Semantic Approach in Linguistic and Cultural Analysis of Literary Text

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ANNOTATION

Language units belong to a particular nation, people, citizen. In addition, each nation has its own culture. Therefore, the content of each text is "impregnated" with the values of national culture and represents a different social environment. This indisputable factor requires a new definition of the text, that is, the text is culture and social environment. As long as a person lives in the world of culture, the text he creates (in the broadest sense) cannot be separated from culture, that is, no text can be created without linguistic and cultural units. One of the characteristic features of the units of the concept of "Threshold" is not only an assessment of one's own past: summing up the mistakes made, victories and defeats, unfulfilled hopes, goals, mistakes and shortcomings.

KEYWORDS: Literary text, Semantic approach, Linguoculturological units, Concept, Culture, Literary Criticism, Linguistics.

I.   Introduction

By the 20th century, linguistic and cultural research had its theoretical foundations, including the definition of a categorical system in the philological analysis of artistic text. Philological analysis has two directions: literary studies and linguistics. Both of these scientists Slyusareva N.A. in his opinion: "One side of the text is aimed at literary studies, and the other is at textual studies. If literary studies analyzes the content of ideas and themes of artistic works, its genre and compositional features, then linguistics studies the construction system of the text and the linguistic means of its realization". [1. 59]

The presented theoretical information is mainly specific to the analysis of the artistic text, and there is almost no information about the linguistic and cultural units. In order to fill this deficiency, we pay attention to the second side of the text, because the unity of the concept means the unity of linguistics and culture.

II.   The Main Part.

It is known that language units belong to a certain nation, people, and citizens. Also, each nation has its own culture. Therefore, the content of each text is "infused" with the values of national culture and represents a different social environment. This undeniable factor requires a new definition of the text, that is, the text is a culture and a social environment. L. N. Murzin describes this situation as follows: "The text is not the highest level of the language. If we take into account the distinctive nature of culture, it is culture that constitutes the highest level of language. [2. 171]

Because the text is considered a formal unit of culture and can be divided into a number of sub-texts. It also occurs in texts itself. As proof of our opinion, we quote the opinion of the famous Russian scientist Yu. M. Lotman. He cites the following factors that cannot be denied about the role of culture in the text: "We live in a world of culture. Also, we are in its structure, in its inner world, we exist and continue to live only in this state (There is no life without culture). Man cannot be outside of culture, just as he cannot be separated from the social and ecological shell. He is doomed to live in culture, as he lives only in the shell of the biosphere. Just as the biosphere transforms the inanimate into life with the help of solar energy, culture transforms non-existent information into real information by relying on the rich resources of our atmosphere. [3. 6]

So, as long as a person lives in the world of culture, his created text (in the broadest sense) cannot be separated from culture without words, that is, no text can exist without linguistic and cultural units. Before analyzing the above theoretical data in practical sources, in order to determine its direction, we felt that it is necessary to describe the semantic analysis, which is the leading part of the linguistic analysis of the artistic text.

If the linguistic analysis of the text is an endless, figuratively speaking, bottomless ocean, then the semantic analysis is a small tributary of it. All language units do not exist without semantic meanings, that is, the study of the meanings and contents expressed by words, phrases (free and fixed), sentences that make up the text requires specific research. Scientific work in this direction has its own characteristics. It is important to identify and analyze the units of the concept of "threshold" in literary texts, to determine the methods and means of semantic research and to justify the results obtained from them.

Among the terms used in the semantic analysis of the literary text, there are some words that have the same meaning. For example, there are more differences than similarities in meaning and content words. For example: the content of the work (meaning), the meaning of the word (content), figurative meaning (content). Therefore, when using them in text analysis, it should be taken into account that the meaning is indivisible, and the content is divided (in the texts of the work); the content is usually not repeated, and the meaning is divided (in the texts of the work); content is a set of meanings.

The semantic analysis of the literary text begins with finding the key words of the text (of course, after naming the text), then the linguistic and cultural units are determined, and finally the process of describing them begins. Duplicate words (if any) are also analyzed. At this point, we considered it permissible to present a semantic analysis of a text fragment taken from Tahir Malik's novel "Shaitanat". We named it "Asadbek Kulfatda".

