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PRINCIPLES OF IDENTIFYING, CLASSIFYING, AND SEMANTICALLY MODELING LINGUACULTURAL UNITS IN NOVELLA TEXTS

Makhamadieva Sitora Kayumovna
Lecturer at the University of information technologies and management

Abstract

This article provides an in-depth scientific investigation into the theoretical, methodological, and practical principles of identifying, classifying, and semantically modeling linguacultural units within the textual fabric of the novella genre. Positioned within the anthropocentric, cognitive, and semiotic paradigms of contemporary linguistics, the research delineates the multi-tiered nature of literary discourse as a repository of ethnic consciousness and national worldview. The study substantiates rigorous criteria for isolating linguaculturemes, realia, phraseological modifications, and conceptual metaphors from novella narratives. Furthermore, it develops a comprehensive multi-level typology of cultural codes and formulates semantic field and frame-based models to explicate how ethnocultural connotations are generated, preserved, and decoded in modern prose.

Keywords: novella genre, linguacultural analysis, linguacultureme, ethnocultural realia, cultural codes, semantic modeling, anthropocentric paradigm, conceptosphere, literary discourse, cognitive semantics.

In contemporary philological research, the anthropocentric paradigm occupies a preeminent position by directing analytical inquiry toward the profound interplay between human consciousness, national culture, and linguistic structures. Language is no longer interpreted as a mere mechanical instrument for information transmission; rather, it constitutes an aesthetic system and a living repository that embodies the historical memory and spiritual values of an ethnos. Within the evolutionary trajectory of modern prose, the novella genre serves as a dynamically developing epic medium that synthesizes deep psychological insight with expansive socio-philosophical reflections. The discursive fabric of the novella represents a multifaceted domain in which national identity, ethno-cultural worldview, and individual authorial cognition converge into a cohesive artistic tapestry. Investigating the linguistic fabric of literary discourse reveals the underlying mechanisms through which verbal units generate aesthetic connotations and ideological nuances[1]. The novella creates a unique aesthetic platform where universal human experiences are filtered through authentic ethnocultural paradigms. Textual semantics in epic prose functions not merely at the denotative level, but reveals stratified layers of symbolic, cultural, and emotional connotations. Deciphering these underlying layers requires an integrative methodology that bridges linguistics, cultural anthropology, ethnopsychology, and literary semiotics. Despite significant advances in descriptive lexicology, the systematic identification and semantic modeling of linguacultural units in novella texts remain an urgent scholarly imperative. Consequently, establishing rigorous theoretical and analytical frameworks for identifying, classifying, and semantically modeling these units provides essential insights into the cognitive architecture of contemporary prose[2].

The theoretical foundation of linguacultural inquiry is rooted in Wilhelm von Humboldt's pioneering conception of language as the formative organ of thought and the outward manifestation of the spirit of a nation. In modern linguistics, linguacultural units are conceptualized as complex signs that synthesize linguistic denotation with deep ethnocultural information. A linguaculturemе transcends the boundaries of an ordinary lexeme by functioning as a two-sided semiotic entity that incorporates both verbal form and cultural signified[3]. Literary discourse, particularly the novella, serves as the most productive aesthetic space for the actualization and preservation of these cultural markers. Within the artistic world of a novella, every verbal sign is deliberately chosen to reflect the

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axiological priorities, customary etiquette, and historical lifestyle of the community. The aesthetic integrity of epic prose relies on the writer's capacity to convert national linguistic resources into an authentic creative idiolect. Cultural connotations are superimposed onto the primary semantic structure of words, creating secondary communicative meanings that resonate deeply with the national mentality. The novella textual fabric functions as a cultural mirror where archaic traditions, ancestral memory, and contemporary social realities intersect. In this respect, linguacultural units do not operate as superficial decorative ornaments; they constitute the cognitive backbone of narrative meaning. Decoupling the linguistic expression from its cultural foundation inevitably leads to semantic impoverishment and an incomplete reception of the author's philosophical vision[4].

