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LOVE AND ITS SPECIFICITY IN THE RUSSIAN AND ARABIC LINGUOCULTURAL PICTURE OF THE WORLD

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Abstract

The article examines various aspects of love and its manifestations in the context of various cultural traditions. The author analyzes how cultural norms, values, and historical conditions influence the perception and expression of love in different societies. Particular attention is paid to the comparative analysis of the concepts of love in Western and Eastern cultures, as well as the study of specific forms and rituals associated with love in traditional and modern communities. The article demonstrates that love, despite its universal nature, acquires unique features and meanings depending on the cultural context in which it manifests itself.

Keywords Concept, concept, love, concept of love, concept plan, approach, caritative feature.

INTRODUCTION

Love is one of the most universal and at the same time culturally dependent phenomena that plays a central role in human life. The understanding and expression of love is highly dependent on cultural, social and historical contexts, making its study particularly interesting and important for understanding the diversity of human relationships and emotional experiences.

Different cultures interpret and express love in different ways. Cultural norms, religious beliefs, and social structures determine how people perceive and express this concept. For example, in some cultures love is often associated with obligations to family and society, while in other cultures it may emphasize individual feelings and choice of partner.

Language plays a key role in the expression and interpretation of love. Each language has its own

unique lexical units, metaphors and phraseological units that reflect the specifics of cultural ideas about love. For example, romance languages often use metaphors related to fire and passion to describe love relationships, while Japanese has terms that express unique aspects of relationships between people.

Ideas about love have changed throughout human history under the influence of social, economic and cultural changes. For example, in the Middle Ages in Europe, love was often associated with chivalry and ideals, and during the Enlightenment, love came to be seen as an individual feeling freed from social obligations.

In today's world, the concept of love continues to evolve under the influence of globalization, multimedia technology and changes in social structures. Research shows that many cultures

maintain unique approaches to love despite globalization and cultural exchange. Scientists like I.A. Ivanova, V.I. Karasik, V.N. Kolesov, E.S. Kubryakova, A.Kh. Merzlyakova, Z.D. Popova, G.G. Slyshkin, I.A. Sternin, Yu.S. Stepanov, V.N. Telia, P.M. Frumkin, philosophers and theologians (Vl. Solovyov, N. Berdyaev, P. Florensky, S. Bulgakov, I. Ilyin, L. Karsavin, etc.), poets and writers (I. Bunin, A. Kuprin, K. Balmont, A. Blok, A. Bely, Z. Gippius and others), critics (V. Rozanov, D. Merezhkovsky and others), cultural historians and literary scholars (V. Zhirmunsky, A. Veselovsky, N. Arsenyev and others) contributed greatly to the contribution of the concept of love.

I.A. Ivanova in her study gives the definition: "the Indo-European root *leubh-, combining two meanings "to get lost, go astray, come into disarray" and "to thirst for something" is reflected in the ancient noun - lyby, which was transformed under the influence of indirect cases in love and remains unchanged in words such as smile, u-smile (smile), u-smile. The study of the lexeme love from the point of view of its origin made it possible to establish that the verb to love is causative in its origin and form; it exactly corresponds to the ancient Indian lobhauati - "to arouse desire, make one love, make one fall in love."

To understand the modern understanding of love in the Russian language, I.A. Ivanova emphasizes that: "in the modern Russian language, the religious understanding of love has been lost, it has become a purely anthropocentric category. The linguistic consciousness of modern man appeals primarily to interpersonal relationships (love: 1) - a feeling of deep attachment to someone, something; 2) feeling of warm heartfelt inclination, attraction to a person of the opposite sex; 3) internal desire, attraction, inclination, attraction to something"

Cultural diversity is evident not only in ideas about love, but also in its expression. Different cultures

may have unique rituals, traditions, and customs related to love and romantic relationships. For example, some cultures have long courtship and marriage rituals that differ from modern Western customs.

