

CULTURAL LINGUISTIC STUDIES OF THE CONCEPTS: FRAME ANALYSIS

Mukhammadiyarov Aydos Joldasbaevich,
Ph.D. student, Nukus state pedagogical institute
Nukus, Karakalpakstan
aydmuxam@mail.ru

Tajiyeva Aliya Utebaevna,
candidate of pedagogical sciences, docent, Nukus state pedagogical institute
Nukus, Karakalpakstan
aliyatajjeva67@gmail.com

Annotation. The given article reveals that cultural linguistic peculiarities are expressed based on the concept especially in the field of translation studies. The main method to analyze translated Byron's poem in Karakalpak is to find out basic lexical frames which can help us to conceptualize human soul universally. Doing the frame (framing) analysis by which Ervin Goffman started to use in his book, we identified that the «soul» is the main concept in people connecting with love, sorrow, motherland, longing, and despair and in translations of the poems «Lines written in an album» by Byron the «soul» was shown similarly both in meaning and translating. In the end, the essential frames like traveler, a dead person, grave, remedy, bridge, darkness, can help one to embody the author's soul and were classified into framing subgroups, such as linguistic frame, emotional and spiritual frame, metaphorical frame, philosophical frame, structural frame, contextual frames.

Keywords. frame (framing) analysis, analytical method, structural elements, concept, soul/ruwx contextual frame, universal

KONSEPTLARNING LINGVOMADANIY TADQIQOTLARI: FREYM TAHLILI

Muxammadiyarov Aydos Joldasbaevich,
doktorant, Nukus davlat pedagogika instituti
Nukus, Qoraqalpog'iston

Tajiyeva Aliya Utebaevna,
pedagogika fanlari nomzodi, dotsent,
Nukus davlat pedagogika instituti

Annotatsiya. Ushbu maqola madaniy lingvistik xususiyatlar, ayniqsa tarjima tadqiqotlari sohasida konsepsiya asosida ifodalanishini ochib beradi. Qoraqalpoq tiliga tarjima qilingan Bayron she'rini tahlil qilishning asosiy usuli inson ruhini universal tarzda konseptuallashtirishga yordam beradigan asosiy leksik freymlarni aniqlashdan iborat. Ervin Goffman o'z kitobida foydalana boshlagan freym (freymlash) tahlilini o'tkazish orqali biz "ruh" odamlarni sevgi, qayg'u, vatan, sog'inch va umidsizlik bilan bog'laydigan asosiy tushuncha ekanligini aniqladik. Bayronning "Albomda yozilgan satrlar" she'rining tarjimalarida "ruh" ham ma'no, ham tarjima jihatidan o'xshash tarzda ko'rsatilgan. Yakunda sayohatchi, o'lik, qabr, davo, ko'prik, zulmat kabi muhim freymlar muallifning ruhini mujassamlashtirishga yordam beradi va lingvistik freym, hissiy va ma'naviy freym, metaforik freym, falsafiy freym, strukturaviy freym, kontekstual freym kabi freymlash kichik guruhlariga tasniflandi.

Tayanch so'zlar. Freym (freymlash) tahlili, analitik usul, strukturaviy elementlar, konsepsiya, ruh/ruwx kontekstual freymi, universal.

KAVRAMLARIN KÜLTÜREL DİLSEL İNCELEMELERİ: ÇERÇEVE ANALİZİ

Muhammediyarov Aydos Joldasbayevich,
doktora öğrencisi, Nukus devlet pedagoji enstitüsü
Nukus, Karakalpakistan

Taciyeva Aliya Utebayevna,
pedagoji bilimleri adayı, doçent, Nukus devlet pedagoji enstitüsü

Özet. Bu makale, kültürel dilbilimsel özelliklerin, özellikle çeviri çalışmaları alanında, kavram temelinde ifade edildiğini ortaya koymaktadır. Karakalpak diline çevrilen Byron şiirini analiz etmenin temel yöntemi, insan ruhunu evrensel olarak kavramsallaştırmamıza yardımcı olabilecek temel sözcüksel çerçeveleri bulmaktır. Ervin Goffman'ın kitabında kullanmaya başladığı çerçeve (çerçeveleme) analizini yaparak, "ruh"un insanları sevgi, keder, vatan, özlem ve umutsuzlukla birbirine bağlayan ana kavram olduğunu belirledik. Byron'ın "Bir albüme yazılan satırlar" adlı şiirinin çevirilerinde "ruh", hem anlam hem de çeviri açısından benzer şekilde gösterilmiştir. Sonuç olarak, gezgin, ölü kişi, mezar, çare, köprü, karanlık gibi temel çerçeveler, yazarın ruhunu somutlaştırmaya yardımcı olabilir ve dilbilimsel çerçeve, duygusal ve ruhsal çerçeve, metaforik çerçeve, felsefi çerçeve, yapısal çerçeve, bağlamsal çerçeveler gibi çerçeveleme alt gruplarına sınıflandırılmıştır.

