

THE FORM OF THE RELATIONSHIP BETWEEN CULTURAL, ARTISTIC, AND POETIC CONCEPTS

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Annotation: This article explores the cognitive, cultural, and artistic aspects of poetic speech, concepts, and notions. Poetic speech is shaped by individual perception and contextual ethnolinguistic continuity. Concepts in poetic speech play a crucial role in transforming subjective experience into universal meanings, creating a semantic-associative system, and forming a speech-poetic continuum. A concept is interpreted as an ideal object reflecting cultural ideas in human consciousness, enabling reality perception through linguistic thinking. The article also discusses contemporary conceptualization theories, the stratification and evolution of notions, and their realization in poetic speech.

Keywords: poetic speech, cognitive phenomenon, concept, notion, semantic-associative system, linguistic thinking, cultural context, artistic speech

Poetic speech is created as a cognitive phenomenon, in which the poet is motivated to produce an utterance by their individual perception and interpretation of reality. Here, the term “*individual perception*” should not be understood literally, as it is always conditioned by ethnolinguistic continuity, where linguistic thinking reflects the figurative expression of poetic intentions.

The necessity to engage with poetic speech is related to the specificity of poetic activity: “...this involves not only the linear combination of words and expressions but inevitably includes semantic associations; concepts, images, and other meaning-creating categories as well.”

In general, poetic speech is shaped through dynamic duality: initially, it conveys the semantic content of a deliberately significant cognitive concept, and subsequently, under the influence of the figurative aura of the resulting speech-poetic continuum, it stimulates the emergence of new associative-semantic concepts in the linguistic consciousness. The leading role of a concept in the “reality of existence” in poetic speech requires a focused appeal to its essence [1].

Modern scholarship offers a wide range of theoretical works dedicated to explicating the essence of the notion of *concept*. Among these are detailed analyses of the evolution of scientific understanding of the category “concept” (Lakoff 1995; Kubryakova 1995, 1996; Chenki 1996; Demyankov 1982, 2001; Karasik 1996, 2002; Velichkovskiy 1982; Frumkina 1992; Kolesov 1991–1992; Vejbitskaya 1999; Apresyan 1992; Arutyunova 1988, 1991; Stepanov 1991, 1997).

We begin the study of poetic speech with the basic principles of concept theory. The multifaceted theories of contemporary conceptual studies can be summarized as follows:

1. Concepts are psychic formations; they constitute the categorical framework of the value-semantic space of language.



2. Concepts function as units through which a worldview is modeled.
3. A concept is not a broken or incomplete notion but an “*embryo*” of a concept, as it contains both previously given and potential semantic structures that will later develop into general and specific meanings.
4. In spontaneous speech, semantic elements are not fully-formed concepts but compressed primary psychic representations, psychic signals, or proto-concepts.
5. Concepts create the generalized image of a word.
6. Through a concept, all meanings of a word, its real-world connections, and associations can coalesce, sometimes into a single word.
7. Identical words in the psychics of different individuals may correspond to different psychic formations; thus, the same word may represent different concepts in different minds [2].

These interpretations of the concept allow for comprehensive analysis of idealized cognitive subjects from the perspectives of philosophy, psychology, logic, and linguistics. This is significant because the concept serves as the fundamental unit of culture within the human cognitive world.

A concept can be defined as an *ideal world object that has a name and reflects a culturally conditioned human idea about the world*. Two points are crucial here: (a) the concept is an ideal object, and (b) it is presented to human consciousness through a specific linguistic sign. Therefore, reality itself is not directly perceived but mediated through linguistic thought and language.

In cognitive science, a concept is understood as a unit of consciousness and informational structure reflecting an individual’s knowledge and experience. It constitutes the operative substantive unit of memory, the mental lexicon, the conceptual system of the brain and language, and the entire panorama of the world represented in human consciousness. Ultimately, it is the “quanta” of knowledge that arise when constructing ideas about meanings, the objective state of affairs in the world, and imaginary worlds. In general, concepts act as “*meaning translators*”, processing subjective experience by categorizing it into classes, and serving as the fundamental unit for storing and transmitting information [3].

The stratification of a concept is primarily determined by its dynamic nature, as noted by contemporary linguists. Scholars worldwide recognize that concepts develop over time: their content expands, the number of associations increases, and stylistic variations in linguistic expression occur. Each layer of a concept determines its existence, development, and the formation of new features.

In general, in scientific studies, the structures of a concept are presented through descriptive analysis. According to Kolesov:

“A concept is an approach to a notion; it manifests in one of its substantive forms.”

Essentially, concepts describe the entirety of being, from everyday occurrences to the emergence of meaningful life-guiding indicators. In artistic concepts, the conceptual layer is often far removed from the central component. V. Zusman notes:

“The semantic oscillation between conceptual and emotional, figurative poles renders a concept flexible and universal, enabling it to operate across various types of discourse” [4].

The emergence and existence of concepts are always based on certain ideas. Moreover, each concept does not merely represent an idea – it *refers* to it. This indeterminacy of a concept is shaped by its “turning” nature; it evolves and occasionally intersects unexpectedly with other ideas, generating new concepts.



Typically, each concept contains microfragments of other notions, represents other ideas, and suggests alternative frameworks. By its very nature, a concept is intended to implement a novel division of the value-semantic space and, accordingly, to acquire new contours. Each concept must be reactivated to fulfill this function.

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