

Cognitive Linguistic Analysis of Poetic Texts Based on Conceptual Integration Theory

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ABSTRACT

This article presents an in-depth conceptual-semantic analysis of Saida Zunnunova's poem 'Sog'inish' and Muhammad Yusuf's poem 'Iqror' based on the conceptual integration theory, one of the leading approaches in cognitive linguistics and cognitive poetics within the field of anthropocentric linguistics.

The aim of the study is to identify the "input spaces," "generic space," and the "blended space" formed as a result of their integration, as well as the occasional and conventional metaphorical transfers involved in the verbalization of the longing and devotion of the lyrical heroes expressed in both poems toward their homeland, national and family values, and traditions while being in a different cultural environment and a foreign country. Comparative analysis, conceptual integration analysis, linguoconceptual analysis, and cognitive analysis methods were employed in the study. As a result, it was found that in Saida Zunnunova's poetry the concept of Homeland is through longing, memory, and spiritual attachment, whereas in Muhammad Yusuf's poems it is through the integration of devotion, national pride, and civic responsibility. The findings of the study are of significant scientific importance for conducting linguoconceptual analysis of Uzbek poetic texts, studying them from the perspective of cognitive linguistics, developing Uzbek cognitive poetics, and applying the Conceptual Integration Theory to national poetry.

Keywords: Homeland concept, longing concept, Conceptual Integration Theory, lyrical hero, input space, blended space, national identity, Saida Zunnunova, Muhammad Yusuf.

INTRODUCTION

Cognitive poetics, which emerged as a result of the intersection of modern linguistics and literary studies, investigates a literary text not merely as an emotional object but as a product of human thinking, mental activity, and the conceptual structures of lyrical consciousness.

In recent years, theories reflecting the relationship of language with human thinking and cognition have become increasingly relevant in world linguistics. The theories that have emerged on this basis, such as “concept,” “frame,” “conceptual metaphor,” and “conceptual integration,” are considered important for explaining the mental structures, cultural values, and conceptual mechanisms of human thinking embodied behind linguistic units.

Representatives of cognitive linguistics George Lakoff, Mark Johnson, Gilles Fauconnier, and Mark Turner emphasize the idea that our conceptual system reflected in the linguistic model of the world depends on our physical and cultural experience and is directly connected with it [1: 125; 2: 183-203]. Numerous studies demonstrate the effectiveness of the conceptual-metaphorical approach in comparing linguistic worldviews: metaphorical models reflect the general patterns of human thinking while simultaneously changing under the influence of national-cultural experience [3: 594-606; 4: 191-198]. The changes in concepts depending on national-cultural experience have been widely investigated, particularly in Russian linguistics. In this regard, the definition proposed by the prominent representative of Russian linguoculturology, Yu. Stepanov "A concept is the fundamental unit of culture in human consciousness" [5: 824] is well known.

Although studies devoted to the investigation of concepts in Uzbek linguistics have increased considerably over the last decade, studies devoted to the Conceptual Integration Theory are still insufficient. In particular, there are very few studies that analyze national poetic texts through conceptual integration and represent the individual poetic thinking of the author.

A poetic text is always anthropocentric and represents the reflection of the author's aesthetic perception of the world [6:

520-525]. In this study, the common and individual characteristics of Saida Zunnunova's poem 'Sog'inish' and Muhammad Yusuf's poem 'Iqror,' devoted to the themes of patriotism, family, longing, and national values, which have long been regarded as leading themes in Uzbek literature, are revealed on the basis of linguoconceptual analysis and the Conceptual Integration Theory.

The purpose of this study is to model the emotional concept of longing in the poems of Saida Zunnunova and Muhammad Yusuf based on the Conceptual Integration Theory, to reveal the integration of meanings, and to illuminate the cognitive-mental image of the Uzbek lyrical hero.

MATERIALS AND METHODS

According to the traditional theory of cognitive metaphor, human thinking is based on the projection between two domains the "source domain" (an abstract concept) and the "target domain" (a concrete target or concept expressing an abstract concept), whereas the Conceptual Integration Theory includes at least four dynamic mental spaces.

