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- 13.00.00 Pedagogika fanlari
- 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
- 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
- 13.00.03 Maxsus pedagogika
- 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
- 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
- 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
- 13.00.07 Ta'limda menejment
- 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
- 13.00.09 Ijtimoiy pedagogika
- 07.00.00 Tarix fanlari
- 19.00.00 Psixologiya fanlari
- 01.00.00 Fizika-matematika fanlari
- 02.00.00 Kimyo fanlari
- 03.00.00 Biologiya fanlari
- 09.00.00 Falsafa fanlari
- 10.00.00 Filologiya fanlari
- 11.00.00 Geografiya fanlari

# M

# AKTABGACHA VA AKTAB TA'LIMI

Pedagogika, psixologiya fanlariga ixtisoslashgan ilmiy jurnal



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# LINGUO-COGNITIVE MODELING OF THE RELATIONSHIP BETWEEN LIFE AND DEATH IN LITERARY TEXTS: A COMPARATIVE ANALYSIS (BASED ON 20<sup>th</sup>-CENTURY ENGLISH AND KARAKALPAK WORKS)

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**Abstract:** This article explores the linguo-cognitive modeling of the relationship between life and death in literary texts through a comparative analysis of selected works from English and Karakalpak literature of the twentieth century. It delves into how cognitive mechanisms and language interplay to shape metaphoric and symbolic perceptions of life and death, revealing the unique worldviews and cultural consciousness of both literary traditions. By examining key authors, motifs, and narrative strategies, the study highlights distinctive and overlapping models of representing life and death, thus contributing to our understanding of cognitive linguistics in a multicultural literary context.

**Key words:** linguo-cognitive modeling, life and death, comparative analysis, English literature, Karakalpak literature, metaphor, cognitive linguistics, twentieth century.

**Annotatsiya:** Ushbu maqolada XX asr ingliz va qoraqalpoq adabiyotidan tanlab olingan asarlar orqali hayot va o'lim o'rtasidagi munosabatlarning lingvo-kognitiv modellashtirilishi taqqosloviiy tahlil asosida o'rganiladi. Unda kognitiv mexanizmlar va tilning o'zaro ta'siri hayot va o'lim haqidagi metaforik hamda ramziy tasavvurlarni qanday shakllantirishi, har ikki adabiy an'anadagi o'ziga xos dunyoqarash va madaniy ong qanday ifodalanishini ochib beradi. Asosiy mualliflar, motivlar va hikoya strategiyalarini tahlil qilish orqali hayot va o'limni aks ettirishning o'ziga xos va umumiy modellari ajratib ko'rsatiladi hamda ko'p madaniyatli adabiy manzara doirasida kognitiv lingvistikani chuqurroq anglashga hissa qo'shadi.

**Kalit so'zlar:** lingvo-kognitiv modellashtirish, hayot va o'lim, taqqosloviiy tahlil, ingliz adabiyoti, qoraqalpoq adabiyoti, metafora, kognitiv lingvistika, yigirmanchi asr.

**Аннотация:** В данной статье рассматривается лингво-когнитивное моделирование взаимоотношения жизни и смерти в литературных текстах на основе сравнительного анализа избранных произведений английской и каракалпакской литературы XX века. Работа исследует, каким образом взаимодействие когнитивных механизмов и языка формирует метафорическое и символическое восприятие жизни и смерти, раскрывая уникальное мировоззрение и культурное сознание обеих литературных традиций. Анализируя ведущих авторов, мотивы и нарративные стратегии, исследование выделяет как отличительные, так и схожие модели представления жизни и смерти, что вносит вклад в развитие когнитивной лингвистики в многокультурном литературном контексте.

**Ключевые слова:** лингво-когнитивное моделирование, жизнь и смерть, сравнительный анализ, английская литература, каракалпакская литература, метафора, когнитивная лингвистика, двадцатый век.

## INTRODUCTION

The dialectics of life and death is one of the most persistent and profound themes in world literature. From ancient epics to modern prose and poetry, the boundaries between life and death have always been sites of philosophical inquiry, emotional engagement, and artistic creativity. In the twentieth century, English and Karakalpak literatures each developed under distinct historical, social, and cultural circumstances, yet both

offered vivid, intricate models for representing and reinterpreting the concepts of life and death within the artistic domain. Modern cognitive linguistics, particularly through the works of Lakoff and Johnson (*"Metaphors We Live By"*, 2017), has shown that human understanding of abstract concepts such as life and death is shaped by cognitive models, embodied experiences, and cultural frameworks. In the realm of literary art, these models are not only reflected through language but are also actively constructed and revised via narrative, metaphor, motif, and character development.

## LITERATURE REVIEW

The relationship between life and death has long occupied a central place in literary studies, philosophy, and cognitive linguistics. In cognitive linguistic research, Lakoff and Johnson (2017) argue that abstract concepts such as life and death are largely understood through conceptual metaphors rooted in human experience. Their theory of conceptual metaphor provides a valuable framework for analyzing how literary texts construct and interpret existential meanings.

