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TIL, TARJIMA VA TA'LIM: GLOBAL KOMMUNIKATSIYA VA RAQAMLI INNOVATSIYALAR DAVRIDA YANGI YONDASHUVLAR

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ZAMONAVIY LINGVISTIKA VA GLOBAL KOMMUNIKATSIYA

Ingliz badiiy aforizmlarida konseptlarning freym tahlili

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ANNOTATSIYA

Ushbu maqolada ingliz badiiy aforizmlarining konseptual mazmunini ochib berishda freym tahlilining o'rni o'rganiladi. Freym semantikasi va kognitiv stilistikasining nazariy tamoyillariga tayangan holda, tadqiqotda mavhum konseptlarning tizimlashgan bilimlar va fon ma'lumotlari orqali ifodalanishi tahlil qilinadi. Asosiy e'tibor HAYOT va AYOL konseptlariga qaratilib, ularning talqiniga xiamt qiluvchi freym komponentlari aniqlanadi. Tadqiqot natijalari freym tahlili adabiy aforizmlarning oshkora va yashirin ma'nolarini ochib berish hamda kognitiv-stilistik xususiaytlarini tushunishda tizimli yondashuvni ta'minlashni ko'rsatadi.

Kalit so'zlar

badiiy aforizm, freym tahlil, freym semantikasi, konsept, konseptuallashuv, kognitiv stilistika, yashirin ma'no

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Introduction

Literary aphorisms are brief and semantically complete statements that express the author's observations, experiences and individual understanding of the world. They are characterised by conceptual density, generalisation, stylistic markedness and the ability to express complex ideas through a limited number of linguistic units. From the perspective of cognitive stylistics, literary aphorisms represent a particular interest because their interpretation requires the activation of background knowledge and conceptual structures.

One of the approaches to investigating the conceptual content of literary aphorisms is frame analysis. The theoretical foundations of this approach are associated with the works of M.Minsky (1975) and Ch. Fillmore (1982). A frame can be understood as a structured representation of knowledge bout a particular object, situation or event. It consists of interconnected components, or slots, which contribute to the interpretation of conceptual meaning.

According to Fillmore (1982), linguistic meaning is understood in relation to a broader system of knowledge and experience. The activation of one component of a frame may evoke other related components, enabling the reader to interpret both explicit and implicit information.

The aim of this article is to examine the role of frame analysis in revealing the conceptual content of English literary aphorisms and to demonstrate how different frame structures contribute to the representation and interpretation of abstract concepts.

Material and methods

Frame analysis provides an opportunity to investigate how concepts are structured and represented through language. Minsky (1975) proposed the notion of a frame as a knowledge structure associated with familiar situations. Fillmore (1982) further developed this approach in linguistics, emphasizing the relationship between linguistic meaning and background knowledge. IN cognitive linguistics, a frame represents a system

of interconnected components that reflect different aspects of a particular conceptual domain. For example, the frame JOURNEY may include such slots as TRAVELLER, PATH, DESTINATION, OBSTACLES and GOAL. These components can be activated when an abstract concept, such as LIFE, is represented through the experience of travelling.

The relationship between abstract concepts and concrete domains of experience can also be explained through the theory of conceptual metaphor developed by Lakoff and Johnson (1980). According to this approach, metaphor is not merely a stylistic device but also a cognitive mechanism through which one conceptual domain is understood in terms of another.

The present study applies a qualitative cognitive-stylistic approach to selected English literary aphorisms. The analysis involves identifying the central concept, determining the activated frame, distinguishing its main slots and interpreting their contribution to the overall conceptual meaning.

Frame analysis of concepts in English literary aphorisms

The conceptual content of literary aphorisms can be represented through different frame structures. The same concept may activate several frames, while a particular frame may reveal only one aspect of its meaning. This can be demonstrated through the analysis of the concepts LIFE and WOMAN. For example, "All the world's a stage, And all the men and women merely actors and actresses" by William Shakespeare. In this aphorism, the concept LIFE is represented through the frame THEATRE. The metaphorical identification of the world with a stage activates background knowledge about theatrical performance and its participants. The frame THEATRE can be represented through the following slots: STAGE - world, ACTORS – human beings; ROLES – social identities; PERFORMANCE – human activities; SCENES – stages of life. The slot STAGE represents the world as the place where human life takes place, while ACTORS refers to human beings who perform different roles in society. The slot ROLES represents the social identities and responsibilities that individuals acquire during their lifetime. The slot SCENES reflects the different stages of human existence. The metaphorical relationship between LIFE and THEATRE suggests that human existence consists of different stages, roles, and experiences. The expression "merely players" emphasises the temporary nature of human roles and the limitations of individual control over life. From the perspective of frame semantics, the activation of the THEATRE frame makes it possible to interpret the concept LIFE through interconnected components of theatrical performance (Fillmore, 1982). Thus, the frame THEATRE reveals the association of LIFE with social roles, human activities and the temporary nature of existence.

Another vivid example for the frame analysis of concept is the concept of WOMAN presented in the following literary aphorism: "*Women have served all these centuries as looking glasses…*", by Virginia Woolf. In this statement, the concept WOMAN is represented through the frame MIRROR REFLECTION, which activates background knowledge about mirrors, images and perception. The frame includes the following slots: WOMAN – an individual expected to support male identity; MIRROR – a means of forming another person's self-image; REFLECTION – perceived male importance; OBSERVER – the man whose image is reflected; and MAGNIFICATION – exaggeration of his significance. Through the metaphor WOMAN ARE MIRRORS, physical reflection becomes a means of understanding gender relations. Women are presented as individuals whose assigned social function is to confirm men's importance, while their own identities and aspirations receive less recognition. In the complete sentence, the reflected male figure appears twice its natural size„ suggesting that women are expected to reinforce an exaggerated sense of male superiority. Metaphor and hyperbole make this unequal relationship concrete, while irony reveals that men's apparent authority depends partly on women's affirmation. The expression "have served" emphasises subordination, and "all these centuries" suggests its historical persistence. From a linguocultural perspective, the statement criticises patriarchal expectations that associate women with service and men with authority. Thus, the MIRROR REFLECTION frame reveals how women's social roles have been shaped by the expectation that they support male confidence at the expense of their own autonomy.

Results and Discussion

The analysis of the selected literary aphorisms demonstrates that the frame structures play an important

role in the representation and interpretation of abstract concepts. The concept LIFE is represented through the frame THEATRE, which activates knowledge about social roles, human activities and the stages of existence. The concept WOMAN is represented through the frame MIRROR, which emphasises women as individuals whose social function is to confirm men's importance while their identities receive less recognition.

The findings show that frame analysis make sit possible to identify the main components of conceptual structures and explain their contribution to the interpretation of explicit and implicit meanings. Furthermore, the interaction between frame structures and stylistic devices, particularly metaphor, contributes to the conceptual depth and expressiveness of literary aphorisms.

Conclusion

The results of the study demonstrate the expediency of applying frame analysis to the investigation of English literary aphorisms, as it provides a systematic approach to understanding their cognitive-stylistic characteristics and the relationship between linguistic expression, conceptual organization and background knowledge.

Foydalanilgan adabiyotlar

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