

**LINGUACULTURAL RESEARCH OF THE CONCEPTUAL FIELD IN THE
DISCOURSE OF TRAGEDY (IN THE MATERIAL OF WILLIAM
SHAKESPEARE'S "JULIUS CAESAR" AND TURA MIRZO'S "AMIR TEMUR"
TRAGEDIES)**

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Abstract. Tragedy serves as a profound reflection of human experience, encompassing universal themes such as power, loyalty, and fate. This paper conducts a comparative linguistic and cultural analysis of tragedy, focusing on William Shakespeare's "Julius Caesar" and Tura Mirzo's "Amir Temur." Using conceptual metaphor theory and cultural linguistics, we investigate how historical contexts and cultural values are captured in language usage in tragic stories. We reveal how language and culture interact intricately to shape the conceptual field of tragedy across various linguistic and cultural domains through qualitative analysis.

Introduction

Tragedy, as a literary genre, transcends temporal and geographical boundaries, offering profound insights into the human condition. In this study, we embark on a comparative exploration of tragedy through the lenses of language and culture, focusing on two iconic works: William Shakespeare's "Julius Caesar" and Tura Mirzo's "Amir Temur." By analyzing the linguistic and cultural dimensions of these tragedies, we seek to unravel the unique ways in which language reflects and shapes cultural understandings of tragedy.

Literature review

The study of tragedy within the realm of linguacultural research has garnered significant attention from scholars interested in exploring the intricate interplay between language, culture, and narrative. Drawing upon conceptual metaphor theory and cultural linguistics, researchers have sought to uncover how linguistic expressions in tragic discourse reflect and reinforce cultural values, historical contexts, and ideological perspectives.

In the context of William Shakespeare's "Julius Caesar" and Tura Mirzo's "Amir Temur" tragedies, scholars have engaged in comparative analyses to discern the distinct linguistic and cultural underpinnings of these works. Conceptual metaphor theory, as articulated by Lakoff and Johnson (1980), provides a theoretical framework for understanding how metaphorical

mappings shape the conceptualization of abstract concepts such as power, loyalty, and fate within tragic narratives.

Additionally, cultural linguistics, as advocated by Geeraerts (2006) and Sharifian (2015), emphasizes the inseparable link between language and culture, positing that linguistic expressions are imbued with cultural meanings and symbolic associations that influence interpretation and understanding. Through a synthesis of these theoretical perspectives, researchers have sought to illuminate the nuanced ways in which tragedy is constructed and conveyed across different linguistic and cultural contexts, exemplified by the contrasting representations found in "Julius Caesar" and "Amir Temur."

Method

Our methodological approach involves a meticulous comparative analysis of linguistic expressions and cultural references within "Julius Caesar" and "Amir Temur." By identifying key conceptual domains—such as power, loyalty, betrayal, and fate—we scrutinize how these concepts are linguistically encoded and culturally contextualized in each text. Through close reading and qualitative analysis, we discern recurring linguistic patterns, metaphorical frameworks, and cultural allusions that contribute to the construction of tragedy in both works.

Discussion

The linguistic and cultural analysis of "Julius Caesar" and "Amir Temur" unveils nuanced differences in the representation of tragedy across Western and Central Asian cultural contexts. In Shakespeare's tragedy, linguistic expressions pertaining to politics often draw upon metaphors of warfare, struggle, and betrayal, reflecting a Western perspective on power dynamics and political upheaval. For instance, Mark Antony's famous funeral oration—"Friends, Romans, countrymen, lend me your ears"—employs the metaphor of friendship and camaraderie to sway the Roman populace against Brutus and the conspirators.

Conversely, "Amir Temur" grounds its tragic narrative in Central Asian cultural motifs, weaving linguistic expressions with rich cultural symbolism. Mirzo's tragedy often invokes metaphors derived from nomadic life, such as the vast steppes, swift horses, and tribal allegiances, to convey themes of unity, conquest, and the cyclical nature of power. The character of Amir Temur himself embodies these cultural ideals, portrayed as a charismatic leader whose destiny is intertwined with the fate of his people.

Results

Through our comparative analysis, we unearth a plethora of linguistic and cultural nuances that shape the conceptual field of tragedy in "Julius Caesar" and "Amir Temur." In "Julius Caesar," linguistic expressions resonate with Western cultural values of individualism, democracy, and the consequences of unchecked ambition. In contrast, "Amir Temur" resonates with Central Asian cultural sensibilities of honor, loyalty, and the inexorable march of destiny.

For example, Shakespeare's portrayal of Brutus as an honorable yet misguided protagonist reflects Western notions of tragic heroism, wherein individual agency clashes with the inexorable forces of fate. In contrast, Mirzo's depiction of Amir Temur as a larger-than-life figure embodies Central Asian ideals of leadership and collective destiny, wherein personal ambitions are subsumed within the grand narrative of history.

Conclusion. In conclusion, our linguistic and cultural analysis illuminates the dynamic interplay between language, culture, and tragedy in "Julius Caesar" and "Amir Temur." Despite their divergent cultural origins, both tragedies resonate with universal themes and enduring relevance, underscoring the transformative power of tragedy as a literary genre. By unraveling the linguistic and cultural nuances embedded within their discourse, we gain profound insights into the diverse ways in which tragedy is constructed and interpreted across linguistic and cultural boundaries.

Reference:

1. Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. University of Chicago Press.
2. Geeraerts, D. (2006). *Words and Other Wonders: Papers on Lexical and Semantic Topics*. Mouton de Gruyter.
3. Sharifian, F. (2015). *Cultural Linguistics: Cultural Conceptualisations and Language*. John Benjamins Publishing Company.