

LINGUACULTURAL PECULIARITIES OF METAPHORICAL EXPRESSIONS IN LITERARY TEXTS

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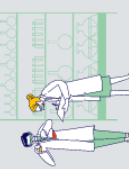
Abstract

This article examines the linguacultural features of metaphorical expressions in literary texts-based Bronte E. and Dickens C. The article's subject matter is related to the study of English-language paremias, which reflect the unique character of native speakers and culture, so they are always in the center of attention of cultural scientists. As a result, the article presents linguacultural concepts and models that determine the features of paremic metaphorical images.

Keywords: Linguacultural concepts and models, paremic metaphor, metaphorical images and expressions, linguacultural studies, perception.

Introduction

In the linguistics of the XXI century, the position on the close interaction of the culture and language of the people speaking it becomes fundamental. Language has the ability to reflect the cultural and national mentality of its speakers, which confirms the importance of the linguacultural aspect in the linguistic and cultural analysis of a literary text [5]. Linguacultural studies a fairly young discipline that emerged from linguistic and cultural studies and studies language and culture in their interrelation and mutual influence. It seems extremely important to study culture through language, and language through culture, since it is the linguistic material that most often becomes the source of information necessary for a deep understanding of man and the world in which he lives. At the turn of the millennium, a new scientific paradigm is formed, based on the idea of the anthropocentrism of language. Its essence lies in switching the interests of the researcher from the objects of cognition to the subject, that is, man in language and language in man are analyzed. Over time, the idea of the anthropocentrism of language has become generally recognized and key in linguistics. Nowadays, the goal of linguistic analysis can no longer be simply to identify various characteristics of the language system. It is the concept of a person that serves as the basis for many linguistic constructions [4]. A linguistic personality is understood as a personality expressed in language (texts) and through language, reconstructed in its main features on the basis of linguistic means [2]. In linguistics, this concept is closely connected with the study of the linguistic picture of the world (LPW), which is the result of the interaction of a person's value system with his life goals, behavioral motives, attitudes and manifested in the texts created by this person. The concept of linguistic personality in Russian linguistics was actively studied by Academician V. V.



Vinogradov, and later it was examined in detail in the works of Yu. N. Karaulov [5] and many others.

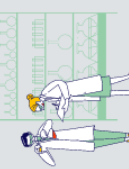
Culture is understood as a way of life, a system of beliefs, values, attitudes, mentality and behavior patterns, as well as customs and mores of a certain group of people at a certain time, revered by these people and especially protected from outside interference. Culture also includes all the achievements of human society in the field of social, industrial and spiritual life [4]. The close relationship between language and culture is obvious. Language, like a mirror, reflects both the real world surrounding a person and the social self-awareness of the people, their mentality, way of thinking, national character, system of values, customs and mores, vision of the world. Therefore, when mastering a foreign language, it is so important to understand the features of speech usage, semantic loads, political, social, cultural connotations of units of language and speech. Cultural values and experience of previous generations of people are recorded in proverbs and sayings, fairy tales, fiction and scientific texts, phraseological units, idioms and even phonology and grammatical constructions. At the same time, in each new generation new concepts are created and fixed in the language, supplementing and enriching it, and, thus, making the language a cultural heritage of mankind. Thus, information about the culture of a people, its mentality, way of thinking and acting, history, social structure of society and everyday life is firmly fixed and reflected in the language of this people and, above all, in the vocabulary, but also in the features of the grammatical structure of the language system and its syntactic hierarchy. For adequate perception of any text, for its decoding by the reader, background knowledge is necessary, associated with the presupposition, which is an unexpressed verbal component of the meaning of the text. This is some preliminary information, presupposing knowledge of realities and culture, which both the author and the recipient must have, since the success of the speech act itself depends on it. In fiction, background knowledge is often the basis of the subtext, when the author, mentioning certain facts, assumes the reader's awareness of them. Background knowledge plays a special role in the analysis of translated and foreign texts, since the question of the equivalence of words and phrases in different languages immediately arises [4]. It is worth noting that literary and artistic knowledge itself can become background knowledge when it comes to precedent texts presented in a work in the form of literary reminiscences. A literary text is a multidimensional, complex phenomenon that includes many aspects that characterize its main properties. It is precisely due to their complexity and multifaceted nature that literary texts become excellent material for all kinds of linguistic research. They open up incredible opportunities for linguacultural analysis for scientists, because any work of art is created by the author and perceived by the reader in the context of the relationship between culture, thinking and language. However, the language of the literary text itself was of interest to linguacultural scientists, since it is in language that "the results of centuries of human activity aimed at understanding life" are contained. Such an approach allows us to consider a literary text as a "formal unit of culture", to say that "culture consists of texts", but at the same time "it cannot be qualitatively reduced to them" [2]. The text of a work of art reflects the worldview of speakers of a certain language, the level of their culture in a synchronous section. In any

