment that values precision and subtlety. In Uzbek, the semantic depth often invites speakers to delve into the cultural and historical contexts of words, encouraging a holistic understanding of concepts.

Text formation, the culmination of lexical, syntactic, and semantic elements, is the canvas upon which cognitive processes come to life. English, with its extensive vocabulary and flexible syntax, enables speakers to weave intricate narratives and convey complex ideas. In contrast, Uzbek, with its structured syntax and culturally rich semantics, invites a more deliberate and contextually nuanced approach to text creation. The conceptual-cognitive influence of language structures on text formation is a dynamic and symbiotic relationship. English speakers may be more inclined to employ metaphors, analogies, and abstract thinking in their texts, while Uzbek speakers may place a greater emphasis on the cultural resonance of their words. These differences highlight how language is not just a medium for communication but a medium for cognition itself.

⁴ Dovhan, O., 2023. ANALYSIS OF THE THEORETICAL FOUNDATIONS OF NEURAL NETWORK MODELING OF LANGUAGE UNIT RECOGNITION. Publishing House "Baltija Publishing".

Languages possess unique vocabulary structures that reflect the cultural, historical, and social context of the communities that use them. English and Uzbek are two diverse languages that exhibit distinct linguistic features. By analyzing the conceptual-cognitive influence of their vocabulary structures, we can better understand how language shapes our cognitive processes and influences the formation of texts. English is a rich and dynamic language, with influences from various sources such as Latin, French, German, and Greek. Its vocabulary comprises of a vast range of words, allowing for precise expression and nuanced distinctions. The extensive vocabulary of English facilitates complex thought processes and enhances cognitive flexibility. This cognitive influence results in a language that encourages abstract thinking, logical reasoning, and critical analysis. English speakers often engage in elaborate textual formations, exploring multiple perspectives, and constructing detailed narratives. Uzbek, on the other hand, is a Turkic language primarily spoken in Central Asia. Its vocabulary reflects its historical roots and cultural context. Unlike English, Uzbek possesses a more compact vocabulary. This concise lexical structure influences the cognitive processes of speakers, emphasizing simplicity, efficiency, and practical thinking. The limited vocabulary of Uzbek necessitates creativity in expression, prompting users to rely on context, intonation, and gestures to communicate and construct meaning. Texts formed in Uzbek often exhibit brevity, directness, and focused messaging.⁵

The structural differences between English and Uzbek vocabulary have significant cognitive implications. The expansive vocabulary of English encourages speakers to explore abstract concepts and intricate details. English users can articulate complex thoughts and ideas, resulting in diverse and comprehensive texts. This vocabulary richness facilitates a broader perspective and enables speakers to convey nuanced information.

In contrast, the compact nature of Uzbek vocabulary fosters pragmatic thinking and succinct communication. The limited lexicon promotes efficiency, enabling speakers to convey information quickly and concisely. Texts in Uzbek language exhibit a directness and practicality that aligns with the need for clear and concise communication.

The distinct vocabulary structures of English and Uzbek lead to different possibilities of text formation. English texts tend to be descriptive, analytical, and expansive, allowing for detailed explanations and the exploration of multiple layers of meaning. The abundant vocabulary resources allow for the creation of complex narratives, persuasive arguments, and thought-provoking texts. On the other hand, the conciseness and practicality of Uzbek vocabulary result in texts that emphasize simplicity and direct communication. Uzbek speakers master the art of conveying precise information with brevity. This leads to texts that are focused, straightforward, and to-the-point.

CONCLUSION

The conceptual-cognitive influence of the structural characteristics of English and Uzbek vocabularies on text formation is a complex and multifaceted topic that delves into the very

⁵ Shukurova, M. A. Development Of The Informative Structure Of The Lexical-Conceptual Field Of Ethics In The 16th-18th Centuries.

heart of human expression and thought. Language is more than a tool for communication; it shapes the way we think, perceive, and understand the world.

By exploring the lexical, syntactic, and semantic differences between English and Uzbek, we gain insights into the cognitive processes that underpin these languages. We see how vocabulary richness, syntactic flexibility, and semantic nuances impact the way individuals from these linguistic backgrounds construct texts and interpret the world around them.

Understanding this intersection of language and cognition not only deepens our appreciation for linguistic diversity but also broadens our perspective on the role of language in shaping human thought. It highlights the beauty of multilingualism, where different structures offer unique avenues for conceptual exploration and text formation. In this ever-evolving linguistic landscape, we find that the possibilities of text formation are as diverse and vibrant as the languages themselves.

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