LINGVISTIKA
LINGUISTICS

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Cultural Linguistics: Main Issues, Trends and Tasks

Abstract

Linguistics of the XXI century is intensively developing the idea that language is not only an instrument of communication but also the cultural code of a nation. It happened due to the development of a new anthropocentric paradigm, which gives the human the status of being "the measure of all things" and focuses on studying the "human factor" in the language. The emergence of the anthropocentric paradigm caused the shift in linguistic views, methods of investigations and the emergence of new interdisciplinary linguistic trends such as Sociolinguistics, Cognitive Linguistics, Cultural Linguistics (Linguoculturology), Gender Linguistics, etc., which focus on the study of relationships between language and society, language and mind, language and culture. Among these trends, one of the actively developing interdisciplinary linguistic sciences is Cultural Linguistics (Linguoculturology) aimed to investigate the correlation between language and culture, between linguistic meanings and the concepts of universal and national cultures. Currently, though Linguoculturology is a comparatively new science there distinguished within it several trends: lexicographical, phraseological, conceptological, stylistic and comparative. Each of these trends focus on the investigation of a particular aspect of Cultural Linguistics and therefore they have their own research problems and tasks. The article deals with the identification of these trends, and highlights their theoretical assumptions, evolution, main problems and achievements done within each trend.

Key words: cultural linguistics (linguoculturology), linguocultural lexicography, phraseological, conceptological, stylistic, comparative.

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Introduction

Linguoculturology or Cultural Linguistics is a rapidly expanding field at the interface between Linguistics, Cultural Studies, Cognitive Linguistics, Ethnolinguistics and Sociolinguistics. Its topicality is conditioned by the fact that language serves not only as a means of communication and the main tool of expressing people's thoughts but also as a means of accumulation of cultural information. Being a complex system of verbal signs, language is assigned to deliver, store, use and transmit culture from generation to generation.

V. N. Telia defines Linguoculturology as "a study aimed at investigating and describing the correlation between language and culture in scope of modern culture national self-consciousness and its sign representation" [Телия 1996, 16]; V.V. Vorobyev claims that it is "an integrated scientific discipline studying correlations and interactions between culture and language in their functioning" [Воробьев 2008, 37]; V.V. Krasnykh considers Linguoculturology to be "a discipline studying manifestation, reflection and fixation of culture in the language and discourse" [Красных 2003, 27]. It should be mentioned that though the definitions given above vary, the central idea is that Linguoculturology studies interaction between language and culture. In other words, the subject matter of Linguoculturology is to study relationships between language and culture, the ways how culture is presented in language and how language presents, stores and transmits cultural information.

The ideas of the science studying relationships between language and culture are traced back to the fundamental works by famous linguists, who always emphasized the fact that language is a major instrument of fixation, storing and transferring culture, knowledge, and information about the world [Humboldt 1988; Sapir, 2012; Whorf 2013; Benvenist 1974; Potebnya 1913; 1988]. The idea

of relationships between language and culture was initially put forth by W. Humboldt who proclaimed that: "Language is deeply entwined in the intellectual development of humanity itself, it accompanies the latter upon every step of its localized progression or regression; moreover, the pertinent cultural level in each case is recognizable in it. ... Language is, as it were, the external manifestation of the minds of peoples. Their language is their soul, and their soul is their language. It is impossible to conceive them ever sufficiently identical... . The creation of language is an innate necessity of humanity. It is not a mere external vehicle, designed to sustain social intercourse, but an indispensable factor for the development of human intellectual powers, culminating in the formulation of philosophical doctrine" [Humboldt 1988].

Later, W. von Humboldt's idea that "Man lives in the world about him principally, indeed exclusively, as language presents it to him" [Humboldt 1988] was further promoted by many famous linguists all over the world. Among W. Humboldt's followers most famous are E. Sapir and B. Whorf, known in history of linguistics as the founders of the theory of linguistic relativity. The core idea of this conception is that language modules people's perception of reality, therefore people who speak different languages see the world in different ways. As the main evidence of this the scholars provided a well-known example of the Eskimo language which has a lot of words to denote the notion of "snow" (describing the wet snow, the currently falling snow, etc.) while English has only one word – "snow". Therefore, according to some scholars, the perception of "snow" in Eskimo and English linguocultures is quite different. Accordingly, as the scholars assert, foreign language acquisition opens new perspectives, and world vision [Sapir 2012; Whorf 2013].

In Russia A.A. Potebnya being under the influence of Humboldt's theory, concentrated on the psychological aspect of the relationships between language and culture. F.I. Buslaev one of the most influential Russian philologists in the mid of the XIX century expressed his main thesis: "The history of language is inseparable from the history of its speakers". Another scholar B. de Courtene predicted the idea of interdisciplinarity, claiming that linguistics would combine with other sciences–psychology, anthropology, sociology, etc. [Буслаев 1881, Куртенэ 1963].

The last quarter of the XXth century is considered to be the time of intense study and establishment of Cultural Linguistics. One of the well-known linguists working in this field is who developed "the

hypothesis of language universals" [Вежбицкая, 2001, 45-46] and published a number of influential comparative works on semantic universals and conceptual distinctions in different languages: "English: Meaning and Culture" [2006]; "Emotions Across Languages and Cultures: Diversity and Universals" [1999]; "Understanding Cultures Through Their Key Words: English, Russian, Polish, German, Japanese" [1997]; "Semantics, Culture and Cognition: Universal human concepts in culture-specific configurations" [1992]; "Cross-cultural Pragmatics: The semantics of human interaction" [1991].

Another well-known linguist J.W. Underhill explores the relationships between the linguistic worldview and its reflection and transformation in the individual world picture, the problem of ethnolinguistics, cross-cultural linguistic analysis and cultural concepts in his books "Creating Worldviews: Language, Ideology & Metaphor" [2011], "Ethnolinguistics and Cultural Concepts: Truth, Love, Hate & War" [2015].

In Russian linguistics the researches on the problem of language and culture are also intensively developing. Suffice it to mention the names of such prominent linguists as V.N. Telia [1996], N.D. Arutyunova [1998], Y.S. Stepanov [2004], N.F. Alefirenko [2010], V.V. Vorobyev [2008], and many others who published a number of influential books in the field of Cultural Linguistics.