Anahtar kelimeler. Çerçeve (çerçeveleme) analizi, analitik yöntem, yapısal öğeler, kavram, ruh/ruwx bağlamsal çerçevesi, evrensel.

КУЛЬТУРНО-ЛИНГВИСТИЧЕСКИЕ ИССЛЕДОВАНИЯ КОНЦЕПТОВ: ФРЕЙМОВЫЙ АНАЛИЗ

Мухаммадияров Айдоc Жолдасбаевич,
докторант, Нукусский государственный педагогический институт
Нукус, Каракалпакстан

Тажиева Алия Утебаевна,
кандидат педагогических наук, доцент,
Нукусский государственный педагогический институт

Аннотация. В данной статье раскрывается, что культурно-лингвистические особенности выражаются на основе концепции, особенно в области переводоведения. Основным методом анализа переведенного на каракалпакский язык стихотворения Байрона является выявление основных лексических фреймов, которые могут помочь нам универсально концептуализировать человеческую душу. Проводя фреймовый (фрейминг) анализ, который Эрвин Гоффман начал использовать в своей книге, мы определили, что «душа» является основной концепцией, связывающей людей с любовью, печалью, родиной, тоской и отчаянием. В переводах стихотворения Байрона «Строки, написанные в альбоме» «душа» была показана аналогично как по смыслу, так и по переводу. В заключение, важные фреймы, такие как путешественник, мертвец, могила, лекарство, мост, тьма, помогают воплотить душу автора и были классифицированы в подгруппы фреймирования, такие как лингвистический фрейм, эмоциональный и духовный фрейм, метафорический фрейм, философский фрейм, структурный фрейм, контекстуальные фреймы.

Ключевые слова. фреймовый (фрейминг) анализ, аналитический метод, структурные элементы, концепция, контекстуальный фрейм дух/рух, универсальный.

We strive to deepen our understanding of universal concepts of humanity through the physical objects, phenomena, events, and changes in our physical world. These elements generate

concepts within a specific human conceptual system, that is, they create clear frames in the mind, which help to solidify the nature of these concepts. Therefore, framing or categorizing concepts enhances the speed and clarity with which the brain visualizes information or events, facilitating their organization into images. The initial definitions were provided by scholar Irving Goffman, who discusses framing or frame analysis in his book, emphasizing personal experiences and social structures. He differentiates individual experiences from the broader societal structure and illustrates how individuals strive to learn from their life experiences, as well as addressing issues related to the framing of social life and social structure [3]. Frame analysis can be observed as having initially emerged in the field of sociology. However, this analytical method is also widely applied in psychology, discourse studies, philosophy, and linguistics. Lawrence W. Barsalou has explored three distinct components of frames: attribute-value sets, structural invariants, and constraints. He elucidates that frames are structured entities characterized by dynamic relationships among these forms, emphasizing that the rigid configuration of attributes can lead to specific outcomes.

Furthermore, in both artificial and human intelligence domains, frames support a range of conceptual tasks. They not only represent significant events, norms, and plans but also play a crucial role in defining the conceptual landscape and integrating various concepts within that domain. This highlights the importance of frames in understanding the complexities of conceptualization and interaction within social contexts [1, 21 p.]. Undoubtedly, the frame structures in the mind are closely related to a person's life experiences and background. George Lakoff and Mark Johnson connect this to the 'gestalts' in human experience, stating that 'there is a degree of conceptual salience that fully realizes our ability to generate images and gestalt perception from our concepts and motor schemes [4, 77 p.]. In some sources, frames are understood as cognitive structures that represent stereotypical events. In this case, frames are defined in a specific context and are encoded in the brain through relational, role-action, and other specialized dimensions, or they are mental frames. For example, the word 'meal' can evoke 'waiter,' 'customer,' 'food,' and 'ordering a meal [2, 222-254 p.].

