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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**EXPRESSION OF THE CONCEPT "HOMELAND" IN THE
WORKS OF RUSSIAN POETS****Namaz Mamasalievich Karimov**

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ABOUT ARTICLE**Key words:** Cognitivism, concept, notion, concept type, lexical meaning of the word, homeland.**Received:** 17.08.24**Accepted:** 19.08.24**Published:** 21.08.24**Abstract:** The article deals with the author's interpretation of the concept "homeland" in poetry of S.A. Esenin and A.A. Blok, describes a concept synonymous field, its pragmatic and poetic embodiment, emphasises the poets' original vision of the ideas of patriotism.**INTRODUCTION**

The use of the term "concept" in the context of linguistics has a long history, starting with the work of S.A. Askoldov. In his article he defined a concept as a mental formation that helps us to organise and systematise information about objects of the same kind. This term became a key term for the study of semantics and cognitive linguistics.

Over time, the understanding of the term "concept" has evolved, and scientists have proposed various interpretations of this concept. In modern linguistics, "concept" is often considered as a basic cognitive unit, which is a generalised, abstract representation of an object or phenomenon that includes its main characteristics and properties. Concepts are formed on the basis of our knowledge, experience and cultural perceptions, and they play an important role in the process of language perception, understanding and expression. Thus, the ambiguity in the understanding of the term "concept" reflects the complexity of its conceptualization and the diversity of approaches to its interpretation within the framework of linguistic science.

Historically, in linguistics, the terms "concept" and "notion" were often used as synonyms. However, with the development of linguistic science and the Subscribe to DeepL Pro to edit this document.

Visit www.DeepL.com/pro for more information. deepening of the study of semantics, many scientists began to distinguish these terms and highlight their peculiarities.

A concept usually reflects general and essential characteristics of objects or phenomena and is defined logically. Whereas a concept can capture any attributes of an object, not necessarily essential or general. A concept can be related to cultural, social, historical and other aspects, which makes it a broader and more flexible concept. Thus, modern linguistics often uses the term "concept" to denote a complex and multidimensional representation of an object or phenomenon, including its general and specific characteristics, as well as its cultural and social meanings.

The linguistic approach to understanding the concept focuses on the analysis of linguistic units and their meanings. Scientists such as S.A. Askoldov, D.S. Likhachev, V.V. Kolesov, V.N. Telia have studied the relationship between linguistic expressions and conceptual structures. Kolesov, V.V. Kolesov, V.N. Telia,

have investigated the relationship between linguistic expressions and the conceptual structures that underlie them. For example, D.S. Likhachev proposed to consider each word meaning as an expression of a certain concept. He presented the concept as an algebraic expression of the meaning of a word, including its connotative elements. This approach makes it possible to understand how different word meanings are related to certain conceptual structures and how these concepts reflect the peculiarities of the cultural and linguistic context.

The linguistic approach to conceptualisation provides a deeper understanding of what aspects of reality or culture are reflected in language and what mechanisms underlie the formation of the meaning of words and expressions. It also helps to reveal the peculiarities of perception and interpretation of the world through language and its semantics.

The cognitive approach to understanding the concept emphasises the mental processes occurring in human thinking. Scientists such as Z.D. Popova, I.A. Sternin and other representatives of the Voronezh scientific school consider the concept as a global thinking unit associated with the organisation and storage of knowledge in memory. They believe that concepts play a key role in the process of perception and interpretation of the world.

The authors of the dictionary of cognitive terms, such as E.S. Kubryakov, V.Z. Demyankov, Y.G. Pankratz, define a concept first of all as an operational unit of memory, forming part of the human mental lexicon. They emphasise the role of concepts in the organisation of cognitive activity and the formation of ideas about the world.

The cognitive approach allows us to consider the concept not only as a phenomenon of language, but also as a key element of the cognitive structure of thinking. This approach is actively researched in modern linguistics and cognitive science, and it helps to better understand how we organise and perceive information about the world around us.

