ТЕРМИЗ ДАВЛАТ УНИВЕРСИТЕТИ

PHILOLOGICAL RESEARCH: LANGUAGE, LITERATURE, EDUCATION

FILOLOGIK TADQIQOTLAR: TIL, ADABIYOT, TA'LIM

ФИЛОЛОГИЧЕСКИЕ ИССЛЕДОВАНИЯ: ЯЗЫК, ЛИТЕРАТУРА, ОБРАЗОВАНИЕ

Илмий-инновацион журнал

Jurnal OAK Rayosatining 2022-yil 30-sentabrdagi 325/6-son qarori bilan filologiya fanlari bo'yicha doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlar ro'yxatiga kiritilgan

2021-yildan buyon nashr etiladi

2026 / № 2,1

Termiz – 2026

Muassis:
Termiz davlat universiteti

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ILMIY-INNOVATSION JURNAL

O'zbekiston Respublikasi Prezidenti Administratsiyasi huzuridagi Axborot va ommaviy kommunikatsiyalar agentligi tomonidan 2020 yil 19 oktyabrda 1122 raqami bilan ro'yxatga olingan. Matnlarda foydalanilgan misol, ko'chirma va ma'lumotlar aniqligi uchun mualliflar javobgardir. Jurnaldan ko'chirib bosilganda manba qayd etilishi shart.

Bosishga ruxsat etildi: 15.06.2026
Qog'oz bichimi: 70x85
Bosma tabog'i: 5.94
Ofset bosma. Ofset qog'ozi
Adadi: 100
Bahosi kelishilgan narxda
Buyurtma: 155-son

«TerDU bosmaxonasi»da chop etildi
Termiz shahri, Barkamol avlod ko'chasi, 43-uy

Tahririyat manzili:
190111, Termiz shahri,
Barkamol avlod ko'chasi, 43.
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+99895 986 07 77

E-mail:
philologicalresearch@umail.uz
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PHILOLOGICAL RESEARCH: LANGUAGE, LITERATURE, EDUCATION

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Зарегистрировано Агентством информации и массовых коммуникаций при Администрации Президента Республики Узбекистан от 19 октября 2020 года под номером 1122.

Авторы несут ответственность за точность приведенных в текстах примеров, отрывков и данных. Необходимо указывать источник при копировании из журнала.

Разрешено к печати: 15.06.2026
Размер бумаги; 70x85
Печатный лист: 5.94
Офсетная печать. Офсетная бумага
Тираж: 100. Цена договорная
Заказ: 155

Печатано в «Типографии ТерГУ»
ул. Баркамол авлод 43, г. Термез

Адрес редакции:
190111, г.Термез, ул. Баркамол авлод, 43.
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PHILOLOGICAL RESEARCH: LANGUAGE, LITERATURE, EDUCATION

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SCIENTIFIC-INNOVATIONAL JOURNAL

Registered by the Agency for Information and Mass Communications under the President's Administration of the of the Republic of Uzbekistan on October 19, 2020 under number 1122.

The authors are responsible for the accuracy of the examples, passages and data provided in the texts. The source must be specified when copying from the journal.

Approved for printing: 15.06.2026
Size of the paper: 70x85
Printed sheet: 5.94. Offset printing.
Offset paper. Circulation: 100
Price is negotiable
Order: 155. Printed at the «Printing House of the TerSU»
43, Barkamol avlod str. Termez city.

Address of Editorial Office:
190111, Barkamol avlod str., 43, Termez city.
Phone: +998990 377 77 23, +99895 986 07 77

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Filologik tadqiqotlar: til, adabiyot, ta'lim. 2026; 4
ISNN: 2181-1741 (Print)
ISNN: 2181-1725

CONCEPTUALIZATION OF LOVE IN UZBEK AND RUSSIAN LITERARY DISCOURSE: A COMPARATIVE COGNITIVE-SEMANTIC AND AXIOLOGICAL ANALYSIS

