

MORPHOLOGICAL METHOD CROSS-CULTURAL ANALYSIS

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KEYWORDS

morphological method, cross-cultural analysis, cultural comparison, intercultural communication, structural elements of culture, interdisciplinary research, cultural diversity.

ABSTRACT

This paper explores the application of the morphological method in cross-cultural analysis. Originally developed for structuring and solving complex problems, the morphological method proves to be highly effective in the field of comparative cultural studies. It enables the identification and comparison of structural elements within cultural systems—such as values, behavioral patterns, symbols, and rituals—and facilitates the analysis of their possible combinations and interactions. The study outlines the principles and stages of morphological analysis and demonstrates its practical use in comparing cultural artifacts, norms, and worldviews across various ethnic and national groups. Special attention is given to the method's potential in interdisciplinary research, including sociology, anthropology, and intercultural communication. The conclusion emphasizes the value of the morphological approach as a tool for gaining a deeper understanding of cultural diversity and fostering sustainable models of intercultural dialogue.

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Present-day stylistics is greatly influenced by Cultural Linguistics, and it is accounted for by the fact that there are close relationships between these sciences. Stylistics, as is known, has always been a “human-oriented” discipline, therefore, the development of Cultural Linguistics, provides fresh impetus for stylistics which embarks on a new stage of its development within the framework of Cognitive Linguistics and Linguocultural Stylistics. Many stylistic phenomena have undergone considerable modifications: traditional notions are being reconsidered, new approaches and notions are being introduced. For example, one of the central notions of stylistics is the notion of a stylistic device from the positions of Linguoculturology is regarded as a cultural model since its role in the representation of cultural values and culture specific phenomena in different

to overestimate.

The stylistic trend in Cultural Linguistics is represented by the works by D.U. Ashurova (2013, 2016, 2018), G.G. Molchanova (2007), O.K. Iriskhanova (2004). For instance, G.G. Molchanova who regards language as an iconic sign of all the changes in the society, discusses the following issues²:

- a) cultural markers of innovations in language and culture;
- b) basic cultural concepts in the English and Russian languages;
- c) text as a synergetic unity of language, personality and culture;
- d) intercultural communication and many others.

Our observations have shown that there are frequent correlation between stylistic and culture specific properties of linguistic units. In other words, stylistic and cultural properties are closely interconnected and interdependent. Therefore, many phraseological units, derivatives, compound words, words differentiated according to register and genre such as neologisms, archaisms, slang, terms are charged not only with stylistic meaning but also cultural connotations. For example, American English, which is very much influenced by “consumer culture” is abundant in new terms, innovations, brand names, commercial expressions relating to various aspects of consumer industry and advertising. Of particular interest is the fact that popular American literature is becoming more commercialized, and culture specific commercial terms appear in novels, plays and even songs: a “Pepsi generation”, a “Marlboro man”, a “Telfon politician”, a “Palmolive complexion”³.

Another evidence of the necessity to investigate stylistic aspect of cultural linguistics is the national specifics of expressive word-formation. The specifics of the semantics of the derivative words is reflected in the national world picture and can be revealed in: 1) non-correspondence (partial correspondence) of derivative image structures in different languages; 2) the difference of stylistic connotations reflecting the specifics of cognition of different people. If we compare the semantic structure of the word “moony” and its equivalent in Uzbek “ойдай”, it becomes obvious that these lexemes have different national associations which are conditioned by different literary traditions. In the English language in the process of secondary nomination we observe the actualization of the negative features related to the notions of “laziness”, “passiveness”, while in Uzbek there appear some positive associations connected with the notion of “beauty”. This difference accounts for the distinction between literary traditions in the western and oriental poetry. One of the most specific features of oriental poetry is an excessive usage of stylistic devices.

The necessity to investigate correlations of stylistics and cultural linguistics is also confirmed by a number of culture-oriented stylistic devices. Such stylistic devices as

¹ Sapir E. Selected Writings in Language, Culture, and Personality. By David G. Mandelbaum (Editor). – London: University of California Press, 2012

² Skandera P. Phraseology and Culture in English//Applied Linguistics, Volume Issue 1. – Mouton de Gruyter, 2007.

antonomasia, allusion, euphemism, symbol are particularly indicative of cultural insight. The linguocultural approach to the problem of stylistic devices requires a new apprehension of stylistic devices, which is regarded as:

- a complex aesthetic sign which serves as a means of conveying cultural values to the mind of the reader;
- one of the main means of verbalizing cultural concepts especially their emotive and evaluative components;
- a fragment of the conceptual world picture expressing certain knowledge structures;
- a cultural model manifesting elements of universal and national culture⁴.

Antonomasia, for instance, is a stylistic device which uses either a proper name to express a general idea or a notional word instead of a proper noun. From the stylistic point of view antonomasia is an image-bearing stylistic device aimed to express emotional, subjective-evaluative attitude of the author. From the point of view of cognitive processes antonomasia is a verbaliser of certain relevant to culture knowledge structures. Thus, in O'Neil's play "Long day's journey into night" we find the author's remark in the portrait description:

Jamie, the elder, is thirty three, He has his father's broad-shouldered, deep chested physique, is an inch taller and weighs less, but appears shorter and stouter... Combined with his habitual expression of cynicism it gives his countenance a **Mephistophelian** cast (O'Neil, Three American Plays).

Here the antonomasia, expressed by the derivative adjective, is motivated by the proper name "Mephistophel" which contains literary knowledge structures derived from Goethe's "Faust". The image of Mephistophel, symbolising evil, malice, contempt to people, serves to characterise the personage of this play.

