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LINGUOCULTURAL AND COGNITIVE-SEMANTIC FEATURES OF THE CONCEPT OF "MOON": ON THE EXAMPLE OF THE UZBEKISTAN NATIONAL MENTALITY

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Abstract. This article analyzes the linguocultural, cognitive-semantic and axiological properties of the concept of "Moon" in the Uzbek language. The lexical-semantic structure of the image of the Moon, the spiritual possibilities of units such as hilol, qamar, moh, badr, adopted from Arabic and Persian languages , and their role in national-cultural thinking are highlighted. Also, the associative connections of the concept of "Moon" with the concepts of beauty, woman, mother, love, light, purity, goodness, happiness, longing and renewal, conceptual-metaphorical models and evaluative properties are studied. The analysis pays special attention to the manifestation of the image of the Moon in the aesthetic views, family values, spiritual and moral imagination and artistic thinking of the Uzbek people. It is based on the fact that the study of the concept of the Moon serves to reveal not only the nominative, but also the symbolic, emotional and cultural content of language units.

Keywords: Moon concept, linguoculturology, cognitive linguistics, national mentality, conceptual metaphor, figurative-associative layer, axiological component, Uzbek language, beauty, symbolism.

Introduction. Language is a complex system that embodies a person's ideas about existence, national-cultural experience and historical memory. Through language units, not only the names of objects and phenomena are expressed, but also the ways of perceiving the world, values, aesthetic criteria and emotional relationships of a particular people. From this point of view, the linguistic study of concepts is of great importance in determining the relationship between language and thought, language and culture, as well as language and national mentality .

The Moon, one of the ancient objects of observation of mankind, has been formed as an important symbolic image in the mythological imaginations, religious views, folk oral art and written literature of many peoples. Its periodically changing appearance, its light in the night sky and its connection with natural cycles have created the basis for the enrichment of the image of the Moon with various spiritual layers. As a result, the Moon is not only an astronomical body, but also a cultural and semantic entity capable of expressing concepts such as beauty, love, purity, hope, time, longing and renewal.

The uniqueness of the concept of the Moon in the Uzbek language is evident, first of all, in its multi-layered semantic structure. On the one hand, such units as the Moon, crescent, crescent, moon, moon, and moon denote the celestial body and its various manifestations, and on the other hand, they are used in literary texts to express the appearance, mental state, and spiritual qualities of a person. In particular, the association of the image of the Moon with beauty and femininity, its interpretation as a symbol of light and purity, and its use in expressing love and longing determine its linguistic and cultural potential.

The purpose of the article is to identify the lexical-semantic, figurative-associative, conceptual-metaphorical and axiological properties of the concept of "Moon" in the Uzbek language and to highlight its place in the Uzbek national-cultural thought.

The objectives of the study are as follows: Describe the main lexical-semantic properties of the concept of moon; Analyzing the spiritual potential of Arabic and Persian units related to the

moon; Identify the figurative-associative layer of the concept of the moon; describe the conceptual-metaphorical models formed on its basis; To highlight the possibilities of positive, negative and neutral evaluation of the image of the moon; To reveal the place of the concept of the moon in the Uzbek national mentality and artistic thinking.

Methods of analysis: The study can use descriptive, semantic, contextual, conceptual and linguocultural analysis methods. The conclusions in this article are of a theoretical generalization nature, and additional textual and comparative materials are required to interpret them as large-scale empirical results.

Lexical-semantic properties of the concept "moon" . In cognitive linguistics, a concept is considered a complex mental structure that combines knowledge, imagination, experience, and evaluation criteria formed in the human mind. The content of a concept is not limited to the lexical meaning of a single word. It is expanded through the cultural experience, historical memory, associations, and attitude of the speakers of the language to a particular phenomenon. The concept of "Moon" also has this feature. Although at its core is the idea of the Earth's natural satellite, the concept also encompasses meanings related to time, light, beauty, emotional experiences, and cultural symbols. Therefore, when analyzing the concept of the Moon, it is important to distinguish between its direct nominative meaning and its portable, symbolic, and associative meanings.

