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THE RELATIONSHIP BETWEEN THE CONCEPTUAL SYSTEM AND THE LANGUAGE AND ITS ANALYSIS IN TRANSLATION

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Abstract: A conceptual system is a system consisting of non-physical objects and consists of a set of ideas or concepts. A conceptual system is understood as "a set of interrelated/interrelated objects". It is also customary to understand the conceptual system as a conceptual model. Such systems are related to various topics, from a scientific issue to individual imagination.

Keywords: translation, concept, model, system, developing.

Introduction

Conceptual systems are usually visible in the mind and thinking of a person in the form of artistic imagination and works of art, as well as in scientific thinking. We also consider this study as a conceptual system, because this section also includes a set of interrelated, interrelated concepts.¹

In psychology and social consciousness, a conceptual system refers to a person's linguistic picture of the world and a model of understanding the world. The conceptual system of people can be understood as a unique metaphor of their understanding of the world. Sources say that there are many forms of conceptual systems in science, such as laws, theories, and models. These conceptual systems are created through inductive and deductive thinking, cognitive analysis².

In psychology, it is determined that a person thinks on the basis of a large conceptual system and creates speech ability. Although the conceptual system is not perfectly formed in the human mind, the existence of a conceptual system in the understanding of the world of each individual is unique. The human mind can be made up of conflicting linguistic-cognitive models, but even so, mental conceptual systems come to the rescue in large-scale situations and difficult situations.

Examples of conceptual systems in sources that cover the concept of conceptual systems include assumptions, business solution maps, interpersonal model, rules of ethics, laws of science, model, object-oriented programming, policy, scheme, strategic plan, theory, unified modeling method of language, conceptual systems such as value are introduced³.

Literary review

R.R.Zamaletdinov, F.R.Sibgayeva in their teaching-methodical manuals entitled "National-cultural concept" in modern linguistics, the concept of "concept", the scope of the content of "concept" and "concept", the content, classification, main signs of the concept, "National the concept of "conceptosphere", the concept of the material world of a person, the concept of the inner world of a person⁴. According to the authors, the use of the concept as a term in Russian linguistics, as Yu.S. Stepanov noted, can be found in S.A. Askoldov-Alekseyev's article "Word and Concept" published in the magazine "Russian Speech" in 1928. Like medieval nominalists, he

also recognizes the concept as a general generator of individuality. Unlike them, the scientist does not associate the concept with individual imagination, S.A. Askoldov-Alekseyev sees "generality" in it.

The issues of the conceptual system and its various aspects have been the subject of many studies. In particular, the theoretical aspect of the concept is in the works of S.G. Vorkachev and V.I. Karasik⁵ apparently, it is a matter of concept and words⁶, types of concepts in lexical-phraseological semantics⁷, intercultural communication in German and Russian language and culture⁸ the conceptual system is expressed in the sources about the problems. The direct relationship between the concept and language is highlighted in the manual entitled Systematic approach to intercultural communication⁹. We pay attention to the fact that the internal and external world of Tatar language speakers is studied in the linguistic prism¹⁰. In Uzbek linguistics, there are a number of studies devoted to the study of various concepts, the relationship between the conceptual system and the language. Among the concepts, "will", "insult", "love", "I", "wedding", "swearing", "reason", "memory" are distinguished by the fact that they are studied in several languages. Moreover, the role of these concepts in translation was also noticed by researchers.

V.A. Maslova confirms the concepts on various grounds. From the point of view of the subject, emotional, educational, textual and other conceptospheres are distinguished, from the point of view of the carrier of the concept, individual, microgroup, macrogroup, national, cultural, universal conceptospheres are distinguished.¹¹ Even in one or another field of application of the discourse, concepts differ: pedagogical, religious, political, medical, etc. Naturally, the correct choice of approach to concepts in translation serves as one of the factors that increase the quality of translation.

A.P. Babushkin distinguishes such types of concept as mental image, scheme, hyperonym, frame, insight, scenario, kaleidoscopic concept.¹²

A.S. Askoldov distinguishes mental and artistic types of the concept, and shows the uncertainty of possibilities as the main difference between the artistic concept and the mental concept. According to him, in the mental (Russian: "poznavatelnye") concept, these possibilities are subordinated to the laws of real reality or logic. The connections between the elements of the artistic concept are based on the absolute logic and real pragmatics of the artistic association¹³.

According to S.G. Vorkachev, the creation of a conceptual system includes factors related to semantic signs, linguistic, cultural, ethnosemantic features and the mentality of the language carrier.¹⁴

So, the concept and its definition in linguistics can be summed up and it can be said that the concept is a mental/thought unit of a certain society, a method of linguistic expression, which carries ethno-cultural characteristics. Therefore, the conceptual system has a special place in texts translated from the original.

The conceptual system is important not only in translation, but also in the analysis of a literary work written in a foreign language. M. Turchenkova describes the possibilities of conceptual analysis of artistic text in English classes¹⁵.