The Conceptual Integration Theory is one of the most multi-layered, multidimensional, powerful, and contemporary theories in cognitive linguistics. The theory was developed in the 1990s by the French linguist Gilles Fauconnier and the American scholar Mark Turner. According to this theory, the process of conceptual integration should consist of at least four mental spaces:

1. **Input space 1:** the structure of information, data, and knowledge related to the first concept.
2. **Input space 2:** the structure of information, data, and knowledge related to the second concept.

In this process, the information contained in each input space is compared with one another, and their common and distinctive features are identified.

3. **Generic space:** the abstract and primary structure that is common to all input spaces and connects them with one another.

4. **Blend space:** a completely new conceptual structure is formed through the combination of the information contained in all input spaces and their integration [7:183-204].

During the blending process, not complete concepts but rather their elements are selected [8:5-13]. Simply put, this theory explains the process by which completely different concepts merge in the human mind to produce a third, entirely new meaning, and it liberates the text from purely linguistic analysis by connecting it with human cognition and psychology.

RESULTS AND DISCUSSION

Analysis of Saida Zunnunova's poem 'Sog'inish'

In Saida Zunnunova's poetry, the image of a true Uzbek woman, an Uzbek mother, devotion to family, and love for the homeland are portrayed with delicate imagery and artistic mastery. Her poem 'Sog'inish' begins with the description of the lyrical heroine's state and inner experiences during her journey to a foreign country. This poem also has its own history of creation. One day, Saida Zunnunova and her husband, the Hero of Uzbekistan and writer Said Ahmad, went to Riga for a vacation. Since the poet was afraid of airplanes, they endured many hardships and travelled for several days by train before reaching their destination. However, after spending only one night there, at dawn the poet said that she missed her homeland and wanted to return, and they came back on that very day.

Longing for her homeland removed even fear from the poet's heart. Although she had refused to travel by airplane on the way there, she returned by airplane because she was eager to reach her homeland and her native place as quickly as possible.

The poem 'Sog'inish' depicts the impressions of that journey, as well as the poet's individual expression of homesickness and love for the homeland.

In the text, **Input space 1** (Foreign space) is represented through such linguistic means as "rustling green endless forests," "blue-eyed ladies," and "the scent of bay leaves."

*Shovullagan yashil, cheksiz o'rmonlar,
 Husningizga sira keltirmasman shak.
 Lekin, ne qilayki, olisdan chorlar
 Rayhonlar hid sochgan torgina eshik. [9: 218]*
 "Rustling green, endless forests,
 I do not doubt your beauty at all.
 But what can I do? From afar there calls
 A narrow gate scented with basil."

In this quatrain, the lyrical heroine says, "I do not doubt your beauty at all," expressing no doubt about the beauty of the "green, endless forests." However, at that very moment, "a narrow gate scented with basil" appears in her cognition.

Here, "basil" and the "narrow gate" symbolize the Uzbek home, mentality, and courtyard the symbol of the homeland namely, **Input space 2** (Homeland/Home). These two spaces collide in the consciousness of the lyrical heroine. As a result, in the **Blend space**, while standing in the distant green, endless forest, the lyrical heroine smells the fragrance of basil and feels herself standing before the narrow gate.

*Ko'nglim hordiq tusab intilgan edim...
 Dil xuddi chumoli ko'targan ushoq.
 Tiniq barglar yelda shivirlar asta...
 Biz tomonda hozir meva g'arq pishdi".*
 "My heart longed for rest...
 My soul was like a crumb carried by an ant.
 The clear leaves whisper softly in the wind...
 Back home, the fruits are now fully ripe."

The simile "My soul was like a crumb carried by an ant" is the product of the poet's individual authorship and serves as clear evidence of conceptual integration. The images of the "ant" and the "crumb" express the lyrical heroine's heart, crushed, oppressed, and fragmented by homesickness. Although the lyrical heroine had travelled to a distant land for the purpose of rest and recreation, instead of the image of a person enjoying the journey, there emerges the cognitive subject of an "ant," patiently carrying the heavy burden of homesickness as it moves forward. Through the line "Back home, the fruits are now fully

ripe," the shift of space takes place on the basis of the concepts of visual and gustatory perception. The lyrical heroine compares the cool, quiet, and green forests of the foreign land with the scorching weather of Uzbekistan and its orchards laden with ripe fruits.

