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NATIONAL-CULTURAL CODE IN THE LINGUISTIC PARADIGM

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This academic paper concentrates on a comprehensive examination of the problematic aspects of cultural code as a phenomenon. It also addresses the classification and categorization of various types of cultural codes, as well as the distinctive features of national-cultural codes within the framework of the modern linguistic paradigm of scholarly understanding. The article undertakes the task of refining and specifying the definitions of the aforementioned concepts, which facilitates a more precise determination of their conceptual boundaries and functional peculiarities.

Particular emphasis is placed on substantiating the fundamental significance of investigating national-cultural codes as they relate to such a multinational and polycentric linguistic phenomenon as the English language in its contemporary global functioning. The exploration of national-cultural codes is motivated and driven by several substantial scholarly factors and compelling circumstances.

This scholarly article focuses on considerable importance in undertaking investigations into the domain of interrelationships between the universal component (common to all humanity) and the particular element (nationally-specific and distinctive) within the linguistic and conceptual representation of the surrounding world. This also extends to the discursive practices employed by representatives of diverse national linguistic and cultural communities functioning within the framework of the multinational and multivariate phenomenon of the English language.

Keywords: *cultural code, typology, national values, national-cultural code, English language, polynationality, conceptual system.*

ЛИНГВИСТИКАЛЫҚ ПАРАДИГМАДАҒЫ ҰЛТТЫҚ-МӘДЕНИЕТТІК КОДЫ

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Бұл ғылыми жұмыста мәдени кодтың феномен ретіндегі күрделі әрі өзекті қырлары жан-жақты талданады, мәдени кодтардың әртүрлі түрлерін жіктеу мен санаттарға бөлу мәселелері қарастырылады, сондай-ақ қазіргі тілтанымдық парадигма аясындағы ұлттық-мәдени кодтардың айрықша белгілері зерттеледі. Зерттеу аталған ұғымдардың анықтамаларын нақтылап, мазмұнын айқындауды мақсат етеді. Бұл олардың ұғымдық шекараларын дәлірек белгілеуге және қызметтік ерекшеліктерін тереңірек түсінуге мүмкіндік береді.

Мақалада қазіргі жаһандық кеңістікте қолданыс тапқан ағылшын тілі секілді көпұлтты әрі полицентрлік тілдік құбылыспен сабақтастықтағы ұлттық-мәдени кодтарды зерттеудің іргелі маңызына ерекше назар аударылады. Ұлттық-мәдени кодтарды зерделеу бірқатар маңызды ғылыми факторлар мен объективті алғышарттарға негізделеді әрі солардың ықпалымен дамиды.

Ғылыми мақала қоршаған әлемнің тілдік және концептуалдық бейнесінде көрініс табатын жалпыадамзаттық әмбебап компонент пен ұлттық ерекшелікті білдіретін дара компоненттің өзара байланыстарын зерттеудің маңыздылығын алдыңғы қатарға қояды. Сонымен бірге бұл мәселе көпұлтты әрі көпнұсқалы құбылыс болып саналатын ағылшын тілі жүйесі аясында қызмет ететін әртүрлі ұлттық тілдік-мәдени қауымдастықтар өкілдерінің дискурстық тәжірибелеріне де қатысты қарастырылады

Түйінді сөздер: *мәдени код, типология, ұлттық құндылықтар, ұлттық-мәдени код, ағылшын тілі, көпұлтты тіл, концептуалдық жүйе.*

НАЦИОНАЛЬНО-КУЛЬТУРНЫЙ КОД В ЯЗЫКОВОЙ ПАРАДИГМЕ

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В данной научной работе проводится всесторонний анализ проблемных аспектов культурного кода как феномена, рассматриваются классификация и категоризация различных типов культурных кодов, а также исследуются отличительные характеристики национально-культурных кодов в контексте современной лингвистической парадигмы научного познания. Работа ставит перед собой задачу уточнения и конкретизации определений вышеупомянутых понятий, что способствует более точному установлению их концептуальных границ и функциональных особенностей.

Особое внимание уделяется обоснованию фундаментального значения исследования национально-культурных кодов в их связи с таким многонациональным и полицентрическим языковым феноменом, как английский язык в его современном глобальном функционировании. Изучение национально-культурных кодов обусловлено и стимулируется рядом существенных научных факторов и определенных обстоятельств.

