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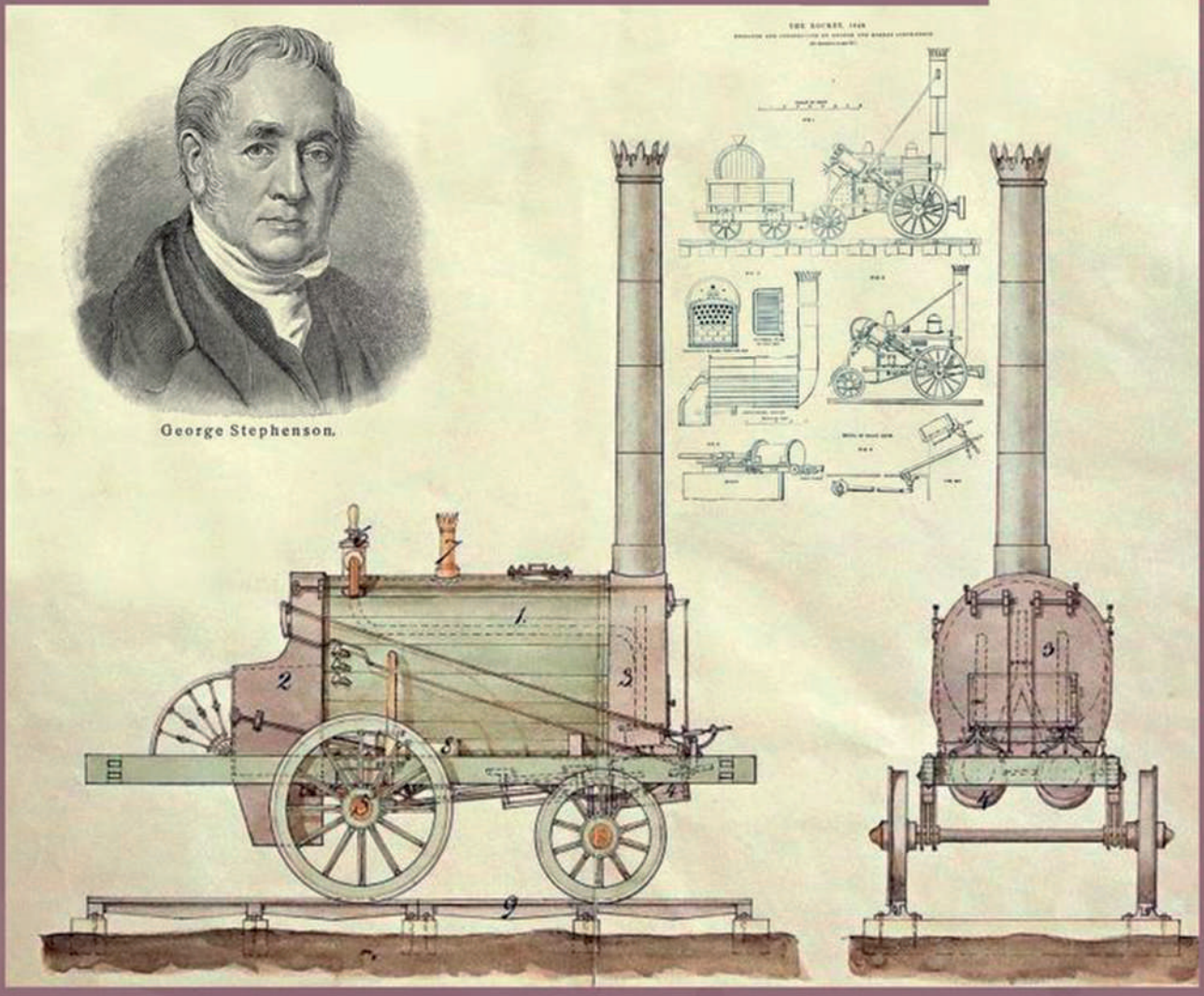

