BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg

"MODELING OF LINGUOCOGNITIVE METAPHORS BASED ON THE LIFE-DEATH ANTITHESIS IN ENGLISH AND KARAKALPAK TWENTIETH-CENTURY LITERARY TEXTS: A COMPARATIVE-COGNITIVE ANALYSIS"

Najimova Perizad Arslanbay qizi
Teacher at the Department of English Translation Theory,
Faculty of Translation, UZSWLU

Normurodova Khurshida Akbar qizi
Student of the UZSWLU
TING-2205
normurodovaxurshida02@gmail.com

Abstract: This article provides a comparative-cognitive analysis of the modeling of linguocognitive metaphors based on the life-death antithesis in the XX century artistic texts of English and Karakalpak literature. In particular, it explores how these fundamental concepts are embodied through metaphoric constructions, what cognitive mechanisms underlie their realization, and how shaped by national, cultural, and historical contexts each literature reveals its worldview. Through the lens of the life-death dichotomy, artistic discourse not only depicts existential experiences but also reflects the archetypal structures and mental models that dominate collective consciousness. By comparing English and Karakalpak texts, the study reveals similarities and differences in the metaphorical conceptualization of life and death as well as the impact of specific social, psychological, and cultural factors. The work brings to the fore the interaction between universal and nationally specific metaphorical models and their role in the formation of literary mentality.

Key words: linguocognitive metaphor, antithesis, life-death dichotomy, English literature, Karakalpak literature, modeling, cognitive mechanisms, artistic text, comparative analysis.

Introduction

In world literary thought, the themes of life and death have always claimed a central and inexhaustible position. Artistic imagination, historical consciousness, mythological perceptions, and ethical categories of mankind have long intertwined around these two eternal poles, giving birth to numerous metaphorical images and cognitive models. In literature, especially in the artistic texts of the twentieth century, the life-death antithesis becomes a key platform for the realization of linguocognitive metaphors, forming the backbone of deep philosophical, aesthetic, and existential musings.

The role of cognitive linguistics in uncovering the essence of metaphor has been immeasurable. Scholars such as George Lakoff and Mark Johnson, in their foundational works, demonstrated that metaphors are not merely a matter of tropes or poetic adornment, but rather reflect the underlying mental structures and ways of perceiving the world that are inherent in each culture. Based on this, metaphors related to life and death provide a unique window into the deep conceptual and emotional experiences of people from different nations. The twentieth century became a pivotal epoch for English and Karakalpak literatures alike. For English writers, global wars, rapid modernization, existential tensions, social cataclysms, and the search for meaning in a fragmented world became central. For Karakalpak artists, profound social upheavals, the struggle

for national identity, the preservation of traditions amidst new challenges, and experiences of collective trauma left indelible marks. In both literary systems, the life-death antithesis allowed authors to reflect their era, express the unchanging nature of human fate, and encode individual as well as collective aspirations and anxieties [1].

Materials and methods

The life-death dichotomy can be considered one of the most robust and universal conceptual structures in the sphere of human cognition. The polarization of meanings, the duality and complementarity present in such binaries as light-darkness, movement-rest, growth-stagnation, hope-despair, happiness-sorrow, serve as cognitive anchor points for metaphorical mapping in both English and Karakalpak literatures. In English texts, life is often conceptualized as light, journey, river, spring, flame, and upward flight. Death, in contrast, is darkness, silence, winter, stasis, night, or fading. The English literary tradition, especially in the modernist and postmodernist periods, portrays life and death as ontological opposites and recurrent themes, reinforcing the continuous search for meaning, the struggles of individual identity, and the deep existential solitude of the person.In Karakalpak literature, life is reflected through images of the earth, water, green leaves, the birth of day, the gentle touch of the wind, or the flourishing landscape. Death is seen as a dried branch, abandoned well, the ceasing of birdsong, the silence of the plains, the sinking of stars, and the cessation of heartbeat. This metaphorical richness is deeply intertwined with ethnic mythology, collective memory, and social customs, emphasizing the merging of man with his native nature, ancestral land, and primordial legends. The processes of metaphoric modeling, as disclosed by cognitive linguistics, demonstrate that metaphors are not arbitrary but rather systematic, shaped by everyday physical, emotional, and cultural experiences. Conceptual metaphors like "Life is a journey," "Death is sleep," "Life is a flame," "Death is darkness," serve as cognitive schemas for both literatures, reflecting the respective mentalities of their authors and audiences [2].