Though Cultural Linguistics is a relatively new science, there distinguished different trends and aspects. The survey of the linguistic literature makes it possible to differentiate between the following trends: lexicographical, phraseological, conceptological, stylistic and comparative. It should be stressed that current researches deal with different problems of Cultural Linguistics and can be referred to a certain trend. However, there are no complete and consistent descriptions of each trend. Let us discuss the above trends in detail.

Linguocultural lexicography

Linguocultural lexicography deals with compiling dictionaries which reflect culture specific phenomena of a certain linguoculture (geographical names, history, traditions, holidays, mythology, specifics of political and economic systems, etc.).

The first culture dictionary – Longman Dictionary of English Language and Culture was published in Great Britain; it had a revolutionary effect on lexicographers, culturologists and linguists. Since that it has been republished many times, contemporary edition presents an invaluable source of cultural information. It

combines language dictionary (80.000 words) and 15,000 cultural and encyclopedic entries covering information about people, places, history, geography, arts, literature, and popular culture. For example: *Bell* – many Christian churches have bells, and these are rung on Sundays, to tell people that the church service is about to begin. They are also rung, often making pleasant tunes, when people are getting married in a church. A single bell is rung repeatedly to show that someone has died [LDELC, 1992, 98]; *Mistletoe* – in British mythology mistletoe is connected with the druids who regarded it is a sacred plant. Mistletoe is often hung in rooms on Christmas because there is a tradition that one may kiss anyone of the opposite sex who is under it [LDELC 1992]

This dictionary provides in-depth understanding of key events in British and American culture, for example, *Franklin D. Roosevelt* is the only president to have served more than two terms… He was a popular and respected president, and many people listened to his "fireside chats" on the radio, in which he told people what was happening in the country and what he was doing. He was the first president to appear on television" [LDELC 1992, 1143].

It should be mentioned that this dictionary includes not only cultural notes, but also highlights the society's attitude toward a certain realia, for example, ***paid holidays***: people in the US get 2 weeks a year paid vacation (=holiday) from their job. Most British people have four or five weeks of paid holiday.Americans often complain that two weeks is not enough holiday, especially when they hear about the longer holidays that Europeans get (LDELC 2005, 632).

The first linguocultural dictionary for academic purposes was worked out by E.M. Vereschagin and V.G. Kostomarov [1980]. It is intended for students and teachers specializing in English at universities, pedagogical institutes and institutes of foreign languages. This dictionary contains explanations of linguistic expressions that are specific for English culture, it is provided with photos for visual perception.

One of the significant contributions to the development of linguocultural lexicography is the cultural dictionary about Russia (Россия. Большой лингвострановедческий словарь) that was published in 2007. It contains about 2000 nationally and culturally marked words and word-combinations nominating different historical facts, realia, nature phenomena, cultural concepts, names and descriptions of holidays and traditions, personages related to

history, mythology, folclore, different culture specific metaphors, similes, phraseological units, proverbs, national songs, etc., related to Russian culture that reflects national characteristics of the Russian mentality such as изба, береза, дядя Стёпа, медведь, День Победы, пироги, Новый год, Третьяковка, «Варяг», Александр Невский, «Война и мир», «Мариинка», «Аврора», Арбат, клюква, рожь, царь [Россия, БЛС, 2007].

Of special interest is the dictionary of cultural concepts and constants by Yu.S. Stepanov [2004]. The dictionary contains the description of such cultural constants as: Russia and Russians, Russian soul, Faith, Eternity, Law and Lawlessness, Fear, Love, etc., that are investigated both from the diachronic and synchronic perspectives. According to Y. S. Stepanov cultural concepts and constants are characterized by metamorphism (changes) in the process of evolution, with the core being unchanged. Therefore cultural constants though not numerous in number present the basis of a certain culture.

Generally, contemporary dictionaries containing cultural information can be divided into four groups:

a) cultural dictionaries exploring political, social, historical and cultural issues peculiar to a certain country in some periods (the status of different social groups, cultural nomadism, Western feminism, Reneissance).

b) For instance, "*The Midwest: The Greenwood Encyclopedia of American Regional Cultures*" [2004] discusses the influence of different historical periods on American Midwest culture and its representatives: Native American's customs and ceremonies, Old World European influence, effects of the Great Migration. The volumes of encyclopedia cover information about people and ethnic gropus, different types of realia, art and music, history and folklore, architecture, traditions and customs, language and literature, etc. of American Midwest. "*Encyclopedia of Blacks in European History and Culture*" [Martone, 2008] discusses the role and contribution of blacks to European history, literature, society and popular culture. It also gives information about black people's contribution to the development of political and social rights in Europe, the struggle for civil equality of blacks, black immigration to Europe, the role and influence of blacks on contemporary European popular culture, science and sport as well as cultural figures of African origin, black holidays and festivals that transformed Europe into multicultural states. "*The Encyclopedia of Southern Culture*" (1989) in detail

describes every aspect of this region (former Confederacy), and its role in the development of the USA, its history and policies, its music and literature, ideas and values, religion and language, art and architecture, politics and media. It emphasizes the uniqueness of Southern culture, a blend created by blacks and whites who have lived together for more than 300 years.

c) dictionaries and reference books devoted to the descriptions of countries and cultures (names of architectural monuments, animals and plants specific for a certain country, names and descriptions of national holidays and traditions, etc.).

A good example of such dictionaries are guide-books about different countries and geographically oriented cultural dictionaries: "*Dictionary of Japanese Culture*" [Kojima, Crane, 1990], "Россия. Большой лингвострановедческий словарь" [Прохоров 2007], "Греция: Лингвострановедческий словарь" [Николай 1995], "Франция: лингвострановедческий словарь" [Ведениена 1997], "Австрия: Лингвострановедческий словарь" [Муравлёва 2003], "Германия: страна и язык: Лингвострановедческий словарь" [Мальцева 1998] and others. Dictionaries of this type include names of architectural monuments, animals and plants specific for a certain country, names and descriptions of national holidays and traditions. These dictionaries compared to the linguistic ones, contain more cultural information and include data of reference-descriptive character.

d) specialized cultural dictionaries guiding specific cultural areas of knowledge in certain countries: dictionaries of idioms and proverbs, myths and legends, slang, etc.

