
Literary Discourse as a Basic Element of Linguocultural Study

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Abstract: This article is devoted to identifying the basic elements in artistic discourse, with the possibility of conducting a comprehensive linguoculturological analysis.

Keywords: linguoculturology, culture, language, discourse, literary text.

In modern science, a literary text as a multifaceted ideological and aesthetic phenomenon becomes an object of analysis of various philological branches and disciplines, is considered from different angles of view. Therefore, even today the problems of studying a literary text, analyzing its categorical features and relations on the basis of which it is created and exists as a whole, have not received an unambiguous and generally accepted description. None of the existing approaches to the analysis of a literary text has been recognized as optimal and exhaustive. In this regard, the literary text is an even more complex formation, since it appears and functions in reality as a clear result of the action of many factors that are in close unity. The creation and perception of a literary text is based on the interconnection of such complex and ambiguous phenomena as culture - thinking – language [1].

That is why a multidimensional analysis of a literary text determines its study in a broad context of the relationship between culture, thinking and language. Despite a number of significant differences, there are points of contact between these branches and disciplines in the issue of studying the phenomenon of text in general and literary text in particular. The methods of study are integrative in nature, and the conceptual analysis itself is carried out within the framework of the culture-thinking-language paradigm. This trend contributes to finding new effective approaches to the study of a literary text, identifying the patterns of its formation and functioning. In a number of the mentioned scientific areas, within which scientists are engaged in the study of the specifics of a literary text, we also find linguoculturology. Thanks to this point of view, for a linguoculturologist, the task of studying a literary text as a “formal unit of culture” becomes relevant. Based on this idea, L. N. Murzin believes that “culture “decomposes” into texts, consists of texts, although it is not qualitatively reduced to them” [2].

Considering the linguoculturological parameters of a literary text, V. V. Vorobyov says that “firstly, it captures a certain picture of the world of a given cultural and linguistic community. Secondly, the text, as a characterizing linguistic realization of the personality, reflects the level of culture in synchrony, as it is represented by a specific homo loquens (homo loquens - a person speaking) here and now” [3]. V. N. Telia connects one more component to the indicated “language-word” paradigm and substantiates the need to study not only the language, but also the discourse, in which the corresponding image of the world is represented by different linguistic and discursive units.

For this reason, the linguoculturological approach of analysis seems to be effective and promising for the study of a literary text, because each artist of the word is at the same time original and typical in his creative and linguistic manifestations. He is a representative of a

certain nation, involved in a specific cultural context and linguistic discourse, thus his linguistic consciousness is characterized by belonging to the linguistic consciousness of his people

The analysis of a literary text from the point of view of a linguoculturological approach allows us to interpret not only a separate literary work of the writer, but also entire cycles of works and the entire corpus of his works as a single linguistic space in which a picture of the world and an image of the world are constructed by means of a word, designated by different scientists as

“poetic probable”. Thus, the subject of linguoculturological analysis is the reconstruction of the language model of the writer's world based on the language of the works written by him.

As Yu. N. Karaulov points out, the description of a linguistic personality for the purpose of its subsequent analysis should begin with “singling out its life and situational dominants, attitudes, motives, which are reflected in the processes of generating texts and in their content” [4]. Based on this statement, we can say that through the analysis of the specifics of the language of a particular writer, we are very close to recreating his language model of the world. This approach is the best suited for the analysis of the linguistic “network” of a literary text, the specifics of which reflect the linguistic consciousness of the author.

However, the concept, through which the intention and semantic intention of the author in a literary text is largely expressed, is defined differently in the studies of scientists, is an ambiguous term. It is called a “complex mental complex”, “mental formation”, “a means of conceptualizing the external world” and “an object of an ideal world that has a name and reflects a person’s culturally conditioned idea of the world”, “the main cell of culture in the mental world of a person”.

In the linguoculturological analysis of a literary text, the concept of a concept is concretized as an “artistic concept”. The complexity of this formation is indicated by N. S. Bolotnova: “Its nature and structure are still insufficiently studied, although it is obvious that the artistic concept has an aesthetic essence and figurative means of expression, due to the author’s intention” [5].

The identification of the composition of such linguistic representatives, explicating this or that artistic concept in a literary text, as well as the interpretation of their meaning for characterizing the features of the writer’s linguistic consciousness, is one of the topical areas in the linguoculturological study of a literary text. Through consideration and systematization of linguistic units of different levels, researchers are able not only to identify the constants of the writer's linguistic consciousness, but also to establish their multidimensional content in the discourse of a work or cycles of works, to analyze their organization, which is based on the results of perception and interpretation of reality.

Thus, we find different points of view on the structure of the artistic concept, but still, most scientists agree that the figurative, associative and symbolic layers are the most significant. The analysis of an artistic concept based on the semantic “layers” structuring it in a complex or with attention to some particular “layer” is also an actual direction in the linguocultural analysis of a literary text. For example, in the works of N. S. Bolotnova, the method of modeling textual and intertextual associative-semantic fields of artistic concepts is used and their relationship is analyzed. Verbal and superword units of the text (from phrases to large fragments of text) act as text associates, reference elements and markers of associations, that is, the data of textual paradigmatics and syntagmatics are taken into account”.

At the same time, as a rule, in the discourse of an artistic text or a group of them, the associative-semantic field of an artistic concept consists of several (more often, many)

associative series, which actualize not only the usual, but also individual author's signs of association. Due to this, in the space of one associative-semantic field of a concept defined for analysis, general directions of association between the associative series that form it can be observed. And even more: these directions of association can also be observed in the associative-semantic fields of other concepts, thus ensuring the intersection and interpenetration of their semantics. "Since the conceptual space of the text, as N. S. Bolotnova points out, is continual, the associative-semantic fields of different concepts can be interconnected by the type of inclusion, intersection, contrast, addition, etc. based on certain directions of association". Thus, today the "ideological style of the writer" is the concept that has an integrating and maximally generalized potential for research. From these positions, the entire corpus of the author's literary works should be considered; should involve a wide philological toolkit, which combines the methods of literary, linguistic, conceptual analysis. Through the analysis of linguistic representations of "sign" artistic concepts, through the study of their connections and evolution, it becomes possible to draw important conclusions about the concept sphere of the writer, about the features of his linguistic consciousness, which is due to personal and cultural-historical specifics, combines the signs of individual and national linguistic consciousness.

So, the linguoculturological approach to the analysis of a literary text provides the researcher with the opportunity to solve the problem stated by S. A. Askoldov "to find the whole by parts" [6]. From the first stage - the collection and classification of linguistic representatives in a literary text - at the next stage, researchers move on to the semantic characteristics of the leading semantic dominants of the writer's linguistic consciousness, analyze them individually and in combination. In turn, such work makes it possible to reach broad scientific generalizations related to the interpretation of the concept sphere, and ultimately the writer's idiosyncrasy - a category that integrates the ideological, figurative, genre, linguistic and cognitive spheres of the artistic consciousness of the creator of literature.

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