

Semiotic and Pragmatic Features of Nationality in Mimetic Texts

Surayyo Mirzayeva Mahmasharif qizi

Shahrisabz davlat pedagogika institute, mustaqil izlanuvchisi

Abstract. *This article analyzes the manifestation of nationality in mimetic texts, which are an important component of nonverbal communication, based on semiotic and pragmatic approaches. The national-cultural characteristics of the mimetic sign system, their communicative function, and the role of national mentality in the interpretation process are scientifically substantiated.*

Key words: *mimetic text, nationality, semiotics, pragmatics, nonverbal communication, cultural code, mentality.*

Introduction. In modern linguistics, it is recognized that it is not enough to interpret speech communication only through verbal means. Nonverbal communication, in particular, mimicry, is an integral part of the exchange of information between people. Mimic texts are a set of signs formed through facial expressions and expressing a certain content, which reflect the communicative experience inherent in a particular national-cultural space [10].

The mimic expressions of each people are determined by its historical development, social relations and cultural values. Therefore, the study of mimic texts requires the study of the issue of nationality from a semiotic and pragmatic point of view.

From the point of view of semiotics, mimicry is considered as a sign. A mimetic sign consists of a unity of form (facial movements, nonverbal elements) and content (expressed meaning). However, this content is not interpreted the same in all cultures, but is formed on the basis of national cultural codes [1, p. 104].

For example, in some national cultures, direct eye contact is a sign of openness and sincerity, while in others this can be perceived as disrespect. Thus, mimetic signs, along with universality, also have national characteristics, which are manifested as a structural element of the national semiotic system.

Pragmatics analyzes mimetic signs within the framework of a communicative situation. That is, for what purpose, under what conditions, and with what force of influence the mimetic text is used is pragmatically important.

In the process of national communication, mimicry often clarifies, strengthens, or softens the content of speech. For example, in the Uzbek communicative culture, the gentleness and moderation of facial expressions are of great importance in social relations. This is determined by national ethical norms and communicative strategies. Thus, the pragmatic nature of mimetic texts reflects national behavioral models [9, p. 13].

The correct interpretation of mimetic texts requires taking into account the national mentality. A person who is not aware of the national culture may misunderstand mimetic signs, which leads to communication failures. Therefore, when analyzing mimetic texts, it is necessary to comprehensively study the socio-cultural factors, national values, and mental stereotypes that gave rise to them.

Main part. The composition “*Hamma uchun burchak*”, created in collaboration with English craftswoman Lilian Cordel and Uzbek craftswoman Z. Qahramonova, is a harmonious artistic interpretation of the trinity of craftsmanship, memory and space. The composition combines traditional architectural patterns characteristic of the Uzbek people and a modern expositional approach, connecting the past and the present.



The brick columns in the center are typical of the local architecture of Central Asia, which simultaneously symbolize solidity, continuity, and continuity of generations. The colorful pyramid-shaped designs placed on them are a symbol of nationality, a practical hint that the Uzbek people have had embroidery and suzanas in their homes since ancient times. These geometric shapes remind of the house, restore the spiritual expression of childhood and the past. The visible patterns, reminiscent of carpet and suzana patterns, strengthen the aesthetic and semiotic system of the composition. The consistent repetition of patterns explains order, harmony, life cycle, and continuity. The composition turns the viewer into a re-creator of the spiritual content of space, not a simple observer. As a result, this work becomes a cultural-historical composition that expresses the interpretation of the concepts of time-space, history-memory, and nationality-values.

