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LINGUOCULTURAL INTERPRETATION OF THE CONCEPT OF LOVE IN AJINIYAZ’S POETRY

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Abstract. This article examines the concept of love in the poetry of Ajiniyaz from a linguocultural and cognitive-semantic perspective. The study proceeds from the assumption that literary concepts are not limited to individual emotional experience but may embody cultural memory, ethical principles, aesthetic ideals, religious beliefs, and socially established values of a particular linguistic community. The research employs linguocultural, lexical-semantic, symbolic, contextual, and conceptual metaphor analyses of selected love lyrics by Ajiniyaz. The findings demonstrate that love in Ajiniyaz’s poetry constitutes a multidimensional cultural concept closely associated with Karakalpak national values, including loyalty, modesty, hospitality, family unity, moral integrity, wisdom, devotion, and spiritual perfection. Particular attention is paid to culturally meaningful symbols such as the flower, nightingale, moon, sun, stars, birds, peri, Layli, Zuhra, Sanem, Shahsanem, Farhad, and Shirin. These images function as cultural signs through which beauty, devotion, longing, separation, spiritual aspiration, and idealized love are represented. The analysis also identifies several recurrent conceptual metaphors, including LOVE IS FIRE, LOVE IS MOVEMENT TOWARD THE BELOVED, LOVE IS SUFFERING, LOVE IS MEMORY, LOVE IS A POWER THAT CONTROLS THE MIND, and LOVE IS DIVINE DESTINY. From a Sufi interpretive perspective, love may additionally function as a means of spiritual transformation and purification. The study concludes that Ajiniyaz represents love not merely as an interpersonal emotion but as a complex linguocultural formation reflecting the moral, aesthetic, folkloric, social, and spiritual worldview of the Karakalpak people.

Keywords: Ajiniyaz, love, linguocultural concept, Karakalpak poetry, cultural linguistics, conceptual metaphor, folklore, cultural symbols, spirituality, national values.

Annotatsiya. Ushbu maqolada Ajiniyoz she’riyatidagi muhabbat tushunchasi lingvomadaniy va kognitiv-semantik nuqtayi nazardan tadqiq etiladi. Tadqiqot badiiy konseptlar faqat individual hissiy tajriba bilan cheklanib qolmay, balki muayyan lingvistik jamoaning madaniy xotirasi, axloqiy tamoyillari, estetik ideallari, diniy e’tiqodlari va ijtimoiy jihatdan shakllangan qadriyatlarini ham mujassamlashtirishi mumkin, degan farazga asoslanadi.

Tadqiqotda Ajiniyozning tanlangan ishqiy she'rlari lingvomadaniy, leksik-semantik, ramziy, kontekstual va konseptual metafora tahlili usullari orqali o'rganildi. Natijalar Ajiniyoz she'riyatida muhabbat qoraqalpoq xalqining sadoqat, hayo, mehmondo'stlik, oilaviy birlik, axloqiy poklik, donishmandlik, fidoyilik va ma'naviy komillik kabi milliy qadriyatlari bilan chambarchas bog'liq bo'lgan ko'p qirrali madaniy konseptni tashkil etishini ko'rsatadi. Gul, bulbul, oy, quyosh, yulduzlar, qushlar, pari, Layli, Zuhra, Sanam, Shohsanam, Farhod va Shirin kabi madaniy jihatdan mazmunli ramzlarga alohida e'tibor qaratiladi. Ushbu obrazlar go'zallik, sadoqat, sog'inch, ayriliq, ma'naviy intilish va ideallashtirilgan muhabbatni ifodalovchi madaniy belgilar sifatida namoyon bo'ladi. Tahlil davomida MUHABBAT — OLOV, MUHABBAT — MA'SHUQA TOMON HAKAKAT, MUHABBAT — AZOB-UQUBat, MUHABBAT — XOTIRA, MUHABBAT — AQLNI BOSHQARUVCHI KUCH va MUHABBAT — ILOHIY TAQDIR kabi takrorlanuvchi konseptual metaforalar ham aniqlandi. Tasavvufiy talqin nuqtayi nazaridan muhabbat ma'naviy o'zgarish va poklanish vositasi sifatida ham namoyon bo'lishi mumkin. Tadqiqot xulosasiga ko'ra, Ajiniyoz muhabbatni shunchaki shaxslararo hissiyot sifatida emas, balki qoraqalpoq xalqining axloqiy, estetik, folklor, ijtimoiy va ma'naviy dunyoqarashini aks ettiruvchi murakkab lingvomadaniy hodisa sifatida tasvirlaydi.

