

LINGUOCOGNITIVE CHARACTERISTICS OF THE CONCEPT OF LIFE AND DEATH IN A LITERARY TEXT (ON THE EXAMPLE OF 20TH-CENTURY ENGLISH AND KARAKALPAK LITERARY WORKS)

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Abstract: The linguocognitive properties of the concept of life and death in an artistic text form a specific field of study. To identify and analyze these characteristics, the literature delves into logic, emotion, cognition, social and cultural factors. Especially in 20th-century English and Karakalpak fiction, the linguocognitive interpretation of life and death shows the logical development of literary thought and folk consciousness. Through the expressed forms of these two concepts, the text reflects not only the author's worldview, but also the spiritual and cultural state of society at that time, moral values, modern thinking.

Keywords: linguistic cognitive characteristics, life and death, artistic text, 20th century literature, English literature, Karakalpak literature, conceptual analysis, symbolic expression, semantic layer, emotional thinking.

INTRODUCTION

Issues of life and death have always been a leading topic in fiction. In such works, these concepts are illuminated as the main questions of human existence, spiritual experiences, the central embodiment of the relationship of the self and the universe. The linguocognitive approach places particular emphasis on how these concepts are modeled in text, interpreted through a system of symbols in mind and language communication. The lexical, semantic, symbolic, and conceptual aspects of the concepts of life and death in artistic texts are a unique manifestation of linguocognitive thinking. In 20th-century English and Karakalpak literature, the concepts of life and death are widely covered against the background of changes in society, historical trials, war and crisis, modernity and tradition, personal and collective experiences. In the typology of Latin, Germanic and Turkic languages during this period, interpretations of Nature, Society, personality, psyche and existence in general manifest themselves. In his fiction, when the process of life opens up through more action, exploration, ambition, death is expressed as a symbol of inevitability, disaster, separation, despair, but sometimes also of comfort or eternity. In both language and literary space, the concept of life and death is firmly connected with a truly typical society, historical state and human thought. From a linguistic point of view, the concept of life and death is of deep importance how it is formed in the mind, how it is encoded in the language, how it is expressed through symbols and images.

MATERIALS AND METHODS

In artistic text, the lexical-semantic layers of life and death sometimes surface directly using words, and sometimes through symbolic, emotional, metaphorical images. In Karakalpak literature, as a result of historical, national values, traditions and mental states, Life is interpreted as a symbol of Eternity-seeking, labor and tolerance. And death is shown as inevitability, but not surrender, purity and rest-bringing phenomenon. And in English literature, the concepts of life and death are reflected in the focus on dreams, goals, Research, interpersonal relationships and individual-psychological aspects of thinking. It serves to express the human part, the connection with society, the meanings of being, vital and metaphysical values in the linguocognitive interpretation. English fiction of the 20th century is full of expressions of the priority of life, individual freedom, hope, social inadequacy. The concept of

death is more often represented as a symbol of time, society, personal experience, end and conclusion. The symbol of death is sometimes referred to as anguish and alienation, often self-justification, alien liberation, or rest. The concepts of life and death complement each other, forming a high level of linguocognitive context, emotional weight, and semantic ground. Each image, symbol, emotional impression and language tool will have its own layers of meaning.

In Karakalpak literature, the concepts of life and death take the form of a new lexical-semantic and symbolic analysis against the background of society and personality relations, Customs and historical processes. In this, life is reflected as an expression of priority, correctness, patience, continued work, loyalty to society and tradition. Death, on the other hand, symbolizes more inevitable nihoya, fear, longing, blessing and retreat, and is illuminated as a distinctive bridge between man and nature, spirit and world, transience and eternity. In this process, conceptual metaphors, symbolism, imagery, and linguistic coding methods emerge in the form of linguocognitive thinking [1].

