



THE LINGUISTIC WORLDVIEW IN THE CONCEPT CONTENT

Kazakov Ilkham Rozmamatovich,

Professor of Karakalpak State University,

Doctor of Philological Sciences (DSc)

E-mail: ikazakov1973@mail.ru, +91-385-62-42

Article history:

Abstract:

Received: 20th March 2026

Accepted: 14th April 2026

The article reflects the expressive possibilities of the concept and provides definitions given to it by linguists. It has been proven that the concept is not only a mental concept related to thinking but also a phenomenon directly related to national-cultural elements. It is noted that certain concepts testifying to the mentality of the Uzbek and Karakalpak peoples have risen to the level of concepts. Also, in the content of the concept, the worldview of the speakers of a certain nation, their perceptions of the world, various national-cultural characteristics are shown.

Keywords: concept, concept, national culture, mentality, lexical unit, phraseological unit, paremiological unit, worldview, language speaker, connotative meaning

INTRODUCTION. Language is a specialized tool for describing a person's perceptions of the entire world. Its creator is the creative people. Therefore, it is impossible for any nation to imagine its life without language. Language reflects the foundation of any culture. As the President of our country, Sh.M. Mirziyoyev, noted: "The Uzbek language, being one of the oldest and richest languages in the world, is a symbol of our national identity and independent statehood, an invaluable spiritual wealth, and a great value for our people." Whoever wants to feel the rich charm, charm and impact of the Uzbek language, its limitless possibilities, let them listen to the lullabies of our dear mothers, our thousand-year-old epics, our immortal maqoms, listen to the magical songs of our bakhshis and hafizes" [1]. Indeed, Uzbek, as well as the Karakalpak language, is one of the ancient and rich languages. It is no secret to anyone that the thousand-year past and way of life of that nation are hidden behind the national-cultural features related to the history of these languages. Since ancient times, human perceptions of the world have changed and developed over time. This phenomenon stimulated the formation of new concepts in them. The word "concept" comes from the Greek "conceptus," meaning "concept." However, "concept" and "concept" are identical only in their internal form. The expressive possibilities of the concept are much broader than the concept. Linguists have given it various definitions. It is mainly studied as a mental concept related to thinking. However, it would be incorrect to say that the issue of the direct connection of the concept to national-cultural elements has its own interpretation to a sufficient extent. From this point of view, we decided to shed light on our reflections on the fact that the picture of the world is concentrated in the concept

within the framework of linguoculturology on the example of some cultural examples that reflect the national view of the Uzbek and Karakalpak peoples.

ANALYSIS OF LITERATURE ON THE TOPIC. The term concept has been studied by linguists such as A.Vejbitskaya, Yu.S.Stepanov, R.M.Frumkina, E.S.Kubryakova and is actively used in modern linguistics. However, there is no perfect definition of this term in general linguistics. The reason for this is that "the concept is a category related to thinking and unobservable, accordingly, it can be interpreted in various ways" [2].

The concept is interpreted differently in linguistics. The nature of the concept was first discussed in the article "The Concept and the Word" (1928) by the Russian philosopher S.A. Askoldov-Alekseev. Linguist N.D. Arutyunova attempted to study the concept through linguistic materials [3]. Yu.S. Stepanov, who developed the theory of cultural concepts, evaluates the concept as "the bottom of culture located in the human mind" [4]. According to R.I. Pavlenis, a concept is information about a person's thoughts and perceptions of objects in the world" [5]. According to Yu.A. Gvozdev, "The comparative study of symbolic words in the phraseology of different languages helps to reveal the common aspects of languages, as well as to express the national characteristics of each of them" [6]. According to D.U. Ashurova, only concepts that play an important role in the spheres of world and culture can be called concepts. It is incorrect to evaluate all concepts at the concept level" [7]. Indeed, a concept is a thing-phenomenon that expresses the national characteristics of the culture of each nation,



its mentality, that is, lexical, phraseological, paremiological and other units.