Asadbek kulfatda

«Hozir esa «ukamdan xabar olay-chi», deb ota hovlisiga kirib ketdi Sovuq uy. Sovuq tancha... Ho'l paltosini yechmay tanchaga o'tirib qo'nishdi. Eti uvishdi. Deraza orqali tashqariga qaradi... Asadbekning xayoliga urilayotgan fikrlar bu beozor qor zarralari kabi emas, balki beayov uriluvchi do'l singari edi. Krasnoyarga borib qaytguniga qadar bu uyga har kelganida, shu yerda o'tirib deraza osha ko'cha tomonga qaraganida go'yo eshik ochilardi-yu, chana ko'targan dadasi ko'ziga ko'rinardi. U bir-ikki qadam bosardi-yu, ammo uy ostonasiga yetib kelolmasdi. Uning izidan o'sha ikki odam paydo bo'lardi. Dadasining «Toychoq» degan xitobini ularning «Biz do'stlarimiz, otang – xalq dushmani!» degan sovuq saslari bo'g'ib o'ldirardi. Otasining qabrini ziyorat qilib qaytgach, o'zi ham tushunmagan holda, bu manzara ko'rinmay qoldi». [4. 8]

Although the size of the text selected for analysis is small, the content of the difficult days for people is skillfully described. We didn't call the text "Asadbek in trouble" for nothing, because it describes Asadbek's inner feelings and worries.

For the analysis of the text, we will distinguish its key units: *sovuq uy, sovuq tancha, eti uvishdi, osmonu zamin hukumronligi, sovuq nafas, junjikmoq, beozor qor, beayov do'l, uy ostonasi, «toychoq», xalq dushmani, sovuq saslar.*

In order to divide separated keywords and phrases into semantic groups, if we first bring the core word (core) of the groups, and then their variants (cellmates) around the core, it will have the following forms.

In the concept of "threshold" in the first form, the lexeme "cold" is repeated five times in the text, which indicates the pain of the hardships that the hero of the work has faced. Also, language units such as eti uvushdi, snow particles, freezing ground, junjikdi, beayov dol, which are located in the word space of the cold core, turn the level of terrible events that happened to Asadbek into a burden that cannot be borne by a person. From the semantic point of view, most of the words and phrases from the first diagram have a figurative meaning. See: cold house (air), eti uvishdi (meat, meat), cold breath of a person (winter breath), harmless snow particles, cold hail, cold sound (sound, sound). Seven of the ten keywords in the group were used figuratively.

It is known that the expression of spiritual understanding and meaning of linguistic and cultural units is mainly related to the occurrence of lexemes in figurative meanings. Look: the ground is freezing to the core; he could not reach the threshold of the house (why the threshold of the house and not the house, because "threshold" is used in the sense of a blessed place, a sacred part of the motherland), also, his father's grave was left in other countries, and he became homesick for the homeland.

All language units used figuratively in the text, which is small in size and small in size, expressed the meaning in harmony with the mental state of the heroes of the work. For example, "To the cold breath of a man", "Dad's "Mare!" "Enemy of the people!" His cold voice was suffocating." Please note: Asadbek's internal

anguish was repeatedly brought to the highest level by the combination of "strangled and killed" instead of being satisfied with the word "cold".

We continue our analysis within the framework of the texts taken from the novel "The Devil" by the famous writer Tahir Malik:

"Knowing that the wall will fall, we lean on it, eh?" They compare the life of the world to a slippery slope. No one's foot is stable on this slippery slope... we slide and live... And then... we leave for the last pilgrimage. Our last place of pilgrimage is the grave... Later, when he returned from the threshold of death and reached the gate of hope, Abdurrahman refrained from remembering these words, along with the words of the doctor... Are we living in this world? Did I slip into this? Now the last shrine left? No, there is still time... I know Mahmoud is waiting for someone in that world with fiery flowers. First, I will find the owner of that flower and send it...». [4. 50]

One of the characteristic features of the units of the concept of "threshold" is not only to evaluate one's own past: to sum up the mistakes made, victories and defeats, unfulfilled hopes, goals, mistakes and shortcomings.

Since the content of the selected text is related to this, we named it "Summary". Text "Knowing that the wall will fall, we will lean on it, eh?" beginning with the sentence and at the end "a" (enigmatic question) invites to search for an answer to the question why this is so, why do we do this. We can include this phrase with a philosophical understanding among the epigraphs of the text or the inscriptions on the border of the notebook, because it is not only complex, it encourages people to think and think, but also, above all, the reasons for the mistakes made during their life and, if possible, they encourage them to correct them.

One of the key words mentioned in the text is slippery (slip). This linguistic and cultural unit is used figuratively and expresses the meaning of obstacles and cliffs on the path of life. It can be equated to the seasons of human life (winter, summer, spring, and autumn of life). Compare: In this slippery slope, no one's foot is stable ... we live on a slippery slope.

The next parts of the text are also a deep philosophical concept - about death, more precisely, about the fact that everyone considers himself to be eternal. Compare: Our last shrine is the grave. We will never remember this shrine. We will leave each other behind in forgetting death."