artistic text, one can find many linguacultural elements (realities), represented by linguistic units containing a cultural component in their meaning at the denotative or connotative level. It seems that understanding the meaning of linguacultural realities, having background knowledge when perceiving an artistic text allows one to correctly decode the cultural information embedded in them and correlate the fictional text with extralinguistic reality, which is in fact a reflection of reality.

Only a literary text is capable of conveying the spirit of the times, the spirit of the era in a way that historians, who operate with dry facts, or authors of memoirs, who present events extremely subjectively, cannot do. However, it is necessary to take into account that in order to adequately perceive the text, the addressee-reader must have an idea of the historical context and cultural background that forms the backdrop for the events described. For example, in the English picture of the world, "heart" denotes the center of emotions and symbolizes feelings, experiences, moods: cheer (delight, gladden, rejoice, warm) the cockles of one's heart — "to make the heart happy, to make someone happy" (emotion "joy"); lie (heavy) at smb's heart — "to weigh down the soul" (emotion "anxiety"); set one's heart at rest — «calm down, stop worrying, fretful» (emotion "calm"). English writers actively use this lexeme. Thus, Emily Bronte in the book "Jane Eyre" uses it to convey the emotion of "suffering": «I know he's doing God's work, but it will break my heart to see him leave!; and she broke down in tears» [1]; and Charles Dickens in his novel *Oliver Twist* expresses the fear of the main character by using this lexeme in the following way: «...when he showed his nose in a shop? They talked about the beadle — which brought Oliver's heart into his mouth...» [3]. Thus, based on the literary text, "The Heart" is the "organ" of love affection: follow the dictates of one's heart; win smb's heart. The heart symbolizes sincerity: with all one's heart. The heart is associated with the concepts of conscience and kindness: a kind heart; my heart smote me. The heart personifies the "central" wisdom, the wisdom of feeling as opposed to the rational wisdom of the head. Both methods are reasonable, but the heart is also compassion: one's heart goes out to; one's heart warms towards her.

Writers use this linguocultural transfer of metaphor in fiction to convey different feelings and emotions. As an example, we can cite the expression from the book by Dickens C.: "It was written in black and white that a certain middle-aged and widowed man, as if from the marquis, well-off so as not to take into account the problem of soap, candles and kerosene, longed for the love of a childless blonde Slavic woman, no more than forty-five years old" [3]. Bronte E. writes: "Oh, you French know how to lose your head without losing it!"; and also conveys "despair": "In the morning he walked straight and quickly into the gallery; in two rooms he stopped in front of each picture, consulting the catalogue, made a thoughtful face, wrote something down in his book; in the third he began to clutch his head; he could no longer consult the catalogue, and finally he walked through the next rooms quite quickly and sat down opposite it" [1].

In English, these emotions are also reflected in phraseological units with this component: bother (trouble) one's head about (over) smb; hang (down) one's head; draw (anger, scorn) upon one's head. In English, linguocultural features of metaphorical expressions "head" in a



number of cases in literary texts denotes the emotion "love", which indicates that for the English, the head is not only the seat of reason, but also the "analogue of the heart", i.e. it also acts as a receptacle for the soul, the seat of feelings: be head and (over) ears (be over head and ears) (in love); head over heels (overhead and heels) in love, turn one's head. Bronte E. writes in her novel: "It wasn't just the usual liaison: the two of them fell head over heels in love" [1]. Thus, the conducted research confirms that the assignment of a certain organ, which are shown in the works metaphorical expressions, to the role of a receptacle of emotions is one of the features of the linguistic picture of the world. Consideration of the symbolic value of the names of body parts for native speakers made it possible to reveal some features of the culture of peoples, to identify cultural information encoded in the components of phraseological units. The components heart and head have similar meanings in both languages, which is explained by the universality of these words-symbols, the commonality of associative-figurative thinking and the presence of common logical-phraseological ideas among native English speakers. However, national and cultural originality of the use of these somatisms in the sphere of expressing emotions can also be traced.

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