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# Cognitive-Discursive Analysis of The Concept «Soul/Ruwx» In English And Karakalpak Poetry

Mukhammadiyarov Aydos Joldasbaevich

Ph.D. student of Nukus State Pedagogica Institute named after Ajiniyaz, Uzbekistan

**Abstract:** This article explores the concept of «Soul/Ruwx» through a cognitive-discursive lens, integrating insights from linguistics, semiotics, psychology, anthropology, and sociology. Recognizing the relative novelty of discourse analysis in Karakalpak linguistics, this study draws upon established frameworks in English and world linguistics to analyze references in texts. Utilizing cognitive-discursive analysis informed by the theories of Saussure, Lakoff, and Johnson, the research examines how the concept of «Soul/Ruwx» is linguistically constructed and communicated. By analyzing examples by Byron's and I.Yusupov's poems, the study identifies key linguistic elements, including references, grammatical connections, and stylistic devices, that contribute to the conceptualization and expression of the soul. The findings contribute to a deeper understanding of the cross-linguistic and cultural dimensions of abstract concepts, highlighting the interplay between language, cognition, and discourse in shaping human understanding.

**Introduction:** In recent times, many aspects of language science have been explored, and a significant body of work and efforts have been created; however, there are still objects that need to be studied comparatively across languages. This comparative study enhances the utility of any linguistic discipline.

Today, in higher education institutions, the teaching of "discourse analysis" has been widely established for students of English language and literature at the second level. In the curriculum, language aspects are presented in a holistic manner, incorporating two subjects: discourse analysis and communicative lexicon. Discourse analysis teaches the relationships between everyday texts, language, and its usage. It developed alongside various disciplines such as linguistics, semiotics, psychology, anthropology, and sociology in the 1960s and 1970s. According to McCarthy, discourse analysis is a field that studies all written texts and everyday human communication, meaning spoken language.

## Literature Review

we analyze references in texts through linguistic science. In English linguistics, studies on text linguistics and references have been conducted by scholars such as Zellig Harris (1952), Dell Hymes (1964), Austin (1962), Searle (1969), Grice (1975), Levinson (1983), Leech (1983), Halliday (1973), Coulthard and Sinclair (1975), Van Dijk (1972), and De Beaugrande (1980). In the field of world linguistics, there are research works by I.Ya. Galperin, K. Kozhevnikov, Ye.A. Referovskaya, G.Ya. Solganik, V.G. Han, M.V. Lyapon, O.I. Moskalskaya, A.A. Metsler, O.L. Kamenskaya, and others. In contrast, in Karakalpak linguistics, this is considered a new branch of science.

In the first chapter, based on the theories of Ferdinand de Saussure and George Lakoff with Mark Johnson , we aim to reveal another aspect of the concept of "Soul/Pyўx" through cognitive-discursive analysis by continuing our work in three different areas: discourse analysis and grammatical-stylistic analysis.

In Michael McCarthy's scholarly work (Discourse Analysis for Language Teachers), grammatical connections are classified in terms of references, ellipsis/substitution, and conjunction. In English, references are explained through pronouns such as he,

she, it, him, they, this, that, these, those, etc., as well as through articles a, an, and the. For example, "The schoolmaster was leaving the village and everybody seemed sorry."

Here, the schoolmaster refers to a respected teacher who has been a part of the village community. Therefore, in this example, the terms schoolmaster and village are used in a connected manner, while everybody refers to the people in that place, allowing us to clearly identify who is feeling sorry. The article "the" serves as a demonstrative pronoun similar to "this," "that," and "those," while "everybody" functions as a collective pronoun meaning "all" or "everyone.

**METHOD**

Cognitive-discursive analysis of the concept of "soul" is a way to explore how we think and talk about the idea of the soul in our everyday lives. This approach combines insights from cognitive linguistics, which looks at how our minds shape our understanding of concepts, with discourse analysis, which examines how language is used in real-life situations.

When we analyze the concept of "soul," we pay attention to the words and phrases people use, the metaphors they employ, and the stories they tell. This helps us understand not just what the soul means to different cultures and communities, but also how these meanings affect the way we communicate with one another.

**RESULTS**

**Child Harold's Piligrimage**

Childe Harold was he hight: — but whence his name

And lineage long, it suits me not to say;

Suffice it, that perchance they were of fame,

And had been glorious in another day…

**Pálekli qosta túnew**

Tań sáhárden jolǵa túsemiz jáne,

Uyqíńdí pitirip al, janím qáne,

Jas uyqí tez qanbas.

Qarama maǵan,

Men kóp uyqílaǵanaman óz ómirimde.

Here are several examples for references in dicourse analysis (CDA). For example, in Byron's poem: Child Harld with he, his personal and possessive pronouns as well as general notion "fame". In Esenin's: general concepts like мечтатель (dreamer), эту жизнь (this life), земле (earth), другими (means people living together) and in I.Yusupov's: tań sáhár (early morning), uyqí (sleeping), ómir (life).