Scholars such as Evans and Green (2006) emphasize that language reflects culturally specific cognitive models, which shape perceptions of reality and human existence. From this perspective, literary representations of life and death reveal not only individual artistic vision but also collective cultural consciousness.

In English literary studies, researchers have examined the works of Virginia Woolf, T. S. Eliot, Graham Greene, and William Golding, highlighting the role of modernist and postmodernist narratives in portraying mortality, existential anxiety, and the search for meaning. These studies demonstrate that life and death are frequently represented through symbolic, metaphorical, and psychological structures.

Within Turkic and Karakalpak literary scholarship, particular attention has been given to the works of Tlegen Kaipbergenov and Ibrayim Yusupov. Researchers note that concepts of life and death in Karakalpak literature are closely connected with collective memory, ancestral heritage, natural landscapes, and traditional worldviews. Symbolic images of the steppe, wind, water, and earth often function as cognitive models through which existential experiences are interpreted.

However, despite numerous studies devoted separately to English and Karakalpak literary traditions, comparative linguo-cognitive investigations of life and death representations remain limited. Therefore, a comparative analysis of these concepts in twentieth-century English and Karakalpak literary texts is both relevant and necessary for understanding the cognitive and cultural mechanisms underlying literary meaning construction.

## RESEARCH METHODOLOGY

In English literature, the twentieth century was marked by dramatic shifts in worldview, prompted by the trauma of two World Wars, rapid technological progress, existential anxieties, and the erosion of traditional values. Writers such as Virginia Woolf, Graham Greene, and T. S. Eliot grappled with the meaning of existence, the fragility of human life, and the omnipresence of death. Life, in English modernist prose and poetry, is often perceived as fragmentary, fleeting, and precarious, whereas death can be seen as both an ending and a transformation—a doorway to the unknown, a release, or a confrontation with the void. Linguo-cognitive modeling in these texts is evident in the pervasive use of metaphors and cognitive schemas. Woolf's *Mrs Dalloway* (1925), for instance, counterpoints Clarissa's affirmation of life with Septimus's descent into death, the two fates bound by imagery of water, light, windows, and streets. Metaphorical structures such as "life is a voyage", "death is a fall", or "life is a flickering light" enable the English narrative tradition to model existential uncertainty, the search for meaning, and the irreversible passage of time. T. S. Eliot's poetry, especially *The Waste Land* (1922), encodes life and death within cyclical patterns of decay and renewal, using nature and myth as organizing principles that blur personal and collective experience. These recurring metaphorical schemas foreground not only the instability of life and the certainty of death but also society's longing for transcendence and continuity<sup>[1]</sup>.

In Karakalpak literature of the twentieth century, though the social and historical context differed greatly, the interaction of life and death remained a core theme. The poetic and narrative tradition here is deeply rooted in the landscape of the steppe, ancestral memory, and the cycles of nature. Karakalpak authors such as Tlegen Kaipbergenov and Ibrayim Yusupov presented life and death not just as binary opposites but as intimately intertwined forces, shaping both the individual and the collective identity. Life is often depicted as a journey across the arid plains of the steppe, a struggle against hardship, but also as a celebration of endurance and the beauty found in simplicity. Death is not the final rupture; it is frequently described through metaphors of return—to the earth, to the roots, and to the eternal sky<sup>[2]</sup>.



## ANALYSIS AND RESULTS

Cognitive mechanisms in Karakalpak literary texts utilize metaphors deeply interwoven with local ecology and cosmology. Metaphors such as “life is a gust of steppe wind”, “death is a mother’s embrace”, or “life is a wandering river” structure the reader’s understanding not only of individual destiny but also of community, nature, and the cyclical essence of existence. The recurrence of ancestral figures and the emphasis on collective memory reinforce this perspective. Yusupov’s poems, as discussed in Shamuratova’s *Cultural Metaphors in Karakalpak Poetry* (2018), rely on the interchangeable imagery of wind, water, and sand, suggesting the impermanence and interconnectedness of the living and the dead. The interplay of these metaphors also expresses the pain of loss, the passage of tradition, and the resilience of cultural continuity in the face of change.

Comparing these two rich literary traditions, one finds both similarities and striking differences in the linguo-cognitive modeling of life and death. Both English and Karakalpak texts employ journey metaphors—life as a path, road, or river, death as a crossing, a return, or an end. However, the English depiction leans toward individual psychology, existential alienation, and the struggle to assign meaning to mortality. Even when community and memory are invoked, as in the war poetry of Wilfred Owen or the novels of Graham Greene, there is an emphasis on personal suffering and the ambiguity of faith or redemption<sup>[3]</sup>.

In contrast, Karakalpak literature tends to emphasize unity with nature and the community. The fate of the individual is seen as inseparable from the fate of the land and the people, and death itself is often presented as a form of coming home, a reintegration with the community of ancestors and the eternal landscape. The language of Karakalpak literary works reflects this through the frequent appearance of collective pronouns, repetitive invocation of place names, and cyclical narrative structures that echo the rhythms of the seasons and communal rituals.