The approach presented by Y.S. Stepanov and his supporters emphasises the importance of the cultural aspect in concept analysis. They consider the concept not only as a linguistic or cognitive unit, but also as a key element of cultural heritage and identity.

In the framework of this approach, a concept is perceived as the basic unit of culture in the mental world of a person. It reflects the system of values, customs, traditions and ideas characteristic of a certain culture. Representatives of this approach believe that concepts form the cognitive centre of culture, defining its main features and specificity.

The analysis of the concept "homeland" in poetic speech taking into account the culturological approach allows us to understand more deeply the connection between language, thinking and culture. This allows us to identify not only semantic and connotative aspects of this concept, but also its influence on the formation of national identity, collective consciousness and cultural heritage.

The word "homeland" is one of those polysemous words that carry deep emotional and symbolic meaning for many people. It is not just a geographical place where a person was born or spent his childhood. It is also a place with which one's cultural roots, identity and feelings of belonging are linked. The concept of "homeland" can evoke different associations and emotions in people depending on their personal experiences, history and cultural context.

In literature and poetry, "homeland" is often personified as a symbol of the native land, a source of inspiration and belonging. It can be represented as a place where traditions and values are preserved, or as an object of nostalgia and regret. Therefore, analysing the concept of "homeland" in literature and culture requires taking into account not only its linguistic definitions, but also its emotional and symbolic significance.

Yes, the word "homeland" has deep roots in Russian culture and literature, and its image is often perceived as a symbolic expression of patriotism, love for one's native land and attachment to one's roots. In the poetic works of both Sergey Yesenin and Alexander Blok, the motifs of "homeland" are found in various contexts and reflect their attitude to Russia, its culture and history.

In Esenin's poems, the image of "homeland" is often associated with nature, the simplicity of rural life and peasant labour. In his poems, "homeland" often appears as a symbolic return to the roots, to true values and simplicity of existence.

Blok's image of "homeland" can be more abstract and metaphorical. He often uses this image to express his attitude to Russian history, its spiritual and cultural traditions. For Blok, "homeland" can be a symbol of spiritual homeland, a source of inspiration and belonging.

Both poets, each in their own style, convey through the image of "homeland" deep emotions related to belonging to their native land and history, which makes this motif one of the key ones in their work.

In Sergey Yesenin's poetic world, the countryside occupies an important place, and his connection with his small homeland, rural life and peasant life is reflected in many of his works. In his poems, the village often appears as a symbolic space where ancient traditions, simplicity of life and direct contact with nature are preserved.

Yesenin singsongingly describes the images of the Russian village, its inhabitants, their labours and joys. He pays attention to the simplicity and beauty of rural life, exquisitely conveying images of nature and everyday moments of peasants' life. For him, the village becomes a place where spiritual values are preserved, to which he feels a special affection.

This perception of "homeland" as a village, as a source of vitality and inspiration, makes his poetic world close to many people who respect and appreciate

Russian culture and traditions.

For Yesenin, his native village was not only his birthplace, but also a source of inspiration, identity and peace of mind. He exalted the images of rural nature, praising its beauty, simplicity and tranquillity. In his poems, there are often descriptions of fields, meadows, rivers, forests, which creates an image of living, immediate nature, which personifies the homeland.

In addition, Esenin noted the importance of everyday details and images of everyday life in creating the image of his native village. In his poems, attention to domestic cosiness, the warmth of the family hearth, and familiar household items that become symbols of domestic warmth and comfort can be traced.

These images and motifs help to convey the poet's deep connection with his native land and create an atmosphere of nostalgia, warmth and simplicity that characterizes his poetry.

Blok and other poets often associate the image of Russia, or homeland in a broader sense, with peasant life, with simplicity and naturalness, with nature and spirituality. This image is usually created with the help of vivid and picturesque descriptions of nature, village motifs, as well as images of everyday life and customs.

It is very important that these images not only convey the external appearance of the Motherland, but also express its spiritual values and cultural heritage. They reflect a special attitude to the land, to history and to traditions, which makes the image of the homeland even more profound and multifaceted. Light, which is often present in descriptions of the homeland, can symbolise hope, spiritual enlightenment or even divine presence, which gives the image of Russia a special atmosphere and symbolic meaning.