In English, references are divided into two types:

1. Exophoric.

2. Endophoric.

Endophoric, in turn, is divided into two types:

1. Anaphoric.

2. Cataphoric.

Exophoric reference is very similar to common words in the Karakalpak language in terms of their lexical meaning and functional service. Because exophoric references in English (the Queen, the Pope, the Army, the car, the kids, the dog, the luggage, the city etc.) and in Karakalpak (адам, нан, китап, күн, түн, суў, таў, жер, қуяш, жарық, қараңғы, ат, жылқы etc.) are used with concepts that are common to most people. There are aspects in the Karakalpak language that perform the function of references, but since it is a new field, it does not yet have fully Karakalpak scientific terms. Therefore, we analyzed them directly with the English terms.

If the motorbike was huge, it was nothing to the man sitting astride it.

Қараңғы түсиўден-ақ түлки сайдан шықты.

In the examples, the words 'the motorbike' (мотоцикл), 'the man' (адам), 'darkness' (қараңғы), and 'fox' (түлки) are considered common concepts shared by everyone. Furthermore, both references and commonly used words are directly related to time and space."

Let us take 2 poems namely, from G.Byron and I.Yusupov's poetry.

…And all that's best of dark and bright

Meet in her aspect and her eyes;…

Where thoughts serenely sweet express,

How pure, how dear their dwelling-place.

### She walks in Beauty

Brestte tas erip, temir taplandí,

Sońǵí demge deyin shayqastí soldat…

Aǵar dárya bolsa íshqí-muhabbat,

Dúnyada shól qalmay gúllener edi.

…Olar Xirosima hám Osvensimdi…

Kewil-bir gózzal baǵ, tárbiyat etip…

…Jazsań arzír onín qulpí tasína..

### Tasqa kógergen gúl

From the examples above, we can see phrases related to the concept of space. For example, in English: 'in her aspect and in her eyes,' 'dwelling-place' (оның көзлеринде, жасаў аймағында). And in Karakalpak: 'Brestte,' 'Dúnyada' (in the world), 'Xirosima,' 'Osvensim,' 'qulpí tusína' (grave). There are also well-

known city names like Tverskoy, Brest, Xirosima, and Osvensim. But Byron used to show the special places in the poem by writing the phrases "in her aspect and in her eyes" and "dwelling place" are the place to meet for thoughts. I think the author here was going to mean the thinking and mind of two people who fall in love with each other. In addition, Yusupov expressed the word 'kewil' with another context as a place where people grow and see as a garden. But it means an abstract part in which lives in human body. In the last lines of the poem, the speaker is trying to show the memory spot with "qulpí tasína" where people go after this life.

Now, let's examine lexical units that express the time coordinate, which directly affects the spirit. Byron:

She walks in beauty, like the night

Of cloudless climes and starry skies;

And all that's best of dark and bright

Meet in her aspect and her eyes;

Thus mellowed to that tender light

Which heaven to gaudy day denies.

One shade the more, one ray the less,

Had half impaired the nameless grace

Which waves in every raven tress,

Or softly lightens o'er her face;

Where thoughts serenely sweet express,

How pure, how dear their dwelling-place.

In the examples, the author has used several words and phrases related to time, but they are chosen solely to reveal the beauty of his beloved. Although mentions of encounter or other times are made, he prefers to use them as descriptive tools. Especially at the very beginning, 'She walks in beauty, like the night,' where 'the night' is actually a time phrase, but it is taken to enhance the beautiful girl by contrasting light and darkness with conditions like 'gaudy day' and 'grace'. See 'grace.' The author has used the present simple tense to describe the character in most cases, so it is about the present time. For example, She walks in beauty. According to the Cambridge English Dictionary online, its 5th meaning is - a period of time left or allowed before something happens or before something must be done (this is a period of time left or allowed before something happens or before something must be done).

The exams have been postponed, so the students have a few days' grace before they start. (Imtixanlar keyinge qaldırıldı, sonlıqtan studentlerde baslawdan aldın birneshe kún "náziklik" bar.)

I.Yusupov:

Adam adam bolíp tilge kelgeli,

Dástanlar dóretip, qosíqlar jazíp,

Óz-ózin túsinip bolǵan joq ele,

Adam tastan qattí, gúlden de názik.


Insan iynindegi júktiń awírín

Artsań, asqar taw da íńírana baslar.

Qus shoqísa Prometeydiń bawírín,

Adam tózer, lekin tózbeydi taslar.

Sol qara taslardí jaríp báhárde,

Ósken gúldi kórip janíń qulazíp,

Maqtaníp, eljirep oylarsań hám de:

"Adam tastan qattí, gúlden de názik".


Brestte tas erip, temir taplandí,

Sońǵí demge deyin shayqastí soldat.

Karbishev muzladí, Gastello jandí,

Táslim bolǵanda da tas penen polat.

Biraq máńgi tariyx otína olar,

Mártlik otí menen kettiler jazíp –

Bul jazílǵan bes sóz bílay oqílar,

"Adam tastan qattí, gúlden de názik".