The study of love as a culturally specific concept allows for a deeper understanding of the diversity of human relationships and emotional experiences in different cultural contexts. It helps expand our knowledge of the influence of language, culture, religion and historical factors on the formation of ideas about love. Further research in this area can shed light on the diversity of human feelings and the ways they are expressed in different cultures, promoting cultural understanding and interaction on a global level.

Understanding a foreign culture involves understanding the concepts with which it understands, structures, and linguistically represents the realities of its lifeworld. This course illuminates Arab culture through an analysis of etymology, semantic history, and contemporary use of terms of particular significance to the mental and cultural history of the Arabs and the present, such as lifestyle, cultural practices, religion, philosophy, science, social organization, politics, morality/ ethics, etc. It compares these key concepts with their Western counterparts and vice versa, thereby aiming to train the student to be competent as a "translator between cultures."

In Russian culture of the early 20th century, love became the subject of great attention and study of the problems of the concept of love - S.G. Vorkachev, he actively explores concepts that are key to understanding the culture and mentality of the Russian people and writes: Implicative, derivative semantics as part of the concept of love is associated, first of all, with the centrality of the position of the object of love in the system of personal values of the subject and is represented through the "caritative block": benevolence,

tenderness, care, respect for the person of the loved one, condescension to his weaknesses and shortcomings, compassion and sacrifice, devotion and willingness to forgive - love "covers all things, believes all things, hopes all things, endures all things" (1 Corinthians: 13, 7). The caritative signs of love in the Russian proverb fund are conveyed by the proverbs "Love knows no revenge, and friendship knows no flattery"; "For the sake of/for a dear friend and an earring from my ear"; "For the sake of the dear one, don't feel sorry for yourself"; "It's a pity for the dear one, but I would run away from the hateful one"; "For a dear one, it's not a pity to lose a lot"; "I will sacrifice myself for my dear one"; "To love is to bear someone else's grief, not to love is to crush your own"; "Where my friend is dear, so goes my boot"; "Wherever you go, only with your sweetheart along the way"; "Although / love or love, yes / just look more often"; "Wife, don't love, just look!"; "Even if you don't love, just look more often (i.e., please, serve)"; "I endure because I love everyone more"; "I endure from him whom I love more"; "Love us in black, and in red, everyone will love us"; "Love us in black, and in white, and everyone will love us"; "He who loves whom loves him." The Russian paremiological consciousness especially highlights the "peacemaking qualities" of love: "Where there is advice, there is love"; "Where there is advice (union, love), there is light"; "Love and all is well - no need for treasure"; "Love and advice - that's the light"; "Love and advice, but no grief (needs)"; "Where there is love and advice, there is no grief"; "Where there is love, there is advice"; "Advice and love, that's all there is to it." Vorkachev considers love as a complex and multi-layered phenomenon, reflected in language through various lexemes, phraseological units and metaphors. In his work, he emphasizes that love is not only an individual feeling, but also a cultural phenomenon that has its own national characteristics and manifestations: Love, like any emotion, cannot be evoked

arbitrarily, and the sign of uncontrollability (both "external" - coercion, and "internal" - volitional) in the Russian language confidently ranks second in the number of proverbial realizations: "Love, fire, yes you can't hide/hide a cough from people"; "Love does not know the law, does not count the years"; "Love is not a potato: you can't cook it in a pot"; "Love is not a potato: you can't throw it out the window"; "Love is not a fire, (and) if it catches fire, you can't put it out"; "You can't lock up love"; "Lawless Heart"; "You can't throw it out of your heart, but you can't put it into your heart"; "Love is not subject to reason"; "Money can't buy love"; "You won't be nice by force/You won't be nice by force"; "Love is not a fire, but if it catches fire, you can't put it out"; "The priest will tie his hands and his head, but will not tie his heart"; "You will force yourself to be afraid, but you will not force yourself to love"; "You cannot bind love with the cross"; "Love is not alms: you cannot give it to everyone"; "The hillbilly Yermil, he is dear to the townsfolk women").