It is noted that "the connection between concept-consciousness-sign is controlled by brain activity. For example, the concept of "good" represents all good things, traits, habits, etc., forming its own "field of concepts," while the concept of "evil" represents the opposite" [8]. The following opinion of U.K. Yusupov about the concept is also noteworthy: "Concept and concept can be compared to an iceberg. If a concept is an iceberg, its part sticking out of the water is a concept" [9]. In general, the concept is formed according to the scope of thinking, consciousness, thinking of each person, the level of his interaction with the outside world.

Naturally, the level of a person's (or a people's) understanding of the world, the picture of the world in their mind, and their body of knowledge do not remain static; they constantly develop, and as a result, new notions and concepts emerge within this picture. In other words, the picture of the world, that is, the "conceptosphere," becomes enriched [10]. As linguist Sh. Safarov rightly noted, "Of course, the conceptosphere is not a static phenomenon; its boundaries are constantly expanding, and as human needs and capabilities in perceiving reality grow, its reserve of concepts increases, and its content becomes more complex. Individual conceptospheres, in turn, serve as the basis for the formation of the conceptospheres of specific social groups—societies, ethnic groups, and, ultimately, nations. The content of a concept that occupies a place within the national conceptosphere expands even further, becoming a unit of national and cultural value [11].

RESEARCH METHODOLOGY. Admittedly, a concept is a cognitive, semantic, and mental notion, but viewing it as a phenomenon completely devoid of national and cultural elements is highly debatable [12]. S.G. Vorkachev, who has authored several works on this issue, even notes that "the leading distinguishing feature of a linguoconcept is its ethnocultural nature" [13]. In Russian linguistics, the definition of a concept provided by V.A. Maslova stands out for its relative comprehensiveness and accurate reflection of reality. According to her, "a concept is a semantic structure in which linguocultural specificity is embedded and which in one way or another characterizes the bearers of a specific ethnoculture" [14].

ANALYSIS AND RESULTS. One of the national headwear of the Uzbek people is the skullcap. In the Uzbek language, this concept expresses the meaning

of "a floral or floral-free, circular or rectangular headwear consisting of a lining, often with a border, a wick, a top, a kizak, and a border." Velvet skullcap. Carpet skullcap. A Haji skullcap. Chust skullcap. A gold skullcap. If the head is safe, the skullcap will be found (Proverb) [17]. The skullcap has risen to the level of a concept in our people. Because it is not just a headwear, but embodies the entire past, national image, and history of the Uzbek people. In particular, the perfect colorful patterns on the skullcaps express the unique national character of our people—the fervor of the people's soul, closeness to nature, and harmony. The embroidery of Uzbek skullcaps depicts roses, violets, carnations, tulips, cornflowers, apple blossoms, charos, almonds, peppers, and pomegranates. They also use elements of colorful bird symbols such as roosters, nightingales, and peacocks. In the Surkhandarya oasis, young men and men wear types of skullcaps called "tollirma," "pulakcha," "tangacha," and "lolagul." Such skullcaps are also called "patdozi" because they are mainly made of feathery velvet. The skullcaps "munchok" and "shabanok," intended for women, are round in shape. They are prepared by stringing small beads and embroidering flowers [18]. Skullcaps are made in a square shape to be convenient for wearing on a person's head. Their four faces symbolize the palace of heaven, the child of the sun, eternity, and light. The convergence of the four edges on the top of the skullcap at a single point signifies the oneness of Allah. The lower part of this headgear resembles the walls surrounding the fortress, with an islami pattern formed from the repetition of rectangular, that is, dome shapes. They are the fortress walls that protect people from evil and disasters on all four sides. Thus, since ancient times, the skullcap has embodied qualities such as courage, nobility, courage, honesty, and purity.