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In modern philology, particularly in cognitive linguistics, linguoculturology, literary conceptology, and comparative literary studies, the study of concepts is regarded as one of the important scholarly directions. A concept is a complex mental unit formed at the intersection of human thought, language, culture, and artistic consciousness. It is not limited to ordinary lexical meaning; rather, it embodies national memory, historical experience, moral criteria, religious-philosophical views, social norms, and systems of aesthetic evaluation. Therefore, concepts in literary works serve as an important source for identifying a nation's worldview, hierarchy of values, and perceptions of the human being[1]. The concept of «love» is considered one of the oldest and most actively functioning concepts in human culture. It is interpreted differently across cultures as a personal experience, spiritual need, moral choice, social relationship, religious-philosophical quest, and aesthetic ideal. In literary works, the theme of love is not limited merely to the depiction of romantic relationships. Through this concept, a writer reveals a person's place in society, moral character, psychological conflicts, attitude toward social norms, and life choices[2]. In recent years, research on conceptual metaphor, emotional vocabulary, axiological connotation, and the cognitive analysis of literary discourse has become increasingly active. This tendency strengthens the need to analyze the concept of «love» not only as a theme or motif, but also as a complex structure consisting of semantic, cognitive, emotional, and value-related layers. Uzbek and Russian literatures provide rich material for observing different artistic models of the concept of «love». In the Uzbek literary tradition, love is often associated with values such as fidelity, devotion, patience, honor, family duty, and spiritual purity. In Russian literature, however, love is more frequently represented in the context of personal freedom, inner suffering, passion, choice, and conflict with society. A comparative study of these two traditions makes it possible to identify both the universal and national features of the concept of love.

The study employs the methods of conceptual analysis, comparative-typological analysis, cognitive-semantic analysis, axiological analysis, and literary text interpretation. Through conceptual analysis, the semantic core, peripheral semes, and associative field of the concept of «love» are identified. The comparative-typological method is used to reveal the common and distinctive features of Uzbek and Russian literary traditions. The cognitive-semantic approach makes it possible to determine the mental structure of the concept, while the axiological approach helps to identify its place within the system of values[3]. Methodologically, the article is structured in three stages. At the first stage, the theoretical foundations of the concept of «love», as well as its emotional, semantic, and axiological components, are examined. At the second stage, the main literary sources from Uzbek and Russian literature are inter-

[1] Lomas T. Etymologies of wellbeing: Exploring the non-English roots of English words used in positive psychology. The Journal of Positive Psychology, 2019. - P. 63.

[2] Macmillan English Dictionary for Advanced Learners. Second edition 2007, 898 p.

[3] National Encyclopedia of Uzbekistan Letter M State Scientific Publishing. – Tashkent: House "National Encyclopedia of Uzbekistan", 2000-2006. – 907 p.

preted from the perspective of the conceptual model. At the third stage, the models of the two literary traditions are systematized through a comparative table and generalizing conclusions. The works of Alisher Navoi and Abdulla Qodiriy's novel *Days Gone By* from Uzbek literature, as well as Alexander Pushkin's novel *Eugene Onegin* and Leo Tolstoy's novel *Anna Karenina* from Russian literature, were selected as the research material. These works were not chosen randomly: they serve as key literary sources demonstrating how the concept of love is interpreted at different historical and aesthetic stages in both literary traditions[1].

The Concept and Its Interpretation in Literary Discourse. In modern humanities, the concept is regarded as one of the main culturally shaped units of human thought. It expresses the complex relationship between language, consciousness, and culture. A concept does not merely denote an object or phenomenon; rather, it embodies its semantic field, evaluation, associative connections, and cultural significance in human consciousness. In literary discourse, the concept appears in an even more complex form. This is because, in a literary text, a concept is revealed not only through words but also through imagery, plot, conflict, composition, the author's position, and the psychology of characters. Therefore, in studying the concept of «love», it is not sufficient to analyze only such lexical units as «love», «affection», «passion», «loyalty», «devotion», «desire», and «suffering». It is also necessary to examine how love is interpreted as a value in artistic reality, what function it performs in the lives of characters, and how it interacts with social norms. The cognitive-semantic approach helps to identify the semantic structure of a concept. Within this approach, a concept is interpreted as a complex structure consisting of central and peripheral semes. The central core of the concept of «love» includes such semes as affection, closeness, tenderness, aspiration, loyalty, and self-sacrifice. Its peripheral layer includes meanings such as separation, jealousy, suffering, social barriers, moral choice, tragedy, and spiritual purification. The axiological approach reveals the value-related aspects of a concept. Love is interpreted in every culture according to certain evaluative criteria. In one literary and cultural system, it may be associated with patience, loyalty, and social responsibility, while in another system, it may be connected with personal freedom, inner passion, and the right to choose. Thus, the concept of «love» has its own specific axiological field in each literary tradition.