Kalit so'zlar: Ajiniyoz, muhabbat, lingvomadaniy konsept, qoraqalpoq she'riyati, lingvokulturologiya, konseptual metafora, folklor, madaniy ramzlar, ma'naviyat, milliy qadriyatlar.

Аннотация. В статье исследуется концепт любви в поэзии Ажинияза с лингвокультурологической и когнитивно-семантической точек зрения. Исследование исходит из предположения, что литературные концепты не ограничиваются индивидуальным эмоциональным опытом, а могут воплощать культурную память, этические принципы, эстетические идеалы, религиозные представления и социально сформированные ценности определённого языкового сообщества. В работе применяются лингвокультурологический, лексико-семантический, символический, контекстуальный анализ и анализ концептуальных метафор избранной любовной лирики Ажинияза. Результаты показывают, что любовь в поэзии Ажинияза представляет собой многомерный культурный концепт, тесно связанный с национальными ценностями каракалпакского народа, включая верность, скромность, гостеприимство, единство семьи, нравственную чистоту, мудрость, преданность и духовное совершенство. Особое внимание уделяется культурно значимым символам — цветку, соловью, луне, солнцу, звёздам, птицам, пери, Лейли, Зухре, Санам, Шахсанам, Фархаду и Ширин. Эти образы функционируют как культурные знаки, посредством которых репрезентируются красота, преданность, тоска, разлука, духовное стремление и идеализированная любовь. В ходе анализа выявлены также несколько повторяющихся концептуальных метафор, включая ЛЮБОВЬ — ЭТО ОГОНЬ, ЛЮБОВЬ — ЭТО ДВИЖЕНИЕ К ВОЗЛЮБЛЕННОМУ, ЛЮБОВЬ — ЭТО СТРАДАНИЕ, ЛЮБОВЬ — ЭТО ПАМЯТЬ, ЛЮБОВЬ — ЭТО СИЛА, УПРАВЛЯЮЩАЯ РАЗУМОМ, и ЛЮБОВЬ — ЭТО БОЖЕСТВЕННОЕ ПРЕДНАЗНАЧЕНИЕ. С суфийской точки зрения любовь может также выступать средством духовного преображения и очищения. В заключение отмечается, что Ажинияз

представляет любовь не просто как межличностное чувство, а как сложное лингвокультурное образование, отражающее нравственное, эстетическое, фольклорное, социальное и духовное мировоззрение каракалпакского народа.

Ключевые слова: Ажинияз, любовь, лингвокультурный концепт, каракалпакская поэзия, лингвокультурология, концептуальная метафора, фольклор, культурные символы, духовность, национальные ценности.

Introduction. Language and culture are inseparable dimensions of human cognition and social experience. Linguistic units do not merely transmit information; they may also preserve culturally significant meanings, collective memories, value orientations, and historically formed ways of conceptualizing reality. Literary texts are therefore particularly valuable for investigating the relationship between language, cognition, and culture. Wierzbicka argues that culturally significant concepts can be studied through language because lexical meanings provide access to characteristic values and conceptual patterns within particular cultural communities [7;31]. From this perspective, a concept may be understood as a culturally structured mental formation expressed through linguistic signs and connected with a system of knowledge, emotions.

The concept of love occupies a prominent position in world literature. Although love may be regarded as a universal human experience, its linguistic and cultural representation varies according to historical period, social structure, religious worldview, ethical norms, and literary tradition. Kövecses demonstrates that emotions, particularly romantic love, are frequently conceptualized through metaphorical structures involving such experiential domains as fire, force, attraction, journey, possession, and unity [4;143].