Although the units related to the Moon in the Uzbek language, such as hilol, qamar, moh, and badr, have a close semantic relationship, their semantic scope and usage characteristics are not the same.

The crescent is derived from the Arabic word hilāl (هلال), which usually refers to the thin crescent-shaped appearance of the new moon. Astronomically, it is not correct to equate the crescent with the new lunar phase itself: during the astronomical new moon, the Moon is usually not visible to the naked eye, while the crescent can be observed afterwards. In religious and cultural traditions, the crescent is an important symbol associated with determining the beginning of a new Hijri month. In this sense, it can also represent concepts of renewal, beginning, and hope.

"Qamar" is derived from the Arabic word "qamar" (قمر), which means the moon in a general sense. This unit can express images related to the light, beauty, and brilliance of the moon in different contexts. The concept of a lunar calendar also refers to the calculation of time based on the movement of the moon. The lunar year usually consists of 354 or 355 days, and its months last 29 or 30 days. This feature shows that the concept of the moon has not only an aesthetic, but also a semantic layer related to the measurement of time.

Moh originates from the Persian word māh (ماه) and means Moon. In the Uzbek language, this unit is especially found in poetic and artistic speech. While units such as mohtob formed with its participation express ideas related to the light of the Moon, names such as Mahira and Mohlaroyim reflect the symbolic possibilities of the image of the Moon related to beauty and brightness . However, when interpreting the meaning of such names, it is necessary to separately examine their historical-etymological forms and traditional interpretations.

Badr is derived from the Arabic word badr (بدر), meaning full moon. In the artistic tradition, the full moon is associated with completeness, perfection, brightness, and beauty. Therefore, the image of badr can be used as a poetic device to express the beauty of a human face or the high level of an event. The cultural and symbolic possibilities of this lexeme are also observed in names such as Badr, Badriya, Badriddin .

Although these units are united in a common semantic field, each has its own specific spiritual emphasis. Hilol is distinguished by its ability to express renewal and beginning, qamar the general idea of the Moon, moh - artistic and aesthetic content, and badr - completeness and perfection. At the same time, their symbolic meanings are not absolute and unchangeable. What meaning a particular lexeme conveys depends on its place in the text, genre characteristics, and cultural context.

The figurative-associative layer of the concept of "moon". The figurative-associative layer covers the spiritual connections that the concept forms in the human mind with other objects, phenomena, concepts and emotional experiences. This layer of the concept of "Moon" is manifested, along with its natural properties, through representations formed under the influence of historical and cultural experience and artistic thinking. The following associative directions are of analytical importance in studying the image of the Moon in the Uzbek language:

The Moon is beauty. The connection of the image of the Moon with beauty is explained, first of all, by its brightness, splendor and attractive appearance in the night sky. In artistic speech, the Moon can serve as a comparative image to express human beauty, especially the beauty of the face. In this case, the Moon becomes a poetic criterion of external beauty.

Moon is a woman. In Eastern poetry, a certain symbolic relationship has been formed between the Moon and the image of a woman. The brightness, grace, and beauty inherent in the Moon are used to describe the appearance of a woman. However, it is appropriate to study this association not as a universal phenomenon inherent in all Uzbek texts, but as a linguistic and cultural model that manifests itself in specific literary traditions and contexts.

The moon is love. The image of the moon is an important poetic tool for expressing love, companionship, and romantic experiences. By comparing the face of the beloved to the moon, the lover's high appreciation, fascination, and emotional relationship with him is expressed. Thus, the semantic content of the image of the moon rises from an aesthetic image to an emotional evaluation.

Moon — mother and family. When studying the relationship of the concept of moon with the concepts of mother and family, it is necessary to take into account semantic mediators such as love, protection, light, peace and closeness. These relationships can be reflected in folk songs, alla, family rituals and literary texts. However, to determine the extent to which the association “Moon — mother” is stable in the Uzbek national mentality, separate textual evidence is required.

The moon is light. The natural light of the moon image gives rise to its associations with light, clarity, and illumination of the path. In literary texts, this feature can be used figuratively to express spiritual light, clarity of mind, or positive human qualities.