The Semantic and Axiological Structure of the Concept of «Love». The concept of «love» is a multilayered semantic unit. Its main semantic core consists of a person's strong affection and aspiration toward another person, divine truth, homeland, family, or a spiritual ideal. In literature, this concept is often manifested through emotional experience, moral trial, life choice, and social conflict. In Uzbek literary thought, the concept of «love» is closely connected with such values as *ishq* (*love*) - passionate or spiritual love, loyalty, devotion, patience, purity, honesty, honor, dignity, and spiritual perfection. In this system, love is interpreted as a force that elevates a person and purifies them spiritually. In classical literature, especially, *love* acquires divine and spiritual meaning. The suffering of the lover is not presented as ordinary personal pain, but as a path toward spiritual perfection. In Russian literary thought, the concept of «love» is associated with such semantic units as *stradaniye* – suffering, *svoboda* – freedom, *vybor* – choice, *strast* – passion, *vina* - guilt, *konflikt* – conflict, and *lichnost* – personality[2]. In Russian literature, love is often depicted as a phenomenon that sharply reveals a person's inner world and places them before psychological and moral choices[3]. In this respect, love acquires an individual-psychological and dramatic character. Thus, although the concept of «love» has a universal human meaning in both literary traditions, its place within the system of values differs. In Uzbek literature, it is more oriented toward moral balance, loyalty, and social responsibility, whereas in Russian literature, it is directed toward personal choice, inner conflict, and psychological suffering.

The Normative-Axiological Model of the Concept of «Love» in Uzbek Literature. In Uzbek literature, the concept of love has a long historical development. In classical literature, the theme of *love* is one of the central artistic and philosophical notions. It is interpreted not merely as human love, but also as a symbol of striving for divine truth, spiritual perfection, and moral purification. This tradition reached a high artistic and philosophical level in the works of Alisher Navoi. In Alisher Navoi's works, *love* is interpreted

[1] Pavenkov O.S. Contemporary linguistic analysis of the concept "love". – ISSN 2308-8079. Studia Humanitatis. 2014. № 4. www.st-hum.ru

[2] Rakhmatullaev Sh. Etymological dictionary of the Uzbek language, Volume 1. University Press. – Tashkent, 2000. – P. 599.

[3] Mamayev Z. et al. Kazakh-Uzbek Literary Relations: History and Specificity of Literary Translation //International Journal of Society, Culture & Language. 2021. – T. 9. – No. 2 (Themed Issue on Modern Realities of National Languages of CIS Countries). -pp. 114-122.

as a spiritual force that elevates a person and frees them from egoism, selfish desire, and the limitations of the material world. In Navoi's interpretation, true love purifies a person, teaches patience, and leads them toward perfection. The image of the lover is often associated with suffering; however, this suffering is not spiritual destruction, but a means of moral and spiritual elevation[1]. Therefore, in Navoi's works, the concept of love is enriched with ethical and philosophical meaning. In Navoi's tradition, the main semantic components of love include *love*, loyalty, patience, self-sacrifice, purity, spiritual aspiration, and perfection. In this approach, love does not remain within the boundaries of personal desire. It becomes a key criterion that defines a person's spiritual character. Thus, in Uzbek classical literature, love is formed on the basis of a normative-axiological model. The main feature of this model is that love, while being an individual feeling, is interpreted in harmony with social and moral norms[2]. The lover's loyalty, patience, and self-sacrifice are evaluated as positive values. Love is not shown as a force that removes a person from social order, but as a force that morally regulates and perfects them. In Uzbek Jadid literature and modern Uzbek literature, the concept of love becomes enriched with social meaning. This feature is clearly observed in the works of Abdulla Qodiriy. In the novel *Days Gone By*, the relationship between Otabek and Kumush presents love at the intersection of personal feeling, family relations, social customs, and historical environment. In this work, love is not merely a personal relationship between two young people, but a complex phenomenon connected with the moral norms, family decisions, and social pressure of traditional society. In Abdulla Qodiriy's interpretation, love reveals the conflict between the desire for personal happiness and social norms. However, this conflict does not appear in the form of sharp individual rebellion, as is often seen in Russian literature; rather, it unfolds within a socio-moral environment. The love of Otabek and Kumush is associated with purity, loyalty, and family values. Their tragic fate shows that personal feeling cannot exist completely apart from the social environment.

