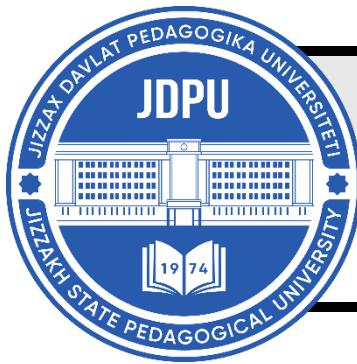


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FUNDAMENTALS OF VERBALIZATION OF THE CONCEPT “DESTINY” IN MODERN LINGUISTICS

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ABOUT ARTICLE

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Abstract: The article discusses the issues of representation of verbalizing language units of the concept of “destiny” in English, Uzbek, and Russian culture in modern linguistics. The article also examines in detail the issues of the ratio of important universal and national aspects present in concepts for describing the concept of “destiny” in different systematic languages, the presence of the concept of “destiny” in mythological, religious, philosophical, and ethnic systems, the fact that the concept of “destiny” in Russian and English is one of the models of the Indo-European worldview, which determines the need to study fate in a single conceptual space of common Indo-European culture.

Introduction. It should also be emphasized that the analysis of the concept of "fate" in linguistics is distinctive as it is recognized by linguists as one of the abstract concepts that holds particular significance in human life and consciousness. The concept of "fate," along with others such as "reality," "freedom," "spirit," "happiness," and more, belongs to the category of existing values and philosophical, worldview universals, that is, it pertains to the universal categories of human culture. In this regard, it is essential to address the issue of the relationship between the important universal and national aspects present in the concepts aimed at describing "fate" in various systemic languages.

Literature review and methodology. In the linguistic analysis of a concept, it is essential to determine how it is expressed through language units and to what extent these units reflect the conceptual content and form. As units of consciousness, concepts may be individual or collective. G. G. Slyshkin classifies collective concepts into microgroup, macrogroup, national, civilizational, and universal concepts[1]. Wierzbicka, in turn, writes about the existence of “proto-concepts” or “universal concepts” (which G. Leibniz referred to as the “alphabet of human thought”), as well as autochthonous concepts that include ethnocultural semantic components specific to a given culture [2].

From this perspective, the study of the correlation between universal, pan-human, and national elements in the most significant concepts of different languages (such as “spirit,” “truth,” “freedom,” “happiness,” “love,” and others) is of particular interest. This approach contributes to a deeper understanding of national mentality, as well as universal values, patterns of thinking, and models of consciousness; in other words, it enables the reconstruction of the “image of a human being based on linguistic data” [3].

Among the concepts that are especially important in human life and consciousness, the concept of “fate” undoubtedly occupies a prominent place. According to many scholars, abstract notions such as spirit, fate, truth, freedom, spirituality, goodness, and conscience constitute the core or key concepts of any culture.

The concept of fate is universal and is present in all languages and cultures. According to N. D. Arutyunova, the concept of “fate” exists not only in all mythological, religious, philosophical, and ethnic systems, but also forms the nucleus of both national and individual consciousness. This concept belongs to the active foundations of life, that is, to the sphere of “practical philosophy of human existence,” which distinguishes it from purely philosophical terms through its constant interaction with the “real mechanisms of life” [4].

Thus, it is not surprising that the idea of fate has long attracted and continues to attract scholarly attention [5, 6, 7]. In the collection edited by N. D. Arutyunova entitled *Fate*, devoted to the concept of fate in the context of various cultures, this concept is examined within different philosophical systems, cultures, languages, and individual consciousness.

Results and discussion. Despite the numerous scientific works dedicated to the concept of fate, it remains insufficiently explored in modern linguistic studies within the English-speaking context. This scholarly gap can be attributed to the notion that the concept of “fate” is not considered particularly significant in English linguoculture (as highlighted in the Longman Dictionary entry for *Fate*: “Fate is not an important concept in the lives of Britons or Americans”) [8].

This approach, which posits the insignificance of the "fate" concept in English linguoculture, is supported by A. Vejbicka, who examined the word "fate" in English alongside its Russian counterpart, "taqdir," as well as the Polish "los," German "schicksal," Italian "destino" and "sorte," and French "destin" and "sort" [9]. Vejbicka's analysis of computer data revealed that the word "fate" appears 33 times, while "destiny" occurs 22 times in a corpus of 1 million English words. In contrast, the Russian word "taqdir" appears 181 times, while "roq" is noted only twice. This data allows the researcher to conclude that the term "taqdir" holds considerably more significance in the Russian mentality compared to its English counterparts (fate/destiny).

However, can one truly assert that the concept of "fate" is insignificant in the consciousness of English-speaking cultures? This undoubtedly contradicts the claims made by numerous scholars (cultural anthropologists, sociologists, philosophers, linguists, and others) regarding the universality of the "fate" concept and its role as a core element of national and individual consciousness [10], as well as its status as one of the central concepts in Indo-European culture [11] and its central importance in understanding human nature [12].

As is well known, a concept can be expressed through linguistic units, but it is essential that it is expressed through them. As previously mentioned, the core of a concept that is linguistically expressed includes not only its conceptual name but also a peripheral part with indeterminate boundaries and numerous associative links. A particularly important aspect for this study is that a concept can have lexical expressions but may not be limited to a single word; rather, it can be associated with a range of word formations that belong to a synonymous series. Only by examining all of these can one discuss the meaning of a particular concept as it exists in the language, consciousness, and culture of a given people.

Thus, like all fundamental or key concepts, the concept of "fate" possesses both universal human and culture-specific characteristics. Therefore, it is essential to examine the relationship between the universal and national aspects of the "fate" concept in Russian and English languages and cultures.