Works of S.G. Vorkachev's works allow us to gain a deeper understanding of how the concept of love reflects cultural and social realities, as well as how it influences people's perceptions and behavior.

Over several decades in Russia, more has been written about love than over several centuries, and this literature stood out for the intensity of its search, originality of thinking and depth of thought. "The conceptual field of love" (Kashtanova, 1997) describes one of the main human feelings, and the area of feelings and emotions "is precisely the area where the spiritual culture of the people is most clearly manifested" (ibid., p. 25). The importance of the concept of "love" in culture is clearly evidenced by the words of N.A. Berdyaev: "The secret of any individuality is recognized only by love."

One of the most striking expressions of the concept of "love" is reflected in the poetic work of Anna Akhmatova, in which back in 1922 V.V. Vinogradov

identified three semantic spheres. According to the scientist, each of these spheres "has at its core a word, saturated with many associations in Akhmatova's consciousness. These words are song, prayer and love." After Vinogradov's work, many studies were conducted confirming that love is the main motive of Akhmatova's work (see, for example: Dobin, 1968 ; Urban, 1968 ; Eikhenbaum, 1969 ; Zhirmunsky, 1973 ; Ginzburg, 1987 ; Shilov, 1989 ; Veidle, 1989 ; Pavlovsky, 1991 ; Razmakhnina, 1993 ; Vanyashova, 1993 ; Pakhareva, 1994 ; Babenko, Ulyanova, 1997 ; Shorkina, 1997 ; Kormilov, 1998 ; The importance of the concept of "love" for Akhmatova's individual style is confirmed by the words of V.M. Zhirmunsky: The main place in Akhmatova's lyrics, of course, is occupied by the love theme - as in folk songs and sonnets of Petrarch, in the lyrics of Goethe and Pushkin, and in all world poetry in general.

The statements of V.M. can be called wonderful. Zhirmunsky, who confirm the significance of the concept of "love" in A. Akhmatova's individual style: "The main place in A. Akhmatova's lyrics is undoubtedly occupied by the love theme - as in folk songs and in the sonnets of Petrarch, in the lyrics of Goethe and Pushkin and in all world poetry in general. Love in Akhmatova's poems is a living and genuine feeling, deep and humane, although for real life reasons it is touched by the sadness of ennobling suffering." Many researchers of Anna Akhmatova's work have noted that in the poetess's idiostyle, love is often depicted as suffering. The inspirer of her poetry was identified as a "sorrowful Muse," her work was identified as "the poetry of unhappy love," and A. Akhmatova herself was called "the poet of orphanhood and widowhood." N.L. Raiderman writes about the global nature of love suffering, which is in the poet's lyrics: "Akhmatova's. the persistent thought about "world boundaries", about the imperious pressure of fate receives the most clear

embodiment, the most visible plot realization in the theme of love, in experiencing it as a high tragedy." N. Bannikov comprehensively and fully characterized her love lyrics as a whole: "Akhmatova wrote about love with enormous power of lyricism. Anxious, confused, bitter Akhmatova's lines about love in the minds of many, many for a long time seemed to merge with the appearance of the poetess herself. If you arrange the love poems of A. Akhmatova in a certain order, you can build a whole story with many mise-en-scenes, twists and turns, characters, random and non-random incidents. Meetings and separations, tenderness, guilt, disappointment, jealousy, bitterness, languor, joy singing in the heart, pride, sadness - in what facets and kinks we will not see love on the pages of Akhmatov's books. This is either Tyutchev's "fatal duel", or a curse, torture. In the lyrical heroine of Akhmatova's poems, in the soul of the poetess herself, there constantly lived a burning, demanding dream of truly lofty love, untempted by anything. Akhmatova's love is a formidable, commanding, morally pure, all-consuming feeling." The concept of "love" in the poetic work of A. Akhmatova plays an important role in the formation of her individual worldview and is a complex mental formation consisting of three semantic planes: heartfelt attraction to a lover, a deep sense of attachment to the Motherland and friends, as well as a strong passion for poetic creativity. These semantic aspects of the concept of "love" do not have clear boundaries and are closely intertwined in Akhmatova's poetic style, which emphasizes the uniqueness of her creative thinking.