For instance, "*Dictionary of the Bible and Western Culture*" [Beavis, Gilmour 2012] is a reference guide that gives information about characters, places, legends and notions going back to the Bible. Encyclopedic entries discuss biblical terms in their original settings, and then illustrate linguistic verbalization of this phenomena, i.e. idioms, word-combinations illustrating their influence on Western culture. "*The Oxford Dictionary of Proverbs*" [Speake 2015], "*The Facts On File Dictionary of Proverbs*" [Manser 2007] contain the most widely used proverbs in English, provided with explanation of their meaning, examples of their usage, the origin of these proverbs and background cultural information. "*The Complete Dictionary of Symbols*" [Tresidder 2005] covers more than 2,000 major themes: animals and plants, numerals and colours, gods and goddesses, supernatural creatures, heroes and heroines, mythical episodes,

prophets and saints, miracles, and etc., that are commonly found in mythology, art, and literature and marked by symbolics.

e) encyclopedic dictionaries (Encyclopedia Britannica, World Book, Большая советская энциклопедия, etc.), which cover a wide range of topics and provide information about different fields of the life.

For example, Encyclopædia Britannica is the oldest and most famous dictionary published in 1770th. Since it has gained a popular and critical reputation for general excellence. The content of Britannica covers topics in geography, biography, biology and medicine, literature, physics and astronomy, religion, art, Western philosophy, and law. However, there are also specialized encyclopedias that focus on a certain field, such as art, medicine, engineering, philosophy and compiled from the academic, cultural, ethnic, or national perspective.

From the position of linguocultural lexicography a special interest is attached to encyclopedic dictionaries assigned to provide a better insight into culture. For instance, "*Encyclopedia of Indo-European Culture*" [Mallory, Adams 1997] provides the most detailed information about the major Indo-European language stocks and their origins, and the conceptual range of the reconstructed Proto-Indo-European language. The encyclopedia also highlights some of the major issues of Indo-European cultural studies. "*A Native American Encyclopedia: History, Culture, and Peoples*" [Pritzker 2000] covers a wide range of culturally significant topics about history and current life of North American Indian groups: leaders, tribal names, customs and traditions, ceremonies and rituals, food and drink, clothes, dwellings, weapons and government, religion and beliefs, myths and folklore, etc. as well as their contributions to the contemporary American society. "*Encyclopedia of Contemporary Russian Culture*" [2014] sums up the information about contemporary Russian culture including its ethnic composition and identity, different aspects of culture and lifestyle: people, art and theatre, fashion and film, literature, music, food, transport, politics and economics, etc.

Linguocultural material can be presented in dictionaries in alphabetical order with linguocultural comments or they can be based on the ideographic principle. For instance, the dictionary of the "Slavic mythology" contains interpretations of folklore and fairy images, characters and symbols of the Eastern Slavs. The world is described within the system of binary oppositions: *life – death, right – left, male – female*, etc.

Thus, assessing the lexicographic trend in linguoculturology, we should note one important feature: the borders between linguistic meaning and extralinguistic knowledge are blurred, there are dictionaries that integrate both aspects. An ideal dictionary in our opinion is a dictionary which provides more or less detailed encyclopedic, ethno-linguistic and cultural information.

Phraseological trend in cultural linguistics

At present, the researches aimed at the study of phraseological units (Ph.U) as transmitters of cultural information and embodiments of cultural values, etalons, patterns, symbols have become very topical because Ph.U. as has been acknowledged are the most "culture specific and nationally relevant" linguistic units. This idea is emphasized in many works by V.N. Telia [1996], V.G. Gak [2010], M.L. Kovshova [2016], etc. It should be mentioned that there is a great variety of terms denoting this linguistic unit: *set expression, set phrase, fixed word group, word equivalent, phraseological unit* and *idiom*. Despite the differences of terms and approaches, all scholars agree that phraseological units are word-groups that "are not created in speech but introduced into the act of communication ready-made" [Arnold 1973, 142]. Here some examples: *daily bread, small potatoes, lost sheep, an ugly duckling, a dog in the manger, at death's door, Baker's dozen, dog days, as cross as a bear, a fair cow, horse and foot, pretty as a picture*, etc.

V.N. Telia, the founder of linguocultural approach to the study of phraseological units claims that "phraseology is the mirror where the human's national and cultural identity is reflected" and "Ph.U. … are associated with cultural and national standards, stereotypes, myths, etc. reflecting the world picture of a certain linguocultural community [Telia 1996]. S.G. Ter-Minasova, one of the influential scholars in the field of intercultural communication states that "the phraseological layer of the language, being specific for each nation, stores the values, morals, attitudes to the world phenomena, people and other nations. Idioms, proverbs and sayings manifest the way of life as well as geographical position of a nation, the history and traditions of the community united by one culture" [Тер-Минасова 2008, 80]. V.A. Maslova also asserts that Ph.U. reflect national and cultural values; regarded as the soul of each national language; they express the spirit of the language and the uniqueness of the people. The scholar considers that phraseological units do not simply describe the world around us – they interpret and evaluate it, express

our subjective attitude to it [Маслова 2007]. M.I. Rasulova supports other scholars' ideas and indicates that phraseological units reflect the culture of people who speak a particular language, and fix in their semantics everything that characterizes a certain nation, its way of life and its national psychology. That is why, Ph.U. of any language, as the scholar asserts, is deeply national and gives opportunity to understand nation's history and character [Rasulova 2005, 207].

From linguocultural approach, the following problems of phraseology are under discussion:

a) cultural interpretation of phraseological units.

In the works devoted to the cultural interpretation of phraseological units the scholars investigate etymology of Ph.U., evolution of their meanings, linguocultural, pragmatic, gender aspects of Ph.U., cultural stereotypes and symbols, etalons and archetypes, cultural codes and cultural values.

b) cultural connotations of different phraseological groups.

c) Cultural connotations emerge as a result of interpretation of associative and imagery basis of phraseological units in its relation to national-cultural stereotypes. According to V.N. Telia, cultural connotations are the relations between the image expressed by the linguistic sign and its associations with cultural categories [Телия 1996, 214].

d) national-cultural specifics of phraseological units.

e) Most of the works done in this framework focus on Ph.U. with a particular component (anthroponyms, toponyms, colour terms, floronyms) or Ph.U. arranged within one thematic group (family, friendship, relationships, nature). It should be mentioned that most of the researches devoted to national-cultural specifics are done from comparative perspective on the base of two or more languages. In all researches the scholars try to identify the national-cultural specifics of Ph.U., analyze cultural factors that influence the formation of Ph.U., reveal sources of national-cultural specifics, identify culturally-marked components in the structure of Ph.U. (realia, symbols, images).

f) phraseological units as cultural signs in different text types. As is known, phraseological units are widely used in different text types fulfilling various stylistic and pragmatic functions. Besides, phraseological units often serve as cultural signs that manifest national culture. This function is of special relevance to literary, newspaper and publicistic texts. For example, in the title of the newspaper article *Pandora Opens More Classical Boxes* [The

Washington Post 24.07.2013], the Ph.U. "Pandora's box" is used to convey cultural information of a mythological character. This idiom denoting "a source of many unforeseen troubles" activates encyclopedic knowledge about ancient Greek myth. According to the myth Zeus gave a box to Pandora with the instructions not to open it, but she gave in to her curiosity and opened it. As a result all the miseries, evils and diseases flew out to afflict the mankind.

