

# Linguocultural Analysis of Folklore Text

Nurlana Bayramova <sup>1</sup>

<sup>1</sup> *Azerbaijan University of Languages*

134 Rashid Behbudov Street, Baku, 370022, Azerbaijan

DOI: [10.22178/pos.78-8](https://doi.org/10.22178/pos.78-8)

LCC Subject Category:  
[PE1001-1693](#)

Received 05.12.2021  
Accepted 26.01.2022  
Published online 31.01.2022

Corresponding Author:  
[mekhdymekhdym@mail.ru](mailto:mekhdymekhdym@mail.ru)

© 2022 The Author. This article  
is licensed under a [Creative  
Commons Attribution 4.0  
License](#) 

**Abstract.** For centuries, the people living on earth have been trying to solve these mysteries and messages of nature, and that's when they form their culture. The diversity of national cultures enriches the typical human and world culture. A person who gets to know someone else's national culture and introduces it to universal material and spiritual values makes his inner world much more prosperous.

The relevance of the chosen topic is determined by the understanding folklore genre, realised with the help of a complex of specific linguistic means that have not been sufficiently researched within the framework of cultural linguistics. As an integral part of the national culture, folklore plays a critical role. Depending on who makes the culture and its level, sociologists distinguish three forms of culture: popular, mass and elite.

In folk culture, two levels are distinguished – high, which originates from folklore and includes fairy tales, epics, folk legends, ancient dances, etc., and low, manifested in the framework of the so-called pop culture.

**Keywords:** linguocultural; fairy tale; different aspects; interaction; text.

## INTRODUCTION

In the twentieth century, new directions in studying language at different levels have led to its study from different perspectives. There is a growing interest in analysing linguistic receptions that express other aspects of a person. This research stimulated the development of linguoculturology. "Language is closely connected to cultures: it arises from it, develops in it and expresses it" [6, p. 9].

Linguoculturology is the result of the interaction of linguistics with the disciplines of ethnography, ethnology and culturology. Comparing different cultures leads to studying the national specificity of language and culture.

At the moment, there are several definitions for this section of linguistics. According to the Sapir-Whorf hypothesis, it is "a holistic theoretical and descriptive study of objects as a functioning system of cultural values reflected in a language, a contrastive analysis of linguocultural spheres of different languages (peoples) based on the theory of linguistic relativity" [4, p. 219].

"Cultural linguistics is the property of the anthropological paradigm of the science of humanity, the centre of attraction of which is the cultural phenomenon" [10, p. 122]. V. Telia defines cultural linguistics based on its status in the scientific paradigm. V. Maslova defines this linguistics in the same aspect: "Cultural linguistics is a product of the anthropocentric paradigm in linguistics" [6, p. 8]. In their works, V. Telia and V. Maslova have repeatedly emphasised that cultural linguistics arose based on the triad "language – culture – man". Nevertheless, there are differences in the views of these scientists. V.N. Telia considers cultural linguistics to be the result of synchronous combination (syncretism) of methods and disciplines: "Cultural linguistics is a part of ethnolinguistics devoted to the study and description of the correspondence of language and culture in their synchronous interaction" [10, p. 217]. The scientist prefers to explore the interaction of language and culture in the current state without a historical view of the problem. This approach leads to cultural linguistics as a branch of ethnolinguistics.

The study of linguoculturological objects is proposed to be carried out using a systemic method, which consists in the unity of semantics, stigmatics, syntactic and pragmatics and allows you to get "a holistic view of them as units in which the actual linguistic and extralinguistic content are dialectically connected" [11, p. 32–43].

One of the first works devoted to studying cultural linguistics is the study by G. Palmer [8, p. 348]. The author puts forward ideas about cultural linguistics as a new direction of linguistics and notes the need for a serious study of the peculiarities of the interaction of the culture of the people and the language used by these people. The scientist emphasised the necessary and obvious connection between culture and language. His ideas were supported by the researcher F. Shafrian in later works. In his works devoted to the study of the Persian language, the researcher repeatedly referred to the research of Palmer [9].

The language reflects the non-linguistic aspects of reality and is familiar to those who speak this language and the speakers of the culture. On the other hand, speech begins to look at the world through the prism of the mother tongue as it explores the meaning of different words and becomes accustomed to the conceptualisation of the world, which is characteristic of a suitable culture.

Linguocultural relations of the world peoples are one of the developing traditions in our modern society. Such a relationship cannot be imagined without language, as it (the language) acts as a unifying chain in the interaction of different language cultures.

## RESULTS AND DISCUSSION

It is known that the linguistic analysis of a text is a multifaceted event, is probable to study a linguistic text as a multidimensional event. In other words, the nominative units of language should be learned from the background point of view and connotative meanings inherent in the naming of a language with this or that cultural-historical content [1, p. 11].