The Moon is purity and goodness. The bright and beautiful appearance of the Moon is associated in some contexts with purity, innocence, and spiritual elevation. At the same time, the image of the Moon does not automatically mean purity or goodness in every situation. These meanings arise based on the context, the poetic tradition, and the author's figurative purpose.

The moon is a symbol of longing. Since the moon is a common celestial body for people living in different places, it can be the basis for poetic images related to separation and distance. In literary speech, the image of looking at the moon, a moonlit night, or moonlight can express experiences such as remembering a distant loved one, longing for the past.

The Moon is night and mystery. The Moon is usually inextricably linked with the night landscape. The silence of the night, the contrast of light and darkness create conditions for the image of the Moon to be enriched with mysterious, imaginary or romantic content. In this case, the Moon acts not only as an element of the landscape, but also as an artistic detail that reveals the inner experiences of a person.

The Moon is time. The periodic phases of the Moon have played an important role in the historical experience of observing and calculating time. The existence of the lunar calendar indicates the semantic connection of the concept of the Moon with time, periodicity, and duration.

The Moon is a symbol of renewal and natural cycles. The regular change of the phases of the Moon allows us to observe such processes as the beginning, growth, fullness and waning. On this basis, the image of the Moon can be associated in some texts with renewal, change, periodicity and the continuation of life processes.

The figurative-associative layer of the concept of "moon" is formed as a result of the interaction of natural observations, human experiences and cultural experience. When analyzing this layer, it is important not to limit ourselves to noting the presence of each association, but to determine through what linguistic means it is expressed and in what contexts it is activated.

Conceptual-metaphorical models of the concept of "Moon". In cognitive linguistics, conceptual metaphor is interpreted as a thinking mechanism that ensures the understanding of one conceptual domain through another. In such metaphors, the signs characteristic of the source domain are transferred to the target domain, and as a result, abstract concepts are perceived in a figurative way. Analysis of metaphorical models formed on the basis of the concept of "moon" helps to reveal its spiritual possibilities in the Uzbek language. In this regard, the following models can be distinguished:

BEAUTY — MOON . In this model, the Moon is represented as a comparative criterion of beauty. Its brightness and beauty are transferred to the appearance of a person. As a result, the Moon becomes an image that characterizes beauty.

FACE — MOON. This model is associated with the poetic tradition of comparison, which is widespread in classical Eastern poetry. The comparison of the human face to the Moon emphasizes its brightness, beauty, and splendor. In such a comparison, the face acts as the target sphere, and the Moon as the source sphere.

WOMAN — MOON . In this model, the image of the Moon serves to express the beauty, grace and charm of a woman. The meaning of this metaphor can vary depending on the context: in some cases it describes only appearance, in other cases it also expresses idealization or charm.

LIGHT — MOON. The moon is directly associated with the concept of light as a source of natural light. In metaphorical use, this connection can mean spiritual light, spiritual clarity, or positive influence. Thus, a natural phenomenon becomes a means of expressing an abstract concept.

PURITY — MOON . The association of the image of the moon with purity is explained by its brightness and the characteristic of expressing purity in some artistic traditions. In substantiating this model, the presence of other linguistic means expressing purity and innocence in contexts where lunar units are involved should also be examined.

HOPE — MOON . The crescent moon's association with the beginning of the new moon allows it to be interpreted as a symbol of beginnings and hope. In this case, the new phase of the natural cycle is compared to renewal or positive expectations in human life. This model can be especially important in symbolic and poetic contexts.

Thus, the metaphorical possibilities of the concept of the Moon indicate the transformation of a concrete object into a means of understanding abstract concepts. In this case, metaphor is not just an artistic decoration, but also a cognitive mechanism involved in the understanding and evaluation of human existence.