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ЯНГИ ЎЗБЕКИСТОН: ИННОВАЦИЯ, ФАН ВА ТАЪЛИМ 7-ҚИСМ

НОВЫЙ УЗБЕКИСТАН: ИННОВАЦИИ, НАУКА И ОБРАЗОВАНИЕ ЧАСТЬ-7

NEW UZBEKISTAN: INNOVATION, SCIENCE AND EDUCATION PART-7

ТОШКЕНТ-2023

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“Янги Ўзбекистон: Инновация, фан ва таълим” [Тошкент; 2023]

“Янги Ўзбекистон: Инновация, фан ва таълим” мавзусидаги республика 54-кўп тармоқли илмий масофавий онлайн конференция материаллари тўплами, 31 июль 2023 йил. - Тошкент: «Tadqiqot», 2023. - 14 б.

Ушбу Республика-илмий онлайн даврий анжуманлар «Ҳаракатлар стратегиясидан – Тараққиёт стратегияси сари» тамойилига асосан ишлаб чиқилган еттита устувор йўналишдан иборат 2022 – 2026 йилларга мўлжалланган Янги Ўзбекистоннинг тараққиёт стратегияси мувофиқ:– илмий изланиш ютуқларини амалиётга жорий этиш йўли билан фан соҳаларини ривожлантиришга бағишланган.

Ушбу Республика илмий анжуманлари таълим соҳасида меҳнат қилиб келаётган профессор - ўқитувчи ва талаба-ўқувчилар томонидан тайёрланган илмий тезислар киритилган бўлиб, унда таълим тизимида илғор замонавий ютуқлар, натижалар, муаммолар, ечимини кутаётган вазифалар ва илм-фан тараққиётининг истиқболдаги режалари таҳтил қилинган конференцияси.

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ФИЛОЛОГИЯ ФАНЛАРИНИ РИВОЖЛАНТИРИШ ЙЎЛИДАГИ ТАДҚИҚОТЛАР

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ФИЛОЛОГИЯ ФАНЛАРИНИ РИВОЖЛАНТИРИШ ЙЎЛИДАГИ ТАДҚИҚОТЛАР

CONCEPTUALIZATION OF “LOVE IS THE MOON” IN CHINESE POEMS

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Abstract: Metaphor, as a cognitive phenomenon and way of thinking, is an important means for humans to understand the world and concepts. Love is regarded as an abstract concept and experience, and it is difficult to describe clearly. As a result, descriptions of this abstract experience rely heavily on metaphor to convey.This paper concerns with one conceptual metaphor of “love is the moon” in Chinese poems. The result shows that the moon corresponds to romantic love, full moon corresponds to the reunion of lovers,waning moon corresponds to the separation of lovers, and the pure and gentle moonlight corresponds to pure and gentle love.

Key words: metaphor; love; emotion; the moon

Introduction

Metaphor in a language is like a flower of life. Life becomes more beautiful with the colorful flowers and language becomes more legend and meaningful with metaphorical images. Understanding metaphor is crucial to comprehend figurative language in literature and daily life. Adding metaphors means adding interest and depth to writing. In addition, Metaphors link one object to another to promote visualization for the reader. These objects may seemingly be unlike each other but are often framed as metaphors through implication by transferring meaning from one epistemic element or domain to another to generate new understandings (Walters, 2004). We use metaphors when we find it difficult to describe a thing or an experience (Mashak, S. et al. 2012).

Love is one of the most basic and most beautiful emotions in human nature, and the most common source of literary texts. Romantic love is commonly regarded as a mysterious and complex experience which it is difficult to pin down (Kövecses ,1986. p61) and too evasive a concept to define adequately.This complex emotion is naturally expressed with many figurative devices. Kövecses (2000, p 27) states that “the concept of love is perhaps the most highly ‘metaphorized’ emotion concept.” In order to vividly express love, people often metaphorize love with many figurative devices(Muhammet, 2020,p56. Zhao Limin& Wang Zhuang ,2017, p124) . Using metaphor can allow us to comprehend love in terms of more clearly delineated concepts.

