

LEXICAL-SEMANTIC ANALYSIS OF THE CONCEPT OF LOVE IN THE POETRY OF AJINIYAZ AND SHAKESPEARE

*Jambulova Ayimkhan Daribayevna, PhD student, Nukus State
Pedagogical Institute*

AJINIYOZ VA SHEKSPIR SHE'RIYATIDA MUHABBAT TUSHUNCHASINING LEKSIK- SEMANTIK TAHLILI

*Jambulova Ayimkhan Daribaevna, Nukus davlat pedagogika
instituti tayanch doktoranti*

ЛЕКСИКО-СЕМАНТИЧЕСКИЙ АНАЛИЗ КОНЦЕПТА ЛЮБВИ В ПОЭЗИИ АЖИНИЯЗА И ШЕКСПИРА

*Джамбулова Айымхан, базовый докторант Нукусского
государственного педагогического института*



<https://orcid.org/0009-0009-0603-9903>

e-mail:

ayimjambulova@gmail.com

Abstract: This article analyzes how the concept of love is expressed through lexical-semantic means in the works of Ajiniyaz and William Shakespeare, representatives of Eastern and Western literature, respectively. The study investigates, through a comparative approach, the lexical cores related to love, synonymous and antonymic layers, metaphorical imagery, emotional units, and national-cultural connotations in both poets' poetic texts. The findings demonstrate that Ajiniyaz expresses the concept of love predominantly in the context of spiritual devotion and moral fidelity, while Shakespeare portrays it through passion, contradiction, and psychological complexity.

Keywords: Ajiniyaz, Shakespeare, concept of love, lexical-semantic analysis, metaphor, synonymy, antonymy, emotional units, national-cultural connotation, poetic language.

Annotatsiya: Ushbu maqolada Sharq va G'arb adabiyotining vakillari bo'lgan Ajiniyoz va Uilyam Shekspir asarlarida muhabbat tushunchasining leksik-semantik vositalar orqali ifodalanishi tahlil qilinadi. Tadqiqotda qiyosiy yondashuv asosida har ikki shoirning she'riy matnlarida muhabbatga oid leksik yadrolar, sinonimik va antonimik qatlamlar, metaforik obrazlar, hissiy birliklar hamda milliy-madaniy konnotatsiyalar o'rganiladi. Natijalarga ko'ra, Ajiniyoz muhabbat tushunchasini asosan ma'naviy sadoqat va axloqiy vafodorlik kontekstida ifodalagan bo'lsa, Shekspir muhabbatni ehtiros, ziddiyat va psixologik murakkablik orqali tasvirlagani aniqlanadi.

Kalit so'zlar: Ajiniyoz, Shekspir, muhabbat tushunchasi, leksik-semantik tahlil, metafora, sinonimiya, antonimiya, hissiy birliklar, milliy-madaniy konnotatsiya, poetik til.

Аннотация: В данной статье анализируется, как концепт любви выражается с помощью лексико-семантических средств в произведениях Ажинияза и Уильяма Шекспира, представителей восточной и западной литературы соответственно. Исследование, основанное на сравнительном подходе, рассматривает лексические ядра, связанные с любовью, синонимические и антонимические слои, метафорические образы, эмоциональные единицы и национально-культурные коннотации в поэтических текстах обоих поэтов. Результаты показывают, что Ажинияз выражает концепт любви преимущественно в контексте духовной преданности и нравственной верности, в то время как Шекспир изображает любовь через страсть, противоречие и психологическую сложность.

Ключевые слова: Ажинияз, Шекспир, концепт любви, лексико-семантический анализ, метафора, синонимия, антонимия, эмоциональные единицы, национально-культурные коннотации, поэтический язык.

INTRODUCTION. Love is one of the most ancient and complex concepts in human history. It has left a deep imprint on all spheres of life—philosophy, religion, art, literature, and everyday experience. In particular, love stands out in artistic literature as one of the most frequently mentioned and diversely interpreted conceptual domains. Every nation and literary tradition interprets love based on its own national-cultural worldview, historical realities, and aesthetic thinking. This study examines the poets' respective views on love from a lexical-semantic perspective. The analysis focuses on lexical cores, emotional units, synonymic and antonymic fields, metaphorical expressions, and national-cultural connotations. The main aim of the research is to identify the lexical means through which the concept of love is expressed in the poetry of Ajiniyaz and Shakespeare and to reveal the semantic features and cultural significance of these expressions [8].

