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UNIVERSAL CONCEPTS AND TYPOLOGICAL SIMILARITIES IN LITERARY TEXTS

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Abstract: This paper explores the integration of universal human concepts and typological similarities within literary texts, highlighting their connection to various scientific disciplines such as cognitive science, psychology, linguistics, ethnology, and history. It emphasizes the anthropocentric paradigm and the concept of "worldview" in literary analysis, focusing on the role of concepts in reflecting national culture, values, and identity. The study defines key terms like "concept," "conceptual field," and "national worldview," demonstrating their relevance in understanding how literary texts conceptualize reality. It discusses how universal concepts such as space, time, life, and fate are understood differently across cultures, yet serve as foundational elements of human experience. The research also delves into the role of language and the author's personal conceptualization in artistic texts, asserting that these works reflect not only reality but also the author's subjective worldview. Through this analysis, the paper contributes to the understanding of cultural identity in literature, illustrating the interplay between universal and national concepts in shaping literary meaning.

Keywords: Universal Concepts, Typological Similarities, Literary Texts, Conceptual Field, Worldview, Anthropocentrism, National Identity, Culture, Language, Cognitive Science, National Worldview, Space, Time, Life, Fate, Artistic Texts, Conceptualization, Linguistic Image of the World

In literary texts, universal human concepts and typological similarities integrate the achievements of numerous sciences, including cognitive science, psychology, linguistics, ethnology, and history. This approach elevates anthropocentrism to the core principle of research. In contemporary philology, there is a growing focus on the conceptual aspects of national literature, the national picture of the world, and the conceptualization of reality.

Concepts are one of the most widespread and least defined terms in philology. A concept is defined as a quick content unit of memory (E. Kubryakova), a structured quantum of knowledge (Z. Popova, I. Sternin), a synonym for a notion (Y. Stepanov), a life experience aggregate (V. Karasik), a key word of culture (A. Vejbitskaya), a mental unit (V. Kolesov), and so on. The term "concept" is connected with the anthropocentric paradigm of linguistics and cognitive-pragmatic methodology, and is used alongside terms such as "discourse" and "worldview" to reflect a person's perspective, intellectual, and psychological traits in texts.

The term "concept" originates from medieval conceptualism, founded by T. Hobbes, P. Abelard, W. Ockham, and others. It was later reintroduced and gained renewed significance in the modern era. In this context, the term "concept" became prevalent in foreign scholarly works, particularly in English-language literature, which led to the suggestion of translating it as "notion" in many languages.

In contemporary philology, "concept" refers to the cognitive-semantic representation of knowledge, emphasizing the objective expression of a phenomenon's meaning through imagery. In the cognitive conceptual domain of artistic texts, concepts are seen as emotional and visual

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representations of reality, providing a unique artistic interpretation of the world. These communicative elements form the essential components of artistic concepts, including pragmatic and etymological information.

Concepts serve as unifying entities across the fields of culture, thought, and language, with significant relevance in collective linguistic cognition. Hence, studying concepts is crucial in understanding how artistic works reflect national and cultural traits. Researchers note that, just like a nation's worldview, the image of the world in artistic texts mirrors the national cultural characteristics of a people.

The linguistic image of the world encompasses the things, events, and signs related to the national-cultural significance, defined by a particular ethnic group's view of the world. The concept of the conceptual image of the world is closely linked to the notion of a "conceptual field," which encompasses national and cultural traits reflected in folk traditions, literature, and oral traditions. The national conceptual field is a categorized and structured set of concepts processed and standardized within a nation's worldview.

From an ethnocentric perspective, human beings study the world and their theoretical and objective activity through a subjective lens, focusing on their own cultural practices and worldview. The anthropocentric paradigm emerged as a shift toward studying humans and their relationship with language. The term "anthropocentric" is more commonly used in linguistic studies, and in this paper, we explore the meaning and application of these concepts.

In every culture, the worldview is built from universal concepts, such as space, time, quantity, fate, and life. These concepts form the foundation of any worldview, yet each nation has specific ways of relating to them. This particular relationship between universal concepts and the national worldview constitutes the foundation of a nation's values. One of the most important elements of the worldview is space, which reflects the material structure of the world and plays a vital role in defining the human experience. Space is one of the primary elements of human existence and is essential for organizing and understanding reality. People perceive space not by coordinates, but by the relationships between objects within it. Concepts related to space, such as "home," "homeland," and "family," are universal, though their cultural significance may vary.

Similarly, the concept of time is distinctive in each culture. Time is measured and understood differently based on historical, geographic, social, and domestic factors, creating a national specificity. The "time" concept is multilayered, encompassing elements like mono- and polychronism, direction (past/future), precision, time-saving, and the relationship to age and experience. Time has social and cultural significance, and since it is a cross-cultural and interlinguistic concept, it has universal features. Its conceptual properties are rooted in the universal categories of human consciousness.

The concept of life is another core element of any worldview. It forms the deep foundation of the value system, structuring the behavior of individuals and communities. Life is understood as eternal, multifaceted, and unchanging in many cultures. Despite cultural differences, all societies place value on life, as illustrated by the saying, "Life is eternal; it circulates in nature, changing from one form to another." The heart is also a central concept in this framework, representing the emotional and internal world of a person.

In terms of classification, concepts can be categorized into universal groups such as space, time, change, and movement, as well as social concepts like freedom, justice, and wealth. According to A. Y. Gurevich, universal cultural concepts belong to groups that reflect broader human values, while V.A. Maslov highlights the existence of universal concepts influenced by national characteristics, such as will, intellect, and self-sacrifice.

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Linguistic scholars such as Z.D. Popova and I.A. Sternin analyze key concepts like "time," "soul," "truth," "love," "sorrow," "joy," and "death," which are prevalent across different cultures. Other researchers focus on concepts that most clearly reflect national identity, such as "infinity," "faith," "will," "humor," "family," and "freedom." Thus, the concept of the universal is indivisible and creates a unified conceptual field. Each culture builds its model of the world from universal concepts, but the relationships between these concepts reflect the unique cultural values of each nation.

By exploring the national conceptual field, we acknowledge the shared universal concepts, such as "homeland," "mother," "family," "freedom," "love," and "faith," which form the foundation of national cultural values. These fundamental concepts like "time," "space," and "causality" are essential for creating cross-cultural understanding. However, each nation also holds its distinct worldview, shaped by its particular values and customs.

The system of values differs from one culture to another, and understanding these values is crucial for predicting behavior, modeling inter-cultural interactions, avoiding conflicts, and effectively managing relationships. This research can also inform advertising strategies that appeal to specific national identities.

We conclude that the concept's cognitive base underpins verbal communication. The conceptual field and its components are universal yet have specific national characteristics. The conceptual field reflects the culture, history, and values of a nation, and the language is an inseparable part of this conceptual space.

In literary works, especially oral traditions, the conceptual field of the language is enriched and expanded. The author's worldview is shaped at two levels: conceptual and individual-linguistic. The conceptual level is the primary one, as the uniqueness of the worldview is manifested not just in linguistic forms but in the selected way the author conceptualizes reality. Artistic texts create not only a reflection of reality but also a potential alternative reality. In these texts, the world is conceptualized esthetically, and each author's unique worldview is articulated through their literary style.

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