Identifying linguacultural units within a novella text necessitates a multifaceted methodological apparatus that integrates contextual, distributional, and cognitive-pragmatic procedures. The primary identification criterion is the presence of an ethnocultural connotation that cannot be deduced solely from standard grammatical and lexical definitions. Scholars must first isolate non-equivalent vocabulary and realia, which designate material, ethnographic, and social realities unique to the depicted culture. The second identification parameter involves detecting phraseological modifications and folk idioms that encapsulate collective empirical wisdom and moral maxims. Third, somatic lexemes and kinship terms must be examined, as they frequently carry specialized figurative functions reflecting communal hierarchies and interpersonal relations. A rigorous textual analysis isolates verbal elements that exhibit marked cultural salience, mythological echoes, or ritual associations within the plot. Furthermore, dialectal layers and regional vernaculars must be scrutinized to distinguish purely local communicative tokens from units bearing generalized national-cultural symbolism. Intertextual markers and allusions to sacred, folklore, or historical events constitute another vital category of identifiable linguacultural indicators. The investigator must observe contextual recurrence and syntactic foregrounding, which writers employ to elevate ordinary words to the rank of conceptual cultural emblems[5]. Ultimately, the holistic identification process establishes an inventory of textual elements whose semantic fullness is inextricably bound to the cultural heritage of the speech community.

To conduct an exhaustive structural analysis, linguacultural units extracted from novella texts must be organized into a coherent, multi-tiered typology. The foundational classification stratum comprises ethnocultural realia, which encompass objects of material culture, traditional garments, agricultural implements, and national dishes. The second category encompasses onomastic and toponymic units, where anthroponyms, hydronyms, and sacred micro-toponyms anchor the novella in historical-cultural memory. A third prominent group consists of mythological, demonological, and religious lexemes that reflect the animistic legacy and spiritual convictions of the ethnos. The fourth category includes ritual and etiquette formulas, which govern traditional hospitality, greetings, blessings, and social deference within community interactions. Paremiological units, proverbs, and sayings form the fifth major class, condensing generational morality and existential axioms into concise verbal formulas. Somatisms constitute another essential taxonomic cluster, where anatomical nominations serve as vehicles for psychophysiological emotions and ethical assessments. In addition, zoomorphic and phytomorphic designations form an expressive category that utilizes natural fauna and flora to conceptualize human behavior and character temperaments. Chronotopic markers, which denote traditional temporal rhythms and sacred spaces, represent an additional specialized subclass of cultural vocabulary. This taxonomic classification demonstrates that linguacultural units permeate all thematic dimensions of novella discourse, reflecting a holistic ethnocultural universe[6].

In modern linguacultural semiotics, cultural codes function as secondary modeling systems that categorize, preserve, and transmit collective knowledge across generations. Within the novella genre, these codes provide the cognitive scaffolding through which abstract philosophical notions are

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mapped onto tangible physical realities. The somatic cultural code is prominently verified when bodily terms articulate moral fortitude, grief, or filial devotion. The zoomorphic code operates systematically across character dialogues and narrative portraits, projecting animal traits onto human behavioral archetypes. The phytomorphic code utilizes trees, blooming flowers, and desiccated steppe plants to symbolize vitality, aesthetic delicacy, or transient human mortality. The artifactual or household code actualizes ethnic identity through national textiles, hearth tools, and architectural structures that embody ancestral roots. The theomorphic and sacred code manifests through Quranic allusions, customary prayers, and fatalistic formulas that reflect the transcendental worldview of the characters. In realistic novellas, these diverse codes do not function in isolation; they intersect organically to produce a dense, poly-coded narrative domain[7]. When a reader decodes these semiotic markers, the novella reveals its profound aesthetic layers and historical resonances. Understanding the functioning of cultural codes ensures that literary communication succeeds without communicative estrangement or semantic reduction.