Analysis of literature. The study of poetic representations of love can therefore reveal not only individual emotional states but also culturally established models through which those emotions are interpreted. Ajiniyaz’s poetic heritage offers particularly valuable material for such an investigation. His lyrics reflect the moral values, aesthetic ideals, folklore traditions, religious beliefs, social relations, and cultural memory of the Karakalpak people. Love in his poetry is not limited to attraction between two individuals. It is repeatedly associated with loyalty, morality, modesty, hospitality, family relations, patience, sacrifice, beauty, suffering, and spiritual aspiration.

Previous studies have examined important aspects of Ajiniyaz’s poetic heritage. Q.Járimbetov’s monograph *Ashiq Ziywar* investigates the genre characteristics and imagery of Ajiniyaz’s love lyrics and emphasizes their relationship with the traditions of Sufi poetry. Q.Járimbetov particularly warns against interpreting symbolically structured Sufi poetry exclusively through literal logic, since images in such texts may simultaneously express worldly and spiritual meanings [3;14]. A.Murtazaev approaches Ajiniyaz’s creativity from a humanistic perspective, while B. Genjemuratov draws attention to the relationship between human and divine beauty in the poet’s worldview.

Nevertheless, previous scholarship has concentrated primarily on the literary, genre-based, aesthetic, humanistic, and Sufi dimensions of Ajiniyaz’s poetry. Comparatively less attention

has been paid to love as an integrated linguocultural concept in which lexical meaning, national values, symbolic imagery, conceptual metaphor, social norms, and religious-spiritual meanings interact within a single conceptual structure. The present study seeks to address this gap.

The aim of the article is therefore to identify and interpret the principal linguocultural components of the concept of love in Ajiniyaz’s poetry. Particular attention is given to: (1) axiological and national-cultural components of love; (2) folklore and symbolic imagery; (3) religious and spiritual meanings; and (4) recurrent conceptual metaphors through which emotional experience is linguistically structured.

Theoretical Framework. The relationship between language and culture has been extensively investigated within linguocultural and cultural-linguistic approaches. From this perspective, linguistic forms may embody culturally specific systems of evaluation, categorization, and interpretation. Wierzbicka argues that key words and culturally significant concepts provide access to ways of thinking characteristic of particular linguistic communities [7; 31]. This approach is especially relevant to literary discourse because poetic language frequently condenses culturally established meanings into symbols, metaphors, lexical choices, and recurring images.

The cognitive theory of metaphor developed by Lakoff and Johnson also provides an important theoretical basis for the present analysis. According to their approach, metaphor is not merely an ornamental feature of literary language but a basic mechanism through which one conceptual domain is understood in terms of another [5; 5]. Expressions presenting love as fire, movement, suffering, force, or destiny may therefore be regarded as linguistic realizations of underlying conceptual mappings rather than isolated poetic embellishments.

Kövecses further demonstrates that emotions are systematically organized by metaphorical conceptualization. Romantic love, in particular, may be understood through such domains as physical force, fire, journey, unity, attraction, and possession [4; 128]. At the same time, conceptual metaphors are not entirely independent of culture. Their specific linguistic realization and cultural evaluation may vary between communities.

This distinction is important for the present study. Not every cultural characteristic associated with love should automatically be classified as a conceptual metaphor. Loyalty, modesty, hospitality, wisdom, family devotion, and moral perfection, for example, function primarily as axiological and semantic components of the concept of love in Ajiniyaz’s poetry. By contrast, expressions in which love is structured through another experiential domain—such as fire, movement, suffering, or controlling force—can be examined as conceptual metaphors.

The interpretation of Ajiniyaz’s lyrics also requires consideration of the intellectual and religious environment of nineteenth-century Karakalpak literature. Q.Járimbetov argues that Ajiniyaz’s love poetry contains features connected with Sufi poetic traditions and that symbolic or allegorical images should not always be interpreted literally [3; 14]. Consequently, a linguocultural reading of Ajiniyaz may operate simultaneously at lexical, emotional, cultural, symbolic, and religious levels.

Methodology. The research employs a qualitative linguocultural and cognitive-semantic approach. The primary corpus consists of selected love lyrics by Ajiniyaz, including

Hárkimsanín yarı bolsa, Yoq meniń, Yol bolsun, Qız Oraz, Biybigúl, Bir janan, Bir páriy, Keldim, Sawdigim, Dilbarım, Gúljan, Nege kelmedi?, Xiywalı qız, Súygen yarım bar, and other poems in which love, beauty, devotion, separation, longing, and spiritual experience constitute central semantic themes.

