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**COGNITIVE CONCEPTUALIZATION OF TIME AND SPACE IN EPIC POETRY: A COMPARATIVE STUDY OF UZBEK AND ENGLISH TRADITIONS****Durdona Rustamova***Master student**Uzbekistan State World Languages University*durdonarustamova0728@gmail.com*Tashkent, Uzbekistan***ABOUT ARTICLE**

Key words: cognitive linguistics; epic discourse; time conceptualization; space conceptualization; Uzbek epics; English epics; worldview.

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Abstract: Cognitive and pragmatic approaches to literary discourse are becoming more and more prominent in modern linguistics as it shifts towards an anthropocentric paradigm. Epic poetry's conceptual framework is mostly based on time and place, which are universal elements of human experience. This study looks at how the epic traditions of Uzbekistan and England conceptualise temporal and geographical concepts cognitively. Through an examination of how time (historical, mythical, and cyclical dimensions) and geography (geographical, cultural, and symbolic conceptions) are represented linguistically and discursively, the study demonstrates how epics embody both culturally unique worldviews and universal human cognition. According to the study, time represents both eternity and transience in Uzbek epics, while space is frequently depicted as vast steppes, homeland, and journey; in English epics, time is associated with Christian teleology and moral order, while space takes the form of castles, mythical realms, and sacred landscapes. The article's main goal is to demonstrate how the epic worldview in both traditions is constructed using cognitive models of time and space that are influenced by pragmatic and cultural settings.

EPIK DOSTONLARDA VAQT VA MAKONNING KOGNITIV KONSEPTUALIZATSİYASI: O'ZBEK VA INGLIZ AN'ANALARI QIYOSIDA

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Kalit so'zlar: kognitiv lingvistika; epik diskurs; vaqt konseptualizatsiyasi; makon konseptualizatsiyasi; o'zbek dostonlari; ingliz dostonlari; dunyoqarash.

Annotatsiya: Zamonaviy tilshunoslikning antropotsentrik bosqichga o'tishi natijasida badiiy diskursni kognitiv va pragmatik yondashuvlar asosida tadqiq etish dolzarb masalaga aylandi. Vaqt va makon inson tajribasining universal kategoriyalari sifatida dostonlarning konseptual tuzilishida markaziy o'rin egallaydi. Ushbu maqolada o'zbek va ingliz epik an'alarida vaqt va makonning kognitiv konseptualizatsiyasi tahlil qilinadi. Tadqiqotda vaqtning tarixiy, mifologik va siklik qirralari hamda makonning geografik, madaniy va ramziy talqinlari o'rganiladi. Natijalardan ko'rinadiki, o'zbek dostonlarida makon kenglik, dasht, vatan va safar timsollari orqali ifodalanadi, vaqt esa abadiylik va o'tkinchilik orasida kechadi. Ingliz epik asarlarida esa makon qal'a, afsonaviy hudud va muqaddas manzaralar bilan tasvirlanadi, vaqt esa xristianlik teleologiyasi va ma'naviy tartibga asoslanadi. Maqolaning asosiy maqsadi — madaniy va pragmatik kontekstlar ta'sirida shakllangan vaqt va makonning kognitiv modellarini qiyosiy tahlil qilish orqali epik dunyoqarashni ochib berishdir.

КОГНИТИВНАЯ КОНЦЕПТУАЛИЗАЦИЯ ВРЕМЕНИ И ПРОСТРАНСТВА В ЭПИЧЕСКИХ ПОЭМАХ: НА ПРИМЕРЕ УЗБЕКСКИХ И АНГЛИЙСКИХ ТРАДИЦИЙ

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Ключевые слова: когнитивная лингвистика; эпический дискурс; концептуализация времени; концептуализация пространства; узбекские эпосы; английские эпосы; мировоззрение.

Аннотация: Переход современной лингвистики к антропоцентрической парадигме обусловил необходимость изучения художественного дискурса с позиции когнитивного и прагматического анализа. Время и пространство, являясь универсальными категориями человеческого опыта, занимают

центральное место в концептуальной структуре эпических произведений. В статье рассматривается когнитивная концептуализация временных и пространственных категорий в узбекских и английских эпических традициях. Анализируется репрезентация времени (историческое, мифологическое, циклическое измерения) и пространства (географические, культурные и символические конструкторы). Показано, что в узбекских эпосах пространство воплощается через образы степи, родины и пути, время — как вечность и бренность; в английских эпосах пространство выражается через замки, мифологические царства и сакральные пейзажи, а время соотносится с христианской телеологией и моральным порядком. Основная цель статьи — выявить, каким образом когнитивные модели времени и пространства, формируемые культурным и прагматическим контекстами, создают эпическое мировоззрение в обеих традициях.