Allusion, another culture relevant stylistic device, is regarded as a reference to some historical, mythological, literary facts. The mechanism of allusion rests on the fact that it extracts from the addressee's memory the information meant for a new object. Allusion, no matter whether expressed by a word, group of words or a sentence, is intended to activate certain knowledge structures and increase the volume of information:

Here was a man who had kept alive the old red flame of fatherhood, fatherhood that had even the right to sacrifice the child to God, like **Isaac** (Lawrence, England my England).

In this example, the allusion is expressed by the religious anthroponym "Isaac". According to the biblical legend prophet Abraham was ready to kill his son Isaak to prove his faith in God. In the story by Lawrence the anthroponym is used to characterize the main personage, the father of the family, who thinks that fatherhood gives him the right to dominate over and sacrifice his children. Activating the religious knowledge structures, the allusion here serves as a means of the personage's characteristics.

Cultural potential is clearly observed in the semantics of image-bearing linguistic units. In other words, national-cultural specificity of imagery is explained by semantic

³ Ashurova D.U., Galieva M.R. Cultural linguistics. T.,2019.

transformations caused by the process of the secondary nomination, characterized by the redistribution of semantic features; some of them are accentuated while others are neutralized. In different languages one and the same image is perceived differently and that is accounted for by extralinguistic factors: nationally specific perception, lifestyle, living conditions, traditions. For instance, the lexeme 'wolf' according to the dictionary definitions is: 1) a wild animal that looks like a dog; 2) the fur of such an animal; 3) any of various wolflike animals of different families, as the thylacine; 4) a cruelly rapacious person; 5) Inf. a man who makes amorous advances to many women (<http://dictionary.reference.com/browse/wolf>). As is seen from the dictionary definitions, the metaphorical usage of the lexeme "wolf" (a cruelly rapacious person) is distinguished by a very negative meaning in English. While in the Kirgiz language this lexeme along with negative characteristics has obtained a positive sense under the influence of the works by Ch. Aytmatov. A series of episodes in his novel "Плаха" serve as a basis for positive associations with this animal: loving, devoted, independent, bold, wise, etc.

Stylistic devices play a key role in representation of cultural concepts. The following example from S. Maugham's "Theatre" illustrates the role of stylistic devices in expressing the cultural concept LOVE. The main character of the novel, Julia, paradoxal though it may seem, lives on the stage and plays in life. The given below dialogue between Julia and her son tells us about the latter's disappointment in his first love affair. Julia is upset. With enthusiasm and affection does she explain to her son what love is:

She gave him a little smile.

"And you really think that was love?"

"Well, it's what most people mean by it, isn't it?"

"No, they don't, they mean pain and anguish, shame, ecstasy, heaven and hell, they mean the sense of living more intensely, and unutterable boredom; they mean freedom and slavery; they mean peace and unrest".

Here the concept LOVE is presented in a condensed aphoristic form. The utterance contains the convergence of stylistic devices (gradation, antithesis, metaphor, epithet and others), which convey a set of conceptual features constituting the frame structure of the concept. It is interesting to note that both positive and negative features are presented in contrast expressed by antithesis: heaven and hell, freedom and slavery, peace and unrest. The combination of the opposed and incompatible conceptual features and their complex interaction specify a deep-lying cognitive structure of the analysed concept.

The problem of stylistic analysis of the text in terms of culture is also one of the concerns of the stylistic trend within cultural linguistics. It is to be noted that though many linguistic units are culture relevant it is the text which reflects culture in full measure. When viewing texts from this perspective, we should specify them according to the degree of cultural information conveyed. In this respect a special emphasis should be made on the texts describing certain cultural events, phenomena, attitudes, evaluations, and containing culture specific linguistic units and cultural concepts. One of the main tasks of text analysis

from the cultural perspective is to analyze culture specific units used in the text. The analysis of culture specific units as non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech formulas of etiquette, etc. proves the correlations between stylistic and culture specific properties of linguistic units.

Thus, the above-mentioned correlations between stylistic characteristics and national-cultural specifics of the linguistic units prove close relationships between stylistics and cultural linguistics and the necessity to study stylistic aspects of cultural linguistics. The main problems under discussion are the followings:

- stylistic devices as cultural models;
- national-cultural specificity of image-bearing linguistic units;
- national-cultural specificity of stylistic devices;
- stylistic analysis of texts charged with cultural information,

Comparative Cultural Linguistics focuses on the comparative and contrastive analysis of culturally marked units of different languages. According to I.A. Sternin, the growth of interest in comparative studies of cultural aspects of different languages is conditioned by the following factors:

- the need to identify the universal and nationally specifics of different linguocultures;
- the growing interest in the national world picture of different nations;
- the need to improve bilingual dictionaries;
- the expansion of foreign language teaching⁵.

It should be mentioned that there is no unanimity of views of the status of Comparative Linguoculturology among other linguistic disciplines. Some linguists regard Comparative Linguoculturology as a separate area of linguistics, “an independent, complex, scientific, interdisciplinary branch of science of a synthesizing type”. However, most scholars reject the independent status of comparative linguoculturology including it into the framework of general linguoculturology⁶.

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⁴ Стернин И.А. Контрастивная лингвистика. Проблемы теории и методики исследования. — М., 2007.

⁵ Воробьёв В.В. Лингвокультурология: Монография. — М.: Изд-во РУДН, 2008.