Semantic modeling of linguacultural units represents the most sophisticated phase of analytical inquiry, transitioning from descriptive inventories to structural-cognitive architectures. In cognitive semantics, the concept is defined as a mental and spiritual quantum of knowledge saturated with cultural information within human memory. Following the field approach, a linguacultural concept in a novella can be systematically modeled as an architectural construct consisting of a core, an inner periphery, and an outer periphery. The core of the model consists of the direct denotative designation and its primary lexicographical definitions. The inner periphery encompasses regular synonymous shifts, specialized figurative derivatives, and common phraseological idioms. The outer periphery is populated by idiosyncratic authorial associations, situational connotations, and novel conceptual metaphors generated across the text. Concurrently, frame modeling provides a dynamic analytical scheme that organizes linguacultural units around structured mental scenarios[8]. A linguacultural frame includes essential slots such as Agent, Action, Instrument, Cultural Artifact, Value Assessment, and Spatial-Temporal Setting. By populating these slots with textual evidence, researchers can explicitly map the cognitive scenarios that guide both the author's creative output and character interaction. Consequently, semantic and frame modeling formally verifies the underlying cognitive mechanisms that govern literary and cultural comprehension.

A primary realm where linguacultural units achieve maximum aesthetic and pragmatic vitality is character speech differentiation. Within the compositional structure of the novella, the author tailors individual linguistic profiles to reflect age, social standing, gender, and psychological temperament. The speech of elderly protagonists is frequently imbued with gnomic paremiology, archaic blessing formulas, and sacred religious realia[9]. Conversely, the speech of younger generations exhibits communicative dynamism, elliptical structures, and innovative colloquial metaphors. Dialogue in novellas becomes an intense drama where speech etiquette formulas maintain traditional hierarchies and respectful communicative distances. Dialogic exchanges employ indirect hints, euphemistic expressions, and culturally motivated pauses that mirror the national etiquette of communicative modesty. Inner monologues allow the writer to trace the internal psychological struggles of protagonists as they balance personal desires against communal moral expectations. The interplay between authorial narrative discourse and localized character speech generates a rich polyphonic texture. Somatic gestures and facial expressions accompanying dialogue are meticulously verbalized, completing the holistic ethnocultural portrayal. Through this linguapoetic craftsmanship, the novella transforms regional speech into an artistic vehicle of national identity and psychological realism[10].

The writer's idiolect represents an individualized creative manifestation of the national linguistic system, anchored in an artistic conceptosphere. In modern novellas, fundamental universal concepts such as Motherland, Sacred Earth, Conscience, and Honor acquire unique authorial interpretations.

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The concept of Sacred Earth, for instance, frequently transcends simple geographical matter, becoming an active spiritual entity demanding moral loyalty. Conceptual metaphors serve as the foundational cognitive instrument through which human emotional turmoil is mapped onto natural phenomena like scorching heat or sudden storms. Writers revitalize conventional folk phraseology by introducing unexpected semantic modifications that enhance aesthetic expressiveness. The authorial conceptosphere operates as an organic macro-system wherein archaic cultural memories harmonize with contemporary existential dilemmas. Lyrical tones and symbolic parallelism between despoiled nature and neglected souls become signature hallmarks of the author's individual style. By paring away rhetorical redundancies, the writer achieves an austere economy of verbal form that intensifies the philosophical impact of each unit. The resulting idiolect stands as an artistic monument that permanently enriches the expressive resources of the national literary language. This conceptual modeling demonstrates how individual literary creativity and collective cultural memory fertilize one another[11].

In conclusion, the comprehensive identification, classification, and semantic modeling of linguacultural units provide a profound understanding of the novella genre's artistic-linguistic essence. The anthropocentric and cognitive-semiotic methodologies demonstrate that epic prose functions as an irreplaceable medium of ethnocultural memory and philosophical reflection. Isolating realia, somatic markers, ritual expressions, and modified idioms unlocks the latent ideological and emotional dimensions of literary discourse. The multidimensional typology of cultural codes illuminates how national worldviews are preserved and transmitted through textual signs. Field-based and frame-based semantic modeling provides a rigorous, formalized methodology that elevates linguacultural analysis above mere descriptive commentary. These analytical principles bridge classical narratological analysis with cutting-edge cognitive linguistics, creating a unified methodological paradigm. In an era of cultural globalization, conducting such research is vital for safeguarding national identity, intangible cultural heritage, and linguistic richness. Future investigations can expand these principles into corpus-driven lexicography, digital humanities, and comparative intercultural studies. Ultimately, modeling linguacultural units in novella texts deepens our grasp of the dialectical relationship uniting human thought, national culture, and literary art.

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