From a cognitive linguistic standpoint, these differences reflect contrasting cultural models. As cognitive linguists such as Evans and Green (*Cognitive Linguistics: An Introduction*, 2006) have argued, language not only describes reality but also constructs it, encoding the categories, prototypical experiences, and evaluative frameworks specific to each speech community. In English literature, the fragmentation and complexity of the twentieth century produced models of life and death marked by uncertainty, irony, and ambivalence. Linguistic cues such as lexical ambiguity, syntactic fragmentation, and intensely personal imagery bear witness to this state of mind. Woolf’s novels, with their shifting points of view and stream-of-consciousness techniques, create a kind of cognitive map where life and death blend and overlap, sometimes with barely perceptible boundaries<sup>[4]</sup>.

Karakalpak literature, influenced by oral tradition, collective identity, and a profound attachment to the landscape, constructs a different model. Here, lexical choices often foreground natural elements, kinship ties, and cultural symbols. The balance between life and death is less a rupture and more an oscillation—one phase flowing into another. The cognitive map drawn by Karakalpak writers is oriented toward collective experience, continuity, and acceptance rather than anxiety or confrontation.

Nevertheless, contacts and mutual influences between the two traditions should not be underestimated. The global turbulence of the twentieth century—war, migration, and political upheaval—affected all nations. Shared existential concerns can be traced in both literatures, particularly in their attempts to find meaning or consolation amid chaos. The motif of memory, whether individual or collective, appears as a crucial cognitive strategy for making sense of loss and mortality. In this regard, memory becomes a bridge—linguistically, cognitively, and narratively—between life and death, enabling characters and readers alike to transcend isolation and despair<sup>[5]</sup>.

The stylistic devices used to represent life and death also reflect linguistic and cultural priorities. English literature often makes use of paradox and irony, juxtaposing affirmations of life with undercurrents of death, and vice versa. The simultaneous depiction of hope and despair, particularly in post-war poetry and prose, points to a dual cognitive orientation—toward both the concrete and the abstract, the immediate and the eternal. Karakalpak literature, meanwhile, often draws upon repetition, parallelism, and symbolic imagery, gradually building a rhythmic, almost hypnotic sense of life’s flow and ending.

Furthermore, the concept of time itself is differently modeled. English texts tend to foreground linearity—a progression from birth through life to death, punctuated by crises and moments of insight. Modernist writers often problematize or disrupt this linearity, reflecting the psychological and philosophical uncertainties of their era. Karakalpak narratives, conversely, tend toward circularity, with time seen as a series of cycles—seasons, generations, and rituals—in which death is always followed by remembrance and renewal. This difference in temporal modeling underpins contrasting attitudes toward mortality: anxiety and ambiguity in the English case; acceptance and continuity in the Karakalpak.

The cognitive models at work extend to the very structure of the texts. In English novels such as William Golding’s *Lord of the Flies* (1954), death functions both as a moral crisis and as a revelation of primal forces within human nature. The language is deliberately ambivalent, layering literal, symbolic, and psychological

meanings. In Karakalpak prose, such as Kaipbergenov's historical novels, death is often narrated through the prism of collective experience-rituals of mourning, communal storytelling, and the reiteration of ancestral wisdom-not as an act of rupture but as a moment of return and integration.

Both literary traditions use language not only to recount but also to mediate, transform, and make sense of the existential facts of life and death. The methods and metaphors they choose are shaped by their unique histories, geographies, and worldviews, but they also reveal the universal human impulse to use language as a means of cognitive and emotional survival. Literary language becomes both a reflection of and a means of coping with the deepest realities of the human condition <sup>[6]</sup>.

## CONCLUSION

In comparing the linguo-cognitive modeling of life and death in twentieth-century English and Karakalpak literature, we discover both shared patterns and unique cultural articulations. English literature, marked by modernist experimentation and existential uncertainty, frequently models life and death as opposing yet intertwined forces, mediated through individual psychology, linear temporality, and innovative narrative strategies. Karakalpak literature, rooted in collective tradition and a close relationship to the land, represents life and death as cyclical, interconnected stages within a broader communal and ecological context, employing metaphors and symbols drawn from daily life, ancestry, and nature.

Such a comparative approach not only enriches our understanding of literary art but also sharpens our awareness of the cognitive and cultural processes by which humanity negotiates the mysteries of existence. Through the imaginative power of language, writers continue to forge new models and metaphors, ensuring that literature remains a living space for the contemplation of life and death—a place where meaning, memory, and hope are incessantly remade.

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- 13.00.00 Pedagogika fanlari
  - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
  - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
  - 13.00.03 Maxsus pedagogika
  - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
  - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
  - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
  - 13.00.07 Ta'limda menejment
  - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
  - 13.00.09 Ijtimoiy pedagogika
  - 07.00.00 Tarix fanlari
  - 19.00.00 Psixologiya fanlari
  - 01.00.00 Fizika-matematika fanlari
  - 02.00.00 Kimyo fanlari
  - 03.00.00 Biologiya fanlari
  - 09.00.00 Falsafa fanlari
  - 10.00.00 Filologiya fanlari
  - 11.00.00 Geografiya fanlari



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