The part of the text analyzed above is an introduction from the point of view of the structural system. Now let's go to the analysis of its main part. In the process of summarizing his past life, Asadbek could not find an answer to the question why he lived so much. In these situations, especially during the period of serious illness, he often remembered the wise words of his close people - Sobitkhan and Abdurahman the doctor. "When he was walking in Krasnoyar, he remembered the words of Sobitkhan a lot, especially in the days when the illness drove him to the gate of death. Then, when he returned from the threshold of death and reached the gate of hope, he moved away from memory." [4. 50]

In this part of the text, two linguistic and cultural units are used - "threshold" and gate. The gate of death, that is, it represents the meaning of illness at the level of reaching the end of life. He was brought back to life by the gate of hope; and when he overcomes illness and returns to a healthy state, he refrains from prayer.

The word "threshold" in the text is the process of getting rid of the pain leading to death, or rather the withdrawal of the pain; represents the meaning of hope to live.

The next language units, written in the form of self-talk, are structured in the form of questions and answers, and turn into an imaginary debate: "What is left on the ground?" People who hate each other like wolves? (that is, are there any people left who are willing to do all the evil for their own benefit?) Anwar, an imaginary friend, joins the conversation: "Will the wolves be offended if you call them wolves? Wolves live harmoniously..." Asadbek's thoughts: "We don't have that much sense."

The leading keyword of the text under semantic analysis begins with a slippery linguistic unit and does not lose its philosophical meaning until the end. See: "Are we slipping in this world? Did I slip into this situation? Now is the last shrine (grave) left?" [4. 50]

The final conclusion of the analysis is that the decision that the criminal-murderer should not go unpunished is a summary result, which is the wisdom weighed on the scales of justice. It should also be noted that the last sentence of the text consists of a bunch of metaphorical words written with great skill: "Mahmud is waiting for someone in that world with fiery flowers. First, I will find the owner of that flower and send it..." [4. 50]

We called the text chosen for the next analysis *"Tuhmat zaxri"* "Poison of slander" because its topic is about people who have tasted the "poison" of slander. *"U yelkasidagi dard yuki bilan «ostona» hatlab hovliga kirdi. Yaratganning oldida ularning gunohlari yo'qdir, deyolmaymiz, beayb – parvardigor. Zamonlar o'zgaradi, tuzumlar o'zgaradi, podsholar kelib ketaberadi, bular – dunyoning ustidagi liboslar. Eski ko'ylak ustiga yangisi kiyilgani, vujud, qalb, insof, vijdon esa o'zgarmay qolabergani kabi, foniy dunyo aslini o'zgartirmaydi". [4. 64]*

Key words of the text: *tuhmat, qamalish, yelkasidagi dard yuki, «ostona» hatlab, eshik zorlanib ochildi, fikri ojiz, gunohlarning eng ulug'i, dunyoning ustidagi liboslar, vujud, qalb, insof, ko'rinmas to'r, vijdon, foniy dunyo, aql, fahmu-farosat, kulfat tuzi, beayb* (slander, imprisonment, the burden of pain on his shoulders, the "threshold" was crossed, the door was forced open, weak-minded, the greatest of sins, clothes above the world, body, soul, honesty, invisible web, conscience, mortal world, mind, understanding). The meanings they express are so clear that any reader who is not familiar with the text can sense what it is about, or rather, understand that the topic is about slander, unjust slander. In addition, 9 out of 21 key words - *begona qildi, yelkasidagi dard yuki, eshik zorlanib ochildi, «gunoh», dunyoning ustidagi liboslar, kulfat tuzi, hikmatlar yashayveradi, ko'rinmas to'r, fahmi-farosat, ojizlik qildi* - the foundation of our culture - humanity.

Although the hero of the text, Sharif, is innocent, he licks the salt of prison because of slander, and then he is released. But the blow of slander had entangled him in an invisible web, just as the complications of a wicked disease had irreparably wounded his soul. Therefore, with the burden of pain on his shoulders, he crosses the threshold of a small blessed house of Motherland and enters the yard. The author of the work, T. Malik, expresses his attitude to the sinfulness or innocence of Sharif and Nasiba, and writes: "We cannot say that they have no sins in front of the Creator, God is blameless." [4. 64]

In our humble opinion, the greatest (biggest, most unforgivable) of the "sins" that have been placed on their heads is when they forget the wisdom that says, "O'ynashmagin arbob bilan, arbob urar har bob bilan". [4. 64]

In other words, they are innocent sinful servants. Continuing his opinion, the author cites the following philosophical beliefs: "... just as the body, soul, honesty, and conscience do not change, the mortal world does not change its essence. The (oriental) proverbs created by the people will live on as well."

III.　　Conclusion

In short, the repeated words in the text occur within the same theme and meaning, and the figurative meanings they represent differ from each other, like synonyms. This, in turn, helps to express the inner feelings and emotions of the heroes of the work. It should be recognized that the concept of "threshold" always has its place in the selected artistic or linguistically analyzed texts, linguistic and cultural units, and it has become an integral part of the texts.

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