LINGUISTIC REPRESENTATION OF CULTURE IN KARAKALPAK AND ENGLISH FICTIONAL WORLDS

Ph.d. Associate Prof. Khadjieva D.T.

Erejepova A.
The 2nd year Master of Linguistics
Karakalpak State University

Abstract

This article investigates the ways in which culture is linguistically represented in Karakalpak and English fictional texts. The study examines how authors employ stylistic and pragmatic devices—such as imagery, proverbs, speech acts, and narrative structures—to reflect cultural traditions, values, and social norms. English literature is considered through selected works of Jane Austen, Charles Dickens, and Virginia Woolf, which illustrate key aspects of British culture, including social rituals, class hierarchy, and modern urban experience. In parallel, Karakalpak fictional narratives T.Qayipbergenov's works are analyzed as bright examples representing traditions. The comparative approach underscores both universal and culture-specific strategies of representing identity through language. Findings suggest that fictional discourse functions as a medium of cultural preservation and intercultural communication, offering insights into how language shapes cultural perception across different literary traditions. The article contributes to literary linguistics and intercultural studies by bridging English and Karakalpak perspectives on cultural expression.

Introduction

Language and culture are inseparable, as language encodes, reflects, and transmits the worldview of its speakers. Fictional texts, in particular, provide a unique lens through which cultural values are linguistically represented. The concept of the "fictional world," as defined by scholars such as Lotman [2] and Ryan [1], refers to the imaginative universe created by narrative discourse, one that mirrors reality while encoding cultural identity.

In recent decades, comparative literary linguistics has emphasized the importance of analyzing how different cultures shape fictional worlds through language. While English literature has long been studied in terms of its cultural and stylistic features, Karakalpak literature offers equally rich material, rooted in folklore, oral tradition, and communal identity. A comparative approach allows us to uncover both universal human values and culturally specific elements that distinguish one literary tradition from another.

Theoretical Framework

The study of linguistic representation of culture is grounded in several theoretical perspectives. Sapir and Whorf's hypothesis [5,6] posits that language influences thought and worldview, making literature a valuable site for analyzing cultural perception. Lotman's semiotic theory of culture [2] views texts as cultural artifacts, encoding traditions and collective memory. Wierzbicka's [7] concept of "cultural scripts" highlights how speech patterns, metaphors, and idioms reflect underlying cultural norms.

Within fictional discourse, stylistics and pragmatics provide useful tools for analysis. Stylistic devices such as metaphor, simile, and epithet often encode cultural associations, while pragmatic features such as speech acts (e.g., blessings, curses, promises) convey cultural values in interactional contexts.

Literary text is a unique phenomenon of national and world culture, especially of individual linguistic creativity. It aesthetically reflects an individual language image of writer's world, broadcasting unique features of his linguistic identity. Instead the idiomatic style depends upon author's ideology, his ideological positions, artistic and aesthetic principles, cultural and linguistic competence level. For a literary text as a special form of communication multifunctionality is inherent – it expresses relation to reality, carries appeal to the reader in order to form a definite evaluation of the depicted fragment of individual and author's art picture of the world. Meanwhile the functions and the interrelation between elements of the literary text linguistic structure provide unity of the latter. "The language of a literary text is a cultural code of the nation, which not only reflects the reality but also interprets it, creating a particular reality a human lives in. The connection of the language with the ethnic culture is particularly evident in set language expressions, which in a ready or transformed state are used as intertextures of fiction and are axiological components of linguistic picture of the world" [3,14]. The study of narrative structure of a literary text is worked out taking into account its main components: the type of narrative, the subject of speech, point of view" [4,189].

So the problem of identifying the place of linguocultural aspects in the overall continuum of intertextuality and specificity of postmodernist literary discourse as a special branch of semantic intertextual connections raises the interest; the study of linguocultural aspects of fictional texts in two languages in English and Karakalpak as microtexts, as a specific form of displaying the results of knowledge in postmodern literary discourse is worth attention; consideration of linguocultural units as a structured knowledge endowed with specific cultural connotations .

Linguistic Representation of Culture in English Fictional Worlds

English literature reflects a different cultural framework, shaped by Christian symbolism, individualism, and references to nature and classical antiquity. In Pride and Prejudice, Jane Austen captures the centrality of social rituals in British upper-class culture during the Regency era. The line "To be fond of dancing was a certain step towards falling in love" illustrates how seemingly ordinary leisure activities, such as dancing at balls, were in fact crucial mechanisms for courtship, social mobility, and maintaining class boundaries. Balls functioned not only as entertainment but also as carefully orchestrated cultural spaces where reputation, manners, and marriage prospects were negotiated. Through this depiction, Austen reflects a society where cultural values—such as propriety, refinement, and marital alliances—were deeply tied to social events, highlighting the importance of communal gatherings in shaping individual destinies.

Charles Dickens's Oliver Twist provides a stark portrayal of British Victorian society, emphasizing the social inequalities that shaped everyday life. The famous line "Please, sir, I want some more" encapsulates the harsh realities of the workhouse system, where orphaned and impoverished children endured hunger and neglect. This moment reveals not only the institutional cruelty of industrial Britain but also the broader cultural tensions surrounding poverty, charity, and morality in the 19th century. By dramatizing Oliver's simple plea for food, Dickens critiques the prevailing social order and calls attention to a central cultural concern of the era: the moral responsibility of society toward its most

vulnerable members. The novel thus mirrors Britain's struggle with industrial progress, class division, and humanitarian reform.