Insan kewlindegi miyrim-shápáát,

Eger quyash bolsa, tas gúller edi.

Aǵar dárya bolsa íshqí-muhabbat,

Dúnyada shól qalmay gúllener edi.

Sońǵí nanín berip óz joldasína,

Adam jíǵíladí júregi sazíp,

Jazsań arzír oníń qulpí tasína:

"Adam tastan qattí, gúlden de názik".


Doslíq, miyrim ushín keń qushaq ashqan,

Bul zamanda ozíq aqíl-zeyinler,

Ot hám suw, pal hám uw tabístí qashshan,

Tabísalmay atír biraq peyiller.

Olar Xirosima hám Osvensimdi,

Dúnyaǵa tańbaqshí aqíldan azíp.

Qíyraǵan tirishilik taxtína hám de

"Adam tastan qattí…" dep qoymaq jazíp.


Kewil – bir gózzal baǵ, tárbiyat etip,

Tatlí miywasín jep, aralaw múmkin.

Bir jíllí júz benen waqtín xosh etip,

Bir jíllí sóz benen jaralaw múmkin.

Gúllensin dep insan kewliniń baǵí,

Baǵman gúl egedi táńirge jazíp,

Gúldi jenship keter maldíń tuyaǵí,

Al adamníń kewli gúlden de názik.


Adamzat dúnyaǵa kelgeli beri,

Jaqsílíq-jamanlíq oyínín oynap,

Kimligin túsine almay ózleri,

Qansha kitap jazar baslarín qíynap.

Adamzattíń minezlemesin maǵan,

Dál, tolíq súwretlep ber dese jazíp,

Aytar edim xalíqtíń naqílín oǵan:

"Adam tastan qattí, gúlden de názik."

The author has used time-related phrases such as 'Adam adam bolíp tilge kelgeli' (from the coming stage of people in this nature), 'ele' (till now), 'báhárde' (in Spring), 'sońǵí demge' (till death), and 'tariyx' (historical period). These phrases, as far as possible, conceptualize how to understand life, and they are so skillfully used that they create a beautiful form. See the table below:

| Names | Phrases for time | Phrases for spot |
|---|---|---|
| **George Byron** | *gaudy days; she walks* | *in her aspect and her eyes*; *dwelling-place* |
| **Ibrayim Yusupov** | *Adam adam bolíp tilge kelgeli* (from the coming stage of people in this nature); *ele* (till now); *báhárde* (in Spring); *sońǵí demge* (till the death); *tariyx* | *Brestte, Dúnyada (in the world), Xirosima, Osvensim, qulpí tusína (grave)* |

## DISCUSSION

This analysis highlights the multifaceted nature of reference in both English and Karakalpak languages, revealing both shared characteristics and unique contextual considerations. As the translated materials illustrate, the fundamental division of reference into exophoric and endophoric categories, further subdivided into anaphoric and cataphoric, provides a useful framework for understanding how meaning is constructed through linguistic elements pointing to entities within or outside the discourse.

The strong parallel between exophoric reference and common nouns in Karakalpak is particularly noteworthy. As evidenced by examples such as "the Queen" and "адам" (person), both languages rely on shared cultural and experiential knowledge to ground these references, creating immediate understanding within a given community. This reliance on shared understanding underscores the importance of cultural context in interpreting language.

However, the translated materials also point to a critical need for further development of Karakalpak

scientific terminology in the field of reference. While the foundational concepts can be readily understood through English equivalents, the lack of established Karakalpak terms necessitates a direct engagement with English-language frameworks. This highlights the ongoing process of linguistic evolution and adaptation within the Karakalpak language, particularly in the face of new areas of study.

Furthermore, the analysis emphasizes the crucial role of time and space in shaping the meaning of references. The examples provided, ranging from English phrases like "in her eyes" and "dwelling-place" to Karakalpak terms like "Brestte" and "qulpí tusína" (grave), demonstrate how references are inherently grounded in specific spatial and temporal contexts. The quote from Byron, analyzed in the Karakalpak text, further underscores this point, revealing how seemingly time-related phrases are skillfully employed to create vivid imagery and evoke emotional responses. The author's use of present simple further grounds the character within a specific time frame.

Finally, the analysis reveals the author's adept

manipulation of time-related concepts in the later examples. Phrases such as "Adam adam bolíp tilge kelgeli" (from the coming stage of people in this nature) and "sońǵí demge" (till death) demonstrate a sophisticated conceptualization of life's journey and a skillful use of language to create evocative and beautiful expressions.

**CONCLUSION**

The study of reference in Karakalpak, informed by established English linguistic frameworks, reveals a dynamic interplay between shared linguistic principles and culturally specific nuances. Further research and the development of dedicated Karakalpak terminology are essential to fully explore the complexities of this crucial aspect of language. Further analysis could investigate how different genres or registers within Karakalpak utilize reference in distinct ways.

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