RESULTS AND DISCUSSION

The linguocognitive approach separately studies the expression of the concepts of life and death in an artistic text through portable meaning, metaphor, antonym pairs, semantic contrast, symbolic embodiment, emotional colorfulness. In this, each language and culture, based on its daily and social experience, shows in artistic speech in what way it embodies life and death. These expressions and concepts represent the unity of the people's thinking, culture, history, and spirit. In English and Blackbeard fiction, the concept of life and death comes to the surface in a contrast of more conflict, anguish, hope, collectivism and individualism, tradition and modernity. In each work, these two concepts are the main semantic and psychological Center, the expression of which reveals the stages of linguocognitive development. In the artistic text, the linguocognitive interpretation of life and death is manifested in the form of many sememes, conceptual metaphors, antonyms, symbolic expressions, condensed emotional layers. Death is not the last limit of life, but is also stated in terms of a new stage, rest, comfort, history, migration to eternity. And life is expressed as a symbol of activity, enthusiasm, happiness, hope, work, humanity, dignity, continuous struggle. The cognitive semiosphere of these concepts has become one of the main research topics in modern linguistics and literary studies [2].

In linguocognitive thinking, the concepts of life and death are enriched by many processes, associations and symbols. The value of life, the brevity of life, transience, happiness and anguish, dreams and depression, labor and punishment, hardship and freedom are revealed through various artistically rich layers of meaning. And death is expressed as a symbol of divine fate, an uncontrollable process, rest, Prosperity, a move towards eternity. Each language and culture forms a linguocognitive model of the concept of life and death using these signs and symbols. If necessary, with the help of external and internal monologues, internal rhetoric and dialogue, semantic contrast, emotional colors, an artistic interpretation of these concepts is manifested. In 20th-century English and Blackbeard fiction texts, symbolism of life and death, antonymic contrast, cognitive metaphor, and emotional intensity are highly surface. The formation of the concepts of life and death as ideas, their reflection in artistic drawings through symbols and images, and the deep expression of the universal and national characteristics of mentality are deeply expressed. In English literature, life and death are revealed in the directions of personal self, integration into society, passage of time, fleeting values, modernity and modernism, while in Karakalpak literature, historicism, loyalty to tradition, naturalness and hos to society are interpreted through specific spiritual values [3].

The linguocognitive interpretation of the concepts of life and death is revealed through the main typical and atypical model, symbolic-philosophical images in the individual and collective

consciousness in the artistic text. In this case, the conceptual, semantic, syntactic and communicative layers in the text work in a linked way. The artistic text absorbs these two concepts according to the direction of the lyrical, dramatic, epic and psychological genre, bringing to the surface the most thoughtful layers of the native language and folk psyche. As a result, artistic text acts as a bridge between language and thought, history and culture. The way in which the concepts of life and death are expressed in English and Blackbeard 20th-century fiction helps to explore common, national and typological features. These two languages and cultures distinguish society, identity, progress, and transience, values that are backward and forward-looking, while in language new models of symbolic, semantic, and cognitive mapping appear [4].

CONCLUSION

In place of the conclusion, it is worth noting that the linguocognitive features of the concepts of life and death in the artistic text are an artistic manifestation of the general thinking, historical state, cultural culture and individual worldviews of the people. In 20th-century English and Blackbeard works, the concepts of life and death acquire great linguistic and semantic significance. Life is coded as activity, movement, desire, individual and social development, while death is coded as inevitability, rest, surrender, eternity, and transience. These create a lively, sermazzun and comprehensively rich semiosphere in the emotional, symbolic and cognitive layers of the artistic text. Through this, the development of language and thinking, society and mentality are embodied in a kind of complementary landscape. The concepts of life and death become the main idea, symbolic embodiment, emotional center and model of thinking in many works of art, showing the variety of artistic thinking in Uzbek, Karakalpak and English. The linguistic interpretation of life and death in the text through the hoparistic language model, the unity of perception and figurative thinking, continues to be the subject of topical research for modern language and literary studies.

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