The axiological component of the concept of "Moon". The axiological component encompasses the evaluative content of the concept, that is, the interpretation of a particular phenomenon in a positive, negative or neutral way. The axiological properties of the concept of the Moon can be manifested in its meanings associated with light, beauty, purity, mystery, time and natural changes. In positive evaluations, the Moon serves as a means of expressing beauty, perfection, hope, radiance, and spiritual elevation. For example, comparing a face to a full Moon can mean a high assessment of human beauty. The crescent moon's association with renewal activates concepts such as hope for the future and anticipation of a new stage. In a neutral assessment, the Moon appears as an astronomical object, a means of measuring time, or a component of a night landscape. In such situations, its primary function is not to provide aesthetic or moral judgment, but to name, describe, or provide precision in time. Negative evaluation is not characteristic of all uses of the Moon concept. In some texts, contexts related to night, loneliness,

separation, or abstraction can give the image of the Moon a tone of sadness or anxiety. However, it is not correct to permanently attach such meanings to the Moon lexeme itself: they often arise as a result of context and interaction with other images. This classification shows that the evaluative properties of the concept of Moon depend on the context. Therefore, in axiological analysis, attention should be paid not only to symbolic interpretations, but also to the adjectives, verbs, means of comparison, forms of negation, and other evaluative units used in the text. Comparing the evaluative properties of the image of the Moon in Uzbek and English linguistic cultures is also a promising research direction. In this regard, it is necessary to test the assumptions that the image of the Moon in Uzbek is associated with beauty and purity, and in English with romantic or mystical meanings, based on corpus and textual evidence. Analyzing the positive, negative and neutral uses of the image of the Moon in both languages based on the same criteria increases the reliability of comparative conclusions.

The concept of "Moon" and the Uzbek national mentality. National mentality is a set of views related to the historical experience, values, social relations, and ways of perceiving the world of a particular people. It is manifested in various layers of language, including lexical units, idioms, proverbs, artistic images, and ritual expressions.

In determining the place of the concept of "Moon" in the Uzbek national mentality, it is important to study its interpretations related to the ideal of beauty, the image of a woman, family, mother, love, purity, goodness, happiness and longing. These connections serve to reveal the national-cultural content of the image of the Moon. However, each of them should be based on specific linguistic materials and should not be interpreted as a single or absolute view of Uzbek culture.

The Moon and the Ideal of Beauty . In Uzbek artistic thought, the potential of the image of the Moon to express beauty is especially evident in poetic comparisons. As a result of transferring the brightness and beauty inherent in the Moon to the appearance of a person, his face or beauty is depicted at a high aesthetic level. At the heart of such a comparison is the mechanism of establishing a similarity between a beautiful phenomenon in nature and a human figure. The image of the moon in this process not only depicts external signs, but can also express a positive attitude towards the person being depicted. At the same time, when studying the relationship between the Moon and beauty, it is necessary to distinguish between historical literary tradition and modern language usage. An image that is traditional in classical poetry may fulfill different spiritual functions in modern texts.

The image of the moon and a woman. The symbolic connection between the moon and a woman is primarily associated with aesthetic imagery and poetic idealization. In a literary text, the moon can represent the beauty, grace, or charm of a woman. In this model, the brightness and beauty inherent in nature are transferred to the features of the human figure. When analyzing this relationship within the framework of the national mentality, it is important to note that the image of a woman is not limited to external beauty alone. If we also study texts that express a woman's spiritual qualities, social status, and place in family relationships, the cultural meaning of the image of the Moon will be revealed more broadly.

Concepts of the Moon, Mother, and Family. Associations related to mother and family can be analyzed through concepts such as love, closeness, peace, protection, and spiritual support. The characteristics of the moon image associated with light and tranquility serve to express these meanings in some artistic contexts. However, the connection between the Moon and the mother or family is not always direct. To determine it, it is necessary to analyze specific examples in folk songs, allas, family rituals, works of art and other linguistic and cultural sources. Only then can one draw a reasonable conclusion about the traditionality, degree of distribution and contextual features of these associations.

The Moon and Love . The image of the moon is often used as a poetic device to express love. By comparing the face of a lover to the moon, describing a moonlit night, or connecting the moonlight with emotional experiences, different aspects of love are revealed.