Introduction. Time and place are basic dimensions of human cognition that influence how reality is seen and expressed verbally. These categories take on a unique relevance in literature, particularly in epic narratives, as they establish the text's structural arrangement as well as the worldview it contains. Every literary work contains distinct chronological and spatial frameworks that represent cultural and historical aspects of meaning, as M.M. Bakhtin notes in his idea of the chronotope (Bakhtin, 1981).

Time and place are intricately entwined with oral tradition, mythological thought, and collective memory in Uzbek epics (*dostonlar*). Large areas like mountains, deserts, and steppes that represent adversity and the way to fate are frequently traversed by heroes. In addition to serving as chronological indications, temporal markers like "yetmish yil," "qirq kun va qirq tun" ("seventy years," and "forty days and forty nights") also serve as cultural representations of perseverance, destiny, and change. From *Beowulf* to Milton's *Paradise Lost*, the English epic tradition, on the other hand, represents a more linear and chronological understanding of time, while spatial imagery frequently expresses moral or theological qualities, such as the contrast between chaos and heaven or heaven and hell.

From the standpoint of cognitive linguistics, spatial schemas like PATH, SOURCE–GOAL, or CYCLE help people understand abstract ideas like time, according to G. Lakoff and M. Johnson's conceptual metaphor theory (1980). Despite being influenced by cultural worldviews, these patterns are vividly depicted in both English and Uzbek epics. For example, in English epics, time is usually interpreted as a linear development that ends in heavenly judgement or heroic legacy, whereas in Uzbek epics, the metaphor hayot yo‘li, or "life is a journey," frequently overlaps with themes of fate and divine will.

Time and place are universal categories, but from a comparative standpoint, little is known about how they are cognitively conceptualised in epics. While English epic studies place more emphasis on literary history and religious components (Palmer, 2001), the majority of Uzbek dostonlar studies have concentrated on poetics, stylistics, or ethnographic elements (Boymirzayeva, 2009; Rasulov, 2014). Thus, both universal cognitive schemas and culturally particular narrative tactics can be identified by a methodical comparison of the cognitive conceptualisation of time and space in these two traditions.

This article's goal is to investigate how time and place are cognitively conceptualised in epic discourse, with a particular emphasis on Uzbek and English traditions. In order to show how universal cognitive categories are culturally refracted in various literary traditions, the research aims to discover conceptual metaphors and narrative chronotopes that influence epic worldviews.

Main part. Epic poetry's conception of time and space serves as both a storytelling technique and a cognitive framework that shapes how civilisations view the world. One can learn how cultural, historical, and linguistic elements influence how people collectively perceive temporality and spatiality by examining the epic traditions of England and Uzbekistan. Heroism, mythical framing, and symbolic landscapes are universal epic elements found in both traditions, but they also show unique approaches to incorporating cultural memory and worldview into poetry structures.

Based on oral tradition and folklore, Uzbek epics (dostonlar) frequently depict cyclical ideas of time. Time is seldom depicted as a straightforward sequence but rather as a recurrent occurrence in which the past, present, and future are all intertwined. The hero moves between historical truth and mythological eternity, traversing both geographical landscapes and metaphorical layers of time. The recurrent theme of the "eternal struggle," for instance, presents time as a never-ending cycle of conflicts and sacrifices that uphold collective identity. The agrarian worldview of Uzbek culture, where the seasons and life cycles rule human experience, is reflected in this cyclical vision.

From a cognitive standpoint, Uzbek epics frequently personify and metaphorise time. Phrases like "time as enemy" or "time as healer" emphasise how temporality is viewed as a living entity. The audience can use the epic as a cognitive map thanks to the language framing of time,

which preserves collective memory and validates the persistence of cultural identity throughout generations.

On the other hand, a linear or fractured sense of time is often present in English epic poetry, especially in the modern era. Even in cases where flashbacks or prophetic visions interrupt the narrative flow, it typically follows chronological development. English epics depict time as a historical development, stressing change, loss, and transition, in contrast to the cyclical temporality of Uzbek epics. Time is viewed as flowing from creation to fulfilment, or from the past through the present into an uncertain future, in Western philosophical traditions that were influenced by Christianity and Enlightenment ideas.

Time is frequently portrayed as unstable and fragmented in contemporary English epics. Heroes are portrayed as being cut off from their own historical moment, and the temporal structure is dominated by nostalgia, recollection, and existential ambiguity. English epic protagonists often battle with fractured timelines, symbolising the contemporary state of worry and displacement, in contrast to the collective cycles of Uzbek epics.