One of the pioneers in introducing 'Frame Semantics,' Charles Fillmore's ideas [2, 222-254 p.]. on semantic and conceptual frames are invaluable in cognitive linguistics, as they examine the relationships between language and thought. He believes that language is based on our experiences and social interactions.

Alexander Zeim almost supports this idea: Frames are a conceptual unit of knowledge that linguistic explanations evoke. Additionally, language users recall these frames to understand linguistic meaning. Therefore, knowing what a particular explanation means and how it is used implies the introduction of a specific cognitive structure, which is related to the previous explanation [5, 2 p.].

Now Let's look at the translated version of Byron's poem in the Karakalpak language.

Lines written in an album

As o'er the cold sepulchral stone
Some name arrests the passer-by;
Thus, when thou view'st this page alone,
May mine attract thy pensive eye!
And when by thee that name is read,
Perchance in some succeeding year,
Reflect on me as on the dead,
And think my heart is buried here.
In the Karakalpak translation:

Альбомға

Жалғыз мазар турған кула далада
Тербемей ме жолаўшының қыялын.
Сол сыяқлы бул қосығым набада,

Сениң нәзериңе илингей, жаным.
Соңлары сен оны оқып көрерсең,
Сени қайтип сүйгенимди билерсең.
“Ол енди жоқ, қосығына бирақ та

Өз жүрегін жерлеп кетипти-аў” дерсең [6, 29 p.].

To perform a frame-based analysis of the translation from the perspective of the ‘Soul/Ruwx’ concept, we first define the semantic field of the ‘Soul/Ruwx’ concept: ‘Soul/Ruwx’ represents a person’s inner world, spirit, emotion, inner strength and energy, sorrow and longing, and the symbolic connection between life and death. In the poem, this concept is reflected in several categories, as follows:”

1. Structural Elements of the ‘Soul/Ruwx’ Concept

1.1. Solitude: The image of a solitary grave and a desolate steppe in the poem represents the isolated state of the ‘Soul/Ruwx’.

1.2. Passionate Suffering: The author expresses love through their individual state, giving descriptions of ‘suffering,’ ‘sorrow,’ and ‘grief,’ because the linguistic persona enters the poetic space with a heavy lexical narrative.

1.3. Eternity: The author placing their ‘poem’ alongside a grave compares their emotional state to being outside the bounds of time, and also compares it to the soul’s eternal existence.

2. Contextual Frame

2.1. ‘Soul/Ruwx’ and the Traveler: Here, the book reader and the pilgrim are compared to each other; the reader may one day turn the pages of books, while the visiting person says ‘may it touch’ the spirits of the dead.

2.2. ‘Soul/Ruwx’ and Space: A desolate steppe and a solitary grave represent empty space in physical existence. The linguistic persona resembles a tombstone in a vast field, aiming to attract attention.

2.3. ‘Soul/Ruwx’ and Time: The spirit of past love and lost feeling is preserved as an eternal memory in the poet’s inner world.

In conclusion, Frame or the framing analysis is connected to an individual’s personal life experience, integrated into social existence, and outlines a mental representation in the conceptual field of understanding, helping to enhance comprehension. They encompass components such as attribute-value sets, structural invariants, and constraints, which are perceived through understanding gestalt and create a cognitive structure for the conceptual unity by dividing explanations into frames.

References:

1. Barsalou, Lawrence W. 1992. “Frames, concepts and conceptual fields.” In *Frames, Fields and Contrasts: New essays in semantic and lexical organization*, edited by Lehrer, Adrienne / F. Kittay, Eva. Hillsdale, NJ: Lawrence Erlbaum. P. 21.
2. Fillmore C. Frames and the semantics of understanding // *Quaderni di semantica*. – 1985. – Т. 6. – С. 222-254.
3. Goffman, Erving (1974). *Frame Analysis: An Essay on the Organization of Experience*. Boston: Northeastern University Press. [ISBN 0-930350-91-X](#).
4. Lakoff G., Johnson M. *Philosophy in the flesh: The cognitive unconscious and the embodied mind: How the embodied mind creates philosophy*. – New York: Basic Books, 1999. P.77.
5. Ziem, Alexander. *Frames of understanding in text and discourse* (Translated by Catherine Schwerin.) 2014: 1-440. p.2.
6. Юсупов И. Мәңгі булақлар ((Жер жүзилик поэзия классиклериниң қосықлары ҳәм поэмаларынан). -Нөкис: “Қарақалпақстан”, 1985. - 114 б.