Данная научная статья акцентирует внимание на значительной важности проведения научных исследований в области взаимосвязей между универсальным компонентом (общим для всего человечества) и частным элементом (национально-специфическим) в языковом и концептуальном представлении окружающего мира. Это также распространяется на дискурсивные практики, применяемые представителями различных национальных языковых и культурных сообществ, функционирующих в рамках системы полинационального, многовариантного феномена – английского языка.

Ключевые слова: культурный код, типология, национальные ценности, национально-культурный код, английский язык, многонациональность, концептуальная система.

Introduction. Over the past decades, the anthropological paradigm in linguistics and linguoculturology have achieved considerable development in the research of modern scholars, both domestic (O.S. Kubryakova (2004), V.A. Maslova (1997, 2004), R.M. Frumkina (1995), V.M. Teliya (1996), V.V. Krasnykh (2002) and foreign (A. Wierzbicka (1997, 2001), E. Rosch Heider (1975), Garry Chick (2001) and others). The person's place in the culture is the focus of research for cultural traditions of various national-linguocultural communities (term by V.V. Krasnykh [1, p. 17]). Thus, a person in culture and language in culture are among the main directions in modern linguistic studies, one of the goals is to investigate the interaction between language and culture, namely "manifestations of people's culture that have been reflected and fixed in language" [2, p. 8].

The aim of this article is to study the issue of cultural code and national-cultural code in the modern linguistic paradigm of knowledge. The work includes **the following tasks:** defining the concepts of "code," "cultural code," "national-cultural code" (and its significance for studying polynational English), as well as the typology of cultural codes that are identified in modern linguistic studies. In the modern linguistic paradigm, the code is studied by scholars from different perspectives. But the concept of national-cultural code was not discussed, nor was it the object of study in modern linguistics, which emphasized the **relevance of our study.**

Materials and methods

The concept of the "code". The terminology of "code" within the field of linguistics, and more specifically within the discipline of semiotics, was originally proposed and put forward by Ferdinand de Saussure during the early decades of the twentieth century. At that time, Saussure employed this term as an equivalent or synonymous expression for the notion of "language" (referred to in French as "langue"). The subsequent scholarly investigation of this phenomenon, along with the systematic advancement and elaboration of code theory as a comprehensive theoretical framework, is attributed to the contributions of the Italian academic and theorist Umberto Eco.

The recurrence of this concept in the modern paradigm of scientific knowledge is quite broad and has various interpretations. In semantic dictionaries, various definitions are mainly the same: code (French code) – "a set of signs (symbols) and a system of signing rules, with the help of which information can be presented (encoded) as a set of such symbols for transmission, processing, and storage. The sequence of code signs is called a word. Most often, letters, numbers, and symbols are used for coding information" [3]. The notion of code additionally designates and characterizes a framework of mental cognitive processes and mechanisms that individuals employ and utilize when encoding communicative messages and information. When examined from this particular theoretical perspective and analytical standpoint, code is represented and manifested through a coding mechanism or systematic code structure, which is composed of and organized into hierarchical levels consisting of a macrocode (the overarching, broad-level code system) and various subcodes (subsidiary, more specific coding subsystems that function within the larger framework).

The concept of "cultural code". The Belarusian researcher V.A. Maslova asserts that "conceptual understanding of culture is only possible through natural language, since language is a phenomenon of cultural order, and consideration and understanding of the foundations of culture (literature, science, religion, etc.) must be studied as codes that are formed similarly to natural language" [2, p. 37]. In addition to language representing a way of cultural existence, it is also a factor in the formation of cultural codes [2, p. 8]. Addressing the issue of cultural codes, modern foreign and Russian scholars offer several definitions of the cultural code phenomenon.

The cultural code is a key to understanding the type of culture; the existence of signs (symbols) and meanings (their combinations), which are placed in the objects of material and spiritual activity of the individual

[4]; the code of culture is a "fragment of natural movement, which represents the measure of membership, categorization, the view of the interiorized world of the inner world of the people, imbued with the culture of the singing ethnos, represented in the semiotic systems of natural movement, mysticism, rituals, beliefs, as well as in the norms of morality, behaviour of members of the ethnic community" [5, p. 248].

Cultural codes are universal, but they are quite specific in the surrounding cultures. Cultural codes are profoundly interwoven and intricately connected with ancient, primordial archetypal discoveries and foundational insights of humanity. The code of culture comprises and embodies representations of the totality of mentality – the comprehensive mental and cognitive framework—which generates and constructs specific fragments or segments of the overall picture of the world. This framework is intrinsically linked and associated with culturally endowed meanings, senses, and phenomena that belong to, relate to, or are categorized within one particular type, domain, or sphere of human life and existence [6, p. 64]. "The names of the latter carry, additionally, to the main significance, which reflect the power of the named phenomena, functionally significant for the culture of meaning (V.M. Telia), which involves their functioning as metaphors, symbols of the figurative basis of metaphors, and allows them themselves to consider the unit of the language of cultural signs, which provides these names with the role of linguocultural signs" [6, p. 64].