In our people, the edges of men's and women's skullcaps are separated by looking at the patterns of the flowers. After the border is sewn onto the skullcap, a braid of various colors is sewn onto the junction of the border and decorated. It is noted that in the past, the dowry of girls getting married in Surkhandarya included skullcaps, handkerchiefs, various types of embroidery and other handmade items made by their own hands. This not only signified the bride's mastery of crafts, but also served as a sign of respect for national values. Unfortunately, today these items are bought ready-made and added to the bride's dowry [19].

Dressing the groom in a robe and skullcap while the bride is leaving her father's house during the wedding



ceremony is one of the primary customs of the Uzbek people today. In this case, the wearing of a chust skullcap to the groom is symbolic. In such a situation, the skullcap is considered a sign of boundless respect for the groom, his well-being, and a wish for a long life. The pepper on that skullcap symbolizes protecting a person from various calamities, while the almond represents the meaning of life, fertility, and sustenance.

In the Karakalpak language, one of these types of headwear is called a malaqay. It means "a hat made of leather, a headpiece, a dog's ear, a hat." When we entered the mill, there stood a man in a yellow chapan, wearing a malakhai on his head (J. Aimurzaev) [20]. Additionally, the Karakalpaks also had the "shogirme" headgear, which is a "circular headgear made from the hide of a six-month-old or one-year-old sheep." Until now, not a single shapan or shogirme has been prepared for him (Kh. Seytov) [21]. K. Mambetov, a brilliant scholar of the Karakalpak people, described this national headgear, the shogirme, as follows: "The shogirma and fur coat of the Karakalpaks belong to the foundation of the national culture of this nation and people" [22]. The scholar notes that the fur coat, which is considered the outer garment of the Karakalpaks, is "an outer garment made of leather, interpreted as a long, warm robe" [23].

Indeed, the headdresses and outerwear of the ancient Karakalpak men being analyzed have risen to the status of a concept, and if we talk about them, it is natural that the Karakalpak people appear before our eyes. These headwear, which showcased the culture of the nation, were primarily distinguished by their diversity. The category of men's headwear includes a burik, a cap, a shogirme, and a malaqay. In the 19th century, men wore caps similar in shape to those of the ancient Scythians. They are in the shape of a cone with a curved end and are made of black felt. In fact, it is mentioned that bōrk // bōrki is used in the sense of "helmet," "earflaps" [24].

The fact that the name of this garment means headwear in almost all Turkic languages shows that it is based on the principle of naming according to its function [25]. Specifically, in the Uzbek language it is bork, in the Karakalpak language borik, in the Kazakh language borik, in the Kyrgyz language bork, boruk, in the Kabardino-Balkar language byork, in the Kumyk language byork, in the Nogai language bork, and in the Tatar language burek [26]. The forms of the word "bōrk" in various Turkic languages confirm that it was formed from the Old Turkic verb "bōry" meaning "to cover" or "to close" with the suffix k- [27]. N.A.

Baskakov noted in "The Battle of Igor's Regiment" that the clan name "karabirikli" or "karabōrogli" was used, named according to the tamga or clothing composed of the components qara + bōrk + li [28]. In ancient times, the shogirme was sewn from dark-colored sheepskin. His hair was on the outside. The malaqay was made of fox fur and covered the ears and neck.

Another headdress worn by the Karakalpak people is the taqiya. It also deserves to be evaluated as an ancient concept that reflects the national image of the Karakalpaks in the past, is much lighter than a malaqay and shogirme, and belongs to the category of headwear made with refined taste using various patterned colors on the fabric. According to the source, the taqiya is a "strong, light-weight headdress embroidered with various patterns." The child's skullcap flew off his back (A. Bekimbetov) [29].