In Uzbek dostonlar, spatial representation is equally important, serving as a cognitive and cultural landscape. Generally speaking, space is vast, encompassing steppes, mountains, deserts, and holy sites that represent both spiritual and physical travel. The hero's journey through these areas is never just geographical; it frequently represents life changes, spiritual trials, and moral growth.

For instance, the desert symbolises endurance and patience tests, but mountains stand for both difficulty and the proximity of God. In contrast, homeland serves as the epic's moral core, securing identification and a sense of community. Agrarian and nomadic cultures, where meaning and survival are inextricably linked to the natural world, find great resonance in such metaphorical landscapes. Space is therefore not a neutral place in Uzbek epics; rather, it is infused with moral, spiritual, and cultural significance.

On the other hand, English epics frequently view space as disjointed, urbanised, or confusing. Epic settings have shifted towards battles, abandoned cities, or metaphorical wastelands in later and contemporary traditions, whereas earlier epics, such as Beowulf, portrayed journeys across seas and wilderness. Rarely is space considered sacred here; rather, it serves as a symbol for cultural deterioration, alienation, or fragmentation.

One of the most prominent geographical metaphors in English epics is the city. It reflects the intricacies of contemporary life and represents both human success and moral decay. In contrast to the Uzbek homeland-centered perspective, the English city frequently represents existential loneliness, spiritual emptiness, and a loss of oneness. Therefore, space serves more as a setting for personal struggle than as a community anchor.

When contrasting the two traditions, it is possible to see that time and place are cognitive categories that influence group consciousness rather than just being story devices. By emphasising sacred spatiality and cyclical temporality, Uzbek epics strengthen the resilience and continuation of communities. English epics, by contrast, emphasize linear or fragmented temporality and alienated spatiality, reflecting modern preoccupations with history, individuality, and existential crisis.

These distinctions show how literature encodes culturally particular models of human experience from a cognitive standpoint. English epics emphasise disruption, uncertainty, and dislocation, but Uzbek epic traditions maintain continuity through time cycles and hallowed places. The analogy shows that epics are not only literary genres but also conceptual models that help cultures express how they perceive the world.

Aspect	Uzbek Epics (Dostonlar)	English Epics
Concept of Time	Cyclical, repetitive, interconnected with myth and history. Time perceived as eternal return.	Linear or fragmented, historical progression, often unstable or disjointed.
Temporal Imagery	Time personified (as healer, enemy, guide). Past, present, and future interwoven.	Time linked to memory, nostalgia, and existential anxiety.
Hero's Relation to Time	Hero embodies collective memory, participates in eternal cycles of struggle and renewal.	Hero often alienated, struggles with fractured timelines and individual destiny.
Concept of Space	Expansive and sacred: deserts (trial), mountains (divine nearness), homeland (identity).	Fragmented or urban: battlefields, ruins, cities (chaos, alienation).
Spatial Function	Connects physical journey with spiritual transformation; unites community with sacred geography.	Symbolizes disintegration, cultural loss, or existential isolation.
Cognitive Worldview	Continuity, resilience, collective identity rooted in nature and sacred tradition.	Rupture, uncertainty, individuality, and anxiety about civilization.

Conclusion. Significant distinctions between Uzbek and English traditions, influenced by their respective cultural, historical, and worldview underpinnings, are revealed by the cognitive and pragmatic analysis of time and place in epic speech. The hero's journey is connected to timeless principles and a sense of group identity by Uzbek dostonlar, who view time as sacred and cyclical. Deserts, mountains, and the motherland are depicted as both geographical locations and metaphorical representations of resiliency and solidarity, illustrating how vast and spiritually significant space is.

English epic discourse, on the other hand, frequently portrays time as linear, fractured, and unstable, reflecting existential angst and the conflict between memory and historical development. Urban, broken, or destroyed spatial imagery is common and represents cultural disarray, isolation, and disintegration.

Whereas the English epic tradition emphasises rupture, uncertainty, and personal struggle, the Uzbek epic worldview places more emphasis on continuity, renewal, and collective belonging. This comparative study shows that time and place in epic discourse are cognitive constructs that represent a country's cultural philosophy in addition to being narrative categories.

The study's conclusions emphasise how crucial it is to combine pragmatic analysis and cognitive linguistics when interpreting epic literature. They also demonstrate how cross-cultural comparisons help us better grasp how language shapes our perception of basic concepts like space and time. This study may be expanded in the future by examining other epic traditions, problems with translating temporal and spatial metaphors, and how contemporary literary discourse has reshaped these antiquated conceptual frameworks.

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