Chinese have a special fondness for the moon, the moon is a carrier of human emotions in traditional Chinese culture and it has special meaning in China. In Chinese minds, the moon is associated with gentleness and brightness, expressing the beautiful yearnings of the Chinese. Chinese’s longing rest on the moon and hope which can brings the emotion to the absent friends, parents and lover. In ancient china, many people wrote many love poems about the moon. The article analyses love metaphor of the moon in Chinese ancient poems using the theoretical framework of Conceptual Metaphor Theory as initiated by Lakoff and Johnson (1980), and to see Chinese poems how to express love metaphorically applying the moon.

Discussion

“Not all metaphors map conceptual structures onto other conceptual structures. In addition to the metaphors that unconsciously and automatically organize our ordinary comprehension of the world by mapping concepts onto other concepts, there are also more fleeting metaphors which involve not the mapping of concepts but rather the mapping of images” (Lakoff & Turner, 1989,

p89). In Chinese culture, the moon was not an ordinary celestial body from the beginning. It carries profound primitive cultural information and embodies the deep feelings of life and aesthetics of ancient Chinese people.The moon is the spirit of universe in people's minds, and is also the favorite object of writers and poets(Ouyang Wenping, 2016). For thousands of years, the moon has brought endless sentimentality and warmth as well as endless hope and nostalgia to poets and writers. Therefore, the moon has become the best vehicle for Chinese poets to express their emotions.

Firstly, lover can be compared to the moon based on the fact that the moonlight can spread everywhere.

(1) 离人无语月无声，明月有光人有情。
别后相思人似月，云间水上到层城。
— 明月夜留别 李冶

(At the moment of parting, we are as silent as the moon. At this time, the moonlight spreads over the earth, and our hearts are full of tenderness like moonlight. After parting, I am like the moonlight shining from the south to the north, and my feelings of missing you can traced to any place.)

In example (1), the woman’s feeling of missing her lover will trace to any place just like the moon shines everywhere-- whether it is the ends of the earth or the sky palace. According to “人似月”(like the moon) of this poem , we can know the woman compares herself to the moon. The moon rises day after day and year after year. The woman uses the moon to explain she misses her lover every day and every night

Chinese people often use“花前月下(stay in front of flowering shrubs and under the pure moon)”to indicate romantic love. The combination of moon and flower is a symbol of romantic love .

(2) 携手看花深径，扶肩待月斜廊。
— 西江月·携手看花深径 贺铸

(Strolling along the path and enjoying flowers hand in hand. Leaning against the inclined corridor and waiting for the moon.)

Example (2) describes the two lovers are enjoying the flowers in a colorful garden. The night is quiet and cool. They are leaning against the corridor and waiting for the moon. The moonlight is pure and gentle correspond to their love is pure and gentle.

Love is based on the shape of the moon. There is a Chinese saying “月有阴晴圆缺，人有悲欢离合”, which means that men have sorrow and joy; they part or meet again; The moon is bright or dim and she may wax or wane.

(3) 恨君不似江楼月，南北东西，南北东西，只有相随无别离。
恨君却似江楼月，暂满还亏，暂满还亏，待得团圆是几时？
— 采桑子· 恨君不似江楼月 吕本中

(I'm grieved to find you unlike the moon at its best, North, south, east, west.

North, south, east, west, It would accompany me without any rest. I'm grieved to find you like the moon which would fain. Now wax, now wane.You wax and wane. When will you come around like the full moon again?)

In example (3), the speaker said his whereabouts is always uncertain, and he drifts here and there unrestfully. He always misses his wife when he sees the moon during his journey, so he lamented that his wife can not follow him like the moon with him. However, he begins to feel sad that the situation between he and his wife is the same as the moon.“暂满还亏”(wax and wane) means that the two lovers have to separate from each other after a short time meeting.The full moon is a symbol of two lover’s reunion while waning moon is a symbol of two lover’s separation.