T.N. Dankova identifies three types of semantic plans of the concept in the work of A. Akhmatova: "The LSPs of the three identified semantic plans of the concept "love" in the work of A. Akhmatova are heterogeneous in their volume and composition. The largest and most complexly organized is the LSP of the semantic plan "a feeling of warm

heartfelt inclination, attraction to a lover. In the named lexical-semantic grouping there are several semantic lines (microfields), united by the IS name of the field: "a strong heartfelt feeling that brings suffering, torment"; "a painful feeling that can lead to death", "a heartfelt feeling that gives happiness", "a deep, spiritual feeling", "a heartfelt feeling sanctified by heaven", "a passionate feeling". The microfield of "a strong feeling that brings suffering, torment" is most clearly represented in the poet's idiostyle, in which fragments are distinguished, united by potential semes derived from the seme "suffering/torment": "separation", "unrequited love", "deception", "incompatibility of love and poetic creativity", "lack of freedom", "betrayal", "jealousy", "a feeling from which liberation is a blessing".

She pays special attention to the lexical-semantic plan of A. Akhmatova's works and conveys the deep semantic layers of her poems: "LSP of the semantic plan "a feeling of deep affection and sincere affection for the Motherland (native land) and friends" of the concept "love" also plays a significant role in the overall system of poetic idiostyle by A. Akhmatova, although it is less represented than the previous one. The functioning of the second semantic plane of the concept "love" in A. Akhmatova's individual style in two varieties allows us to speak of two separate LSPs: LSP of the semantic layer "a feeling of deep affection and sincere affection for the Motherland (native land)" and LSP of the semantic layer "a feeling of deep affection and sincere affection for friends."

T.N. Dankova explores how: "as part of the LSP of the semantic plan "a feeling of deep affection and sincere affection for the Motherland (native land)" of the concept "love", microfields are distinguished, united by the IS name of the field: "a strong feeling that brings suffering, torment", "deep, spiritual feeling", "feeling that gives

happiness." In the first microfield there are two subfields: "suffering/torment", "suffering due to separation".

Love is a complex phenomenon of a person's inner life, it is a situation of emotional relationships and experiences of two people, it has a multi-component structure. Consequently, the ideographic space must be structured according to the main components and features of this structure, without which the phenomenon under study cannot be identified as a fragment of the linguistic picture of the world.

E.V. Lobkova, exploring the image-concept of "love" in the Russian linguistic picture of the world, writes: "the ideographic space of the image-concept "love" as a type of semantic space does not have clear boundaries and intersects with the spaces of other phenomena (adjacent to love - friendship, sympathy, and opposed - indifference, hatred).

Love is a complex phenomenon of a person's inner life, it is a situation of emotional relationships and experiences of two people, it has a multi-component structure. She can analyze how love is reflected in language, literature, folklore and everyday expressions. In Russian, love is often associated with strong emotions, spirituality and self-sacrifice, which distinguishes its image from other cultural contexts. Lobkova probably emphasizes the uniqueness of the Russian concept of love, its versatility and significance in Russian culture.

"Stories about couples in love are a very popular and fairly developed genre in many literatures of the world, and in this sense, Arabic literature is no exception. In pre-Islamic times, among the Arab tribes, which were generally distinguished by a sincere love of words and eloquence, the art of storytelling was very developed, as evidenced by the famous monument of pre-Islamic Arab folklore "Days of the Arabs," recorded after the rise of Islam

by the prominent philologist Abu 'Ubaida (728–825).