METHODOLOGY. This research is grounded in two main methodological approaches: lexical-semantic analysis and comparative linguistic analysis. These methods are employed to investigate how the concept of “love” is represented through lexical units in the poetic texts of Ajiniyaz and William Shakespeare, to explore their semantic features, cultural and emotional connotations, poetic metaphors, and discourse functions [4].

In the first stage, representative poems dealing with the theme of love were selected from each poet. From Ajiniyaz's lyrical ghazals and Shakespeare's sonnets, semantic units related to the love concept were extracted. Among these were the lexical cores—that is, the central conceptual vocabulary items such as “júrek” (heart), “kewil” (soul), “sağınış” (longing), “love”, “heart”, and “desire”. These were then analyzed for their paradigmatic and syntagmatic relationships [3]. In the second stage, conceptual metaphor theory, as developed by Lakoff and Johnson (1980), was applied to identify how love is metaphorically depicted in poetic discourse. For example, in Ajiniyaz's poetry, love is often expressed through metaphors such as “fire”, “path”, and “pain”; in Shakespeare's sonnets, corresponding metaphors include “fire”, “disease”, “tempest”, and “bondage” [11].

RESULTS. Metaphorical Expressions. In both Ajiniyaz's and Shakespeare's poetry, the concept of love is conveyed through rich and multilayered metaphorical imagery. These metaphors reflect love's passionate contradictions, inner turmoil, and the subtle emotional states of the human soul. Below are examples illustrating how metaphor functions in each poet's language:

In Ajiniyaz's Poetry:

“The heart burns in the fire of love”.

This metaphor conceptualizes love as fire and the soul as something that burns. The “burning” of the heart symbolizes the pain and suffering caused by passionate emotion. It communicates the intensity of spiritual experience and the suffering that comes with love [10].

“The path of the soul is not easy”.

Here, love is metaphorically mapped as a difficult journey. The “path” reflects both emotional hardship and spiritual striving. It implies that love involves challenges, obstacles, and deep inner struggle [12].

In Shakespeare's Poetry:

“Love is a fire burning unseen”.

Shakespeare frequently represents love as a fire—an unseen but potent force. This metaphor emphasizes the hidden intensity and uncontrollable nature of love. Although invisible, its effects are deeply felt [10].

“Love is not love which alters when it alteration finds”.

In this sonnet, Shakespeare presents love as an unchanging ideal. If love changes under external pressure, it ceases to be true love. This metaphor underscores constancy as a measure of genuine affection [13].

“Love is a madness”.

Here, love is conceptualized as insanity—a loss of reason. Shakespeare uses this metaphor to show how love overtakes rational control, representing it as emotional frenzy and psychological disorder [14].

Emotive-Lexical Units. Both poets use emotionally charged lexical units to reflect the inner pain, longing, and spiritual intensity of love.

Ajiniyaz's Poetry:

mútájlik (painful fate): Expresses overwhelming inner torment.

zarlaw (lament): Represents sorrowful cries evoked by loss or separation.

bawır (liver): Symbolizes deep emotional suffering, used metaphorically to show the physicalization of emotional pain in Turkic poetic tradition [7].

Shakespeare's Poetry:

Sigh: Indicates a physical manifestation of emotional heaviness.

Weep: Suggests deep internal sorrow released through tears.

Ache: Conveys continuous, painful longing for lost or unattainable love [6].

Connotative and Cultural Codes.

In Ajiniyaz's poetry, love is primarily associated with spiritual, moral, and social values—closely linked with Sufi ethics and inner purification. Phrases such as “Love purifies the heart” and “Loyalty is the foundation of love” frame love as a transformative moral experience. In Shakespeare's work, love is depicted as a multifaceted phenomenon—simultaneously physical, psychological, and aesthetic. Expressions like “My heart beats faster when I see you” or “Love consumes my soul” reflect the Renaissance humanist focus on individual emotion, bodily reaction, and introspective experience [1].

DISCUSSION. General Features of the Lexical-Semantic System. In the poetry of Ajiniyaz and Shakespeare, the concept of love is expressed through complex lexical-semantic systems. Both poets use emotionally charged language, metaphorical richness, and cultural symbols to portray love in all its depth—ranging from joy to suffering, constancy to contradiction.