From the above examples, we can know that Chinese writers prefer to use the moon to embody their feelings of love. The history of viewing the moon as the image of love is long. The moon is often seen as the symbol of completeness, and the moon shares some characteristics with love. Therefore, the moon and love are closely interrelated. The waning moon often indicates separation while the full moon indicates reunion. Other features of the moon are also borrowed to describe certain aspects of love, love is as pure as the light of the moonlight, and the longing for lovers is as endless as the moonbeam. So the correspondences existing between the source domain “moon” and the target domain “love” can be summarized as : Lover can be seen as the moon; Moon corresponds to romantic love; Full moon corresponds to the reunion of lovers; Waning moon corresponds to the separation of lovers; The moonlight is pure and gentle corresponds to love is pure and gentle

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THE ANALYSIS ON “ LOVE IS A UNITY” IN ENGLISH AND CHINESE POEMS BASED ON CONCEPTUAL INTEGRATION THEORY

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Abstract: Metaphor, as a cognitive phenomenon and way of thinking, is an important means for humans to understand the world and concepts. Love is regarded as an abstract concepts and experience, and it is difficult to describe clearly. Metaphor is a powerful linguistic device for writers to write their works, and love is an everlasting topic in literary texts. There are a great deal of poems to convey love metaphorically both in English and Chinese. This paper focuses on analyzing unity metaphor for love from the cross-cultural perspective based on figurative expressions in Chinese and English poems. The result shows that English poems and Chinese poems to conceptualize the metaphor “love is a unity” in similar ways.

Introduction

“Metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (Lakoff & Johnson, 1980). The primary function of metaphor is to understand difficult , abstract, intangible complex or less delineated concepts(Lakoff & Johnson, 1980).Metaphors ground one concept or image, the source domain, to another concept or image, the target domain (Gleason, 2009).

Love is one of the most basic and most beautiful emotions in human nature, and the most common source of literary texts. Romantic love is commonly regarded as a mysterious and complex experience which it is difficult to pin down (Kövecses ,1986. p61) and too evasive a concept to define adequately.This complex emotion is naturally expressed with many figurative devices. Kövecses (2000, p 27) states that “the concept of love is perhaps the most highly ‘metaphorized’ emotion concept.” In order to vividly express love, people often metaphorize love with many figurative devices(Muhammet, 2020,p56. Zhao Limin& Wang Zhuang ,2017, p124) .According to Kövecses (1986,pp62–67, 1988,pp18–26, 2000,pp27–29),the metaphor of “love is a unity” is a central metaphor of love. “ Amongst the various ways of conceptualizing love the model according to which love is a unity of two complementary parts is perhaps central ” (Kövecses,2000,p63). This paper focuses on analyzing unity metaphor for love from the cross-cultural perspective based on figurative expressions in Chinese and English poems.

Discussion

Love is also can be metaphorically seen as a unity of two complementary parts in English and Chinese literary texts. The unity metaphor indicates a perfect and idyllic harmony. The two parts maximally complement each other to form an unity. In a love relationship, one part relies on another, and if another part is absent, one part is not complete. Let’s see the example extracted from English literary text.

My face in thine eye, thine in mine appears, And true plain hearts do in the faces rest; Where can we find two better hemispheres, Without sharp north, without declining west? Whatever dies, was not mixed equally; If our two loves be one, or, thou and I Love so alike, that none do slacken, none can die.

(John Donne The Good Morrow)

The metaphorical expression “better hemispheres” imply the metaphor “ love is a unity of two complementary parts ”. The speaker uses “ two better hemispheres” to indicate that he and his lover are two complementary parts. “If our two loves be one, or, thou and I” emphasizes the idea that two hearts, two souls integrate their love to one, and then make their love beyond life and death, and become eternity, which is the most ideal state of love.

In Chinese literary texts, there are more abundant expressions of two complementary parts as a unity than in English literary texts. Two inseparable items stand for a unity in a love relationship. Animals such as mandarin duck，butterflies，swallows are the typical ones. Plants such as love

trees also can be used to express romantic love. The following example uses " 比翼鸟(a pair of lovebirds)" and "连理枝(love trees)” to express love and describe the affectionate couple.

