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THEORETICAL FOUNDATIONS OF LINGUOCULTUREME RESEARCH

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Abstract: This article examines the theoretical foundations of the concept of linguocultureme, the characteristics of Eastern linguoculturemes, and their functioning in Russian literature. The study analyzes the influence of Eastern culture on the works of Russian writers and reveals the role of Eastern linguoculturemes in shaping the artistic worldview. The research concludes that the study of Eastern linguoculturemes contributes to a deeper understanding of the relationship between language, culture, and literature.

Keywords: linguocultureme, Eastern culture, Russian literature, literary text, intercultural communication, national culture, linguistic worldview.

Аннотация: В данной статье рассматриваются теоретические основы понятия лингвокультуремы, особенности восточных лингвокультурем и их функционирование в произведениях русской литературы. Анализируется влияние восточной культуры на творчество русских писателей, а также роль восточных лингвокультурем в формировании художественной картины мира. Сделан вывод о том, что изучение восточных лингвокультурем способствует более глубокому пониманию взаимосвязи языка, культуры и литературы.

Ключевые слова: лингвокультурема, восточная культура, русская литература, художественный текст, межкультурная коммуникация, национальная культура, языковая картина мира.

Annotatsiya: Ushbu maqolada lingvokulturema tushunchasining nazariy asoslari, sharq lingvokulturemalarining o‘ziga xos xususiyatlari hamda ularning rus adabiyotidagi qo‘llanilishi tahlil qilinadi. Shuningdek, Sharq madaniyatining rus adabiyotiga ta’siri va sharq lingvokulturemalarining badiiy matn mazmunini boyitishdagi o‘rni yoritiladi. Tadqiqot natijasida til, madaniyat va adabiyot o‘rtasidagi uzviy bog‘liqlikni anglashda lingvokulturemalarni o‘rganish muhim ahamiyat kasb etishi asoslab beriladi.

Kalit so‘zlar: lingvokulturema, Sharq madaniyati, rus adabiyoti, badiiy matn, madaniyatlararo muloqot, milliy madaniyat, tilning lisoniy manzarasi.

Introduction

In the context of the growing intensity of intercultural communication, the study of the relationship between language and culture has acquired particular relevance. One of the most important directions of contemporary linguistics is linguoculturology, which investigates how national-cultural values are reflected in language. Of special interest is the analysis of Eastern

linguoculturemes, which are widely used in works of Russian literature and serve as a means of conveying national colour, historical realia, and the spiritual values of the peoples of the East.

The aim of this article is to examine the theoretical foundations of the concept of the "linguocultureme", to identify the distinctive features of Eastern linguoculturemes, and to analyse their role in works of Russian literature. The results obtained may be used in research in the fields of linguoculturology, literary studies, and intercultural communication.

In order to achieve this aim, the article addresses the following tasks: first, to examine the theoretical foundations of the concept of "linguocultureme" and to determine its place among related linguistic terms; second, to identify and classify the Eastern linguoculturemes found in works of Russian literature; third, to characterise the functions of Eastern linguoculturemes in literary texts; fourth, to trace the historical background and the main stages of the influence of Eastern culture on Russian literature; and fifth, to analyse specific literary texts from the standpoint of how Eastern linguoculturemes function within them.

The material of the study consists of the works of A. S. Pushkin, M. Yu. Lermontov, I. A. Bunin, S. A. Yesenin, and other Russian writers and poets whose texts contain Eastern linguoculturemes, as well as the studies of Russian and foreign linguists, literary scholars, and culturologists devoted to the problems of linguoculturology and orientalism.

The methodological and theoretical basis of the study is formed by the works of V. V. Vorobyov, V. A. Maslova, V. N. Teliya, Yu. S. Stepanov, E. M. Vereshchagin, and V. G. Kostomarov in the field of linguoculturology, as well as studies on the theory of orientalism and the history of Russian–Eastern literary ties.

The study employs the following research methods:

1. the descriptive method;

2. the method of componential and contextual analysis;

3. the method of linguocultural interpretation of the text;

4. and elements of comparative analysis.