"The code of culture is the 'net' imposed by culture upon the surrounding world, which segments, categorizes, structures, and evaluates it." In cultural codes, ancient archetypes of the emergence of musical language are manifested, meaning that cultural codes "encode" such occurrences. The code of culture has a universal character and power as a representative of homo sapiens. The distinctive character and exceptional nature of the cultural code are evident in its expressions and manifestations within musical culture, as well as through the metaphorical constructions in which it finds realization and embodiment. These metaphorical expressions invariably possess national determination and maintain associations with particular cultural contexts [1, p. 232].

Results and discussion. Cultural code may be understood and interpreted as "hidden" or "encrypted" informational content that operates and serves as the fundamental key, essential instrument, or deciphering mechanism for understanding and interpreting the perception, comprehension, and reception of culture within a particular linguistic community or speech group [7, p. 505]. The scholar S.M. Tolstaya offers a particular characterization of the cultural code, emphasizing its substantial nature and noting that homogeneity and systematicity in relation to this type of code possess an entirely different character and quality. This distinctiveness is manifested in the fact that the "substance" or essential content of such a code comprises not merely the objects and phenomena directly connected to it, but also encompasses the mental images, cognitive representations, contemporary designations, established stereotypes, and associative connotations linked to these objects of cultural texts" [8, p. 28-29].

V.A. Maslova defines the cultural code as follows: "The measure of universal and nationally specific phenomena that shapes the national picture of the world, the repertoire of signals, and the method of structuring cultural knowledge" [9, p. 20]; it also indicates that the code is formed and functions in culture [9, c. 19]. D.B. Gudkov and M.L. Kovshova understand the code of culture as a system of signs (sign languages) of the material and spiritual world, which have become carriers of cultural meanings. [10, p. 9]. Linguocultural codes, being an identification characteristic of an ethnos, function in everyday communication and form images of the individual's life space, thanks to which it perceives and interprets reality. As a result, various processes are observed, and the created images modify and transform the individual themselves (in their consciousness and behaviour), and in general, the people, nation, and ethnos

Human beings are characterized and defined by the informational environment that surrounds them – that is, by the objects, phenomena, and symbolic elements within which information is encoded and embedded. This informational environment or space is designated as culture, which is constructed through signs and symbolic systems endowed with a semiotic function within communicative processes". Within the discipline of cultural semiotics, the comprehensive system composed of multiple robust subsystems is referred to as cultural codes. Cultural code is conceptualized as "a methodology or mechanism for preserving and transmitting information, representing a particular type of cultural memory belonging to a specific linguocultural community," and simultaneously as a system of signs that exists and operates within any cultural subject or domain. Additional scholars and researchers interpret this phenomenon as a systematic arrangement of symbols that enables and facilitates the transmission, storage, retention, and processing of cultural information.

A particularly noteworthy and distinctive interpretation of cultural code comes from the French psychologist Clotaire Rapaille, who characterizes the cultural code as "the unconscious meaning attributed to any particular thing, person, or concept [...] within the framework of a culture that possesses its own distinctive characteristics" [11, p. 7]. According to this perspective, a code represents a value or significance that is unconsciously assigned to a specific phenomenon unique to each particular linguistic community. A multitude of fundamental reasons, underlying causes, and motivational forces continue to remain hidden, obscured, and embedded within the depths of the cultural unconscious [11, p. 7]. These concealed elements exist and manifest themselves in the form of distinctive, unique, and specific characteristics and aspects of national culture. Such culturally-specific features are conveyed, transmitted, and handed down from ancestral predecessors and forebears through consecutive and successive generations of particular national-linguistic-cultural communities and groups.

It is evident that there exists an indissoluble and fundamental connection between the emotional and behavioural characteristics of an individual and the national culture within which that individual develops, matures, and resides. Just as psychological processes and mental activities (formed and shaped from early developmental stages) are culturally determined, so too are human actions and behavioural patterns (the motivations underlying individual conduct and decision-making) deeply rooted in the cultural foundations of the nation and state to which the individual belongs [11, p. 7].