It was noted that the national headdress of the Uzbek people, the doppi, deserves recognition as a concept. Various versions of it are still worn today. The malaqay and shogirme worn by Karakalpaks on this day, while remaining faithful to the ancient customs of their national culture, especially by elderly people, do not resemble the skullcap, which is considered the national headwear of Uzbeks. A malaqay is made from leather. There were, of course, reasons why these headwear were made of leather. It consists in the fact that the Karakalpak people have been engaged in fishing, farming, crafts, as well as animal husbandry since ancient times. In particular, the Karakalpaks considered animal husbandry an integral part of their way of life and placed it at a high level. Therefore, it is possible that they preferred to make their headwear from leather and made it a lifelong habit. Speaking of the Karakalpak skullcap, it resembles a skullcap in that it is not made of leather, but of fabric. However, there are distinct features in their structure and form. This consists in the fact that if the skullcap has four edges, the skullcap is circular.

Among the Karakalpaks, the "qara uy" (black house) is a concept recognized as a concept. Because it is the shelter of the Karakalpak people, inherited from ancient times. The black yurt is also found among the Mongol, Kazakh, Kyrgyz, and Turkmen peoples. However, unlike the yurts of all related peoples, the Karakalpaks' "kara uy" (black yurt) are sturdier, decorated with various patterns, with eye-catching laces, and especially the unique method of their preparation and the equipment inside the "kara uy" are features that vividly reflect the national culture of this people [30]. In its appearance, it resembles the ancient yurt of the Uzbek people. A yurt is a mobile dwelling erected in the form of a dome in an open



area. The shepherd entered the yurt. In the Old Turkic language, this name meant "no fire" [31].

In the "Explanatory Dictionary of the Uzbek Language," a yurt is explained as a mobile house or dwelling made in a cone-shaped shape from light materials such as felt among the nomads of Central Asia, as well as Southern Siberia. In the second car, tarpaulin yurts and reed walls arrived one after another (Sh. Gulyamov, Kurbonali's father) [32]. In particular, the black yurts of the Karakalpaks are built in a unique way, which primarily reflects the national identity of the people. The source notes that the black yurt may have spread through tribes living in Siberia in the past. Its builders were considered house builders, and the craft of house-building was passed down as an inheritance from father to son. Therefore, not everyone has the potential to build a black house [33].

The restoration of the black house is carried out in different stages. For this purpose, special devices are prepared, and only through this type of equipment processed by artisans will the black yurt become even more perfect. These furnishings are as follows: 1) the kerege – the wings of the house. It is worth noting here that the black houses were originally built with six, as well as twelve, wings. According to experts, six-winged houses have not yet reached full completeness, representing the content of half a family. For this reason, people are accustomed to building six-winged black houses when giving a wedding to their children, and twelve-winged black houses before giving a wedding to their grandchildren and great-grandchildren. The number six in it meant six months that were not yet complete, that is, half a year, and the number twelve meant a full number – one year [34]. Another source states that the black houses were built in a central, larger form, as well as in a smaller form around it. If the black yurt was installed in the middle, the shelter built on its right side was considered the house of the son. The black house on the left was built specifically for the girl. If a person from outside entered the house on the right without asking, he felt that this house had a son who had recently married or wanted to marry, and if he entered the house on the left, he felt that this house had a grown-up daughter [35].

For the construction of a yurt, durable, strong, flexible wood or thinner willows were selected, which were cut into a shape taller than a person's height and then hewn. They function as wings, and the height of all processed willows is not the same; 2) shanyrak – the most important part of the black house, the top. The shanyrak part of the black yurt consists of two rows of thick and thin circles in the form of a round dome. This

is considered one of the main signs indicating that Karakalpak yurts differ from the black yurts of other peoples" [36]. In order to heat the black yurt, firewood was burned inside it, and the smoke was intended to leave this shanyrak. Even today, these concepts of "shanyrak, tutun" are used by Karakalpaks in the sense of "family"; 3) the axis connects the kerege and the shanyrak. It is important in giving the top of the black house a dome-shaped shape. It should also be noted that the construction of such circular and dome-shaped yurts among the Karakalpaks ensured their resistance to strong winds. Houses of this type appeared black even from a great distance. From this point of view, it is possible that the names of the houses were called black house.