Five complementary methods are employed. Linguocultural analysis is used to identify culturally specific values and meanings associated with love. Lexical-semantic analysis examines lexical units representing love, beauty, loyalty, modesty, morality, separation, longing, and spirituality. Conceptual metaphor analysis identifies metaphorical mappings through which the abstract experience of love is structured in terms of more concrete experiential domains. Symbolic analysis is applied to culturally established images such as flowers, birds, the moon, stars, the sun, and the nightingale. Finally, contextual analysis is used to interpret individual expressions within the broader semantic, cultural, and poetic context of Ajiniyaz’s works. The analysis distinguishes between conceptual metaphors and axiological-semantic components. This distinction prevents moral qualities such as loyalty or hospitality from being incorrectly treated as metaphorical mappings and makes it possible to reconstruct the internal linguocultural organization of the concept more precisely.

Results and discussion. The analysis demonstrates that the concept of love in Ajiniyaz’s poetry is closely connected with the national-cultural worldview of the Karakalpak people. Love is associated with a complex system of ethical and social values that includes morality, modesty, loyalty, hospitality, wisdom, sincerity, family devotion, sacrifice, and human perfection. Consequently, romantic attraction represents only one dimension of the concept.

The beloved is frequently evaluated not only in terms of physical appearance but also according to speech, behavior, intelligence, and moral character. In “*Hárkimsanín yarı bolsa*”, the ideal beloved is described through gentleness, understanding, and pleasant speech:

Hárkimsanín yarı bolsa
Qıyalını aytpay bilsin,
Sóyler sózi bolıp shiyrin,
Ózi turıp, kózi kúlsin. [1; 4]

The expression *sóyler sózi bolıp shiyrin* (“let her speech be sweet”) demonstrates that linguistic behavior forms part of the cultural construction of beauty. The beloved is idealized not simply because of external appearance but because her speech reflects sincerity, gentleness, and respectful interpersonal conduct. Sweet speech therefore functions as an axiological feature within the concept of love.

The humanistic foundation of this representation is supported by A.Murtazaev, who observes that Ajiniyaz placed the human being in a highly valued position in poetry and expressed profound love for the human soul, intellect, virtues, and inner world [6; 117–118]. Love in this context becomes connected with human dignity and moral worth rather than merely physical attraction.

The relationship between physical and spiritual beauty forms another important semantic layer. From a Sufi interpretive perspective, human beauty may also function as a sign pointing beyond the individual human being. B.Genjemuratov argues that love for human beauty may

ultimately be interpreted as love for Allah because human beauty represents a manifestation of divine beauty [2; 5]. This interpretation should not be generalized to every instance of romantic imagery in Ajiniyaz’s poetry; nevertheless, it demonstrates that certain representations of beauty allow both worldly and spiritual readings.

A particularly significant national-cultural component of love is hospitality. In Ajiniyaz’s poetic worldview, the ideal woman is represented not merely as an object of romantic admiration but also as a participant in household and communal relations. This cultural model is particularly visible in “*Qiz Oraz*”, where hospitality and generosity contribute to the positive characterization of the beloved:

Ágárki kelsálár mehman, álin qawsırıp qarsı alur,
Barını mehmandın ayamay, dástúrqańın keń jayur. [1; 30]

Here the beloved’s value is constructed through her ability to receive guests warmly and generously. Hospitality therefore enters the semantic field of love as an important cultural value. The representation links personal affection with the broader social harmony and dignity of the household. A similar pattern appears in “*Biybigúl*”, where intellectual and moral qualities are foregrounded:

Serlep yaqshi bilán yamandi bildiń,
Aqlı kámil, sahip-támiz, Biybigúl. [1; 18]

The lexical combination *aqlı kámil* emphasizes intellectual maturity, while *sahip-támiz* expresses refinement and moral worth. Rather than constituting a conceptual metaphor, these qualities form an axiological component of love: the beloved is valued because she embodies an ideal of morally and intellectually mature personhood.