The theoretical significance of the study lies in refining the conceptual apparatus of linguoculturology as applied to the material of Eastern linguoculturemes, as well as in systematising the existing approaches to studying the influence of Eastern culture on Russian literature.

The practical significance of the work lies in the fact that its findings and materials can be used in university courses on linguoculturology, stylistics, and literary text analysis, as well as in the development of special courses devoted to the problems of orientalism in Russian literature.

The structure of the article is determined by its stated aim and tasks and includes an introduction, the main body of the article, a conclusion, and a list of references.

The Concept of the Linguocultureme

The study of the interaction between language and culture has remained, over the past decades, one of the central directions of both Russian and world linguistics. Within the anthropocentric paradigm that took hold in linguistics at the end of the twentieth century, language came to be viewed not as an autonomous system of signs but as a "mirror of culture", in which a people's worldview, history, everyday life, and value orientations are reflected. It was precisely at the intersection of linguistics and cultural studies that an independent scholarly discipline emerged — linguoculturology — together with a special unit of analysis known as the ***"linguocultureme".***

The term "linguocultureme" was introduced into scholarly use by V. V. Vorobyov, who defined it as a complex, cross-level unit representing a dialectical unity of properly linguistic content and extralinguistic, cultural meaning. Unlike the word as a unit of the lexical system in the traditional sense, the linguocultureme includes not only denotative and connotative meaning but also a "cultural background" — a complex of associations, ideas, and evaluations that native speakers attach to a given word or set expression.

The two-plane nature of the linguocultureme accounts for its fundamental difference from related notions such as the "word", the "concept", and the "logoepisteme". Whereas the concept, as defined by Yu. S. Stepanov and other scholars, is a mental construct — a "condensation of culture in a person's consciousness" — existing predominantly on the cognitive plane, the linguocultureme, as V. A. Maslova has shown in her work, is characterised by the obligatory unity of form (the linguistic sign) and content (cultural information), which makes it more firmly "attached" to a specific linguistic expression. The logoepisteme, introduced by V. G. Kostomarov and N. D. Burvikova, in turn focuses attention on the "linguistic trace" left by a text of culture (winged words, aphorisms, precedent statements), whereas the linguocultureme has a broader scope and may be represented by a word, a phrase, an idiom, a text, or even an entire literary work.

In present-day linguoculturology it is customary to distinguish several types of linguoculturemes according to the source of their cultural information: everyday (realia of daily life), ethnographic (customs, rites), religious-mythological, historical-political, and artistic-aesthetic. A special place in this classification is occupied by the so-called "Eastern" linguoculturemes, which reflect the distinctiveness of the cultures of the peoples of the East and are of particular interest to scholars of nineteenth- and twentieth-century Russian literature, which was significantly influenced by the oriental tradition.

Eastern Linguoculturemes in Literature

In the present study, Eastern linguoculturemes are understood as linguistic units — words, phrases, and set images — that reflect the realia, ideas, and values of the cultures of the Muslim East (the Arabic, Persian, and Turkic traditions) and function in the texts of Russian literature as carriers of an "alien", oriental picture of the world.

Among the Eastern linguoculturemes most frequently found in the works of Russian writers and poets, several thematic groups may be distinguished. The first consists of vocabulary of religious content: namaz, minaret, muezzin, mosque, Qur'an, sharia, dervish — units that draw the reader into the space of Islamic spiritual culture. The second consists of everyday realia: chaikhana (teahouse), arba (cart), piala (bowl), halva, pilaf, chapan (robe), tyubeteika (skullcap), and paranja (veil) — words that create an effect of ethnographic authenticity and "local colour". The third

consists of vocabulary denoting social rank: khan, emir, shah, vizier, sultan — words denoting the hierarchy of Eastern society and often used to construct the image of an Eastern ruler. Finally, a special group is formed by set poetic images: the houri, the nightingale and the rose, the turban, the hookah, the harem, the oasis — which entered Russian poetry as aesthetic signs of the East, often quite independently of their ethnographic accuracy.

