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### THEORETICAL FOUNDATIONS OF LINGUACULTUROLOGY AND NATIONAL-CULTURAL CHARACTERISTICS OF CHARACTER SPEECH IN POETIC TEXTS

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#### Abstract

This article highlights the theoretical foundations of linguacultural and its significance in studying the relationship between language and culture. It analyzes the formation process of linguacultural, its main concepts, and the role of the linguacultural category in expressing cultural meaning and national mentality through language units. Furthermore, based on the linguacultural approach, the article reveals the possibilities of identifying cultural codes, phraseological units, and metaphors reflected in the speech of characters in poetic texts.

**Keywords:** Linguacultural, language and culture, linguaculturalogy, national mentality, cultural codes, poetic text, character speech, phraseological units, metaphor, anthropocentric paradigm.

#### Introduction

Language is an important tool that shapes the way people perceive and imagine the world [3; p.316]. Therefore, it not only creates a worldview, but also affects people's thinking, behavior and development of society. "The language of a person lives with the way in which information about the subject is conveyed to him. Any language expresses the nation to which a person belongs, its style" [4], that is, the language is a reflection of the mentality and culture of the nation.



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In particular, one of the most important directions of linguistics, linguaculturalism is recognized as a science formed at the intersection of linguistics, cultural studies, ethnography, and psycholinguistics. This direction studies the aspects of language related to cultural concepts, the reflection of cultural concepts and metaphors in language [1; p.112]. He also studies the integral relationship between language and culture and analyzes the manifestation of national mentality, values, traditions and cultural thinking through language.

### **Literature review**

The formation of the science of linguistics and culture is often associated with the name of Wilhelm von Humboldt. The scientist: “Different languages are a means of different perception of the world according to their essence, the effect they have on the mind and intuition”, and also “The uniqueness of the language affects the essence of the nation, therefore, a deep study of the language requires covering all aspects of history and philosophy related to the human inner world” [2; p. 370], puts forward the ideas. According to his views, language is an expression of the nation’s psyche and acts as a mediator between human thinking and the outside world.

Also, scientific views of scientists such as A.A. Potebnya, F. Boas, L. Weissgerber, E. Sepir, B. Whorf, A. Vejbitskaya, D. Khaims were of great importance in the development of this direction. At the end of the 20th century and the beginning of the 21st century, linguaculturology was formed as a scientific direction independent of linguistics, and focused on the study of the interrelationship between language and culture, national mentality and ethnic characteristics. In the theoretical development of this field, scientific schools of scientists such as Yu.S. Stepanov, N.D. Arutunova, V.N. Teliya and V. Vorobev occupy an important place [9; pp. 3-16].



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In particular, V. Vorobev introduced the term “linguculture” to linguistics and defined it as a complex unit combining linguistic and extralinguistic content [7; p.170]. Linguaculturema is a unit that reflects the connection between language and culture, and whose semantics contains cultural information. It includes phraseology, symbols, metaphors, speech etiquette, national realities and mythologies. The understanding of such units is closely related to the cultural context of a particular nation.

Unlike a simple word, linguaculturema combines the components of language and culture, revealing national mentality and cultural codes. In this respect, linguacultural studies systematically study the interdependence of language and culture. V.N. Telia said in this regard: “Linguacultural science is a science that studies the human, or more precisely, the cultural factor in a person. This means that the center of linguacultural science is a set of achievements typical of the anthropological paradigm of a person as a cultural phenomenon” [8; page 222], he states. This view shows that the relationship between man, language and culture is at the center of linguacultural science.

Linguistics interprets language not only as a means of communication, but also as a mirror of culture. Each language reflects its own cultural context, values and traditions. Therefore, a deep understanding of the language serves to understand the national culture.

In particular, V.A. Maslova evaluates linguistic and cultural studies as a science formed at the intersection of linguistic and cultural studies, and emphasizes its interdisciplinary nature [9; p.76]. According to the author, language is a means of transmitting cultural information and reflects the cultural experience embodied in the people’s historical memory, customs, legends and rituals. Also, this field is a social science that studies the national living language and the material and spiritual culture reflected in speech processes. This integrative approach includes



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the results of interdisciplinary studies such as cultural studies, linguistics, ethnolinguistics, and anthropology.

Linguistics is one of the rapidly developing modern directions of Uzbek linguistics. In this field, the researches of advanced scientists such as A. Madvaliev, N. Makhmudov, Sh. Rakhmatullaev and G. Abdullaeva created an important theoretical basis for the in-depth analysis of the cultural semantic layers of the Uzbek language, language units related to the national mentality, customs and worldview.

In particular, A. Madvaliev studied the cultural-artistic, aesthetic and social aspects of the language in addition to the communicative function and revealed the national thinking in a linguacultural approach [10; page 156].