In this sense, the concept of "linguistic analysis" is an equal use of the idea of "linguocultural analysis". Linguistic facts must be studied together in a complex linguistic competence and situation of language speakers. The linguocultural focus of text analysis plays a vital role in international culture.

As for denotative information, it does not create difficulties for the reader based on human knowledge obtained from dictionaries. Connotative information is obtained from various associative relations, the concept of which assumes that the ethnos given to the addressee has cultural code knowledge. As a result, linguistic analysis and its interpretation in linguocultural terms should teach the reader the correct mastery of linguistic and extralinguistic features that reflect unknown geographical and intercultural facts.

As for folklore, these texts have a high linguocultural potential. They depend primarily on critical aspects such as commitment to tradition and collectivism. It was found that linguoculturological analysis makes it possible to describe a sample of folklore as a cultural-linguistic phenomenon, as it represents the specific features of the national culture of the ethnos. The core of national culture is a world mapping that reveals the linguistic and cultural integrity of a particular ethnos in its historical development.

Firstly, it is necessary to find the main features of the text of the fairy tale, which is one of the variants of folklore, and then conduct its linguocultural analysis. Thus, the text of a fairy tale is a closed set of signs with all its components and levels with a complex mechanism. Here, these components and classes are in close contact and aim to convey specific aesthetic-perceptual information to the author.

The text of the fairy tale must meet all the universal definitions. That is, it must have a regulated sequence of its constituent units, structural-semantic unity, exhaustion, and communicative purpose. A fairy tale text differs from a non-fairy tale text in its function.

The primary purpose of linguocultural research is the search for the main idea and thought of the text, i. e. the emotional meaning underlying the text, in which case the author's point of view is dominant to reality. Different reader levels are analysed during this research: lexical, syntactic, compositional-syntactic. In addition, attention is paid to the detection of internal components of the text. These levels can be explored independently, focusing on the characteristics of a particular text. Still, it is essential to remember that the object of our analysis is not a fictional text but a fairy tale text. "A text is a work of a speech-creative process that has completeness, objectified in the form of a written document, literary processed by the type of this document, a work

consisting of a title (title) and some special units (superphrasal units), united by different types of lexical, grammatical, logical, stylistic connection, which has a certain purposefulness and pragmatic attitude" [3, p. 18]. The text is a written sequence of expressions, a literary text, fixed in writing in a verbatim text, established by content, closely related [2]. The text as an integral system includes the actualisation of units of all linguistic levels, and understanding the text as a process is a compulsory comprehension of all components included in the text, including the so-called "small" (according to [5]) text units (sound, lexical, grammatical).

Linguacultural analysis of the text plays an important role, as there is a specific purpose before the reader; read carefully and get complete information from the text.

In general, the text of a fairy tale is complex and diverse. In its interpretation, the issue of revealing the meanings in it is ahead. Text analysis is related to the concept of "style" as the primary example of language. Text and style are the characteristics of speech activity.

It is known that the linguistic-stylistic analysis of the text can be carried out at different levels of language. In language, specific patterns of sound flow set up function, leading to a good effect. In other words, specific stylistic devices can be applied in a syntagmatic sequence at the phonetic level to make different stylistic effects by other means.

The creation of sound flow can be divided into two groups: versification (specific rules of poetry creation subordinated to the laws of a given language) and instrumentalisation (harmony of sounds that provide a particular volume of speech, emotional-expressive tone).

Language expression means exist due to language elements' denotative and connotative meanings. In this sense, there is a big difference between words and word-form. The word differs in denotative and subject-logical meaning. Different connotative meanings can be added to this meaning. They, in turn, can be found in words and out of context, for example, writer and scribbler, i. e. we can talk about the variability of word processing in speech.

As for the semantics of the word's grammatical form, it has only a denotative meaning in the paradigm. The grammatical form cannot be considered emotional, stylistic, or expressive within speech and context. There are few linguistic (paradigmatic) synonyms at the morphological level,

but some of them fall into stylistic opposition with marked and unmarked members. Using different stylistic devices compensates for the poverty of means of expression at the morphological level [7, p. 70].

Sounds, words, their grammatical forms, syntactic organisation of speech have different forms of speech expression in language. However, the sentence model is the basic unit of the syntactic level of the language, although there are different definitions in different areas of linguistics. As a result, the syntactic-stylistic paradigm is composed of sentence models. Like language elements of other levels, they can have primary and additional information and are synonymous. The existence of an ordinary invariant meaning in a prediction, together with a single syntactic sense, plays a fundamental role in forming oppositions between the quotation, question, and negative sentences.

The transition from the basic model to the question or negative sentence changes its syntactic meaning and is often a stylistic transformation. The evolution of the base model to other types of transferable sentences necessitates the latter's shift into stylistically marked models of the ruling [7, p. 137]. Thus, in artistic speech, the word as a language unit acquires new features that were not previously characteristic.