Functionally, Eastern linguoculturemes perform several tasks within a literary text. Above all, they create an effect of exoticisation and local colour, allowing the author to "transport" the reader into a different cultural space. They also serve as a means of characterising figures — their origin, religion, and social status. Finally, Eastern linguoculturemes frequently become carriers of philosophical and aesthetic content: through the images of the hookah, the rose, the nightingale, and the houri, Russian poetry conveys ideas of contemplativeness, sensual love, and the transience of existence — motifs which, in the minds of Russian authors, were associated with the philosophy and poetics of the Persian-Arabic tradition (the lyric poetry of Hafiz, Saadi, and Omar Khayyam).

It is important to note that Eastern linguoculturemes in Russian literature do not always correspond precisely to the ethnographic realia of any single Eastern people: quite often, the literary text constructs a generalised and largely conventional image of "the East" — a literary construct combining features of Arabic, Persian, Turkish, and Caucasian cultures. This phenomenon, known in literary studies as "orientalism", is examined in detail in the following section.

The Influence of the East on Russian Literature

The interest of Russian literature in the theme of the East has deep historical roots. Russia's geographical proximity to the countries of the Muslim world, the long-standing contacts along the Great Silk Road, the incorporation into the Russian Empire of the peoples of the Caucasus and Central Asia, as well as the cultural legacy of the era of the Golden Horde, all created the preconditions for the formation of a stable "Eastern text" within Russian letters.

The nineteenth century played a particularly important role in the emergence of Russian literary orientalism. The Caucasian Wars, the annexation of the Central Asian khanates, and diplomatic and trade relations with Persia and the Ottoman Empire contributed not only to the practical but also to the artistic exploration of the Eastern theme. Following European Romanticism — the works of Lord Byron and Victor Hugo and the broader fascination with the "oriental style" — Russian writers turned to the East as a source of vivid imagery, unusual plots, and philosophical exoticism.

A. S. Pushkin played a key role in shaping the tradition of Russian poetic orientalism. His works "The Prisoner of the Caucasus", "The Fountain of Bakhchisarai", and the cycle "Imitations of the Qur'an" became models of a synthesis between Eastern imagery and the Russian poetic tradition, combining ethnographic specificity, the philosophical motifs of Islam, and the Romantic themes of freedom, passion, and fate. M. Yu. Lermontov likewise made a significant contribution to the development of the Caucasian and Eastern theme: his work ("The Demon", "A Hero of Our Time", and his Caucasian poems) is saturated with images of the Eastern world, ranging from landscape sketches to a philosophical meditation on the "otherness" of the Eastern mentality.

The Eastern theme in prose was continued by A. A. Bestuzhev-Marlinsky in his Caucasian tales and, later, by I. A. Bunin, who devoted the travel-essay cycle "The Shadow of the Bird" to the East, reflecting his impressions from journeys through the countries of the Middle East and North Africa. In the poetry of the Silver Age, the Eastern theme acquired a new resonance in the work of K. D. Balmont and, later, in S. A. Yesenin's famous cycle "Persian Motifs", in which a conventional and largely idealised image of Persia became a means of expressing the poet's lyrical feelings.

Translation activity also played a significant role in reinforcing Eastern influence: translations of the collection "One Thousand and One Nights" and the lyric poetry of Hafiz, Saadi, and Omar Khayyam acquainted Russian readers and writers with the poetics and philosophy of Persian-Arabic literature, leaving its mark on the imagery, rhythm, and themes of Russian poetry — as seen, in particular, in the work of A. A. Fet, who turned to the genre of "imitations of Eastern poets".

Thus, the influence of the East on Russian literature was multifaceted in character: it manifested itself at the level of plot (the themes of captivity, wandering, and passionate love), at the level of imagery (recurring Eastern linguoculturemes), and at the level of philosophical problematics (the motifs of fatalism, contemplativeness, and the transience of earthly existence). Having entered the literary language of Russian literature, Eastern linguoculturemes became not merely an exotic ornament but a fully-fledged means of comprehending an "alien" culture and, at the same time, an instrument of Russian literature's own self-knowledge through dialogue with another civilisation.

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