The cognitive conflict in the poem the integration of the searching woman poet and the housewife is manifested at its highest point in the following lines:

*Axir men ayolman, bir uy bekasi,
Satrlar yetilsa qozon boshida.
Qog'ozga tushadi yarim kechasi,
Uyquda jilmaygan qizim qoshida".*
"After all, I am a woman, a housewife;
Verses ripen beside the cooking pot.
They are put onto paper at midnight,
Beside my daughter smiling in her sleep."

In these lines, the image of the "woman poet" in **Input space 1** the creative poet resting and spending her vacation abroad and the image of the "Housewife and Mother" in **Input space 2** the loving mother cooking by the cooking pot during the day and watching over the sleep of her little daughter at night are blended together. In the **Blended space**, the expression "Verses ripen beside the cooking pot" emerges. That is, the poet's inspiration, "like a timid gazelle unaccustomed to the hand, frightened of order and the writing desk," leaves her. This is because the poet's poems were always written down beside the cooking pot while food was being prepared and beside her little daughter sleeping at midnight. This is the verbalization of an individual worldview characteristic of an Uzbek woman writer.

The poet also does not conceal that she misses the ethnocultural and hospitable stereotype of the Uzbek people:

*Moviy ko'z bekalar, meni kechiring,
Lavr hidi tutgan borshingiz juda
Tanamni yayratdi, yayradim ichib,
Lekin boshqa istak ko'ngil mavjida.
Zira, zirk solingan xushbo'y palovning*

*Bir chindimi hozir qildi xumori.
 Mildirab qaynasa sho'rva olovda,
 Jambillarni solsang ming dardga dori.*
 "Blue-eyed ladies, forgive me,
 Your borscht, filled with the scent of bay leaves,
 Refreshed my body; I rejoiced while drinking it,
 Yet another desire surged in my heart.
 The fragrant pilaf seasoned with cumin and barberry
 Even a single pinch of it has now made me long for it.
 If soup were gently boiling over the fire,
 And you added jambil, it would be a cure for a thousand ailments."

In these lines, the European-style luxurious resort and the "borscht" fragrant with bay leaves prepared by the blue-eyed ladies (**Input space 1**) are contrasted with the Uzbek national cuisine "pilaf seasoned with cumin and barberry" and "soup prepared with jambil" (**Input space 2**). Here, the concept of "jambil" is not merely a plant; rather, it rises to the level of a sacred concept that becomes a remedy, "a cure for a thousand ailments," for the lyrical heroine, who is suffering from homesickness and emotional pain in a foreign country.

Analysis of Muhammad Yusuf's poem 'Iqror'

Muhammad Yusuf is one of the most beloved, modest, simple, and sincere poets of the Uzbek people, and these qualities are also reflected in his works. His poems are distinguished by their abundance of uniquely beautiful similes and cognitive metaphors. The theme of the homeland occupies a special place in Muhammad Yusuf's poetry. Readers who are well acquainted with his works recognize that his poetry is devoted to patriotism and love. In particular, his poem 'Iqror' also celebrates love for the homeland and homesickness. The poem is based on the emotions and experiences of the lyrical hero during his journey to the world's greatest centers of civilization, namely "Rome" and "Paris."

In poetry, comparing the homeland to a mother has long existed and is a very widespread metaphor. However, comparing the homeland to a father and to his greatness is encountered less frequently. Muhammad Yusuf, on the other hand, compares the

homeland to the two greatest beings in the world for every person – a father and a mother. The poem begins with the lyrical hero's address to the homeland through these unique metaphors:

*O, ota makonim, Onajon o'lkam,
O'zbekiston, jonim to'shay soyangga.
Senday mehribon yo'q, Seningdek ko'rkam.
Rimni alishmasman bedapoyangga. [10: 55]
"O my father's homeland, my mother's land,
Uzbekistan, I lay down my soul beneath your shade.
There is none as kind as you, none as beautiful as you.
I would never exchange Rome for your humble alfalfa field."*

These lines contain a sharp and contrasting blending network. The magnificent, beautiful, and historic city of "Rome" constitutes **Input space 1**, whereas the simple and modest "alfalfa field" of an Uzbek village constitutes **Input space 2**. The geographical space that a person should value and preserve constitutes the **Generic space**. Within the "blend," in the emergent structure, a sharp change of value occurs: the entire great civilization of Rome is cognitively diminished in the mind of the lyrical hero and placed below even a small piece of the native Uzbek land its humble alfalfa field ("I would never exchange Rome for your humble alfalfa field"). This emergent meaning elevates national pride to its highest level by hyperbolizing the lyrical hero's feelings of love and devotion to the homeland.