This dualism in Yesenin's view of the homeland does bring multiple layers and depth to his poetic imagery. The light and joyful tones he uses to describe his homeland emphasise his attachment to the beautiful aspects of nature and life, as well as his emotional connection to these vivid images.

On the other hand, dark and melancholic hues reflect deeper aspects of human experience such as loss, longing and suffering. These images carry deep emotional charges and can be associated with more tragic and difficult moments in the poet's life.

The use of colour vocabulary plays a key role in conveying these diverse aspects of the homeland. Bright colours such as white, blue and cyan create images of beauty and light, whereas darker shades such as black and grey can symbolize darkness and sadness. Thus, through the contrast of colours and tones, Yesenin's poetic image of the motherland becomes deeper and more multifaceted.

In Yesenin's poetry one can trace not only his adoration for his homeland, but also his sincere nostalgia for his childhood and the place where he spent his early years. His poems are filled with tender images of his native land, where every sound, smell and colour remind him of the serenity and joy of childhood.

In this spring, in his homeland, Esenin finds solace and inspiration. This place becomes for him a kind of support in a world full of changes and difficulties. In his

poems, he elevates his native land to a high ideal, symbolising not only his own feelings, but also the spirit of the Russian people as a whole.

Through the description of his homeland, Yesenin conveys his deep affection for his native land and praises the simplicity, beauty and harmony of rural life, which so strongly touches his heart and soul.

Precisely, in the poem "Rus" Yesenin conveys not only the calm and peaceful atmosphere of his homeland, but also its state of anxiety and restlessness caused by the outbreak of war. The landscape he describes at the beginning of the poem combines images of nature and silence, which creates an image of a calm and cosy land.

However, with the advent of war, this image changes, and the native land ceases to be serene. In Yesenin's poetic depiction, it becomes an atmosphere of anxiety and fear. The sky, which at the beginning of the poem was blue and calm, is now filled with black clouds and split by thunder.

These images not only convey the changes in the environment but also reflect the inner state of the poet and his people. The poet sees his homeland being endangered and destroyed, and these feelings are reflected in his poetry, making it more emotional and moving.

This is a beautiful description of how the motherland in the poetry of S. Yesenin acquires a deep symbolic meaning, personified as a winged creature or a female mother. These images give the

motherland human characteristics, allowing the poet to express his feelings and thoughts about it through metaphors and symbols.

The image of a winged creature flapping its wings is a metaphor for a homeland that gives freedom and protection to its children. It symbolises the pursuit of high ideals and dreams of a better future.

And the personification of the motherland as Mother Russia emphasises the connection between the poet and his homeland, expressing both love and devotion and disappointment and bitterness. This image allows Esenin to express his emotions and thoughts about his homeland in the form of asking for forgiveness or complaining about injustice. Thus, these symbolic representations of the motherland help S. Yesenin to convey the complexity of his relationship with it, enriching his poetic world and making his poems more profound and emotionally rich.

For Alexander Blok, the motherland is first of all Russia, Russia. In his texts, the image of a small homeland is practically not expressed. Nature, as an attribute of homeland in Blok, as well as in the Symbolists in general, is often presented in a

generalised form. He describes it through space and movement, like the wind raging over the steppe, a free and wild element, where delight and despair are combined.

An important element of the image of the homeland in Blok's texts is the "Russian road" on which one moves, getting lost in uncomfortable but close spaces. His poems mention Russian troikas rushing along the trackless roads, which adds to the image of the homeland of brigand beauty and wildness. Blok's Russia is a homeland, but also a fatal country, which he often describes as "wild".

For Alexander Blok, homeland is not only space and nature, but also historical places glorified for their heroic past. He describes these places, including the Kulikovo field, in his poems, where the hero contemplates tranquil landscapes and Experiences the distant past as the present.