Consequently, when considering the universal nature and common humanity shared by all people across the globe, the phenomenon of "cultural unconscious" (according to Clotaire Rapaille's theoretical framework) and those cultural codes that exhibit variation and differentiation across distinct national-linguistic-cultural communities necessitate thorough and systematic investigation within the contemporary paradigm of linguistic scholarship and knowledge.

However, under the influence of external factors, such as exposure to other cultures, cultural codes can undergo transformation and "reinterpretation." The author of the monograph provides an illustrative example involving the introduction and application of the concept of "coffee" within Japanese linguoculture. Initially, this concept held virtually no significance for representatives of this linguocultural community—it was perceived merely as "an empty sound" or meaningless term devoid of cultural relevance.

Cultural codes within the representative languages of diverse cultures are fundamentally based upon and anchored in the concepts of "mental-emotional" and "sensory-figurative" relationships or links that exist between the domains of "knowledge" and "cultural representatives." When such connections and associations are established through positive experiences and favourable impressions, according to Clotaire Rapaille's theoretical framework, these connections become firmly fixed and embedded within the (linguistic) recipient culture. This fixation reflects and demonstrates the importance, value, and significance that a particular cultural concept holds for the given nation or linguocultural community. These embedded connections themselves subsequently determine and exert influence upon the structural composition of the cultural code belonging to that national linguocultural community [11, p. 8-10].

When an individual's consciousness becomes engaged at a deep cognitive level and this engagement is reinforced and strengthened by an emotional connection with a particular concept borrowed or adopted from another, foreign culture, then the associated values, semantic images, and conceptual power of that other culture become established and consolidated. These elements remain intrinsically connected with the newly acquired foreign cultural concept that has been internalized and memorized [11, p. 8-10]. The representative or member of the recipient linguocultural community cognitively processes and integrates the borrowed linguocultural concept into their existing conceptual system – a system that was originally formed and shaped through the collective historical development and shared experiences of their own linguocultural community. Consequently, the conceptual system of the recipient linguocultural community's representatives undergoes transformation during the process of importing and incorporating external concepts. This transformative process can be observed and characterized as a "reinterpretation of linguocultural meanings" or a "reconfiguration of culturally embedded semantic content" [12, p. 6]. Through this mechanism, foreign concepts are not simply adopted wholesale but rather adapted, recontextualized, and integrated into the existing cultural-conceptual framework of the recipient community, creating hybrid or modified meanings that bridge both cultural systems.

Differences in cultural decline, historical past, advanced environment, socio-political activity, and state structure in other spheres of life are among the main differences in the conceptual picture of various linguistic societies: "modification of concepts is being carried out in accordance with cultural traditions and individual human characteristics" [12, p. 6]. The function of the linguocultural context is expressed in a discourse that functions with the help of which the concept of "incorporation" is imported into the linguocultural donor system [12, p. 7]. Due to the presence of the subject itself in the linguoculture, as well as the concept in its conceptosphere, the concept of linguoculture is observed, and its further form of development develops in discourse [12, p. 9].

The concept of cultural code receives multiple interpretations from different scholarly perspectives: it is characterized as a "network" or framework that culture employs for organizing and structuring the perception of objective reality (as proposed by V.V. Krasnykh); it serves as the essential key or mechanism for comprehending and decoding various manifestations and types of cultures (according to V.I. Kononenko); it represents the totality or aggregate of intellectual constructs and cognitive schemas that collectively shape and form the worldview or picture of the world (V.V. Krasnykh); it constitutes encrypted or concealed information that functions as the key to understanding and interpreting culture (as stated by Yu.R. Remaeva); it embodies a collection of universal elements combined with unique, singular, specific phenomena that jointly create and establish the national picture of the world (V.A. Maslova); and it operates as a comprehensive system of signs belonging to both the spiritual and material dimensions of existence, serving as a carrier and representative of cultural meanings and significance (D.B. Gudkov and M.L. Kovshova).

The fundamental and defining characteristics of cultural codes consist of their universality (qualities shared across human cultures) and their uniqueness or national specificity (distinctive features particular to individual cultural communities). Building upon and drawing from the symbiotic relationship and integration of universal and nationally-specific deterministic characteristics, V.A. Maslova provides a comprehensive definition of cultural code as the stratum or level encompassing both universal and nationally-specific phenomena

that collectively shape, form, and constitute the national picture of the world belonging to a particular national-linguocultural community [9, p. 20].