Another example is from the fictional text: *Members of Parliament and ladles of fashion. Like himself and Fleur... now and then... going for each other like* <u>*Kilkenny cats*</u> [Galsworsy Forsyte Saga]. The phraseological unit "Kilkenny cats" contains cultural component expressed by realia "Kilkenny". The city of Kilkenny is known for its constant fight with another city Irishtown that caused their mutual devastation. In this context the Ph.U. is used to describe the relationship between the Parliament members, ladies of fashion, who though hating each other, pretend to be friendly.

j) special types of phraseological dictionaries with cultural comments.

On the basis of new and unique linguocultural researches under the supervision of V.N. Telia there has been created the dictionary «Большой фразеологический словарь русского язы-ка. Значение. Употребление. Культурологический коммента-рий» [1 edition – 2006; 4 edition – 2009]. The dictionary describes phraseological units in terms of culture, as cultural symbols, etalons, stereotypes, and etc.

According to V.N. Telia phraseological units are defined as linguistic representations of cultural phenomena due to their ability to reflect the national mentality and the system of cultural values of the people who speak this language. For instance, idioms with antroponyms, toponyms, etc. can be considered to be the most vivid representations of culture: *A1 at Lloyd's* (the highest quality); *Davy Jones' locker* (the bottom of the sea; the mythical resting place of drowned mariners); *the Black Belt* (southern regions of the United States of America, where Afro-Americans live); *Jim Crow* (the nickname of the black which is given to them by white racists); *Jack Ketch* (death man, executioner, executor, hangman, butcher); *Philadelphia lawyer* (a well educated person, shrewd and sometimes astute); *Put on the Ritz* (to be dressed very modern and accurately. (Ritz is the name of expensive Hotel in Paris, London and New York); *Harley Street* (doctors, medical world (Harley Street is the street in London where many popular doctors live).

From the semantic point of view, national-specifics can be presented in Ph.U. at two levels: 1) at the level of idiomatic meaning of Ph.U.; 2) at the level of a national specific component of Ph.U.

1. Phraseological units of the first level are characterized by idiomatic meanings which have no equivalents in other languages. For instance, *toffee nosed*, *Nosey Parker/Paul Pry*, *channel fever*, *cut (slice) the melon*, *a bed of roses*, *a couch potato*, *cool as cucumber*, *white-livered*, *feel blue*.

2. Phraseological units of the second level are presented by Ph.U., the components of which express some national realia. For example: *Wardour-street English* – speech full of archaisms (comes from the name of the street in which antic shops are located); *Blue stocking* – a scholarly, educated, literary, intelligent woman (from the blue worsted stockings worn by the members of the 18th-century Blue Stockings Society led by Elizabeth Montagu (1720–1800); *at latter Lammas* – never (from the name of a harvest holiday that is celebrated on the 1st of August); *Carry coals to Newcastle* – to do smth. useless (the city of Newcastle is the center of coal production and that is why there is no use of carrying coal there); *Hobson's choice* – to have no real choice (related to Thomas Hobson, the owner of the stable in Cambridge, England, who offered customers the choice of either taking the horse in his stall nearest to the door or taking none at all).

So, in most cases phraseological units express the evaluative attitude of the human to the world. In other words, phraseology is regarded as a set of valuable data about culture and the mentality of the people, their customs and traditions, myths, rituals, habits, behaviour, etc. So, phraseological units constitute an important culture relevant and evaluative layer of the conceptual world picture.

Conceptological trend in linguoculturology

The interdisciplinary term "concept" is widely used in different fields of linguistics such as Cognitive Linguistics, Cultural Linguistics, Linguoconceptology, Gender Linguistics, etc. Concept as an integral part of conceptual, linguistic and national world pictures relevant either to an individual linguistic personality or the whole linguocultural community. As V.A. Maslova claims, the formation of a concept is conditioned by the individual's emotional, physical, historical, personal and social experience acquired in the process of the world perception [Maslova 2004].

Therefore, concept is considered to be one of the main notions

in Cultural Linguistics. There exist many definitions of this notion presented in the works by foreign and Russian scientists such as R.Langaker [1991], R. Jakendoff [1992], G.V. Alefirenko [2010], N.D. Arutyunova [1998], Y.S. Stepanov [2004], N.N. Boldyrev [2001], et al., who outline the distinctive properties of this phenomenon. Not going into details, we shall give a general definition of this notion worked out on the basis of the linguistic literature. Cultural concept is defined as a basic unit of culture; a mental, cultural and nationally specific unit characterized by an array of emotional, expressive and evaluative components; a constituent part of the national conceptosphere [Степанов 2004; Арутюнова 1998; Карасик, 2004; Воркачев 2004; Пименова 2004].

To illustrate it, we present the analysis of the English concept GENTLEMAN which is very significant for English linguoculture. Let's consider some definitions of the lexeme "Gentleman" in the dictionaries [MWCD 1997; LDELC 1992; CCELD 1992]: 1) A man of gentle or noble birth or superior social position; 2) A well-mannered and considerate man with high standards of proper behavior; 3) A well-behaved, civilized, educated, sensitive man, refined in his manners; 4) A man of independent means who does not need to have a wage-paying job; 5) a man who behaves well toward others and who can be trusted to keep his promises and always act honourably. Synonyms: *grandee, lord, milord, nobleman, chevalier, sir, blue blood, patrician, aristocrat, sire, master, peer;* antonyms: *boor, churl, cottar, fellah, peasant, peon, commoner, plebian, proletarian, toiler.*

So, the lexicographical interpretation of this lexeme, the analysis of its associative links enable us to reveal a set of the conceptual features constituting the cognitive structure of this word: Gentleman, denoting an English realia/culture specific vocabulary, conveys cultural information about a noble, intelligent, well-educated man of good manners and behaviour. So, the analysed word stands out as an embodiment of the best moral qualities of an Englishman, his good breeding, social status, education.