The research process analyses the structure of the text and the phonetic, lexical, morphological, and syntactic aspects of speech. As the text of the tale is not a blind reflection of vital facts, it still has not thoroughly analysed complex, historically variable creation laws. We also refer to the phenomenon of artistic time in content construction. Naturally, all the events described in the creative time reflect real-time but do not show all its features; it is more independent. It accelerates, decelerates, or stops, so the sequence of events may be different.

However, it should be noted that there is a clear relationship between artistic time and space in terms of their content characteristics. This connection is seen when the time flow problem is displaced in the area. We can see that this leads to a change in spatial orientation with a difference in the time frame.

## CONCLUSIONS

Considering the question of the peculiarities of cultural linguistics, we believe that cultural

linguistics is one of the rather complex and extensive aspects of linguistics since there are a significant number of different cultures and languages. However, this scientific direction is in continuous development. This is due to constant changes in language and culture.

Cultural linguistics plays a vital role in linguistics since this is an interdisciplinary direction. The data obtained as a result of the research will apply to this information.

The various stages of the development of popular consciousness, recorded in folklore, can be studied both in diachrony and synchrony. Thus, the further lingua-cognitive study of folklore is an

auspicious task since the results of such a study can be used to create the first dictionary of basic concepts of folklore. In their linguistic implementation, cultural ideas have universal features and national and cultural characteristics.

Linguacultural research of folklore reveals the relationship of the national language with the consciousness, thinking, the mentality of the subject, creating each specific folklore unit. As a result of this process of accumulation, preservation and transmission from generation to generation of experience and collective knowledge, the structuring of reality occurs according to various cognitive models.

## REFERENCES

1. Anisimova, E. (2003). *Linqvistika teksta i mejkul'turnaya kommunikasiya* [Text linguistics and international communication – on the basis of creole texts]. Moscow: Academia (in Russian) [Анисимова, Е. (2003). *Лингвистика текста и межкультурная коммуникация*. Москва: Академия].
2. Drosdowski, G., & Bibliographisches Institut (Mannheim). (2003). *Duden Deutsches Universalwörterbuch: Auf der Grundlage der neuen amtlichen Rechtschreibregeln*. Mannheim: Dudenverlag.
3. Galperin, I. (2007). *Tekst kak obyekt linqvisticheskogo issledovaniya* text as object of linguistic investigation]. Moscow: KomKniga (in Russian) [Гальперин, И. (2007). *Текст как объект лингвистического исследования*. Москва: КомКнига].
4. Israfilova, D. (2010). *Vzaimosvyaz' yazika i kul'turi edy osnovnoy obyekt linqvokulturologii* [The interrelation of language and culture as main object of linguoculturology]. *Vestnik TQQU*, 2(20), 217–220 (in Russian) [Исрафилова, Д. (2010). *Взаимосвязь языка и культуры еды основной объект лингвокультурологии*. *Вестник ТГГУ*, 2(20), 217–220].
5. Kupina, N. (1983). *Smysl khudozhestvennogo teksta i aspekty lingvosmyslovogo analiza* [The meaning of a literary text and aspects of linguistic analysis]. Krasnoyarsk: Izdatelstvo Krasnoyarskogo universiteta (in Russian) [Купина, Н. А. (1983). *Смысл художественного текста и аспекты лингвосмыслового анализа*. Красноярск: Издательство Красноярского университета].
6. Maslova, V. (2001). *Lingvokulturologiya* [Cultural linguistics]. Moscow: Akademia (in Russian) [Маслова, В. (2001). *Лингвокультурология*. Москва: Академия].
7. Moroxovskiy, A. (Ed.). (1984). *Stilistika anqliskogo yazika* [Stylistics of English language]. Moscow: Vysshaja shkola (in Russian) [Мороховский, А. (Ed.). (1984). *Стилистика английского языка*. Москва: Высшая школа].
8. Palmer, G. (1996). *Toward a Theory of Cultural Linguistics*. University of Texas Press.
9. Sharifian, F. (2015). Cultural Linguistics. In *The Routledge handbook of language and culture* (pp. 473–492). New York: Routledge.
10. Teliya, V. (1999). *Russkaya frazeologiya: semanticheskij, praqmaticheskij i lingvokul'turologicheskij aspekt* [Russian frazeology: semantical, pragmatical and lingvocultural]. Moscow: Yaziki russkoy kul'turi (in Russian)

[Телия, В. (1999). *Русская фразеология: семантический, прагматический и лингвокультурологический аспект*. Москва: Языки русской культуры].

11. Vorob'ev, V. (1997). *Lingvokulturologiya: teoriya i metodi* [Lingvoculturology: theory and methods]. Moscow: Izdatelstvo RUDN (in Russian)  
[Воробьев, В. (1997). *Лингвокультурология: теория и методы*. Москва: Издательство РУДН].