Ajiniyaz's Lexical Field:

Ajiniyaz's concept of love centers on moral integrity and spiritual depth. His poetic diction includes words like *jürek* (heart), *kewil* (soul), *azap* (pain), *zarlaw* (lament), which encode emotional and spiritual dimensions of love. These expressions draw heavily from Sufi and Turkic traditions, in which love is not simply romantic but a force of moral purification and divine aspiration [7].

Shakespeare's Lexical Field:

In contrast, Shakespeare's poetic vocabulary captures the physical, psychological, and aesthetic aspects of love. Words like *fire*, *ache*, *sigh*, and *madness* emphasize the unstable, intense, and transformative nature of romantic experience—deeply reflective of Renaissance subjectivity [6].

Karakalpak Literary Tradition and the Concept of Love

Ajiniyaz's representation of love is also rooted in the broader Karakalpak literary tradition, which emphasizes love as both cultural value and existential longing. Classical Karakalpak poetry, influenced by Turkic oral epic (epos) and Sufi morality, uses emotionally rich metaphors such as *kewil jaralı* (“the soul is wounded”) and *jürek jılaydı* (“the heart weeps”) to express suffering and fidelity in love [2].

Metaphor and Cultural Code Comparisons. Both poets use the metaphor of fire to represent love, but with different implications. In Karakalpak poetry and Ajiniyaz's verses, fire often signifies inner purification and selfless devotion. In Shakespeare, fire represents dangerous passion or consuming madness. Similarly, while both use metaphors like “the path” to signify the journey of love, Ajiniyaz's path leads toward spiritual truth; Shakespeare's often toward psychological complexity or tragedy [9].

CONCLUSION. The concept of love in the poetry of Ajiniyaz and Shakespeare reflects their respective cultural, philosophical, and literary traditions. Ajiniyaz's portrayal of love is anchored in Karakalpak ethical norms and Sufi-inflected Turkic spirituality. Shakespeare's vision of love is shaped by Renaissance individualism and humanist introspection. His sonnets depict love as a powerful, unstable emotion—capable of elevating and destroying. Through metaphors of fire, time, madness, and decay, Shakespeare explores love as an existential challenge within the fragile frame of human identity [5].

Yet, despite cultural and historical differences, both poets use love as a mirror of the soul. The lexical-semantic analysis shows that Ajiniyaz and Shakespeare employ emotionally rich language, metaphorical systems, and cultural symbolism to construct a deeply human portrait of love. This synthesis gives his concept of love a distinct character within Turkic and world literature, emphasizing not only personal emotion but collective ideals of morality, constancy, and transcendence [4].

REFERENCES:

1. Abrams, M. H. (1953). *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford: Oxford University Press.
2. Amaniýazov, A. (1993). *Qaraqalpaq xalq poeziyası: metaforalar va obrazlar*. Nukus: Qaraqalpaqstan.

3. Cruse, D. A. (1986). *Lexical Semantics*. Cambridge: Cambridge University Press.
4. Dospanov, N. (2012). *Qaraqalpaq she'riyati: ruhiyat, obraz va konseptlar*. Nukus: Bilim.
5. Dubrow, H. (1996). *Captive Victors: Shakespeare's Narrative Poems and Sonnets*. Cornell University Press.
6. Greenblatt, S. (2004). *Will in the World: How Shakespeare Became Shakespeare*. New York: W. W. Norton.
7. Karimov, N. (1996). *Sharq mumtoz adabiyoti va tasavvuf*. Tashkent: Fan.
8. Kövecses, Z. (2000). *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Cambridge: Cambridge University Press.
9. Kövecses, Z. (2010). *Metaphor: A Practical Introduction*. Oxford: OUP.
10. Kövecses, Z. (2010). *Metaphor: A Practical Introduction*. Oxford: Oxford University Press.
11. Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. Chicago: University of Chicago Press.
12. Lakoff, G., & Turner, M. (1989). *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago Press.
13. Shakespeare, W. (1609/2002). *The Sonnets*. Ed. Katherine Duncan-Jones. London: Arden.
14. Tassi, M. J. (2011). *Shakespeare's Philosophy: Discovering the Meaning Behind the Plays*. London: Continuum.

