

The Aspect of Temporal Concept in Uzbek and English Fictional Works

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Abstract

This article is devoted to the study of the aspect of “concept” in fictional literature. As well as, stylistic features of the words related to the time in English and Uzbek languages. It contributes to acquire and clarify some information about the concepts of specific features of fictional unities. The similarities and differences of cognitive principles, methods and their specificity will be investigated in this article. Most linguists have efficiently researched on this field. This article also reveals information about time in literature which serves not only as a chronological structure but also as a thematic and narrative device that shapes characters, plots, and the interpretation of events.

Keywords: concept, semantic, pragmatic, cognitive, cultural, psychological aspect, aesthetic effect, emotiveness, imagery, implicitness, intertextuality

Introduction

In traditional Uzbek culture, time can be seen as more cyclical, especially in rural or historical contexts. This cyclical perception is often reflected in literature, where the passage of time may not be linear but rather circular, with characters returning to old themes or situations. Additionally, time may be seen as more intertwined with the seasons, religious observances, or cultural practices (such as Navruz or Ramadan), and these temporal markers structure both the characters’ lives and the plot. The influence of Soviet literature on Uzbek writing, however, brought a more linear perception of time, mirroring the Soviet emphasis on progress, revolution, and historical materialism. Writers from this period often used the progression of time to mark the shifts in society, focusing on linear developments toward modernization or social change. English literature, particularly from a Western philosophical standpoint, tends to view time as linear, with a strong focus on cause and effect in the narrative. Time is often structured according to historical events, and the temporal framework of most English novels is rooted in a clear sequence of past, present, and future. This is especially evident in genres such as historical fiction, where time plays a crucial role in shaping the world and characters’

fates. In Uzbek fiction, particularly in the works influenced by folk traditions, there is often an emphasis on episodic storytelling, where events unfold in stages or cycles. Time might be handled flexibly, with the focus being more on the character's inner development or societal context than on the precise chronology of events. This is typical in the work of early 20th-century writers like **Abdulla Qodiriy** or **Cholpon**. Notable aspect of time in Uzbek literature is the use of *fable* or *legend* as a narrative vehicle, where time is often symbolic or stretched across generations, highlighting moral or cultural lessons. This allows authors to break from the strict chronology and emphasize the passage of time as a vehicle for generational change. In English fiction, especially in the 19th and early 20th centuries, time is often treated with precision. Classic novels like **Charles Dickens's** *Great Expectations* or **Leo Tolstoy's** *War and Peace* follow a linear structure, with time moving forward in a relatively straightforward manner. However, these novels also engage with time thematically, such as by linking the passage of time to social change or personal development. Time in Uzbek fiction often carries a moral or spiritual dimension, with characters' development linked to historical or personal cycles. In works that reflect the traditional way of life, the passage of time may bring wisdom or generational shifts. Characters may undergo slow, reflective changes, sometimes set against the backdrop of historical upheaval. In Soviet-influenced works, the progression of time might correspond more directly to ideological or political shifts, where characters are shaped by collective forces.

In Uzbek folklore, time is often represented as a cycle of seasons, generations, and historical repetitions. The cycle of day and night, as well as the natural seasons, are metaphorical expressions of life's rhythms. Many Uzbek folk tales revolve around the idea of "*khalqning tug'ruq*", which translates roughly to the "destined life" of the people, suggesting that time itself operates according to cosmic or divine order. In "**The Twelve Girls**", a classic Uzbek folk tale, time is not simply a linear progression but is also marked by significant life milestones such as marriage, birth, and death, each of which carries its own temporal symbolism. The plot often circles around pivotal moments that seem predestined, showing the intertwining of individual fate with the collective experience of time.

Specialists in the science of cognitology appeared in 1956 that they count. Cognitive Linguistics is widespread in the world of science in the mid-70s spread: Cognitology is a science that arose at the intersection of various fields of science and its field of research as "the study of methods of gathering and applying knowledge" determined.

The mental model of this concept is formed as a concept and becomes material looks like. V. Demyankov says: "The most actively used in cognitive linguistics and a term with different definitions is a concept. Its cognitive mutual explanation in linguistics, lingua cultural studies, literary studies differs" O. K. Yusupov defines the concept as follows: "The concept is an external or a set of knowledge in our mind about something or an event in the inner world, it images about it and a positive, negative or neutral attitude towards it, i.e is an assessment" D. Ashurova stated that: "The concept has a holistic mental essence, It is the main part of the image of the world and a special cultural in the speech of the individual becomes important and ensures linguistic and cultural communication". The concept is international also has a character and is verbalized in each language through its own units. According to D.S. Khudoyberganova, "The concept is multifaceted and multi-layered mental the structure is simultaneously psychological, cognitive-semantic and linguocultural describes the aspects. Sh. Safarov's theory of cognitive linguistics in Uzbek linguistics views are of

particular importance. What is a “concept” in cognitive linguistics. It is difficult to find a clear answer to the question. The main reason for this is the “concept” is that the concept is a very abstract phenomenon. According to Sh. Safarov: The mental structure underlying the “concept” has no material appearance a structure in the imagination that is formed in the process of mental perception should not be forgotten. It should be said that the linguistic materialization of the concept is between consciousness and the language system is a dependency.

Special attention is paid to the role of linguistic symbols in the implementation of the activity worthy Eten Bano, a famous farang logician who lived and worked in the 18th century Condillac wrote about it: “Without the help of a sign we could not divide our thoughts into certain parts, and thinking in this way is reality we did not realize that it allows us to see the pieces separately”. S. Muhamedova, the emergence of cognitive linguistics, its main concepts and thinking about directions, this direction is for Uzbek linguistics emphasizes that cognitive linguistics is considered a completely new direction. The concept is the central concept of cognitive linguistics.

Scientific concepts:

- 1) **ontological**
- 2) **pragmatic**
- 3) **lingua creative**
- 4) **conceptual**

According to U. Cheif, “... this type of emphasis and speech communication is new separation of information from previously known (old information) has a cognitive basis, because the concept with new informational content is active in the speaker's memory is in a state and its speech-linguistic realization is relatively easier. In linguistics, it is divided into categories and concepts by scientists the attitude is different, because linguists have a clear opinion on this issue remains a problem.

Both Uzbek and English fictional works engage deeply with the concept of time, but they do so within different cultural, historical, and philosophical frameworks. While English literature often adheres to a more linear, progressive sense of time, Uzbek literature — especially in its folk and historical traditions — tends to treat time more fluidly and cyclically, reflecting the cultural emphasis on generational continuity and the interweaving of personal and historical experience. Both traditions, however, recognize the profound impact of time on human identity, memory, and societal development, and they employ various narrative strategies to explore these themes.

In conclusion, concept and category, concept and meaning, concept and the use of concepts such as concept, concept and conceptual framework demarcation and clarifying them is one of the urgent issues of the day is standing. Values are formed on the basis of one or another ethnic culture. Concept, characteristics of values, their place in real life, who studies the composition of the world of values and their relationship with other values science, with the concept of value which is the subject of axiology studies closely related.

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