在天愿作比翼鸟,在地愿为连理枝。天长地久有时尽，此恨绵绵无绝期。 （长恨歌 白居易）*(In the sky, we could be two lovebirds and fly wing to wing; On the ground, we could be two love trees with branches and twin from spring to spring.)*

The example describes a well-known tragic love story in ancient Chinese. After the death of his beloved, the emperor was in great pain. During the day, he saw things and missed her, and at night, he couldn't sleep. Because of this separation between life and death, he had endless regrets. He imagined a beautiful world with the help of the concepts of " 比翼鸟(a pair of lovebirds of mythical creatures)" and "连理枝(lovebirds) ".

"比翼鸟(a pair of lovebirds of mythical creatures)" are mythical creatures derived from ancient Chinese legend. It was said that that bird has only one eye and one wing, and male bird and female bird must fly wing to wing. “连理枝(a pair of love trees) ”are a pair of trees whose tree-trunk grow together. Both " 比翼鸟(a pair of lovebirds of mythical creatures)" and “连理枝(a pair of love trees)”contain two parts, and the other can not live without another. The two concepts symbolize romantic love in Chinese culture, and they are compared to loving couples. In addition, “鸳鸯(a pair of Mandarin ducks) ”,“比目鱼(a pair of flounders)”,“双飞燕（a pair of swallows）”are also used to symbolize romantic and sweet love in Chinese literary texts. These items consist of two complementary parts, the two parts live in symbiosis, one part depends on the other, and one part can not really live or function without the other part. “complementary, inseparable, harmony, and intimate” are their common features. These unique items symbolize sweet, faithful, eternal, everlasting, romantic and harmonious love.

These items such as “ two better hemispheres”, “lovebirds (a pair of parrots)” " 比翼鸟(a pair of lovebirds of mythical creatures)" , "连理枝 (a pair of love trees)" , “鸳鸯(a pair of Mandarin ducks)” , “比目鱼(a pair of Flounder)”, “双飞燕（a pair of swallows）”, “双栖蝶(a pair of butterflies) ” serve as Input space Ⅰ, and “complementary, inseparable, harmony, and intimate” are their common features. Love as Input space Ⅱ contains these features such as “sweet, faithful, eternal, everlasting, romantic ,and harmonious ”. The common features of the two input spaces are projected onto the generic space : physical inseparability and intimacy are the common features of the two input spaces. Abstract information from the generic space and partial features or elements from two input spaces are projected onto the blending space. Based on the context of the poems, new conceptual meanings are obtained, ultimately forming a complete output space. New conceptual meanings implied in these image-schemas: Love is a unity of two better hemispheres/ lovebirds (a pair of parrots) ; Love is “比翼鸟(a pair of lovebirds of mythical creatures)”, “连理枝(a pair of love trees)” , “鸳鸯(a pair of Mandarin ducks)” etc,. All of these items symbolize inseparable, complementary,faithful, and eternal love.

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USING THE LESK ALGORITHM FOR WORD SENSE DISAMBIGUATION IN AGGLUTINATIVE LANGUAGES

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Abstract: This paper discusses the use of the LESK algorithm for word sense disambiguation in agglutinative languages. The paper begins by providing an overview of agglutinative languages and the challenges they pose for word sense disambiguation. The paper then discusses the LESK algorithm and how it can be used to disambiguate words in agglutinative languages. The paper concludes by discussing the limitations of the LESK algorithm and some potential ways to improve its performance.

Keywords: disambiguation, LESK, NLP, WSD, word sense, agglutinative, dictionary-based approaches, machine translation, rule-based approaches, algorithm

Agglutinative languages are a type of language in which words are formed by attaching a series of morphemes (meaningful units) to a root word. For example, the Turkish word «uylar» means «houses». This word is formed by the root word «uy» (house) and the plural morpheme «lar».

The high degree of affixation in agglutinative languages can lead to a high degree of ambiguity. For example, the Uzbek word «bajardi» can have multiple meanings, depending on the morphemes that are attached to it. The word «bajardi» can mean «he/she did», «it was done», or «he/she made».