Virginia Woolf's Mrs Dalloway reflects the cultural atmosphere of post–World War I Britain, a society grappling with trauma, shifting gender roles, and modern urban life. The opening line—"Mrs. Dalloway said she would buy the flowers herself"—though simple, captures profound cultural change (Woolf, 1925/2005). Clarissa's decision to perform this small task highlights the growing independence of women in early 20th-century London, while also situating her within a distinctly British routine of preparing for a social gathering. The novel portrays cultural rituals such as shopping, tea, and parties as symbolic acts of social cohesion in a fragmented society. Through Clarissa's perspective, Woolf presents London itself as a cultural character, embodying modernity, memory, and the everyday rhythms of British life in the interwar years.

5. Comparative Analysis

While both traditions share universal values of honor, morality, and family, they differ significantly in how culture is linguistically represented. Karakalpak fictional texts emphasize community, collectivism, and survival in the steppe, with symbols of bread, livestock, and kinship dominating linguistic expression. English texts, by contrast, highlight individuality, hierarchy, and moral introspection, with metaphors drawn from Christianity, nature, and classical mythology. In the novel "Karakalpak kizi" by Tolepbergen Kayipbergenov a number of traditions, customs and celebrations are depicted [10, 72].

> For instance:

- "Aydaǵanıń eki eshki, ısqırǵaniń jer jaradı" degendey, kúyew-kúyew degenge qanday adamlar eken desem, boldırǵan adamlar ǵoy. Ornınan turıp jeńgege iybe etiwdi bilmeydi.
- Otırǵanlar sam-saz. Qutımbay bir qarap edi. Aysha ne de bolsa óziniń ústemligin arttırıp alǵannan keyin baydıń kewlin baǵıp shayqatıldı.
- "At ólse de qáde ólmes, arıq qoydan tóslik al," degen. kúyew baladan qádemizdi sorap keldik, qaynaǵa!

This is an extract from the conversation of the sister-in-law of the girl called Biybi who is getting married and her fiancé. In this extract sister-in-law's asking for **qáde** from the fiancéis described. Qádeis a gift made at a wedding which can be money or something valuable. It is especially given to sister-in-laws or neighbors by fiancé.

Bride's mother-in-law strews some sweets over the bride before she enters the house and children pick up the sweets. This custom is called shashiw. It still exists at Karakalpak weddings:

Úyge on qádemdey qalǵanda, aq jawlıǵın qıyıǵına jamılǵan, hár beti awırıqtay, jawırınları gújireygen, bir semiz kempir dalaǵa shıqtı.Bul Jumagúldiń qáyin enesi edi.Qolına tutqan úlken samarı jiyde menen shiy bawırsaqqa tolı.Úyden shıǵıwdan-aq ol shiy bawırsaq penen jiydeni qosıp qısımlap, jan-jaǵına, adamlardıń ústine shashıp kiyatır.Baǵanadan berli kelinshekke jol bermey aldın orap kiyatırǵan balalar shúrge asıq taslaǵanday, jerge túsken bawırsaq penen jiydege talasıp, bólinip shoq-shoq bolıp qaldı.Kelinshektiń jolı ashıldı. [10,194]

The description of "aq jawlıǵın qıyıǵına jamılǵan, hár beti awırıqtay, jawırınları gújireygen, bir semiz kempir" (an old woman with a white headscarf, heavy features, and bent shoulders) reflects a culturally familiar archetype in Karakalpak society: the elderly mother-in-law (qáyin enesi). The physical

description emphasizes not only age and bodily heaviness but also authority and status within the household.

The act of the mother-in-law scattering food over people ("jan-jaǵına, adamlardıń ústine shashıp kiyatır") represents a ritual gesture deeply embedded in Karakalpak (and wider Turkic) tradition. Throwing sweets or bread products symbolizes sharing prosperity and invoking good fortune. It also serves as a way to mark transition rituals—in this case, clearing the way for the young bride (kelinshek). The children scrambling for the food ("balalar shúrge asıq taslaǵanday, jerge túsken bawırsaq penen jiydege talasıp") reflects both the joyful, playful nature of the event and the communal nature of cultural rituals. The simile comparing the children to players tossing **asıq** (traditional sheep-knuckle-bone game) further grounds the narrative in Karakalpak cultural practices.

6. Conclusion

The linguistic representation of culture in Karakalpak and English fictional worlds reveals both universal and culture-specific features. Language functions as a cultural mirror, encoding values, traditions, and worldviews. While Karakalpak literature emphasizes collectivism, hospitality, and moral duty, English literature foregrounds individuality, symbolic imagery, and intellectual reflection.

A comparative study of linguistic representation in these fictional worlds enriches intercultural understanding and contributes to the development of intercultural competence in literary studies. Such research not only deepens appreciation of cultural diversity but also underscores the central role of language in shaping fictional universals.

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