Loyalty constitutes one of the central semantic components of love in Ajiniyaz’s lyrics. In “*Yoq meniń*”, the lyrical speaker expresses exclusive devotion to a single beloved:

Qara kózli, shiyrin sózli dilbarım,
Sendin ózge sáwer yarım yoq meniń.
Taza gulistanım, mahi ánwarım
Hásiretińnen hesh qararım yoq meniń. [1; 4]

The repetition of the idea that there is no beloved other than the addressed woman constructs emotional exclusivity and constancy. The poem further develops the motif through sacrifice:

Shiyrin janım bolsa yolında qurban,
Sendin ózge sáwer yarım yoq meniń. [1; 4]

Accordingly, loyalty, devotion, and self-sacrifice should be regarded as major axiological components of Ajiniyaz’s concept of love. The same semantic complex appears in “*Súygen yarım bar*”:

Qayılman sen ushın otqa kúysem de,
Waq demeymen yar jolında ólsem de. [1; 21]

The lyrical subject is prepared to accept suffering and even death for the beloved. The passage simultaneously expresses devotion and activates the metaphorical domain of fire and suffering.

Love is also associated with discretion and emotional privacy. In “*Yol bolsun*”, the speaker advises the beloved:

Hár sózinde mñ naz etip ólturmá
 Ğussa bilán yurágimni tolturma
 Aql bolsañ, ráqiblára bildúrma,
 Xabarın ber, páriyzadım, yol bolsun. [1; 5]

The relationship is represented as something that should be protected from hostile or inappropriate public exposure. Consequently, modesty, discretion, honor, and preservation of intimacy become culturally relevant semantic components of love.

Family occupies an important position within Ajiniyaz’s conceptualization of romantic love. The ultimate goal of affection is frequently associated with permanent union rather than temporary emotional experience. In “*Dilbarım*”, the lyrical hero expresses hope for eventual union:

Quday qossa qosıalarmız bir zaman
 Sonnan basqa házir bizde joq árman. [1; 26]

The phrase *Quday qossa* (“if God wills”) combines romantic aspiration with religious belief. Love is therefore situated within a cultural worldview in which the success of human relationships is understood as dependent not exclusively upon individual intention but also upon divine will.

Ajiniyaz’s representation of love is deeply connected with folklore and classical Eastern literary traditions. His poetic language repeatedly employs culturally recognizable figures and symbols such as *Layli*, *Zuhra*, *Sanem*, *Shahsanem*, *Farhad*, *Shirin*, *peri*, *the flower*, *nightingale*, *moon*, *sun*, *stars*, and *birds*. Such images are not merely decorative elements. They activate collective literary and cultural knowledge and provide established frameworks through which beauty, longing, fidelity, and idealized love are interpreted. Murtazaev also draws attention to Ajiniyaz’s familiarity with the literary heritage of Eastern peoples and notes the recurring presence of figures such as Farhad and Shirin, Layli and Majnun, Yusuf and Zulaykha, Shahsanem, and Zuhra and Tahir in his poetic world [6; 77]. In “*Bir janan*”, the beloved is associated with culturally familiar figures such as Layli, Zuhra, and Sanem. Rather than functioning as individualized descriptions alone, these names serve as intertextual cultural codes. They connect the contemporary beloved with inherited Eastern models of beauty, love, fidelity, and romantic idealization.

The image of the *peri* performs a similar function. In “*Bir páriy*”, Ajiniyaz writes:

Men anıń ishqında boldım xorı-zar,
 Aqlı-huwshım alıp ketti shul páriy. [1; 9]

Here the beloved is represented as possessing such extraordinary attraction that she takes possession of the lover’s reason and consciousness. This representation motivates the conceptual metaphor: Love is a power that controls the mind. The loss of rational control demonstrates the transformative psychological intensity of love while the culturally recognizable image of the *peri* places this emotional state within an Eastern poetic and folkloric framework.

The flower is among the most productive symbols in Ajiniyaz’s representation of love. Flower imagery combines physical attractiveness with delicacy, youth, purity, and emotional appeal. In this sense, the flower operates at both aesthetic and cultural levels: it describes visible beauty while simultaneously activating culturally established associations with tenderness and refinement.