This monument is a collection of individual stories about inter-tribal wars and strife, but sometimes in the outline of such historical legends small love stories or episodes were placed that were part of the biographies of famous tribal poets, especially if these poets were also brave warriors."

"the poetic heritage of some Bedouin poets consisted exclusively of love lyrics in the form of separate small poems in which a single beloved was glorified, and her name was mentioned in almost every fragment."

"that such stories were genetically related to the *nasib* - the love part of the pre-Islamic *qasida*, which was a large lyrical poem,"

"In *nasib*, the poet talks about past love experiences, passion and jealousy, describes his beloved and dates with her. The development of this genre form is associated with the cult of the beloved, which resembles, and in a certain sense anticipates, the medieval European cult of the lady. In their independent form, love poems are extremely rare in ancient Arabic poetry," notes I. M. Filshtinsky. Since the poetic heritage of these Bedouin authors has common genre characteristics, researchers conventionally call their work "*Uzrit lyrics*" (see [Dayf: 359] , [Filshtinsky: 220] , [Jayyusi: 421] , [Jacobi, 1998b: 789–791] , etc.) named after the Yemeni tribe Banu 'Uzra, to which the very first famous Bedouin poets belonged 'Urwa ibn Hizam and Jamil ibn Ma'mar, who sang unrequited "platonic" love for one single woman. "

In the time period under consideration (VII–X centuries), the authors-compilers of literary anthologies used the term *khavar*, which means "message", "news", or less commonly *dhikr* - "mention", "memory", "story", to designate a prose passage-episode. " More precisely, *swag* can be

defined as a short oral prose story, which is based on real events.

Khavar was the smallest compositional unit of medieval Arabic written monuments; The story of Kays and Lubna in the medieval... each *khavar* had its own *isnad*, that is, a chain of transmitters of informants from whom the author-compiler heard this legend. The plural of the term *khavar* - *akhbar* as a collection of *khavars* - was used to designate a series of interconnected episodes about some important event or famous person. Taking into account the fact that the selection of *swag* for each story depended entirely on the taste of the anthology compiler, their quantity and quality in each story about a particular poet was individual and could vary greatly even within the same work, as will be shown below. Therefore, in this work, the terms "history", "tradition", "legend" will be used as equivalents for the story called *Akhbar Qays va-Lubna*, which literally means "Information about Qays and Lubna".

"These are tales about unhappy lovers, A. A. Sadykhova forcibly separated by parents and circumstances: the beloved was married off to another; lovers were forced to suffer in separation, sometimes meeting in secret, exchanging letters or objects; the poet was sick, wasted away from melancholy, suffered hardships, went crazy and eventually died; Having learned about the poet's death, his beloved also died or died at the same time as him, having felt his death. These are the stories about the Bedouin poets of the 7th–8th centuries: about Majnun and Layla, 'Urwa ibn Khizam and 'Afra, Jamil ibn Ma'mar and Busayn, Tawb ibn Humayyir and Layla al-Akhyaliyya, Qays ibn Zariikh and Lubna, Kusayyir and 'Azza etc. (author Ibn Qutayba). The most famous couple in love in this galaxy is the couple of Qais ibn al-Mulyavwah, nicknamed Majnun, and his beloved Layla. This sentimental story about a mad poet who lost his mind from unrequited love also

organically entered the literature of the Iranian and Turkic peoples. ”

While listing the well-known loving couples of the pre-Islamic period and the beginning of Islam, al-Jahiz twice mentions the story of the pre-Islamic poet 'Abd Allah ibn al-'Ajlān and his beloved Hind. It turned out that a very brief legend about this poet is contained in the anthology of Ibn Qutayba, and its content resembles the story of Qais ibn Zariq: 'Abd Allah and Hind were married, but then divorced; Soon after the divorce, the poet, obsessed with passion for his ex-wife, could not survive separation and died. At the same time, Ibn Qutayba gives the poet the following description: "He is [one] of the famous Arab lovers who died of love".

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