



THE CONCEPT OF THE CONCEPTUAL PICTURE OF THE WORLD IN LINGUISTICS

Ubaydullayeva Dilafruz Fazliddinovna

Doctoral student of Bukhara State University (PhD)

Abstract

This article explores the nature of conceptual images and their role in the development of our worldview. It examines how abstract conceptual images provide a foundation for image segmentation in the human mind. Additionally, the article investigates how language shapes mental imagery and how cultural differences influence our perceptions of the world. By delving into these topics, readers can better understand how conceptual images shape our worldview and affect communication across cultures.

Keywords: linguistic picture, conceptual picture, language, thinking, cognition, perception, culture

Introduction

The phenomenon of the "picture of the world" is as old as humanity itself. Early visions of the world emerged alongside human evolution, with mythology, religion, philosophy, and art all striving to represent the universe comprehensively. Mythological consciousness was historically the first form of worldview awareness, offering a sophisticated representation of the cosmos. The myth encapsulates the worldview that developed in archaic societies, while historical efforts to construct a comprehensive picture of the world have been central to philosophical inquiry from ancient times through the rise of natural philosophy in the nineteenth century.

Language significantly influences the creation of conceptual images. Research indicates that even non-informative or redundant labels can profoundly impact visual processing, highlighting language's unique power to shape mental representations.

Culture also plays a crucial role in shaping conceptual images. The relationship between creativity and culture is complex; creativity is inherently cultural. An individual's cultural background affects their interpretation of the world and inspires their interests. Studies reveal notable differences in how various cultures understand and value creativity and conceptual images. For example, Western cultures often prioritize process- and product-based creativity, emphasizing pragmatic problem-



solving, while Eastern cultures tend to value creative spirit and individual ingenuity more highly. These cultural distinctions influence favored methods of creative expression: in Eastern contexts, creativity is often viewed as a cyclical process, whereas in the West, it is seen as a linear progression toward new outcomes. Such differences stem from the unique belief systems of Eastern and Western civilizations.

Understanding the nature of conceptual images and their cultural variations is vital for effective cross-cultural communication and appreciating diverse perspectives. Recognizing the significance of these images in shaping our worldview offers essential insights into the cognitive processes that underlie human knowledge and our interactions with the environment.

The world picture, or image of the world, is a multidimensional psychological construct that shapes how individuals perceive and comprehend reality. A.N. Leontiev's concepts of meaning, sense, and value guide our interpretations and interactions with the world. The world picture serves as an invisible foundation for mental development, existing between subjective and objective reality. [5, P.58-66]

Most linguists agree that the conceptual worldview encompasses a broader concept than the linguistic worldview. E. Kubryacova notes that the world image represents how individuals mentally visualize the world, making it more complex than the linguistic representation, which is merely a verbal reflection of the conceptual world. The conceptual worldview reflects a nation's cultural experiences, while the linguistic worldview articulates these experiences in language. [3, P.125-130]

Some scholars use the term "conceptual sphere" as a synonym for "conceptual image of the world," a term introduced by Academician Likhachev to describe a "collection of national concepts." The formation of this conceptosphere is enriched by all aspects of a nation's culture, including folklore, literature, science, art, history, and religion.

The interaction between mental representations and the world picture is dynamic and complex, with each influencing the other in a constant feedback loop. This interaction significantly affects how individuals perceive and interpret their surroundings and communicate abstract concepts. Conceptual images are increasingly utilized in art and design to convey ideas, often drawing inspiration from the forms, perspectives, and colors of the real world. This approach enables artists and designers to capture attention and evoke emotions, thoughts, and ideas. In design and advertising, conceptual images have transformed how people perceive



and engage with visual information, allowing for a new style of expression that connects with audiences, even when the images appear non-representational at first glance.

Conclusion

The exploration of conceptual images and their impact on our perception of the world has unveiled the intricate relationship between our mental representations and our understanding of reality. Our cognitive processes and communication styles are shaped by our interactions with our environment. Cultural differences in worldviews underscore the importance of understanding and empathizing with diverse perspectives. However, an ongoing question remains regarding the linguistic picture. As reality evolves, so does our conceptual image of the world, leading to shifts in the linguistic model of our experiences. Future research should analyze the interplay between global language images and national identity to better understand the interactions between language and culture.

REFERENCES

1. Fayziyeva A. Linguistic and conceptual pictures of the world. ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). 2022 Jun 2;10(10).
2. KUBRYAKOVA, E.S. PROBLEMY PREDSTAVLENIIYA ZNANII V SOVREMENNOI NAUKE I ROL LINGVISTIKI V RESHENII ETIKH PROBLEM / E.S. KUBRYAKOVA // YAZYK I STRUKTURY PREDSTAVLENIIYA ZNANII : SB. NAUCH.-ANALIT. OBZOROV / POD RED. G.D. STRELTSOVOI. -M. : INION RAN, 1992. -S. 4-38
3. LEONT'EV A. PSYCHOLOGY OF COMMUNICATION / A.A. LEONTIEV, 5 TH ED. - MOSCOW: ACADEMY, SENSE, 2008 – P. 45-59.
4. LINGUISTIC PICTURE OF THE WORLD AND LINGUOCULTUROLOGY. (2024). INTERNATIONAL SCIENTIFIC E-CONFERENCE "HUMAN RESOURCES AND MODERN PROFESSIONS IN THE WORLD" – Aachen, Germany , 1, 47-
<https://researchparks.net/index.php/hrmpw/article/view/80>
5. UBAYDULLAYEVA, D. (2023). THE ROLE OF COMMUNICATIVE AND COGNITIVE PROPERTIES OF ARTISTIC DISCOURSE IN LINGUISTICS. TALQIN VA TADQIQOTLAR, 1(19). ИЗВЛЕЧЕНО ОТ [HTTPS://TALQINVATADQIQOTLAR.UZ/INDEX.PHP/TVT/ARTICLE/VIEW/133](https://talqinvatadqiqotlar.uz/index.php/tvt/article/view/133)