In the following stanza, the poet further intensifies the cognitive dynamics:

*Qancha yurtni ko'rdim, qancha taqdirlar
Qayga borsam suyab, boshni tik tut deb,
Tog'laring ortimdan ergashib yurar.
"I saw many lands, many destinies;
Wherever I went, telling me, 'Stand firm and hold your head high,'
Your mountains followed behind me."*

These lines are a beautiful example of conceptual integration. The lyrical hero is travelling in a foreign country; he is in motion.

However, together with him, the strong and majestic mountains of Uzbekistan also begin to move; they follow him like a shadow, constantly reminding him never to bow before anyone and to keep his head held high. The movement of the lyrical hero in foreign lands constitutes **Input space 1**, while the majestic mountains of the homeland constitute **Input space 2**. In the **Blend space**, wherever the lyrical hero goes, the mountains continue to follow behind him. Here, the mountains represent the feeling of the homeland, readiness to defend the homeland, and the sense of national pride. The lyrical hero's carrying them within his spirit and body at all times is modeled in his cognitive consciousness. The homeland, in turn, serves as a constant support behind him, continually reminding him to "stand firm and hold your head high."

Muhammad Yusuf also makes effective use of gastronomic and civilizational contrast, just as Saida Zunnunova does:

*Ko'rdim suluvlarning eng faranglarin.
Yo xudbinman men, yo sodda kasman men –
Parijning eng go'zal restoranlarin
Bitta tandiringga alishmasman men".*
"I saw the most beautiful of beauties.
Either I am selfish, or I am very simple
I would never exchange
The finest restaurants of Paris for your single tandoor"

If Saida Zunnunova asks forgiveness from the blue-eyed ladies because she cannot compare the cool, beautiful atmosphere and delicious "borscht" of a foreign land with the soup and pilaf of her homeland, Muhammad Yusuf, on the other hand, feels as though he is guilty and blames himself for being either selfish or overly simple. If we analyze this quatrain through conceptual integration, the Western concept of "luxury," represented by "the most beautiful of beauties" and "the finest restaurants of Paris," occupies **Input space 1**. The concept of the ordinary clay "tandoor" in an Uzbek village constitutes **Input space 2**. In the **Blend space**, however, the restaurants of Paris, admired by the whole world, together with all their attractiveness and civilized

infrastructure, lose their value before the warmth of the Uzbek people's tandoor and the aroma of the bread coming from it. The emergent structure "I would never exchange [them] for your single tandoor" acquires national-cultural significance.

*Bildimki, baridan ulug'i o'zing,
Bildimki, yaqini shu tuoroq menga.
Bahorda Baxmalda tug'ilgan qo'zing
Arab ohusidan azizroq menga".*
"I realized that you are greater than all of them;
I realized that this soil is the closest to me.
The lamb born in Bakhmal in spring
Is dearer to me than an Arabian gazelle"

The lyrical hero, who misses his homeland after only three days and leaves his journey unfinished, realizes that his homeland is greater than all the luxury and splendor of the world and that this very soil is the closest to him. The "lamb born in Bakhmal in spring" is dearer to him than the swift Arabian gazelle.

Although the general cognitive networks in the poems of both authors are similar, their internal structure and the gender and individual characteristics of the lyrical subjects differ from one another. In Saida Zunnunova's poem 'Sog'inish,' the cognitive network mainly consists of "micro-spatial elements" the home, the cooking pot, the little daughter's sleep, and the basil-scented gate. Muhammad Yusuf, on the other hand, in his poem 'Iqror,' gives priority to "macro-spatial elements" the civilizations of Rome and Paris, mountains, vast plains, and the lamb born in Bakhmal.

