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## THE PRINCIPLES OF CULTURAL ANALYSIS OF THE ARTISTIC TEXT

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### ABSTRACT

In this article, the culturological analysis of the literary text involves the comprehensive analysis of its linguistic essence, revealing the national-cultural characteristics of the author of the artistic work. An attempt was made to reveal four principles of culturological analysis of the work of art. Culture was interpreted from four points of view: elite, village, city and etc. In other words, there are four similar elements related to linguistics in culture: 1) elite ("bookish") culture corresponds to a timeless language; 2) that dialects correspond to the national culture; 3) it was discussed that the intermediate culture ("culture for the people", "third culture") corresponds to the national languages (for example, the subculture of beekeepers, engineers, doctors, teachers, programmers, etc.).

### KEYWORDS

Culturology, tagculture, cultural studies, culture, dialect, artistic language, author's language, elite.

### INTRODUCTION

The culturological analysis of the artistic text implies a comprehensive analysis of its linguistic essence, revealing the national-cultural characteristics of the author of the artistic work.

The first principle of analyzing a literary text is to study one type of language: artistic language and dialects, vernacular and slang, etc. In this way, culture is interpreted from four points of view: elite, village, city and hokoza. In other words, culture has four similar

elements related to linguistics: 1) elite ("bookish") culture corresponds to the eternal language; 2) dialects and dialects correspond to the national culture; 3) intermediate culture ("culture for the people", "third culture") corresponds to the languages of the people (for example, the tag culture of beekeepers, engineers, doctors, teachers, programmers, etc.).

Thus, the structure of culture has similarities with the structure of language. The image of the world of a certain social group is determined by the specific characteristics of its culture, because the same phenomena of the environment are perceived and interpreted differently by different social groups. Within the scope of our research, it is important to understand how the language of the artistic work reflects the worldview of a writer who is the owner of a certain national culture. Below we will consider in detail the manifestation of the relationship between the four elements of culture and language.

1. Owners of literary language and elite culture are representatives of the elite of society (creative, scientific and technical intellectuals), who use vocabulary with logically coherent structures and impeccable pronunciation in their work. It should be emphasized that the elite of the society not only can freely reveal all the possibilities of the language, but also use it creatively. This speech is not characteristic of the entire educated population, it is used only by a small part of it. So, not all speakers of literary language

are representatives of elite culture. Because the literary language of all times and peoples never matches the glorious colloquial language. Therefore, it always remains a "foreign language" in some sense. An educated society has an average literary culture, which, although it is characterized by the free use of literary pronunciation, is sometimes careless in style, an excessive number of words and phrases borrowed from foreign languages, and rules characterized by a partial violation. Today, in all countries of the world, there is a general trend in the decline of the speech culture of intellectuals. For example, many scientists and TV presenters make inappropriate tautologies and other speech errors in their speeches.

In the discursive analysis of the literary text, taking into account the individual style of the author is one of the effective factors (from this point of view, the works of N.D. Arutyunova devoted to the study of F.M. Dostoyevsky's idiostyle are noteworthy). In the elite culture, the owners of the idiostyle are famous writers, poets, figures of science and culture, and in the folk culture they are storytellers, poets, etc. It is important to determine the place of the owner of the idiostyle in a certain culture.

2. Dialects and dialects - literary language and dialect speakers use the language in a special way. In particular, the speech of an intellectual is different from the speech of a peasant, like walking in an oriental and simple style. Linguists have always studied folk

dialects and literary speech, because they are the main object of research that deeply reveals the secrets of language activity. In the 20th century, it was widely believed that regional dialects corrupt the language. That is why dialects were fought against. However, in modern linguistics, scientists emphasize the importance of studying dialects as an invaluable and inexhaustible material that allows a better understanding of the laws of language development determined by the specific characteristics of historical development.

Dialect is a type of language that appears as a means of communication in a social or territorial community. This is the original and most important form of language existence, a necessary means of communication for the daily production of the generations of ordinary people - peasants. Dialect creates the type of linguistic personality of the speaker and it is the fundamental characteristic of the owner of the national language. Studying the linguistic identity of the dialect speaker is necessary to preserve the past, which is the basis of the language's present and future. In general, folk culture is expressed in dialects. In this regard, the concepts of "folk culture - folk language" and "elite culture - literary language" live side by side in a single language culture, they feed each other.

Folk art makes dialect speech more figurative, because it combines various elements of folk spiritual culture: myths, legends, beliefs, folk philosophy, folk

pedagogy, artistic taste, ethics, ideals, etc. According to its essence, the language of folk art is materially a literary form of a dialect.

3. The national language is the third culture (culture for the people). Folk speech can be literary and non-literary. Literary vernacular reflects the lower layer, which consists partly of non-literary vernacular, partly of dialects and slangs. "Third culture" has its own mass character: holidays, festivals and shows can be given as an example. In particular, public spectacles and celebrations in the former union had a lot of nationalism, with carnival traditions in many European countries. Folk culture significantly "erodes" the strict norms of literary language, because the correct normative units penetrate into the practice of public speech.

Nicknames of famous people are widespread within the "third culture", for example, in Russia - Sarikh Tolik, Voucher - A. Chubais, ChVS - V. Chernomyrdin, Primus - Ye. Primakov, Bereza - B. Berezovsky; Polyana, Kolobok - Yu. Luzhkov, Zhirik - V. Zhirinovskiy and others. In ordinary language, mainly in American English, many foreign words have been borrowed: "wild trouble" (in the sense of big problems), "golda" (in the sense of golden jewelry), "old" (in the sense of old).

4. Argo is a professional subculture. For a long time, representatives of the elite culture waited for the development of technology to save people from hard

physical labor and spiritual freedom. However, everything turned into a problem of humanizing life. Therefore, it can be corrected, in our opinion, only by referring to the excellent examples of folk language. Today, computer technology is used everywhere, high technology has penetrated into all spheres of social life, and users have already created their own language, which has gone beyond the traditional professional language. For example, users are "dumblers" who are just getting started with a personal computer or do not understand some programs, "hackers" - people who break computer programs, "developers" - producers (programmers) of computer programs (who only push the keys) and programmers (programmers, original product creators). As a result, a very branched language appeared, in which there are many phrases like the following, "mother burned" - "the mother board of my personal computer broke, was damaged, "I barely sold my brain" - "operational I barely sold the system and memory." Literary language was initially filled with new "industrial" vocabularies for a long time, and then at the end of the 20th century, many anglicisms and professionalisms entered it, syntactically simplified, the need for phraseology and depth of thought became a thing of the past. In other words, the language has been simplified. This tendency is characteristic of many languages. It is important to take into account all this in the process of culturological cultural analysis of the artistic text.

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