The Individual-Psychological and Conflict-Based Model of the Concept of «Love» in Russian Literature. In Russian literature, the concept of «love» is more often interpreted through a person's inner world, psychological experiences, freedom of choice, and conflict with the social environment. In Russian classical literature, love is one of the main factors that deeply reveals human psychology and subjects the character to moral and psychological trials. In the works of Alexander Pushkin, love appears as a multifaceted phenomenon. In the novel *Eugene Onegin*, Tatyana's love is distinguished by sincerity, psychological depth, and moral stability. Tatyana openly expresses her feelings for Onegin, but later she makes a choice between personal feelings and moral duty[3]. Here, love is depicted in connection with inner experience and moral decision-making. In Pushkin's interpretation, love becomes a means of revealing a person's psychological maturity[4]. Through the image of Tatyana, love is shown not merely as passion, but as a complex feeling connected with moral responsibility. Nevertheless, even in this model, love remains at the center as a psychological phenomenon that reveals the inner world of the individual. One of the most intense and dramatic representations of the concept of love in Russian literature can be observed in Leo Tolstoy's novel *Anna Karenina*. In the work, the relationship between Anna and Vronsky reveals the complex nature of love, which is connected with personal passion, social norms, family duty, and inner suffering. Although Anna's love is associated with her desire for personal freedom, this feeling comes into sharp conflict with social norms. In *Anna Karenina*, love is not represented as a stabilizing force, but as a factor that intensifies conflict. Anna cannot hide her feelings, while society does not accept her choice. As a result, love destroys the character's inner psychological balance and leads her to loneliness, guilt, jealousy, and suffering. In this case, love is conceptualized on the basis of an individual-psychological and tragic model[5].

Comparative Analysis of the Concept of «Love» in Uzbek and Russian Literature. A comparative analysis of the concept of «love» in Uzbek and Russian literature makes it possible to identify their common and distinctive features. The common feature is that, in both literary traditions, love is interpreted as an important spiritual and psychological phenomenon in human life. It reveals the characters' personalities, influences the development of the plot, and

[1] The Merriam-Webster dictionary, Newest Edition, 2016 copyright, 425 p. 11. www.etymonline.com

[2] Sobol V. Febris erotica: lovesickness in the Russian literary imagination. – University of Washington Press, 2011.

[3] Rancour-Laferriere D. (ed.). Russian literature and psychoanalysis. – John Benjamins Publishing Company, 2011.

[4] Brankova AM Being a Woman and Russian National Identity: Discourses and Representations Through the Lenses of Russian Conservative and Nationalist Organizations //Post-Soviet Women: New Challenges and Ways to Empowerment. - Cham: Springer International Publishing, 2023. - pp. 159-179.

[5] Scherr BP Discourses of Regulation and Resistance: Censoring Translation in the Stalin and Khrushchev Era Soviet Union. - 2016.

shapes the main ideological and aesthetic content of the work. However, the functional orientation of love differs in the two literatures[1]. In Uzbek literature, love is more closely associated with moral purity, loyalty, patience, and social harmony. In Russian literature, it is expressed through psychological conflict, personal choice, passion, and confrontation with society. In Uzbek literary discourse, the main axiological center of love is formed around the notions of «loyalty» and «devotion.» Here, the value of love is determined by its continuity, purity, and conformity to socio-moral norms. In Russian literary discourse, however, the axiological center of love is more closely connected with the notions of «choice», «suffering», and «personal truth.» In this context, love reveals the individual's inner freedom and psychological complexity[2].

The comparative cognitive-semantic and axiological analysis shows that the concept of «love» functions as an important artistic and cognitive unit in both Uzbek and Russian literary discourse. In Uzbek literature, love is mainly associated with spiritual purity, loyalty, patience, family values, and social responsibility, forming a normative-axiological model. In Russian literature, love is more often represented through inner conflict, personal choice, psychological tension, and confrontation with society, forming an individual-psychological and conflict-based model. Thus, although love is a universal human feeling, its semantic structure and value orientation differ according to national-cultural and literary traditions.

Rezyume: Maqolada o'zbek va rus adabiyotida muhabbat konseptining semantik, kognitiv va aksiologik xususiyatlari qiyosan tahlil qilinadi.

Resume: The article analyzes the semantic, cognitive, and axiological features of love in Uzbek and Russian literature comparatively.

Резюме: В статье сравнительно анализируются семантические, когнитивные и аксиологические особенности любви в узбекской и русской литературе.

[1] Napolitano M. et al. Is a Homosexual (Poet) a Good Citizen? Queer Discourses in Russian Literature and New "Civic Poetry" // Genere, Soggettività, Diritti. – 2023. – T. 9. – P. 71-92.

[2] Sadirova KK, Nauryzbaikyzy G. National Features of Family Discourse: A Comparison of Kazakh, Russian, and English Languages //International Journal of Society, Culture & Language. – 2023. – T. 11. – No. 1. – pp. 61-75.