The table below presents the comparative cognitive parameters of both poems constructed on the basis of the conceptual integration theory.

Table 1. *Comparative cognitive parameters of Saida Zunnunova's 'Sog'inish' and Muhammad Yusuf's 'Iqror' constructed on the basis of the conceptual integration theory.*

Types of cognitive spaces	Saida Zunnunova – 'Sog'inish'	Muhammad Yusuf – 'Iqror'
Input Space 1 (Foreign space)	"Endless green forests," "blue-eyed ladies," bay leaf-scented borscht, quiet sea, cool nights, a creative environment at an orderly desk	The streets of Rome, "the finest restaurants of Paris," European beauties, the Arabian gazelle, the atmosphere of travelling abroad
Input space 2 (Homeland / Home)	The narrow basil-scented gate, orchards laden with ripe fruits, the fire beneath the cooking pot and Uzbek national cuisine, the sleeping little daughter, the smell of the soil, pilaf seasoned with cumin and barberry, boiling soup, jambil	Father's homeland, the alfalfa field, mountains, the warm tandoor fragrant with the smell of bread, "the lamb born in Bakhmal," national festivals
Generic space	Physical and spiritual existence, olfactory and visual perception, emotional aspiration, geographical contrast	Geographical contrast and spatial transition, comparison of material and spiritual wealth, national mentality
Blend space (Emergent meaning)	"Verses ripen beside the cooking pot" a unique image integrating the woman poet, the housewife, and maternal devotion. <i>Jambil</i> becomes a remedy for all ailments, including the heart of the lyrical heroine suffering from homesickness.	"Your mountains followed behind me" the dynamic companionship of the spirit of the homeland, the love of the homeland, and the sense of national pride in the heart of the lyrical hero. The civilizations of Rome and Paris lose their value before the homeland's humble alfalfa field and clay tandoor.

As can be seen from the table, in both poems the lyrical heroes travel to a foreign country in search of rest and spiritual renewal; however, while abroad, they experience a heart tormented by homesickness, as well as physical and psychological discomfort. As discussed above, both poems were created as a result of these emotional experiences. In Saida Zunnunova's poetry, this is in the expressions "No, I do not want to stay, do not hold me back" and "My heart is like a crumb carried by an ant," whereas in Muhammad Yusuf's poetry it is cognitively realized in the form "Sleep has left my eyes, peace has left my heart – if I miss my homeland after only three days, what can I do?" This shows that the concepts of "Homeland" and "Longing" occupy an exceptionally high emotional position in the Uzbek conceptosphere. Therefore, for Uzbek lyrical heroes, the simple and modest ethnocultural elements of their homeland appear more valuable than the greatest luxury of foreign countries.

CONCLUSION

The analysis of Saida Zunnunova's poem 'Sog'inish' and Muhammad Yusuf's poem 'Iqror' based on the Conceptual Integration Theory makes it possible to arrive at the following scientific conclusions:

1. The concept of "Longing" in poetic texts is not merely an emotional feeling but a complex cognitive process that arises as a result of the active collision of elements belonging to two different cultural spaces within the authors' poetic thinking.
2. In Saida Zunnunova's individual-authorial blending network, the spaces of the "Woman Poet" and the "Housewife" are successfully integrated, creating a mental model of the Uzbek woman. Ethnocultural images such as "basil," the "cooking pot," and "jambil" ensure the sincerity of the lyrical experience.
3. In Muhammad Yusuf's poem, the blending network is created through the use of macro-spatial hyperbolization. By comparing the world's renowned centers of civilization, such

as “Rome” and “Paris,” with simple ethnocultural elements of the Uzbek village, such as the “tandoor” and the “alfalfa field,” and thereby diminishing their value, the poet constructs an emergent cognitive model of national pride and patriotism.

4. In both poems, the **Generic space** culminates in the human need for self-identification, while the **Blend space** culminates in the absolute supremacy of the concept of “Homeland.”

In a word, investigating examples of Uzbek literature on the basis of modern linguistic theories creates broad opportunities for enriching the theoretical foundation of national literary studies and linguistics.

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