Celestial imagery performs a similar function. The moon, stars, and sun serve as poetic standards through which the beloved’s radiance and idealized beauty are represented. In poems such as “Xiywalı qız”, comparison with celestial bodies moves the description beyond ordinary physical appearance and constructs the beloved as an exceptional aesthetic figure. These images should primarily be regarded as cultural symbols and poetic comparison domains, rather than automatically classified as conceptual metaphors of love itself. Their function is to structure the representation of the beloved within a culturally recognizable aesthetic system.

The metaphor of fire is explicitly realized in Ajiniyaz’s love poetry. In “Keldim”, the speaker states:

Seniñ ıshqı otlarına tutashıp,
Lápte palıñ, shiyrin tiliñe keldim.[1; 18]

The lexical combination *ıshqı otları* (“fires of love”) directly maps the emotional domain of love onto the physical domain of fire. This motivates the conceptual metaphor: Love is fire. Fire expresses intensity, transformation, emotional pain, and loss of ordinary stability. In a Sufi interpretive framework, fire may acquire an additional spiritual dimension: suffering through love can be associated with purification of the self. Such a reading is consistent with Járimbetov’s argument that symbolic elements in Ajiniyaz’s love poetry may carry meanings beyond their literal romantic surface [3; 14]. However, the interpretation of fire as spiritual purification should remain contextual rather than automatic. The primary linguistic evidence clearly supports Love is fire; its further interpretation as purification depends on the religious-symbolic context of the particular poem.

Separation represents one of the most important emotional states associated with love in Ajiniyaz’s poetry. In “Gúljan”, the speaker declares:

Ne yaman dúnyada – ayralıq yaman. [1; 24]

Here separation is represented as an especially severe form of suffering. Love therefore becomes cognitively associated with emotional pain: Love is suffering. Yet separation does not terminate love. The absent beloved continues to exist within memory, imagination, and emotional consciousness. Places, previous encounters, and recollected experiences preserve the relationship even in physical absence. This recurring representation supports another conceptual model: Love is memory. The importance of memory demonstrates how the emotional bond survives beyond immediate physical contact. Waiting is another recurring element of Ajiniyaz’s love lyrics. In “Nege kelmedi?”, the speaker states:

Jolına qarayman erteli-keshli. [1; 29]

The repeated act of looking toward the beloved’s path turns waiting into an expression of fidelity and emotional endurance. Rather than identifying Love is patient waiting as an

independent metaphor, it is more precise to interpret patience and waiting as experiential manifestations of loyalty and separation.

One of the most distinctive dimensions of Ajiniyaz’s concept of love is its relationship with religious and spiritual thought. References to God, divine will, fate, patience, and spiritual suffering position romantic experience within a broader metaphysical worldview. In “Bar endi”, the lyrical subject expresses trust in Allah:

Táwekkáldi bir Allağa qıl endi. [1; 27]

The use of *táwekkál* places individual emotional experience within the religious concept of reliance upon God. Similarly, expressions such as *haq qosqan yar* and *Quday qossa qosilarmiz* connect romantic fulfillment with divine determination.

At the same time, the Sufi dimension of Ajiniyaz’s poetry requires interpretive caution. Q.Járimbetov argues that symbolically organized Sufi poetry cannot always be understood through direct literal interpretation because apparently worldly images may carry allegorical or spiritual meanings [3; 14]. B.Genjemuratov similarly interprets human beauty as capable of reflecting divine beauty and consequently understands love for human beauty as potentially leading toward love for Allah [2; 5]. From this perspective, suffering, longing, fire, beauty, and devotion may in certain poetic contexts function not only as representations of worldly love but also as stages of spiritual transformation. Therefore, LOVE AS SPIRITUAL PURIFICATION is best treated not as a universally present metaphor in all of Ajiniyaz’s love lyrics, but as a higher-level Sufi interpretive model emerging from the interaction of fire, suffering, patience, longing, and divine orientation.

Research discussion. The findings demonstrate that the concept of love in Ajiniyaz’s poetry possesses a complex internal organization. Three major linguocultural layers can be distinguished.

The axiological and national-cultural layer includes loyalty, devotion, modesty, hospitality, wisdom, moral integrity, family orientation, sacrifice, and respect for human dignity. These elements reveal that love is evaluated according to the moral and social ideals of the cultural community. They should therefore be interpreted as semantic and axiological components rather than conceptual metaphors.

