
ON THE LINGUO-CULTURAL ANALYSIS OF THE LITERARY TEXT

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Abstract

This article explores the intersection of linguistics and culture through the lens of artistic texts. It examines how cultural contexts shape language use and meaning in literature, highlighting the significance of cultural references, idiomatic expressions, and narrative techniques. The study emphasizes the role of linguocultural analysis in understanding the deeper layers of artistic expression, offering insights into the relationship between language, culture, and identity in literary works.

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It is known that nowadays the linguistic analysis of the text implies the study as a wide-ranging problem. In this case, all the external facts expressed through the literary text should be included in the analysis, because if their meaning is not taken into account, the work will not be fully understood or will be misunderstood. In other words, it is necessary to study the nominative units of the language, including words, phraseology and free units, as language names, from the point of view of all the background and connotative meanings related to them according to some cultural-historical content [Anisimova, 11].

In this sense, the concept of "linguistic analysis" is equivalent to the use of the concept of "linguo-cultural analysis", because language facts are studied together, in harmony, without separating them from the linguistic situation and the linguistic competence of the speakers.

The analysis of the text from the linguistic and cultural point of view is important in the framework of intercultural communication, i.e. studying the text in a foreign language or translating the works of foreign literary figures. In the process of such analysis, the words and sentences in the text require additional attention with their denotative and connotative meanings. Denotative information is not difficult for the student and is based on his knowledge from dictionaries. Connotative information consists of various associative relationships, its perception requires the addressee to know the cultural code of this nation.

On the other hand, the linguistic analysis and its interpretation in linguo-cultural terms should enable the reader to clearly perceive the linguistic and extra-linguistic signs that reflect unknown country studies and intercultural facts.

Folklore texts, in particular, narratives, are characterized by the richness of linguokultureme, which is primarily due to the main characteristics of folklore, such as loyalty to traditions and collectivity.

For example: *In ancient times, one of the poets took a drum in his hand, went out to the center of the battle field Uloq (horse riding competition), and read his epic. Those who heard praised the poet, one of them put on him a cloak, and the other rode on a horse.*

Original variant in Uzbek: *Qadim-qadimlarda shoirlardan biri qo'liga do'mbira olib, uloqdan keyin maydon o'rtasiga chiqib, o'z dostonini o'qiy ketibdi. Eshitganlar shoirga tahsin aytib, biri to'n kiygizib, biri ot mindiribdi [Ochilov, 224].*

In the above two sentences, there are 5 linguoculturemes, signs of the language revealing the national culture have been observed. These are dombira, Uloq, doston (epic), dressing up, riding a horse. In addition, if the poet's drumming and singing are taken into account, the number of linguoculturemes reaches six. Because in the Western culture, people who sing large-scale poetic works with the help of musical instruments are called bards, not poets. This concept is given in Uzbek culture as bakhshi, poet or hafiz.

The explanation of the previous 5 linguoculturemes is as follows, the linguocultureme dombira is a typical musical instrument of ancient Turkic peoples, it is not found in other cultures. The linguocultureme Uloq has another synonym in Uzbek, and this type of competition is found only in Central Asia, especially in Uzbek culture.

The next linguocultureme doston (epic) is a genre characteristic of the culture of the peoples of the East a large-scale work built on the basis of an eventful plot, they are performed by bakhshi (aqin, jirov, manaschi) accompanied by music.

The next linguocultureme is to put on a cloak, and the linguocultureme to ride a horse is used in a typical situation for Uzbek culture. Because to put on a turban can be used in a figurative sense as a lexical primary and a fixed compound. Therefore, if a person who does not know the language and is not familiar with the linguistic culture of the Uzbek language hears "he put on a to'n (cloak)", he may misunderstand it as "Someone helped another person to put on a to'n". However, it should be understood that he "honored and gave a coat". Similarly, the phrase rode a horse is used in a secondary, figurative sense, and its meaning is "a horse was given as a gift". This indicates that the "horse" and related concepts, which are an integral part of the linguistic culture of all Turks, including Uzbeks, who lived a nomadic life in the past, are actively realized by Uzbeks in describing the world.

Linguocultural analysis describes the folklore sample as a cultural language phenomenon, determines the national specific mechanisms of the formation of cultural meanings and the means of their activation in the language, as well as it adequately describes the unique aspects of the national culture of the people who created this folklore sample. In this case, as the core of national culture, it is considered a worldview that allows to show the integrity of a particular ethnos in the course of its historical development from a linguistic and cultural point of view. If the narrative text is considered as a variant of the folklore texts, it is necessary to determine the main features of the narrative text before its linguistic and cultural analysis. Thus, we evaluate the narrative text as a closed set of features with a complex mechanism, all of its components and stages of which are intended to show the author's idea of providing coherent, accurate information.

Narrative text should meet all general definitions of the text, that is, it should have an orderly sequence of its constituent parts, interdependence in terms of structure and content, as well as being complete and oriented towards a communicative goal. Narrative text is distinguished from other texts by the uniqueness of its function.

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