Word sense disambiguation (WSD) is the task of determining the correct meaning of an ambiguous word in a given context. WSD is a challenging problem in natural language processing (NLP), as there are often multiple possible meanings for a word, and the correct meaning can depend on the context in which the word is used. WSD in agglutinative languages is a more challenging problem than WSD in other types of languages, because the morphemes that are attached to a word can change the meaning of the word. This means that the context of the word is not always enough to disambiguate the word. There are three main approaches to word sense disambiguation (WSD):

Dictionary-based approaches use a dictionary or thesaurus to determine the possible senses of an ambiguous word. The most common dictionary-based approach is the LESK algorithm, which compares the dictionary definitions of the possible senses of an ambiguous word with the words in its context.

Machine learning approaches use machine learning algorithms to learn the relationship between the context of an ambiguous word and its correct sense. The most common machine learning approaches for WSD are supervised learning, semi-supervised learning, and unsupervised learning.

Rule-based approaches use a set of rules to determine the correct sense of an ambiguous word. Rule-based approaches are often used in conjunction with other approaches, such as dictionary-based approaches or machine learning approaches.

Each approach has its own strengths and weaknesses. Dictionary-based approaches are relatively simple and efficient, but they can be inaccurate if the dictionary or thesaurus is not up-to-date. Machine learning approaches can be more accurate than dictionary-based approaches, but they require a large amount of training data. Rule-based approaches can be very accurate, but they can be difficult to create and maintain.

The best approach to WSD depends on the specific application. For example, dictionary-based approaches may be sufficient for applications where accuracy is not critical, such as spell checking. Machine learning approaches may be better suited for applications where accuracy is important, such as machine translation. Rule-based approaches may be the best choice for applications where the context of the ambiguous word is very limited, such as speech recognition.

The LESK Algorithm: The LESK algorithm is a dictionary-based approach to word sense disambiguation. The LESK algorithm works by comparing the dictionary definition of an

ambiguous word with the terms contained in its neighborhood. The sense of the ambiguous word that has the most overlap with the neighborhood terms is the most likely sense of the word in that context.

The LESK algorithm is a simple and efficient algorithm for word sense disambiguation. It is also relatively accurate, and it has been shown to outperform other dictionary-based approaches. However, the LESK algorithm is not without its limitations. It can be sensitive to the size of the neighborhood, and it can be difficult to determine the correct neighborhood for an ambiguous word.

Using the LESK Algorithm for Agglutinative Languages:

The LESK algorithm can be used to disambiguate words in agglutinative languages by taking into account the morphemes that are attached to the word. For example, the Turkish word «yaptı» can be disambiguated by considering the morphemes that are attached to it. The word «yaptı» is formed by the root word «yap» (do) and the past tense morpheme «tı». The LESK algorithm can be used to compare the dictionary definition of the root word «yap» with the terms contained in the neighborhood of the word «yaptı». The sense of the word «yap» that has the most overlap with the neighborhood terms is the most likely sense of the word «yaptı» in that context.

Limitations of the LESK Algorithm:

The LESK algorithm is a simple and efficient algorithm for word sense disambiguation, but it is not without its limitations. One limitation of the LESK algorithm is that it can be sensitive to the size of the neighborhood. If the neighborhood is too small, the LESK algorithm may not be able to disambiguate the word correctly. Another limitation of the LESK algorithm is that it can be difficult to determine the correct neighborhood for an ambiguous word.

The LESK algorithm is a simple and efficient algorithm for word sense disambiguation that can be used to disambiguate words in agglutinative languages. The LESK algorithm works by comparing the dictionary definition of an ambiguous word with the terms contained in its neighborhood. The sense of the ambiguous word that has the most overlap with the neighborhood terms is the most likely sense of the word in that context.

The LESK algorithm is not without its limitations, but it is a valuable tool for word sense disambiguation in agglutinative languages. As research in WSD continues, it is likely that new algorithms will be developed that can overcome the limitations of the LESK algorithm and improve the accuracy of word sense disambiguation in agglutinative languages.

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