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# Language is a Continuous Creative Human Activity and the Basis of all Other Types of it

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**ANNOTATION.** This article presents how the artistic picture of the world may find its expression in the texts of the author, depending on the objectives of the study, it can be one or more texts, as well as their totality, considered as a whole, therefore the artistic picture of the world borrows most of the qualities of not only the mentality of its author, but also his creative manners.

**KEYWORDS:** transmitting, cognitive science, stereotypes, cultural consciousness, image-concept.

The central category in cognitive linguistics is the category of knowledge, the problem of types of knowledge and ways of their linguistic representation, since the language is the main means of fixing, storing, processing and transmitting knowledge. In cognitive science, the main attention is paid to human cognition, not just observed actions are studied, but their mental representations, symbols, human strategies, which generate actions based on knowledge. The cognitive world of a person is studied by his behavior and activities, proceeding with the active participation of the language, which forms the speech-thinking basis of any human activity - forms its motives, attitudes, predicts the result.

The categorization of human experience is associated with its cognitive activity, since meaningful information obtained in the course of human cognitive activity and cognition is an important concept of cognitive linguistics, it covers knowledge and thinking in their linguistic embodiment, and therefore cognition, cognitivism turned out to be closely related to linguistics. Now it has become an axiom that in the whole complex of human sciences, first of all, the relationship between language and other types of human activity collides. Even more than culture and society, language provides cognitive scientists with the key to understanding human behavior. Therefore, the language was in the center of attention of cognitivists [1,33].

In the second half of the twentieth century. there was a need to look at the language from the point of view of its participation in human cognitive activity. The information received in the course of subject-cognitive activity comes to a person through different channels, but the subject of consideration in cognitive linguistics is only that part of it that is reflected and fixed in linguistic forms.

Language not only mediates the transmission and reception of information, knowledge, messages, but also processes the information received by the individual from the outside, i.e., builds specific language frames. Thus, the language creates opportunities for streamlining and systematizing in the memory of a lot of knowledge, for building a linguistic picture of the world characteristic of each given ethno-cultural collective. The linguistic picture of the world is made up of specific basic concepts characteristic of a given language, stereotypes of linguistic and cultural consciousness. Without referring to language, one cannot hope to understand the essence of such human cognitive abilities as the perception, assimilation and processing of linguistic information, planning, problem solving, reasoning, learning, as well as the acquisition, presentation and use of knowledge. Under the actual linguistic picture of the world, it is customary to understand the idea of reality, reflected in the meanings of linguistic signs - the linguistic division of the world, the linguistic ordering of objects and phenomena, information about the world embedded in the systemic meanings of words. Teliya points out that, while the linguistic picture of the world, varying in different languages, is "information scattered throughout the entire conceptual framework and associated with the formation of the concepts themselves by manipulating in this process the linguistic meanings and their associative fields, which enriches the conceptual system with linguistic forms and content, which is used as knowledge about the world by native speakers of a given language" [3, 177].

The author, cognizing the surrounding reality and creating his own artistic world, introduces into it the significant concepts that allow both the reader and the researcher to show their attitude to the creative consciousness. Within "literary fact" the poet in a certain situation addresses to a specific person, then both an act of direct dialogue is performed and direct author's views are manifested.



The most striking and important for comprehending the language picture of the world are emotional concepts: love, passion, happiness, joy, pleasure, dreams, peace, silence, desire, repentance, reproaches, annoyance, pity, longing, sadness, torment, wounds, suffering, tears, attention, remembrance, memory, sleep, jealousy, imagination, fate, separation, hope, soul, thoughts, mind, heart.

The artistic picture of the world finds its expression in the texts of the author, depending on the objectives of the study, it can be one or more texts, as well as their totality, considered as a whole, therefore the artistic picture of the world borrows most of the qualities of not only the mentality of its author, but also his creative manners. So, all the author's work is unified and dynamic at the same time, these features also characterize the artistic picture of the world: it has stable features, but at the same time it is able to change and develop [2].

Image-concept a certain mental entity, which includes not only conceptual, but also evaluative and emotive components, as well as various figurative representations, associations expressed by the language.

The 'linguistic analysis' of literature is an attempt to make explicit part of the process of reading by the use of terms and concepts which have psychological reality through being appropriate to the reader's individually internalized yet culturally shared grammar of the language. In the case of the author a style precedes the words. He knows more or less what he wants to say and how he proposes to say it before the final verbal formulation on paper. The reader, on the other hand, finds the process reversed, beginning with the specific individual words and working his way through them, as it were, to reach the style. And it is only via the style that he becomes capable of a proper literary response to what he is reading.

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