The folkloric and symbolic layer is represented by flowers, birds, the moon, stars, the sun, the nightingale, peri, Layli, Zuhra, Sanem, Shahsanem, Farhad, and Shirin. Through these images, individual romantic experience is incorporated into collective literary and cultural memory. Ajiniyaz does not construct the language of love entirely from individual experience; he also draws upon culturally recognizable symbolic resources.

The religious-spiritual layer includes divine will, fate, patience, suffering, trust in God, and the possibility of interpreting human beauty as a reflection of divine beauty. This layer demonstrates the significance of Islamic and Sufi modes of thought for certain aspects of the poet’s representation of love.

At the cognitive level, the poetic corpus supports several recurrent conceptual mappings:

1. LOVE IS FIRE – love is intense, consuming, painful, and potentially transformative.

2. LOVE IS MOVEMENT TOWARD THE BELOVED – longing is represented as physical or imagined movement across distance.

3. LOVE IS A POWER THAT CONTROLS THE MIND – love disrupts ordinary rational control.

4. LOVE IS SUFFERING – separation and devotion are experienced through emotional pain.

5. LOVE IS MEMORY – emotional attachment survives physical absence through recollection.

6. LOVE IS DIVINE DESTINY – the fulfillment of love is understood within the framework of divine will.

These metaphors coexist with culturally specific value components. This distinction is important because it demonstrates that the concept of love is constructed through more than metaphor alone. Lexical evaluation, social norms, inherited cultural symbols, religious beliefs, and conceptual mappings collectively participate in its structure. The findings also demonstrate the interaction between universal and culturally specific dimensions of emotional conceptualization. Fire, suffering, movement, and loss of rational control are widely recognizable ways of understanding romantic emotion. However, their realization in Ajiniyaz’s poetry is embedded within Karakalpak social values, Eastern literary imagery, Islamic vocabulary, and Sufi symbolic traditions. The cultural specificity of the concept therefore lies not necessarily in the existence of emotion itself but in the system of values, symbols, associations, and interpretive frameworks through which that emotion is expressed.

Conclusion. The analysis demonstrates that love in Ajiniyaz’s poetry is not limited to romantic emotion between two individuals. It constitutes a multidimensional linguocultural concept integrating ethical values, social relations, aesthetic ideals, folklore traditions, cultural memory, and religious-spiritual beliefs.

The national-cultural and axiological structure of the concept includes loyalty, devotion, modesty, hospitality, wisdom, moral integrity, sacrifice, family orientation, and human dignity. These components reveal that the beloved is evaluated not only according to physical beauty but also according to culturally valued forms of speech, behavior, intelligence, and moral character.

The folkloric-symbolic dimension is constructed through culturally established images such as the flower, nightingale, birds, moon, stars, sun, peri, Layli, Zuhra, Sanem, Shahsanem, Farhad, and Shirin. These images connect individual poetic experience with the collective cultural memory of Eastern and Karakalpak literary traditions.

The religious-spiritual dimension is expressed through divine will, destiny, patience, suffering, reliance upon God, and, within a Sufi interpretive framework, the relationship between human and divine beauty. Accordingly, certain representations of love may operate simultaneously at worldly and spiritual levels.

The cognitive-semantic analysis identifies the principal conceptual metaphors LOVE IS FIRE, LOVE IS MOVEMENT TOWARD THE BELOVED, LOVE IS A POWER THAT CONTROLS THE MIND, LOVE IS SUFFERING, LOVE IS MEMORY, and LOVE IS

DIVINE DESTINY. In addition, spiritual purification can be regarded as a broader Sufi interpretive model emerging from the interaction of love, suffering, fire, patience, and divine orientation rather than as an automatically applicable metaphor in every poem. Consequently, Ajiniyaz’s poetic representation of love embodies both universal patterns of human emotional experience and culturally specific modes of interpretation. Love functions as a conceptual center through which the poet articulates the moral, aesthetic, social, folkloric, and spiritual experience of the Karakalpak people. Ajiniyaz’s poetry therefore provides valuable material not only for literary scholarship but also for linguocultural and cognitive-linguistic research.

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