His poems reflect the conviction that the history of Russia and its people are inextricably linked to these places and events. He describes the battle on the Kulikovo field as eternal, predetermining the fate of the country and its people. In these moments the hero feels an inner readiness to die for the motherland and is ready to fight, realising that he is not the first and not the last warrior, and that the motherland will suffer for a long time. Thus, the homeland for Blok is not only space and nature, but also historical places that determine the fate of the country and its people, and to which the hero feels a special sense of belonging and readiness for self-sacrifice.

In A. Blok's poems the Motherland, Russia, is often represented in the image of a woman, a wife. He addresses Russia as his beloved, his wife, expressing through this image deep feelings of affection, responsibility and devotion. Blok's metaphorical connection between Russia and his wife serves to convey the power and importance of this affiliation, as well as to describe the complex emotional relationship between the poet and his homeland.

The difference between the images of wife and mother in A. Blok's poetry. The difference between the images of wife and mother in the poetry of A. Blok and

S. The difference between the images of wife and mother in the poetry of A. Blok and S. Esenin is really important and reflects different aspects of the relationship. While the image of a mother in Esenin's poetry is often associated with care, warmth and protection, the image of a wife in Blok's poetry acquires more nuances of romance, passion and even tragedy. This allows the poet to express a variety of emotions and attitudes towards the Motherland, including love, devotion, and, at times, even suffering.

This poem from the cycle "Motherland" creates an image of Russia personified in human form, combining sin and repentance, vanity and spiritual striving.

Anthropomorphic signs such as "sin shamelessly", "repentance", "putting a copper penny in a plate", "kissing a hundred-year old, poor frame", create the image of a living being that experiences various emotions and contradictions, just like a human being.

The poem describes the contradictory behaviour and character of Russia, which commits sins but at the same time feels repentance and desire for reconciliation with the divine. This image emphasises the complexity and inner bifurcation of a homeland that values its faith and spiritual values but sometimes succumbs to temptations and transgressions.

In the conclusion of the poem, the author expresses his deep affection and love for Russia, despite all its faults and contradictions, which makes it dearer than all other lands.

Alexander Blok in his poems often portrays Russia as a gloomy, mysterious and sad country. It is difficult to find bright and prosperous images of the motherland in his poetry. Even when he describes nature or landscapes, they are often coloured in gloomy tones, draped in gloom and fog.

In poems such as "On the Field of Kulikovoi", Blok conveys an atmosphere of tragedy and death rather than joy and celebration. He describes autumn not as golden and bright, but as gloomy and gloomy. The poet sees his homeland in a state of poverty and deprivation, it appears to him as a poor country, poor villages.

These images are not accidental. Blok saw Russia as something tragic and unhappy, but at the same time, he felt a deep affection and love for it. He identified himself with Russia and saw in it a reflection of his own soul and state. Through poetic images, Blok expressed his deepest feelings and emotions, including despair, pain and love, which makes his poetry so vivid and memorable.

Indeed, the images of the homeland created in the works of Sergei Yesenin and Alexander Blok are different and reflect the individual characteristics of their creative systems, as well as their own life paths and experiences.

Sergei Yesenin, who grew up in the countryside, often portrayed his homeland as an idyllic, bright place where joy, the beauty of nature and simplicity of life are present. His images of his

homeland are often associated with the Russian village, rural life, where natural beauty and harmony with the surrounding nature prevail. Alexander Blok, on the other hand, often conveys a darker and more tragic vision of his homeland in his poems. He saw Russia as something deeply tragic and unhappy, portraying it in his works as a land of poverty, deprivation and internal division. Nevertheless, both poets have a strong patriotic feeling expressed in their works regardless of how they portray their homeland. The image of Russia has always remained important and meaningful to them, and their poems reflect a deep affection and love for their country.

Russia, poor Russia,
To me thy grey huts,
I'll take your windswept songs
Like the first tears of love!

The above Blok lines are a perfect example of this attachment and feeling for the motherland, which are embodied in the image of grey huts and wind songs juxtaposed with the first tears of love, highlighting the deep emotional connection to Russia despite its poverty and hardships.

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