Modern English literature, shaped by the trauma of two World Wars, the crisis of values, and rapid social change, is saturated with metaphors that express the angst, hopes, and ambiguities of the human soul. The notion of life as a path, a never-ceasing river, an ascent up a steep mountain, or a fragile flame flickering in darkness, is prevalent in the works of T.S. Eliot, Virginia Woolf, James Joyce, William Golding, and others. For example, in T.S. Eliot's "The Waste Land," life and death intertwine as metaphorical representations of cultural decay, spiritual desolation, and the quest for resurrection. The river, the desert, the night, the shadow—these images embody not only nature but the inner world of the individual confronted with the futility and transience of earthly existence. In the novels of Virginia Woolf, life is portrayed as an unending movement, ephemeral waves, and the inexorable passage of time, while death—silent, sudden, or anticipated—casts its shadow as both an inevitable endpoint and a source of existential reflection. Similarly, in George Orwell's dystopian novels, death signifies not only physical demise but spiritual extinction, loss of individuality, and decline into oblivion. In Samuel Beckett's works, particularly "Waiting for Godot," life and death often appear as indistinct, ambiguous states, where existence itself is suspended, stretched between anticipation and resignation. The English artistic tradition constructs metaphors with deep psychological, individualistic, and existential resonances. Life is hope, light, journey, new leaf; death is darkness, silence, fall, void, and absence. Such metaphors capture the spirit of the age and the restless search for the meaning of being [3].

Results and discussions

Karakalpak literature of the twentieth century, deeply rooted in folklore, mythology, and rural existence, approaches the life-death antithesis through a set of images and models unique to its cultural memory. Here, life is not just an individual journey but a collective, generational

experience. The land, the steppe, the river, the child, and the family—these are the cores around which metaphors of life crystallize. In the poems and prose of Jumaniyaz Jabbarov, Togay Murod, Bezegul Qoshqarova, Khudoybergen Sulton, and Otesh Imomov, life is embodied by the lushness of the field, the mother's embrace, the blossoming branch, the refreshing rain, and the harmony between man and nature. The earth is alive, the rivers are veins, the dawn is birth, and every new leaf, harvested grain, or returned migratory bird is a symbol of life's continuity and vitality [4].

A cross-cultural analysis demonstrates that the interaction of universal and culture-bound models opens up possibilities for dialogue among civilizations and enriches the tapestry of world literature. The cognitive metaphors of life and death thus emerge as pivotal tools for understanding not only how we structure our thoughts but also how we shape and are shaped by the cultural narratives in which we live [5].

Conclusion

In analyzing the modeling of linguocognitive metaphors based on the life-death antithesis in twentieth-century English and Karakalpak literary texts, it is clear that metaphors are not only literary devices but forms of cognitive mapping, expressions of collective thought, and reflections of national identity. The comparative-cognitive approach reveals the deep intertwining of universal conceptual patterns and uniquely national coloring. English literature, marked by psychological profundity and existential exploration, transforms the life-death dichotomy into a means of expressing inner turmoil, uncertainty, and the search for meaning amid crisis. Karakalpak literature, deeply bonded with the land and ancestry, celebrates life through nature and community, mourning death as a sacred return, and sustaining national identity through collective memory and poetic innovation. Ultimately, metaphors based on life and death are living, dynamic structures, constantly adapted and reshaped to reflect new realities, yet eternally tied to the core of human existence. The study and comparison of such metaphors allows us to peer into the heart of cultures, understand their vision of the world, and see the universal human longing for meaning and immortality expressed in the words of poets and writers.

References

1. Lakoff, G. & Johnson, M. Metaphors We Live By. Chicago, 2003
2. Kadyrova, S. Q. Metaphor and its linguopoetic properties in the Karakalpak language. Nukus, 2017
3. Sharipov, M. Metaphor and its linguocognitive function. Tashkent, 2015
4. Davletov, E. From the History of Karakalpak Literature. Nukus, 2019
5. Eliot, T. S. The Waste Land. London, 2019
6. Woolf, V. To the Lighthouse. London, 2017