Now let's turn to the analysis of some quotations and fragments from fictional texts.

A gentleman is one who never hurts anyone's feelings unintentionally (O.Wilde);

Education begins the gentleman, but reading, good company and reflection must finish him (J. Locke);

A gentleman is one who puts more into the world than he takes out (G.B. Shaw);

I can make a Lord, but only God can make a gentleman (King James I);

A gentleman never talks about his tailor (N. Cave);

The final test of a gentleman is his respect for those who can be of no possible service to him (W.L. Phelps);

Courtesy is as much a mark of a gentleman as courage (T. Roosevelt);

And though it is much to be a nobleman, it is more to be a gentleman (A. Trollope);

The word of a gentleman is as good as his bond; and sometimes better (Ch.Dickens);

From the above quotations, it can be seen that the quotations mostly restate lexicographical definitions. However, one of the core components of the concept etymologically denoting only those of a high-rank status usually given by birth has lost its meaning and, nowadays the concept "Gentleman" is used to refer to the well-educated and well-behaved man not necessarily of a noble origin.

Let's analyze the story by W.S. Maugham "The Lion's Skin". The conceptual and cultural significance of this story can be inferred from the analysis of the linguocultural field of the text with the dominant word "gentleman".

The factual information of this story: a poor young man, who used to be a car-washer, a page-boy, a soldier, dreamt of being a real gentleman. To realize his dream he married a rich woman from whom he concealed his past. All his life he has been playing the role of a gentleman, and was so much used to this image that in the end of the story he really proved himself to be a gentleman. He sacrificed his life for the sake of his wife's pet, a little dog, saving it from the fire, and thus displaying his ability for heroic and noble deeds.

The detailed analysis of the text makes it possible to decode a set of conceptual features of the cultural concept "gentleman", which can be referred to cultural or, to be more exact, ethnocultural stereotypes. The notion of a stereotype is widely used in linguoculturology and is defined as a fragment of the conceptual world picture, mental representation of cultural and national perception of an object or situation [Маслова, 2007, 110]. It is due to the stereotyped perception that the positive characteristics of the personage are explicated in the text with the help of the attributive word-combinations: *great gentleman, gallant gentleman, aristocratic to his finger tops, too perfect a type of an English gentleman, bluff hearty sportsman, the cleanest man, high moral standards, fine*

gentleman.

The character's appearance, his way of life, thoughts and behaviour are predetermined by the stereotyped ideas of what a gentleman is: **a) appearance** – *he was not nearly so well-dressed as Robert, who always looked as though he had stepped out of a show-window... he looked like an English sportsman that it gave you quite a shock; In his conversation, in his manners, in his dress he was so typical that you could hardly believe it. He was so much of a country gentleman*; **b) manners** – *He came forward in his affable, hearty way with a grace that always charmed Eleanor; he has a bluff, hearty way with him and a long frank laugh*; **c) behaviour** – *He was a wonderful host. Eleanor had always admired his sense of social duty; however dull the women were he was sitting next to he gave them of his best; You are too great a gentleman to hit a feller smaller than yourself; he didn't think it honourable to ask me to marry. I felt he'd sooner die than let me think he was after my money. He was a fine man*; **d) character** – *... one can't help admiring a man whose principles are so high and who's prepared to stick to them at any cost. Captain Forester had high moral standards.*

The above given examples from the text contain a high positive evaluation of the concept "Gentleman" and express general characteristics of the people belonging to this class. This stereotyped image of a gentleman was fixed in the young man's mind as an example to follow. At the same time the author gives his ironical evaluation of this cultural stereotype. The ironical effect is achieved by a contrast which in its turn is created by such stylistic devices as antithesis, oxymoron, paradox. For example,

And his conversation, the way he dogmatized, the platitudinous inanity of his statements, his amiable, well-bred stupidity, were all so characteristic of the retired officer that you could hardly help thinking he was putting it on [Maugham, Lion's Skin 144].

Here the words "dogmatize", "platitudinous inanity", "stupidity" with negative meanings, used to characterize the person who in this story symbolizes the image of a gentleman, produce an ironical and paradoxal effect, inasmuch as they emphasize mutually exclusive, incompatible semantic features.

The same function is fulfilled by the antithesis used in the following example:

I admire you for carrying of such a stupendous bluff starting as a page boy then being a trooper, a valet and a car-washer? And there you are! A fine gentleman, with a grand house, entertaining all the

big bugs of the Rivera, winning golf tournaments, vice-president of the Sailing club, and I don't know what all.

The antithesis here ironically emphasizes the hypocrisy of the main personage, who being of a low origin and status, contrives to turn into a respectable gentleman. Another example is also illustrative of irony created by stylistic transformations of the word "gentleman": *"Oh, don't be so damned gentlemanly with me, Bob".* The oxymoron "damned gentlemanly" changes a positive evaluation of "gentleman" into its opposite – a negative one. The above examples prove that the concept of "gentleman" is ironically presented by the author. So, the analysis of the story demonstrates the role of cultural concepts and their significance in text interpretation.

So, the main task of linguocultural studies in general, and of the conceptological trend in particular, is to define the key concepts laid in the basis of each linguoculture.

Stylistic trend in linguoculturology

Present-day stylistics is greatly influenced by Cultural Linguistics, and it is accounted for by the fact that there are close relationships between these sciences. Stylistics, as is known, has always been a "human-oriented" discipline, therefore, the development of Cultural Linguistics, provides fresh impetus for stylistics which embarks on a new stage of its development within the framework of Cognitive Linguistics and Linguocultural Stylistics. Many stylistic phenomena have undergone considerable modifications: traditional notions are being reconsidered, new approaches and notions are being introduced. For example, one of the central notions of stylistics is the notion of a stylistic device from the positions of Linguoculturology is regarded as a cultural model since its role in the representation of cultural values and culture specific phenomena in different to overestimate.

The stylistic trend in Cultural Linguistics is represented by the works by D.U. Ashurova [2016, 2017, 2018], G.G. Molchanova [2007], O.K. Iriskhanova [2004], [Djusupov 2006]. For instance, G.G. Molchanova (2007) who regards language as an iconic sign of all the changes in the society, discusses the following issues:

a) cultural markers of innovations in language and culture;

b) basic cultural concepts in the English and Russian languages;

c) text as a synergetic unity of language, personality and culture;

d) intercultural communication and many others.