Types of cultural codes. When examining and investigating the cultural codes belonging to surrounding cultures, scientists and scholars identify and distinguish the following basic or fundamental code types: somatic (relating to the human body), spatial (pertaining to space and location), temporal (connected to time perception), object-based or material (concerning physical objects and things), biomorphic (involving living organisms and natural forms), and spiritual (relating to metaphysical and transcendent dimensions) [234]. A comprehensive account and detailed description of these cultural codes is presented and elaborated upon in the scholarly work of V.V. Krasnykh [1, p. 233-254].

V.M. Manakin supported the point of view on the diffusion of cultural codes, stating that "through imminent globalization processes, the mixing of cultural codes and values and the creation of new versions of cultural codes, in which, if there are foreign values, they are found in the power of national norms, penetrating into the world of the world [...] generation" [13, p. 238]. In the modern world, one of the processes of globalization, as well as the interaction of cultures, is the mutual penetration of various types of cultural codes [13, p. 238].

D.B. Gudkov and M.L. Kovshova distinguish such types of cultural codes as: anthropic (human), physical (somatic), spiritual religious-anthropological, religious-artifact, artifact-subject, object-costume, architectural, colour, timing, vast, quantitative, natural, zoomorphic, growing, gastronomic [10, p. 35]. Given that cultural codes preserve and fix collective manifestations and expressions, they constitute a universal phenomenon that is characteristic of and inherent to cultured and intellectually developed individuals and societies. According to the scholarly perspective of V.A. Maslova, culture itself represents an aggregate or collection of diverse codes, and these cultural codes collectively form a systematic framework or coordinate system that establishes and creates the standard, paradigm, or model of culture. Research investigations have identified and distinguished the following fundamental or basic cultural codes: cosmogonic (pertaining to the universe and its origins), somatic (related to the human body), spatial (concerning physical space and location), temporal (relating to time perception), object-based (connected to material things), zoomorphic (involving animal symbolism), natural-landscape (encompassing natural environmental features), architectural (relating to built structures), gastronomic (connected to food and culinary practices), olfactory (pertaining to scents and smells), and clothing codes [9, p. 20].

When examining and considering the code of culture in its continuous and unbroken connection with humanity's archetypal representations and primordial conceptions of the world, V.A. Maslova maintains and asserts that all dimensions and facets of human consciousness find reflection within the spiritual system. Undoubtedly and invariably, this system contains and embodies a unified totality, "intrinsically linked with archaic and archetypal structures of consciousness – namely, collective representations" [9, p. 20]. These collective representations constitute a specific portion or segment of the collective unconscious, and through this mechanism, such proto-structures and collective manifestations serve to transmit, convey, and transfer the accumulated cultural experience and wisdom of the nation across generations [9, p. 20].

The concept of "national-cultural code" and its significance for studying English. Culture is preserved in the consciousness of society/ethnos, fixed in the language, manifested in the consciousness of the individual's behaviour, and also "realizes in discourse, motivating the national-cultural specificity of the rest" [1, p. 231]. National-cultural codes are recorded in the official records of representatives of a particular national-linguistic-cultural community, and their national culture is also reflected in discourse.

It is demonstrated in our practical research that the cultural code depends on the evolution and modification of the culture of this second linguocultural community. Since the genesis of the evolution of the skin nation and the state varies in its own way, the cultural code of the nation differs significantly and is unique, self-sufficient, nationally specific, and culturally unique [11, p. 8-10]. Thus, the national-cultural code continues to change simultaneously from cultural, social, economic, political, and other modifications in the linguocultural community. The national code establishes "the highest general level of cultural self-identification" [14, p. 360].

Modern linguistic research conducted within the framework of the aforementioned approaches is characterized by the assertion of an anthropocentric dominance - scholars are turning to the examination of language in correlation with the national-cultural sphere of its existence. This approach in the present study is implemented through the integration of cognitive linguistics and linguoculturology, which has made it possible to study the processes of interaction and interconnection between national languages and cultures through the lens of cognitive analysis of their formation, with a focus on systems of national-cultural values and the peculiarities of human thought. [15, p. 325]

The national-cultural code consists of unique specific elements of the national culture, which are passed down from generation to generation of the national-linguistic-cultural community. Thus, the national-cultural code continues to change simultaneously from cultural, linguistic, social, economic, political, and other modifications in the linguocultural community. The national-cultural code of representation with its own informational matrix, which is a breakdown of the ways of spinning the world: thinking and understanding, evaluating and structuring, membership and categorization, as well as the conceptualization of the song's linguocultural context, which is "encrypted/encoded" in the "cultural unknown" of a particular cultural community member. The national-cultural code is the essence of the nationally specific, formed in the national

picture of the world, aimed at "genetic memory of the people" (terms of V.A. Maslova [9, p. 25]), which functions in its culture.