Result

We analyze the conceptsphere of the story "The Golden Kite, the Silver Wind" below as an example and present some concepts. For example, "EVIL" ("EVIL") is represented by the following representatives: portent, pandemonium, hysteria, a pack of evil dogs, angry, devour greedily, demon, death, terrify, vile, startled, horrible. If you pay attention, concepts such as fear, death, devil, sadness, frenzy take place around the concept of "EVIL". That is, these concepts belong to the same conceptual sphere, and by describing "evil" in the context of the text, condemning it helps to show that it is a negative event/characteristic.

The concept of nutrition (food, food, application) belonging to the concept of "LIFE" means maintaining vital tone, testing mental and physical strength. We pay attention to the following context: "Whereupon the two mandarins were so overjoyed that they took their first nourishment in days, momentarily were given strength, embraced, and lavished praise upon each other..." Strength (power, power) is considered as the ability of a person to do something, resulting (in this context) in synonymy with the lexeme nourishment.

Joy (joy) can be considered in two aspects: the concept of "LIFE" and "HAPPINESS". We observe this in the following context: "The city turned out in joy to learn that once again they had been saved by the magnificent Emperor of ideas". The meaning from the context is that joy is salvation (return to life). As a result, this concept serves to combine the above two concepts.

Components such as beauty, cooperation, long and enduring life take place on the periphery of the "LIFE" concept. Beauty means life, cooperation or friendship is a condition of existence in society. Long life is the goal of every individual. We observe this in the following context: "And the kite will break the sameness of the wind's existence and give it purpose and meaning. One without the other is nothing. Together, all will be beauty and cooperation and a long and enduring life." In this place, a beautiful life, a long life, enjoying the beauties of life creates a feeling of satisfaction with life and brings belonging to the same conceptsphere.

Therefore, it is easier to understand the main purpose of the work when analyzing the work of art with the approach based on the conceptual system.

Here a question arises: what is the role of the conceptsphere and its constituents in translation? What position will they have in the translation of the artistic text? To answer these questions, we first clarify the issue of conceptual modeling. Concept modeling consists of the following 3 activities, which are directly related to each other, but are performed completely independently:

1. Description of the macrostructure of the concept.
2. Description of the categorical structure of the concept.
3. Identifying the fields that make up the concept (identification of the core, near and far periphery, etc.).

It is unnecessary to argue that these stages are necessary in the analysis of a literary text, but are they important in translation? Yes, in the translation of the literary text, the macrostructure of the concept, the categorical structure, and the determination of the field of the original context help to preserve the same system in

the translated text and express the text close to the original. Because the concept may contain keywords that reflect the national-cultural color, correctly identifying this keyword and expressing it with the correct equivalent in the translated text is the guarantee of creating a translation close to the original text.

Conclusion

In today's era of globalization, "Loneliness" is a topic that is often analyzed. After a certain life situation, a person feels alone, abandoned, forgotten, and life begins to appear to him in dark colors. As a result, it is inevitable that a person will fall into depression. In such a situation, pessimistic feelings and feelings (emotions) overwhelm a person, and there have been cases where this has even led to terrible consequences. People's reaction to loneliness is different: someone becomes a slave to the situation, someone gets out of the situation. It is even worse to feel alone among people. In such a situation, a person looks for someone who can be close to him and seeks refuge from him. Authors of rock music in English culture prefer to use linguistic means - concept to alleviate this situation. Even some rock music shows that loneliness is not as terrible as everyone thinks. According to them, interesting ideas appear in solitude. According to other experts, loneliness helps to understand this or that situation. Each person who listens to rock music can interpret it in his own way, but in this style of music, the motive to escape from the "modern loneliness" that harms humanity prevails. The analysis of the texts in this context showed that "loneliness" is associated with death, pain, grief, sadness, regret, betrayal, and darkness. So, how is such a conceptual system reflected in translation? English equivalents of the word "loneliness" are lonelyless, solitariness, forlofness, singless, desolation, onliness (rarely used), lonelyness. In the process of translating a literary text, it is better to choose which of several words shown as equivalent in the dictionary: the most used one based on the usage statistics of the word or the most suitable word based on the content of the text? At such a time, a conceptual system comes to our aid. Then we analyze some lines from rock music texts (from the song "Never Too Late" sung by the group "Three Days Grace"):

Still I hear you say

You want to end your life.

In this text, the inner self threatens that his lover wants to leave him, that he wants to kill himself. This is not a threat, but a depressed state of mind of the hero. With the phrase "to end your life", the author says that he is powerless to find a solution in the situation. He can be alone and cannot find a way out of this situation. So, on this Earth, "loneliness" is forming an association with "fear". Now we find a suitable word from the list of equivalents for this concept in the dictionary. Solitariness means "living alone", lonelyless means "suffering from loneliness, oppressed", forlofness means "abandoned, completely abandoned", singless "being of family age and preferring to live alone" means "rgan". One of the Uzbek words representing the word "loneliness" is selected from the English synonyms: the conceptual analysis of this text showed that expressing this word with forlofness is a writer (poet, musician, 'singer') better expresses its purpose.

As a conclusion, it should be noted that viewing translation texts as a conceptual system and translating units based on conceptual analysis is one of the main factors that increase the quality of translation.

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