Our observations have shown that there are frequent correlation between stylistic and culture specific properties of linguistic units. In other words, stylistic and cultural properties are closely interconnected and interdependent. Therefore, many phraseological units, derivatives, compound words, words differentiated according to register and genre such as neologisms, archaisms, slang, terms are charged not only with stylistic meaning but also cultural connotations. For example, American English, which is very much influenced by "consumer culture" is abundant in new terns, innovations, brand names, commercial expressions relating to various aspects of consumer industry and advertising. Of particular interest is the fact that popular American literature is becoming more commercialized, and culture specific commercial terms appear in novels, plays and even songs: a "Pepsi generation", a "Marlborro man", a "Telfon politician", a "Palmolive complexion".

Another evidence of the necessity to investigate stylistic aspect of cultural linguistics is the national specifics of expressive word-formation. The specifics of the semantics of the derivative words is reflected in the national world picture and can be revealed in: 1) non-correspondence (partial correspondence) of derivative image structures in different languages; 2) the difference of stylistic connotations reflecting the specifics of cognition of different people. If we compare the semantic structure of the word "moony" and its equivalent in Uzbek "oyday", it becomes obvious that these lexemes have different national associations which are conditioned by different literary traditions. In the English language in the process of secondary nomination we observe the actualization of the negative features related to the notions of "laziness", "passiveness", while in Uzbek there appear some positive associations connected with the notion of "beauty". This difference accounts for the distinction between literary traditions in the western and oriental poetry. One of the most specific features of oriental poetry is an excessive usage of stylistic devices.

The necessity to investigate correlations of stylistics and cultural linguistics is also confirmed by a number of culture-oriented stylistic devices. Such stylistic devices as antonomasia, allusion, euphemism, symbol are particularly indicative of cultural insight.

The linguocultural approach to the problem of stylistic devices requires a new apprehension of stylistic devices, which are regarded as:

a) a complex aesthetic sign which serves as a means of conveying cultural values to the mind of the reader;

b) one of the main means of verbalizing cultural concepts especially their emotive and evaluative components;

c) a fragment of the conceptual world picture expressing certain knowledge structures;

d) a cultural model manifesting elements of universal and national culture (Ashurova, Galieva 2016).

Antonomasia, for instance, is a stylistic device which uses either a proper name to express a general idea or a notional word instead of a proper noun. From the stylistic point of view antonomasia is an image-bearing stylistic device aimed to express emotional, subjective-evaluative attitude of the author. From the point of view of cognitive processes antonomasia is a verbaliser of certain relevant to culture knowledge structures. Thus, in O'Neil's play "Long day's journey into night" we find the author's remark in the portrait description:

*Jamie, the elder, is thirty three, He has his father's broad-shouldered, deep chested physique, is an inch taller and weighs less, but appears shorter and stouter... Combined with his habitual expression of cynicism it gives his countenance a **Mephistophelian** cast* (O'Neil, Three American Plays).

Here the antonomasia, expressed by the derivative adjective, is motivated by the proper name "*Mephistophel*" which contains literary knowledge structures derived from Goethe's "Faust". The image of *Mephistophel,* symbolising evil, malice, contempt to people, serves to characterise the personage of this play.

Allusion, another culture relevant stylistic device, is regarded as a reference to some historical, mythological, literary facts. The mechanism of allusion rests on the fact that it extracts from the addressee's memory the information meant for a new object. Allusion, no matter whether expressed by a word, group of words or a sentence, is intended to activate certain knowledge structures and increase the volume of information:

*Here was a man who had kept alive the old red flame of fatherhood, fatherhood that had even the right to sacrifice the child to God, like **Isaac*** (Lawrence, England my England).

In this example the allusion is expressed by the religious anthroponym "Isaac". According to the biblical legend prophet Abraham was ready to kill his son Isaak to prove his faith in God. In the story by Lawrence the anthroponym is used to characterize the

main personage, the father of the family, who thinks that fatherhood gives him the right to dominate over and sacrifice his children. Activating the religious knowledge structures, the allusion here serves as a means of the personage's characteristics.

Cultural potential is clearly observed in the semantics of image-bearing linguistic units. In other words, national-cultural specificity of imagery is explained by semantic transformations caused by the process of the secondary nomination, characterized by the redistribution of semantic features; some of them are accentuated while others are neutralized. In different languages one and the same image is perceived differently and that is accounted for by extralinguistic factors: nationally specific perception, lifestyle, living conditions, traditions. For instance, the lexeme 'wolf' according to the dictionary definitions is: 1) a wild animal that looks like a dog; 2) the fur of such an animal; 3) any of various wolflike animals of d ifferent families, as the thylacine; 4) a cruelly rapacious person; 5) Inf. a man who makes amorous advances to many women (http://dictionary.reference.com/browse/wolf). As is seen from the dictionary definitions, the metaphorical usage of the lexeme "wolf" (a cruelly rapacious person) is distinguished by a very negative meaning in English. While in the Kirgiz language this lexeme along with negative characteristics has obtained a positive sense under the influence of the works by Ch. Aytmatov. A series of episodes in his novel "Плаха" serve as a basis for positive associations with this animal: *loving, devoted, independent, bold, wise*, etc.

Stylistic devices play a key role in representation of cultural concepts. The following example from S. Maugham's "Theatre" illustrates the role of stylistic devices in expressing the cultural concept LOVE. The main character of the novel, Julia, paradoxal though it may seem, lives on the stage and plays in life. The given below dialogue between Julia and her son tells us about the latter's disappointment in his first love affair. Julia is upset. With enthusiasm and affection does she explain to her son what love is:

She gave him a little smile.
"And you really think that was love?"
"Well, it's what most people mean by it, isn't it?"
"No, they don't, they mean pain and anguish, shame, ecstasy, heaven and hell, they mean the sense of living more intensely, and unutterable boredom; they mean freedom and slavery; they mean peace and unrest".

Here the concept LOVE is presented in a condensed aphoristic

form. The utterance contains the convergence of stylistic devices (gradation, antithesis, metaphor, epithet and others), which convey a set of conceptual features constituting the frame structure of the concept. It is interesting to note that both positive and negative features are presented in contrast expressed by antithesis: *heaven and hell, freedom and slavery, peace and unrest.* The combination of the opposed and incompatible conceptual features and their complex interaction specify a deep-lying cognitive structure of the analysed concept.