Professor Nizomiddin Makhmudov's "Looking for ways of perfect study of the language..." [6; pp. 3-16] is recognized as one of the first serious studies of linguo-cultural studies in Uzbek linguistics. In it, the author sheds light on the inextricable connection between language, thought and national consciousness, explains the essence of linguo-cultural science and the main principles of the anthropocentric approach on a scientific basis. In particular, the scientist emphasizes that the concepts of language and culture are not the same thing as "speech culture" and notes that the concept of culture is interpreted as a set of social, spiritual and historical achievements of the people in linguo-culturology. Therefore, in his opinion, the research objects of speech culture and linguo-cultural science are different from each other.

Also, Shavkat Rakhmatullaev analyzed the semantic structure and cultural connotations of cultural concepts expressed through Uzbek folklore, proverbs and phraseology, and highlighted the cultural connotation of the language [11; p.242], while Gulnora Abdullaeva researched gender, social role and traditional values through the medium of language and introduced new approaches to the issues of



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intercultural communication [12; pp. 1146–1149]. Today, the scientific legacy of these scientists serves as an important theoretical foundation for conceptual analysis, national-cultural codes, and research on the cognitive-cultural foundations of the language, making a significant contribution to the understanding of the linguistic and national-cultural essence of the Uzbek language.

### **Analysis and Results**

The study of linguistic culture is an important tool for ensuring cultural relations and mutual understanding in the era of globalization, and today it is of special scientific and practical importance in the analysis of the speech of characters in poetic texts. Through this approach, the speech of characters is studied not just as a set of words, but as a means of expressing national culture, historical traditions, and psychological layers, and cultural codes, dialectics, phraseology, and poetic excerpts are effectively identified in it.

Linguistic and cultural factors embody the characters in the poetry as vital, psychologically rich images, and awaken strong aesthetic pleasure and cultural awareness in the reader. The functional analysis of these elements serves to create a lively artistic image and allows the reader to deeply understand the cultural, spiritual and psychological layers under the text. For example, when the passage from Erkin Vakhidov's epic "Tragedy of Istanbul" is analyzed from a linguistic and cultural point of view, it is observed that it systematically reflects the national mentality, traditional worldview and family values of the Uzbek people.

Alexander: Here is the amulet. Watching me fight, my poor mother had bet this. She said: "You are the youngest, you will come back alive from the battle. After all, you are the one who will put me in a cave, my child! My child! Until I see your face, I will lie with you until the end of the day. Know that it is not the amulet on



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your neck, but your mother's heart. My wish and my will are that when you return, when I die, put this amulet under my head." [14; p.581].

The "talisman" unit, which is in the semantic center of the text, is a fundamental linguo-culture, and it is not just a material object in Uzbek culture, but a symbol of metaphysical protection, a linguistic symbol of mother's blessing. In this respect, the raising of the amulet from the level of a simple object to the level of a cultural-symbolic object in the text layer is a reflection of folk beliefs and traditional mythological views in speech.

Also, the sentence "Your mother's heart is not an amulet on your neck" has a high metaphorical meaning, it expresses the boundlessness of mother's love and the metaphorical and spiritual connection of the mother's heart with the fate of the child. The comparison of the amulet with the "mother's heart" is a vivid example of artistic imagery and cultural thinking, as the mother's prayer is interpreted as the most powerful spiritual force that protects the child in national thought.

The concept of "junior" found in the text represents hierarchical relations and traditional division of responsibilities in the Uzbek family. According to folk traditions, the youngest child is considered as the main supporter of the parents and the responsible person who follows them to their final destination. Therefore, the phrase "you are the one who will bury me" serves not only the content of a personal will, but also an important cultural code expressing the concept of intergenerational succession and family duty.

In particular, expressions such as "to be attached to the end of the world" and "to be punished" in the text reflect the religious and eschatological views of the people, the Islamic worldview and beliefs about life after death. These units form the conceptual basis of the character's speech of religious and cultural values, such as the Islamic worldview, faith in the Hereafter, and respect for the deceased. The repeated use of the lexeme "Child" strengthens the emotional and pragmatic



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effectiveness of the speech and serves to express the sincere relations between mother and child and national moral values more vividly.

In short, in this passage, units such as amulet, mother's heart, youngest child, doomsday appear as independent linguo-cultural elements, and they serve as an important semantic tool in creating the landscape of the Uzbek national-cultural world and the socio-psychological image of the character.

### **Conclusion/Recommendations**

Language units appear not only as a communicative tool, but also as a system of cultural codes that reflect people's historical memory, national mentality, values and worldview. In this respect, linguaculturema is an important scientific category that reveals the harmony of language and culture. The theoretical views presented in the article and the analysis of the poetic text confirm that layers of national-cultural meaning are expressed in the poetic discourse through the character's speech. Therefore, the linguocultural approach is an important scientific method for a deeper understanding of poetic texts and the identification of cultural codes in them. The results of this research show that linguo-culturology serves as an important theoretical-methodological basis for the study of complex relations between language and culture.

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