The distinctive feature of primary or key concepts among universal concepts is that they are directly related to human worldview, forming a system of the most general perceptions about the world and one's place in it. Their historical resilience, internal protection from the influence of time, and greater stability in relation to other concepts in human culture explain this [13].

The concept of "fate" in Russian and English languages represents one of the models of Indo-European worldviews. This necessitates the study of fate within the unified conceptual space of general Indo-European culture.

In ancient Indo-European culture, the idea of fate and its related concepts occupies a central position alongside ideas of gods, heroes, good and evil, spirits, souls, sacrifice, the afterlife, earth, sky, and fire. According to Yu.S. Stepanov and S.G. Proskurin, "fate" is one of the central concepts of Indo-European culture and holds a specific place within the context of culture, differing from scientific concepts that aim for maximum generalization and are merely reflexive forms valued within the researcher's theoretical framework; cultural concepts, on the other hand, possess intrinsic value within the culture itself and are typically clearly understood by cultural individuals [14].

The profound significance of fate in understanding the deep existential foundations of human existence compels its classification among archetypal concepts, which "define the initial placements of humans in the world and society" [15].

Archetypes are common images of behavior and thought, universal patterns of the collective unconscious. The collection of archetypes constitutes the main content of mythological consciousness. The reference to mythology in the study of the concept of "fate" is not incidental. Mythology represents a vast layer of spiritual development that humanity has traversed, being the most ancient form of perceiving and understanding the world, as well as a symbolic language that humans have used to model, classify, and interpret their environment and themselves. Mythological worldview logic enables the identification of archetypal perceptions that are unconsciously preserved by language speakers. Today, mythological thinking is viewed as a distinct form of cognition, not rational, but rather intuitive-emotional. Mythological thinking is primary to rational-logical thinking and underlies it, and its study can aid in understanding cognitive processes.

Analyzing the scholarly literature on Indo-European culture and mythology reveals that the archetype of fate is intricately linked with concepts of gods, good and evil, birth and death, life, justice, necessity and chance, determinism, law, judgment, trial, and retribution. These concepts and archetypes may appear disparate and extensive; however, this is due to the initial polysemy and multidimensionality of the concept of fate itself [16, 17].

In Indo-European culture, the idea of fate is closely connected with sacred places—the center, the axis of the world, or the world tree. The notion of a "sacred center" is genetically linked with the concept of "order," which, according to E. Benveniste, can be viewed as a protoconcept prior to the category of "law" [18].

The association of fate with astral symbols—sun, moon, and stars—has been noted by many researchers from various Indo-European peoples. According to these views, every individual has a unique star that aligns with the rhythm of the cosmos, being born and dying with it (or the soul coming from and returning to the star).

In different cultures, the personalization of fate as chance emerged (Greek Tyche, ancient Russian Ustrecha, Serbian Sreya and Nesreya, Roman Fortuna, among others), suggesting that it can do good to a person but also can turn away from them.

The idea of fate as judgment is manifested in certain versions of Greek mythology, where the Moirai are considered the daughters of the goddess of justice, Themis (and Zeus), and also appears in motifs of drawing lots; like Themis, the Roman Fortuna is depicted with her eyes covered [19].

The aforementioned researchers, Yu.S. Stepanov and S.G. Proskurin, position the Indo-European concept of fate within the conceptual field of "fate." For them, the conceptual field comprises "pure" concepts and "mixed conceptual-material series" formed from material culture phenomena that express them [20].

According to S.G. Vorkachev, such concepts "are key to understanding national mentality as the unique relationship of its carriers to the world"; they point to "invisible" spiritual values, the meaning of which can only be manifested through symbols. Within the conceptual sphere, "semantic associations are established between metaphysical meanings and material world phenomena reflected in words, where spiritual and material cultures converge" [21].

Yu.S. Stepanov and S.G. Proskurin argue that in mythopoetic consciousness, a material object is perceived as a "repository of specific power," distinguishing it from the environment and endowing it with meaning and value. This power can reside in the substance or form of the object, transmitted through hierophany or ritual [22].

In Indo-European culture, perceptions of fate were associated with objects such as wool, looms, threads, fabric, scales, the horn of plenty, and wheels. The notion that fate can be determined by scales is based on the idea of cosmic harmony, and its disruption leads to specific consequences.

The wheel is associated with cycles of law, and its rotation symbolizes their inevitable interchange and the movement of life. Many objects within the conceptual field of "fate" are materials and tools associated with the processes of wool processing and weaving. The motifs of weaving, spinning, and the loom unify the idea of the axis of the world, the rotation of the wheel of life, and universal connections that affect everything, with their disruption leading to specific consequences and the action of the force known as fate.

Conclusion. Thus, the comparative-etymological analysis of Indo-European languages is closely related to the results of studying the concept of "fate" within Indo-European mythology and culture, particularly in the following aspects: the conceptions of fate are linked to birth and death, with notions of "weaving," "binding," "rotation," "tree," "measurement," and "part," as well as stellar symbols—sky and stars (i.e., the Upper World). The personal expression of fate is equated with a female deity; furthermore, the dual nature of the concept of "fate" is also clearly manifested—fate as a god, as the sky (i.e., an active origin, measuring, distinguishing, and creating fate; compared to Primigenia Fortuna, the first mother of the gods) and fate as something created by humans, as their life and death (i.e., a passive origin, measured, distinguished, and created fate; Fortuna—daughter of Jupiter, Moirai—the daughters of Zeus, the ruler of the world, and Themis, the goddess of justice and law); additionally, there exists its incomprehensible yet simultaneously predictable nature.

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