The problem of stylistic analysis of the text in terms of culture is also one of the concerns of the stylistic trend within Cultural Linguistics. It is to be noted that though many linguistic units are culture relevant it is the text which reflects culture in full measure. When viewing texts from this perspective, we should specify them according to the degree of cultural information conveyed. In this respect a special emphasis should made on the texts describing certain cultural events, phenomena, attitudes, evaluations, and containing culture specific linguistic units and cultural concepts. One of the main tasks of text analysis from the cultural perspective is to analyze culture specific units used in the text. The analysis of culture specific units as non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech formulas of etiquette, etc. proves the correlations between stylistic and culture specific properties of linguistic units.

Thus, the above-mentioned correlations between stylistic characteristics and national-cultural specifics of the linguistic units prove close relationships between stylistics and cultural linguistics and the necessity to study stylistic aspects of cultural linguistics.

Comparative cultural linguistics

Comparative Cultural Linguistics focuses on the comparative and contrastive analysis of culturally marked units of different languages. According to I.A. Sternin, the growth of interest in comparative studies of cultural aspects of different languages is conditioned by the following factors:

a) the need to identify the universal and nationally specifics of different linguocultures;

b) the growing interest in the national world picture of different nations;

c) the need to improve bilingual dictionaries;

d) the expansion of foreign language teaching   [Стернин

2007].

It should be mentioned that there is no unanimity of views on the status of Comparative Linguoculturology among other linguistic disciplines. Some linguists regard Comparative Linguoculturology as a separate area of linguistics, "an independent, complex, scientific, interdisciplinary branch of science of a synthesizing type" [Алимжанова 2010]. However, most scholars reject the independent status of comparative linguoculturology including it into the framework of general linguoculturology [Маслова 2007; Воробьёв 2008].

In V.V. Vorobyov's opinion, Comparative Linguoculturology is an applied aspect of general linguoculturology emerging at the junction of comparative linguistics and linguoculturology, and becoming a logical continuation of the latter. So, according to the scholar, Comparative Linguoculturology studies the processes of interactions and interrelations of languages, cultures and nations applying the principles of comparative and contrastive analyses, aimed at revealing not only structural and functional peculiarities of the compared languages, but also peoples' national culture, a system of cultural values, national peculiarities of thinking [Воробьёв, Полякова 2012].

The aims of comparative linguoculturology according to V.V. Vorobyov are:

a) to compare two or more languages belonging to different systems on the basis of the native language;

b) to explore and describe the cultures and cultural spaces of the compared languages;

c) to reveal cultural specifics and cultural background of the compared languages;

d) to define the ways each of the languages embodies, represents and transmits culture [Воробьёв, Полякова 2012].

Comparative Linguoculturology as an interdisciplinary discipline focuses on revealing similarities and differences of two or more linguocultures reflected in the linguistic units of the compared languages: non-equivalent lexicon, phraseological units and proverbs, metaphors, symbols, mythologemes, folklore, religious and fictional texts, a set of linguistic and communicative units (speech etiquette, communicative situations, communicative intentions and strategies, etc.), an axiological world picture, etc.

For example, comparative analysis of phraseological units with the component "white/белый/oq" in all languages represent conceptual features associated with: a) the culture specific notions

of purity, innocence, honesty and decency – **engl.:** *white magic*, *lily-white reputation; white wedding; white light; white hands; white man; white envy; to mark with a white stone; white day; white lie*; **rus.:** *белая душа,* белая изба, белая баня, белая кухня, *облачиться в белые одежды, белая полоса,* белая горница; **uzb.:** *oq ko'ngil, oqi, oq;* **b)** social status – **engl.:** *white man, white supremacy, poor white, white-collar job; white house;* **uzb.:** oq bilak, oq suyak, kosasi oqarmagam, og'zi oqarib qoldi, **rus.:** белый человек, белая кость.

In the English language, in contrast to Uzbek and Russian, the Ph.U. with the component "white" alongside positive associations can denote negative senses such as: a) fury, anger – *white with fury* (intensely heated, impatient, *white rage* (a very strong feeling of anger), *at white heat* (in a state of strong emotion); b) fear – *to show white feather* (to act in a cowardly way), *to look white about the gills* (to look or feel nauseated often because of the fear), *white-livered* (lacking vigour and courage), *white at the lips* (very afraid of smth./ smb.); c) illness – *white scourge* (tuberculosis), *white leg* (thrombophlebitis of a femoral vein), *white-blooded* (anaemic). In addition, Ph.Us can denote the following meanings that are not found in Uzbek or Russian: a) appearance: *white as chalk; white as snow; white as milk;* b) someone who is loved: *white boy* (a person who is favoured), *white headed boy* (a favourite), *white son* (a favourite son), *white hen's chick* (a fortunate person).

In the Uzbek language in contrast to English and Russian, there are Ph.U., that represent the following features: a) ability to distinguish between good and evil, right and wrong (oq-qorani tanigan, oqdan qorani ajratmoq); b) age characteristics (*sochiga oq kirgan*, oq soqol, soqoliga oq kirgan); c) wishes of good luck (oq yo'l); d) mourning (oq kiymoq); e) swear (oq qilmoq).

In the Russian language, many Ph.U. with the component "white" denote space: белый свет; не видеть белого света; белое пятно; *не взвидеть белого света,* белый континент; *белое утро; средь бела дня; по белу свету; свету белому не рад.*

So, a short comparative analysis of Ph.U. with the component "white" shows that in all linguocultures there are both similarities and differences in the perception of this colour. The differences reflect the notional peculiarities of a certain nation and convey information about cultural norms and national mentality.

From the linguocultural perspective a special attention is ascribed to comparative investigations of stylistic devices that are regarded as cultural models conveying information about the

universal and nationally specific cultural values. For instance, euphemism which is used to substitute a coarse, rude word or expression by a more polite and appropriate one, has its own national specific characteristics in different languages. Its usage is determined by ethic, moral and religious rules of a certain culture. In the English language we often come across feministic euphemisms ("chairperson" instead of "chairman", "police officer" instead of "policeman"); euphemisms, denoting unprivileged professions (cleaning operative (road sweeper or dustman), sanitation engineer (garbage man), meat technologist (butcher); euphemisms used in advertisements (king size clothes; well-fed). These groups of euphemisms can hardly be found in the Uzbek language. But, the Uzbek linguoculture is characterized by abundance of euphemisms denoting family relationships (umr yo'ldosh, juft, xo'jayin, to'ra, kenja bola); euphemisms, substituting some insects and animals (benom, oti yo'q, besh bo'g'in, ayri quyruq); and, euphemisms, used instead of some items of clothes (ichki kiyim, lippa, ezor, lozim).

