

## LITERARY TEXT AS AN OBJECT OF LINGUACULTURAL RESEARCH

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### ANNOTATSIYA

Ushbu maqola madaniy ma'lumotni belgilar tizimi shaklida idrok etish jarayonida tilni madaniy hodisa sifatida tahlil qilishni o'z ichiga oladi.

**Kalit so‘zlar:** tilshunoslik va madaniyatshunoslik, ekstralingvistik omillar, ichki shakl, lingvistik ong, xalq ruhi.

### АННОТАЦИЯ

Данная статья предполагает анализ языка как явления культуры в процессе восприятия культурной информации в виде системы знаков.

**Ключевые слова:** лингвокультурология, экстралингвистические факторы, внутренняя форма, языковое сознание, народный дух.

### ABSTRACT

This article involves an analysis of the language as a cultural phenomenon in the process of perception of cultural information in the form of a system of signs.

**Keywords:** linguistic and cultural studies, extralinguistic factors, internal form, linguistic consciousness, folk spirit.

From the point of view of translation and translation studies, the analysis of the translated text is of particular importance. This is due to the fact that the first stage of any kind of translation is the analysis of the original text. In the process of preparation, it is necessary to make, among other things, an artistic analysis of the text in order to understand the general direction and idea of the work. Taking into account the fact that the equivalents used by the translator can be both verbatim and converted using special translation transformations, we should not forget that the key task is to achieve maximum functional compliance. Thus, special attention is paid to both extralinguistic factors and aesthetic ones, together with the linguistic norms of both languages.

In general, a literary text in linguistics is a complex, multicomponent phenomenon, which is also considered by a number of other disciplines. At the same time, a literary text that embodies the relationship of culture, thinking and language is

a phenomenon of particular complexity. It is also worth mentioning the concept of discourse, since the image of the world and the linguacultural code are formed precisely with the help of linguistic and discursive speech units. In linguoculturology, discourse is a cross section of the linguistic and cultural situation in society [1]. Since society is dynamic, and is always in a progressive or regressive movement, there is no single approach to the analysis of a literary text at the moment. In this regard, the problem of finding and highlighting the main methods and principles of the study of a fiction is a key one. The fact that none of the currently developed methods of analysis is acceptable and suitable for all types of literary text does not eliminate the problem of studying a fiction in a cultural aspect.

Linguistic and cultural analysis has a special role in the preparatory process that precedes the translation itself. Its importance is determined by the value of the cultural component as an integral part of any literary work. A person learns the world of another culture alien to him through the development of its literature. From a global point of view, the text as a world component knowledge does not play a significant role, but for the reader it is the embodiment of a universe of new ideas. A book is a whole world captured on paper. And the linguistic consciousness of its author as a representative of a certain nationality, involved in a specific cultural context and linguistic discourse, is part of the general linguistic consciousness of the people. Referring to the statement of W. von Humboldt, it should also be noted that each national language, along with the individual language of the author of his "internal form" expresses the originality of the folk spirit [2]. As a consequence, within the framework of hermeneutics, that is, the art of interpreting and understanding literature, the literary text becomes especially significant. At the same time, analysis and its various techniques play a predominant role. This time-consuming process, in turn, affects, along with the conceptual apparatus, the field of psycholinguistics.

The literary text as an object of linguacultural analysis was first mentioned in the works of G.V. Stepanova, D.S. Likhachev and Y.M. Lotman. It was believed that this type of analysis is primarily aimed at studying the features and role of the "culturally marked word", which in turn defines "the system of coordinates in which a person lives, in which his image of the world is formed"[3].

At the moment, as a result of the development of intercultural communication, the phenomenon of multilingualism has become widespread in the field of culture and education. In this case, to determine a multilingual personality, the issue of linguistic competencies is raised. As a rule, cultural and linguistic competence is a phenomenon in which a linguistic personality is fluent in cultural settings, as well as in the processes of speech production and speech perception [4]. In turn, not every person who has all of the above qualities can be called multilingual. The main criterion here is the

systematic manifestation of knowledge of one's ethnicity and conscious knowledge of one's native and non-native languages, and their ethnic and cultural competencies. In the context of global multilingualism and multiculturalism, linguacultural analysis of a literary text becomes mandatory. In this case, the multilinguality of the text can be expressed in the generous use of foreign inclusions, which is a particularly difficult problem when translating a work. Due to the fact that the translation itself becomes, in fact, a new work that meets the criteria of multilingualism, in the linguacultural aspect, it can also be considered as an object of study.

Culture is increasingly perceived as a system of symbols inherited by members of the society, where the conceptual and logical apparatus dominates, contributing to the expression of the worldview of the people. It is with the help of a literary text that an ethnos can preserve and subsequently transmit its culture. A literary work translated into other languages helps in the process of implementing the principles of multilingual education, which in turn facilitates intercultural communication. From which it follows that the linguacultural analysis of a literary text becomes a priority in the process of interpreting literary symbols.

The analysis of the figurative structure of the work also includes the study of certain realities. It also makes it possible to interpret, in addition to one book, a cycle of works and the entire corpus of the author's works, in other words, it makes it possible to draw up a general portrait of the linguistic space that forms an aesthetic picture and image of the world. A component of exceptional importance here is not only the cultural marking of the word, but also the language of the work as a whole. So, Y.M. Lotman argues that the language of a work of art "represents a special material, marked by social activity even before the artist's hand touched it" [5]. Thus, we come to the conclusion that the author refers to the base which is a set of results of an individual's activity aimed at comprehending the meaning of being.

The subject of linguacultural analysis is the study of the language model of the author's world on the basis of his works. A special place in the process of analyzing a linguistic personality is given to concepts, namely the role played by aspects of the content of a particular lexeme. This happens because the intention and semantic intention of the author is expressed directly through the concept. It should be noted that within the framework of linguoculturology, researchers put the concept of "literary concept" into a separate category. It is complexly structured, it is based on associative semantic fields, expressed through constant and variable components of the cultural, moral, social, every day and religious order. This relatively new concept has not been sufficiently studied at the moment, but its essence can be reduced to an individual unit of consciousness, expressed in the form of a work of art, and designed to give shape to the author's vision of the world.

The concept of the concept is closely related to the definition of the concept sphere. The term itself appeared in Russian science thanks to Academician D.S. Likhachev. He defined it as a set of concepts of the nation, formed by all the hidden possibilities of the concepts of native speakers of language and culture. The consistency of the concept sphere of the people is directly dependent on the richness of the culture of the nation, which consists in the diversity of its folklore, literature, science, fine arts, historical experience and religion [6].

At the same time, researchers single out a complex analysis of the text as a separate direction. This type of research comes down to identifying the key mental categories of the author's linguistic consciousness, analyzing their representation and their structural principles. In general, a literary concept consists of a number of components of other concepts, which can be characterized by the unity of linguistic representation in the space of a literary text. Thus, the linguistic consciousness of the artist is formed on the basis of all these concepts.

The definition of the linguistic composition and its features, in addition to the interpretation of the meaning of the language units used by the author to express the concept and his individuality, is one of the current areas of linguacultural analysis of a literary text. By studying and classifying linguistic units of various levels, researchers can identify the constant components of the writer's linguistic consciousness, as well as reveal their diversity in the discourse of the work, and analyze their structure, reflecting the reality that has passed through the author's consciousness.

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