It is observed that in the Karakalpak people, the word "qara" (black) expresses not a simple black color, but in some cases a broader concept in relation to it. Even the use of the word "qara" in the ethnonym "Karakalpak," which means the name of the nation, indicates that it has risen to the level of a concept. In fact, black means negative. However, the name of the nation—the word "qara" in the Karakalpak language—indicates that this people is "simple, simple-hearted, sincere, and hardworking." In this regard, the famous Karakalpak poet I. Yusupov said: "Black heel, black citizen, my grandfather was a stubborn man." His heart is white, his hat is black, and he had much to do with the enemy. The phrase "black heel" in the first line: 1) "hardworking"; 2) expresses the meaning of "poor, barefoot" [37].

According to another source on the Karakalpak people, the word "qara" in the name of the nation signifies the simplicity of the Karakalpaks. After all, even today we call ourselves "karapayym karakalpakpyz" [38]. In the Karakalpak dictionary, "qarapayim" is interpreted as "ordinary," "place." That is the wish of the simple peoples of the world for friendship (J. Aimurzaev). I am a simple cotton grower from Shymbay (I. Yusupov) [39]. Also, in the source on the Karakalpak language, twenty meanings of the word "qara" are explained, one of which means the concept of "ordinary." Among them, the common people are the majority (Sh. Seytov) [40].

CONCLUSIONS AND SUGGESTIONS. Such interlinguistic and intercultural commonality and specificity is the result of the fact that the Uzbek and Karakalpak peoples, based on the conditions of their past life, evaluated the world from the point of view of their perceptions and re-described the picture of the things and phenomena they understood in their own languages, placing it in their thinking, on this basis, in



the national thinking of each nation, that thing-phenomenon was raised to the level of a concept. The study of the concept as a phenomenon related to national-cultural elements from a linguocultural point of view allows us to have a complete idea of the worldview and concepts of the world of the speakers of a particular nation.

REFERENCES:

1. Speech by the President of the Republic of Uzbekistan Sh.M. Mirziyoyev at the solemn ceremony dedicated to the 30th anniversary of granting the Uzbek language the status of the state language, held on October 21, 2019, in the magnificent "Congress Hall" Palace.
2. Попова З.Д., Стернин И.А. Когнитивная лингвистика. –М.: АСТ: Восток-Запад, 2007. –С. 29.
3. Арутюнова Н.Д. Логический анализ языка: Культурные концепты. –М.: Наука, 1991. – 204 с.
4. Степанов Ю.С. Константы. Словарь русской культуры. Изд. 2-е, испр.и доп. Академический проект. – М., 2001. –С. 40.
5. Павленис Р.И. Проблема смысла: Современный логико-философский анализ языка. – М.: Мысль, 1983. –С. 101-102.
6. Гвоздарев Ю.А. Описание фразеологии разных языков // Образование и функционирование фразеологических единиц. –Ростов на Дону, 1981. –С. 120.
7. Ашурова Д.У. Связь вузовских курсов современными направлениями лингвистики // Филологиянинг долзарб муаммолари. Маъруза тезислари. –Тошкент, 2008. –Б. 11.
8. Абдуазизов А.А. Тилшунослик назариясига кириш. –Тошкент: Шарқ, 2010. –Б. 143.
9. Юсупов Ў.Қ. Маъно, тушунча, концепт ва лингвокультуреа атамалари хусусида // Стилистика тилшуносликнинг замонавий йўналишларида. Илмий-амалий конференция материаллари. –Т., 2001. –Б. 53.
10. Маҳмудов Н. Оламнинг лисоний манзараси ва сўз ўзлаштириш // Ўзбек тили ва адабиёти. – Тошкент, 2015. –№3. –Б. 8.
11. Сафаров Ш. Семантика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2013. – Б. 268.
12. Маҳмудов Н. Тилнинг мукамал тадқиқи йўллари излаб...// Ўзбек тили ва адабиёти. – Тошкент, 2012. – № 5. –Б. 9.
13. Воркачев С.Г. Лингвоконцептология и межкультурная коммуникация: истоки и цели // Филологические науки, 2005. –№ 4. – С. 76.
14. Маслова В.А. Когнитивная лингвистика. – Минск: Тетра Системс, 2008. –С. 50.
15. Маҳмудов Н. Кўрсатилган мақола. –Б. 4.
16. Сафаров Ш. Ibid. –Б. 279.
17. Ўзбек тилининг изоҳли луғати. 1-жилд. – Тошкент: ЎЗМЭ, 2006. – Б. 804.
18. Курбаназарова Н.Ш. Сурхондарё воҳаси тўй маросими этнографизмларининг семантик табиати ва лингвомаданий тадқиқи: Филол. фан. фалсафа док-ри дисс (PhD). –Термиз, 2021. –Б. 115.
19. Ibid – Б. 115-116.
20. Қарақалпақ тилининг түсиндирме сөзлиги. 3-том. –Нукус: Қарақалпақстан, 1988. –Б. 265.
21. Қарақалпақ тилининг түсиндирме сөзлиги. 4-том. –Нукус: Қарақалпақстан, 1992. –Б. 542.
22. Мамбетов К. Қарақалпақлардың этнографиялық тарихы. Нөкис: Қарақалпақстан, 1995. –Б. 40.
23. Қарақалпақ тилининг түсиндирме сөзлиги. 4-том. –Нукус: Қарақалпақстан, 1992. –Б. 121.
24. Ишаев А. Қарақалпоғистондаги ўзбек шевалари. –Тошкент: Фан, 1977. –Б. 85.
25. Норбаева Ш. Хоразм шеваларидаги соҳавий лексика. –Тошкент: «Turon zamin ziyo», 2014. –Б. 54.
26. Рахимова Р.К. К изучению татарской профессиональной лексики // Советская тюркология, 1980. –№ 4. –С. 90-91.
27. Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати. –Тошкент: Университет, 2000. –Б. 77.
28. Баскаков Н.А. Тюркские элементы в «Слове о полку Игореве». –М.: Наука, 1985. –С. 129.
29. Қарақалпақ тилининг түсиндирме сөзлиги. 4-том. –Нукус: Қарақалпақстан, 1992. –Б. 224.
30. Низанов М. Қарақалпоқлар. Биринчи китоб. –Нукус: «Билим», 2020. –Б. 233.
31. Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати. 1-жилд. –Тошкент: Университет, 2000. –Б. 494.
32. Ўзбек тилининг изоҳли луғати. 5-жилд. – Тошкент: ЎЗМЭ, 2008. – Б. 193.
33. К.Мамбетов. Ibid. –Б. 96.
34. Ibid. –Б. 96.
35. Низанов М. Ibid. –Б. 233-234.
36. Ibid. –Б. 241.



World Bulletin of Social Sciences (WBSS)

Available Online at: <https://www.scholarexpress.net>

Vol. 62, September 2026

ISSN: 2749-361X

37. Пахратдинов Қ, Бекниязов Қ. Қарақалпақ тилинің фразеологизмлер сөзлігі. –Нөкіс: «Қарақалпақстан», 2018. –Б. 109.
38. Мамбетов К. Ibid. –Б. 46.
39. Қарақалпақ тилинің түсіндірме сөзлігі. 3-том. –Нукус: Қарақалпақстан, 1988. –Б. 131.
40. Санкибаева Р. Қарақалпақ тилиндегі «ақ» хәм «қара» сөзлеринің мәнилери хәм қолланылыуы. –Нөкіс: «Қарақалпақстан», 2020. –Б. 7.