No less important are the researches dealing with the comparative analysis of cultural concepts both universal (Life, Love, Beauty, Death, Family, Mother) and nationally specific (Gentleman, Privacy, Enterprise; Маҳалла, Гап, Меҳмондўстлик; Тоска, Душа).

It is worth mentioning that even universal concepts in different linguocultures can represent some nationally specific features. For example, the perception of the concept "Beauty of a woman" and it linguistic externalization is characterized by national specifics. Thus, the description of women's beauty in oriental poetry, Uzbek poetry in particular, abound in voluminous usage of expressive means and stylistic devices motivated by lexical meaning denoting natural phenomena, heavenly bodies, flora and fauna:

> *Soching <u>qorong'u tun</u>, ey sarvqaddi shirinlab,*
> *Yuzung tun o'rtasida jilva aylagan <u>kavkab.</u>*
>
> *Yuzungda <u>lab su aro o't erur</u>, bu asru g'arib,*
> *Labingda xo'y o't aro su erur bu asru ajab* (Navoiy. G'azal)
>
> *Qomatingdan zar yog'ar,*
> *<u>siyminbadan, atlasnigor</u>,*
> *Ko'ylagingning zarlaridan*
> *menda ko'ngil zorlari.*

Qancha dilni zulflaringdan
bellaringga tashlagay,
Sochlaringning bellaring
birlan buzugʻ guftorlari.

Qoshlaring yoy tortibon,
kipriklaring turgay qator,
Yoʻldan urgay koʻzlaring yo —
fitnaboz gʻaddorlari.

Qaddu bastingdan hayotga
qanchalar rangu rivoj,
Gul boʻlish darsin olur
sendan gulu gulzorlari.

Ketmagay dildan bahoru
ham tiriklikdan ifor,
Buncha ham dildor ekandir
bu shahr dildorlari.

Sen qadam kaklik yurishlar
birla qoʻygil jonima,
Gul qadamlardirmi nozik
yo kiyik raftorlari? (S.Sayid. Dil fasli).

In the English poetical tradition, the use of such images is considered a very negative phenomenon, as an unnecessary adornment. Even in Shakesperian time, such "adornments" were denounced and ridiculed, and this can be evidenced by W. Shakespeare's sonnet 130 built on "anti-images" (*eyes nothing like the sun, no roses on her cheeks, coral is more red than her lips, perfumes has more delight*).

Conclusion

In conclusion, we shall summarize the tasks and areas of investigation of each trend of Linguoculturology:

Linguocultural Lexicography deals with compiling dictionaries reflecting culture specific phenomena of a certain linguoculture. Cultural dictionaries can be divided into the following types: 1) cultural dictionaries exploring cultural, political, social, historical issues peculiar to the country in a certain historical period;

2) dictionaries and reference books devoted to the descriptions of countries and cultures; 3) specialized cultural dictionaries guiding specific cultural areas of knowledge; 4) encyclopedic dictionaries;

Phraseological Trend is aimed to: a) work out typology of cultural connotations in phraseological units; b) reveal the conceptual content of phraseological units; c) explore symbolic semantics of phraseology; d) investigate the role of phraseology in the world picture representation; e) elaborate principles and methods of cultural interpretation of phraseological units;

Conceptological Trend is concerned with a) the taxonomy of the main cultural concepts peculiar to a certain linguoculture; b) the typology of cultural concepts (universal, nationally specific, individual); c) national specifics of cultural concepts; d) interlevel verbalization of cultural concepts; e) the role of cultural concepts in fictional texts; f) the role of cultural concepts in the world picture representation, etc.

Stylistic Trend in Linguoculturology focuses on the study of: a) interpretation of stylistic devices as cultural models; b) national-cultural specificity of image-bearing linguistic units; c) national-cultural specificity of stylistic devices; d) stylistic analysis of texts charged with cultural information;

Comparative Linguoculturology is aimed at investigating the following problems: a) the universal features of different linguocultures; b) national-cultural specifics of linguistic units belonging to different language levels (lexical, phraseological, syntactical, stylistic); c) the national world picture of different nations; d) similarities and differences of cultural values of different ethnic groups; f) universal and national-cultural specifics of cultural concepts; g) cultural factors influencing the language usage.

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Lingvomadaniyatshunoslik: asosiy masalalar, tamoyillar va vazifalar

Abstrakt

XXI asr lingvistikasida til nafaqat kommunikatsiya quroli, balki millatning madaniy kodi sifatida talqin etiladi. Mazkur yondashuv, "inson barcha narsaning mezoni" tamoyiliga asoslanuvchi va tildagi "inson faktorini" oʻrganishga qaratilgan antroposentrik paradigmaning rivojlanishi bilan shartlangan. Antroposentrik paradigmaning shakl-lanishi lingvistik nazariyalar va yondashuvlar, tadqiqot metodlarining oʻzgarishiga, tilshunoslikda til va tafakkur, til va jamiyat, til va madaniyat kabi masalalarni tadqiq etishga qaratilgan bir qator fanlararo, yaʼni tilni bir nechta fan kesishuvida oʻrganuvchi sotsiolingvistika, kognitiv lingvistika, lingvomadaniyatshunoslik, gender lingvistikasi kabi lingvistik yoʻnalishlarning vujudga kelishini taqozo etdi. Ushbu yoʻnalishlar orasida til va madaniyat bogʻliqligini oʻrganishga qaratilgan lingvomadaniyatshunoslik fani alohida eʼtiborga sazovor. Hozirgi vaqtda lingvomadaniyatshunoslik yangi fan boʻlishiga qaramasdan uning ichida bir qator yoʻnalishlar ajralib turmoqda. Ushbu yoʻnalishlarga quyidagilar kiradi: leksikografik, frazeologik, konseptologik, stilistik va qiyosiy. Maqolada ushbu lingvo-madaniyatshunoslik yoʻnalishlari aniqlangan, ularning rivojlanish tarixi, asosiy nazariy masalalari va tadqiqot muammolari hamda har bir yoʻnalishda erishilgan muvaffaqiyatlar yoritib berilgan.

Kalit soʻzlar: lingvomadaniyatshunoslik, lingvomadaniy leksiko-grafiya, frazeologiya, stilistika, konseptologiya, qiyosiy tahlil.

O'zbekiston: til va madaniyat 2: 42–73.

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