Thus, the national-cultural code is the key to the interpretation of a national cultural unconventionality, as the concepts that shape it most vividly manifest themselves in the national consciousness of its inner linguocultural community. The national-cultural code is unique, encoded in the linguistic system and culture of the ethnic group, information that represents national symbols, stereotypes, and archetypes, that is, everything that differs from specific national-cultural developments, through which it is possible to identify that particular national-linguistic community.

If the cultural code "encrypts" the ancient archetypes of the emergence of the musical ethnos (V.V. Krasnykh), then the cultural code of the nation is the key to understanding the worldview, world perception and worldview of the musical language, its behavioural characteristics, psychological postulates, and cultural specifics. Unlike cultural codes, national-cultural codes, being deeply specific, self-contained, unique, with their full-fledged minds of social existence, as they acquire the character of universal cultural ones, remain culturally unique and unrepeatable in their own kind.

The necessity of studying the national-cultural code is emphasized by such scholars as: the analysis of the form of national-cultural codes as the main representatives of the conceptual and national-specific picture of the world in the world of English speakers in various linguistic regions of the world (native American, Australian-New Zealand, Asian and South African), as well as the study of the problem of the interrelationship of the universal (national-specific characteristics) of the unique (national-specific rice) in the lingual and conceptual representation of the world and in the discursive practices of representatives of various national-linguistic communities.

Conclusions. Scholars interpret cultural code as a sign system, a system of symbols, whose main function is preservation, processing of information that contains cultural knowledge of linguistic community. The uniqueness of cultural code is defined as the primacy of individuality as a representative of homo sapiens, as well as the uniqueness and specificity of its manifestations in different cultures and linguistic systems.

National-cultural codes represent a system of values, standards, rules, and laws shaped by the surrounding nation in the process of its evolution and codification within its linguistic system of culture. The national-cultural code is a culturally marked information, on the basis of which one can reflect an indivisible relationship and interaction with the linguocultural environment and the world, as well as assimilation, integration and adaptation of the linguocultural system to the new conditions of the linguocultural area (for example, North American, Australian-New Zealand, Asian and South African).

The typology of cultural codes is diverse. The growth of a significant number of cultural code types is due to their diffuse penetration, as well as transformations in the process of imminent globalization and modification of cultural values. In any nation in the world, as well as in its representatives, the sensory-emotional activity of a person is "coloured" by the cultural-historical, socio-political, geographical, natural-landscape, and other characteristics of that linguocultural environment, in which they are integrated and assimilated. Everything works entirely in linguistic conceptual fields, as well as in discursive practices within the system of the polynational linguistic phenomenon – English language.

The prospects for further research of polynational English include the manifestation of general principles of organizing the conceptual space of multivariate English and the formation of national-cultural codes based on the study of cultural dominants / basic linguocultural concepts, which function in the conceptual system of modern polynational English language.

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ЕСЕНИН С.А. И ПОЭТИЧЕСКАЯ ТРАДИЦИЯ XX ВЕКА: ЛИНГВОСТИЛИСТИЧЕСКИЙ И КУЛЬТУРОЛОГИЧЕСКИЙ АНАЛИЗ

Сириуля М.А. – кандидат филологических наук, старший преподаватель кафедры филологии и практической лингвистики, Костанайский региональный университет имени Ахмет Байтұрсынұлы, г. Костанай, Республика Казахстан.*

В статье рассматриваются особенности поэтического мира С.А. Есенина, акцентируя внимание на эмоционально-семантической многослойности его лирики, а также на образно-стилистических средствах, формирующих уникальную художественную систему. Анализируются контрастные переживания, пронизывающие есенинскую поэзию – от ностальгической грусти по ушедшему детству до трагического осмысления исторических трансформаций. Особое внимание уделяется метафорическим и эпитетным конструкциям, диалектизмам, неологизмам и элементам разговорной речи, которые придают текстам поэта национальный колорит и эмоциональную достоверность.

В поэмах революционного периода, таких как «Анна Снегина» и «Ключи Марии», прослеживается попытка поэта осмыслить судьбу России через призму личного опыта и народной мифологии. Есенин предстает как лирический субъект, находящийся на границе старого и нового мира, стремящийся к духовному постижению и художественному синтезу. Его поэтический стиль, основанный