In such texts, the semantic function of the image of the Moon is not limited to showing beauty. It can also express the mental state of the lover, his attitude towards his beloved, and his inner experiences. Therefore, when studying the image of the Moon in relation to love, the emotional content and poetic context must be analyzed together.

Moon, purity and goodness . The association of the image of the Moon with purity and goodness can be explained through symbolic properties that represent brightness, purity and innocence. In a literary text, it is possible that a person or event compared to the Moon is depicted not only as beautiful, but also as spiritually elevated.

However, one should be careful not to consider purity and goodness as invariable semantic features of the concept of the Moon. Their presence must be justified by other linguistic units in the text, the author's artistic purpose, and the cultural context.

Moon and happiness. Interpretations of the Moon concept in relation to happiness can be explored through semantic mediators such as light, completeness, tranquility, and positive expectations. In particular, the image of a full Moon can be interpreted as a symbol of perfection or completeness in some contexts. However, this does not necessarily mean that the Moon always represents happiness. To substantiate this connection, it is necessary to identify texts in which the content of happiness is directly expressed or in which the image of the Moon is accompanied by a positive emotional state.

Moon and longing. Longing is one of the important directions in revealing the emotional-associative layer of the Moon concept. The image of a moonlit night, the Moon seen from afar, or the moonlight has the potential to express experiences associated with separation and memory. In such cases, the Moon, while being part of the external landscape, acts as a symbolic tool illuminating the inner world of the hero. Time and space are also important factors in studying the image of the Moon in relation to longing. The image of the Moon, used in conjunction with the motifs of distance, the stillness of the night, and memory, can enhance the emotional impact. In this sense, it demonstrates the connection between the natural landscape and human spiritual experiences. In general, the place of the concept of "Moon" in the Uzbek national mentality is reflected in several of its semantic layers. Poetic comparisons associated with the image of beauty and woman, images expressing love and longing, symbolic interpretations that can mean purity and goodness demonstrate the cultural potential of this concept. At the same time, the position of each association in the national mentality should be determined on the basis of real linguistic materials.

Linguo-cultural interpretation of the concept of "Moon" and research prospects. Linguo-cultural analysis studies the cultural content of language units, their relationship with the historical experience and symbolic imagination of the people. The concept of "Moon" is a fruitful object of research in this regard, because, in addition to being directly observable as a natural phenomenon, it is enriched with aesthetic, emotional and symbolic meanings in various cultural traditions. The lexemes hilol, qamar, moh, badr related to the moon also reflect the historical connections of the language. The preservation of Arabic and Persian units in the Uzbek language, their use in artistic speech, and their occurrence in some anthroponyms allow us to study the connections between different languages and cultural traditions. However, it is important to distinguish between etymological origin and current semantic content: the historical source of a word does not fully determine all the meanings in its modern use.

The following sources are important for a deeper study of the linguocultural characteristics of the concept of the moon: Uzbek classical and modern poetry; folk songs, allas and other folklore samples; expressions and stable combinations related to the Moon; anthroponyms involving the

elements of Moon, Crescent, Moon, Moon and Badr; parallel literary texts in Uzbek and English; dictionaries, text corpora and linguistic research. Based on such materials, it can be determined which semantic features of the Moon concept are most frequently repeated, which metaphorical models are actively used, and in which contexts evaluative meanings arise. It is also necessary to use the same methodological criteria in comparative studies. For example, when studying the relationship of the image of the Moon with beauty, romance, mystery, or negative emotional states in Uzbek and English, the volume, genre, and historical period of materials from both languages should be as comparable as possible. Otherwise, the differences identified may be due to differences in genre or text selection rather than national mentality. Thus, the linguocultural study of the concept of the Moon is not limited to the description of lexical meanings. It serves to identify the relationships between language, thought, cultural memory, and artistic creation.

Conclusion. Linguistic-cultural and cognitive-semantic analysis of the concept of "moon" shows that it has a multi-layered meaning in the Uzbek language. The moon is a natural object that has been observed by mankind since ancient times, but it also appears in language and culture as a symbolic image associated with beauty, light, time, love, longing, renewal, and other concepts.

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