The text of the composition “*Hamma uchun burchak*” : Every person has a corner in their heart that has become a memory from childhood. This corner is a place that is invisible to the eye, but full of love and affection stored in the heart. It embodies the voice and prayers of grandparents, the love of parents. In this corner, each color is a feeling. Each pattern is a story. Flowers are a symbol of happy childhood, innocent laughter. The patterns on the suzanas sewn by our grandmothers are ancient and timeless. Threads are a connection. A symbol of the connection of yesterday to today, history to the future. Although the pyramids are of different colors and patterns, they belong to the same vein. They are united by one history, one memory. Although their appearance is different, their spiritual spirit is the same: homeland, home, childhood memories are embodied. This corner teaches us that people are diverse, but the spiritual root that unites them is one. This root is identity, love and memory. Brick pillars are a symbol of continuity, continuity. The connection of one generation to another. The place is quiet, but there is power in this silence. Silence is the grandfather's morning prayer. Silence is the mother's joy and gratitude reflected in her eyes as she watches her child sleep. Silence is the laughter of a child absorbed into the walls of the house. “*Hamma uchun burchak*” is not an ordinary place, it is a path for the soul to return to itself. A person who enters this corner remembers himself: who he was, from whom he was created, whom he missed, what he devoted his heart to. The composition does not speak, but whispers a quiet truth to a person, pleasant memories. This corner is the expression of our true home in our hearts.

“*Dilkash suhbatlar*” invites viewers to a secret, safe place where the characters reveal their pain, anguish, fears and joys through their body language and voice. Created in collaboration with dancers, singers and musicians from the Bukhara Philharmonic, the project features synchronous displays of image and sound on architectural arches and brick walls. Inspired by her long-standing experience with reed weavers in the Indian state of Assam and the craftsmen of the huts near Nukus, the author

reimagines a nurturing space with an interior structure reminiscent of the shell of the hut. The moving tandoor, a symbol of care and trust, creates an experience that draws visitors into its embrace. As part of the work, guests watch a film depicting the protagonist's process of overcoming his fears and building self-confidence. In the artist's words: *"True collaboration is organic. It is full of risks, surprises, and changes. Sometimes there are misunderstandings, even silences, but then, when emotions begin to prevail, a breakthrough occurs. What began as my idea gradually became a shared process. While the singers were singing heartbrokenly, while the dancers were moving their bodies with fear, something began to happen. It was a journey from fear to courage, leading to peace, happiness, and freedom. That's when it stopped being a project and became a shared, living experience... a true collaborative work."*



This composition is called "Dilkash suhbatlar", and the interior resembles a tandoor from the outside. This work is a philosophical expression of not only language, but also the speech of the body. Ropes stretched in all directions do not affect the body, they can vibrate it, but cannot be broken. This movement is an expression close to the philosophy of the continuity of life. The work combines melody, silence, and emptiness. The stretched ropes symbolically serve as an example of the trials that come to a person from different sides. The composition "Dilkash suhbatlar" departs from classical sculpture and turns sound, space, and inner feelings into an artistic medium. This composition has an unusual structure that invites the viewer to observe. The work is round, hollow inside - an internal void, and the metal rods and rod elements on the outside represent external force and pressure. The inner part is empty, and the outer part has ropes and metal rods placed opposite each other. This opposition represents the conflict between the inner and outer worlds, the soul and the body, silence and sound. This structure of the work turns the work into a philosophical space, not a simple object. The composition is built in a semi-reclining direction, which creates a feeling of tension. Although the ropes are directed in one direction, their gravitational force does not destroy the central figure, but rather ensures that it remains in one position. It seems that trials are given not to weaken a person, but to preserve his identity.

The text of the composition "Dilkash suhbatlar": This work speaks without words, creates a melody without strings. The void represents the human soul, inner world, space of silence. The metal elements pulled from the outside refer to external influences, difficulties, trials, questions, conversations and even social pressure. This work can be symbolically compared to the human body. Through this, the influence of the external environment on a person is understood. The melody is the inner voice of a person, searching for oneself, remembering one's identity. The work means that a true conversation comes from within, not from without. Outside there is only noise, only pressure. Inner interrogation, recognition, search for one's identity. Each person's conversation with himself, his question to himself, confession, rebellion are expressed through the work. Inside is the sound of silence, inside is the echo of the soul.

The ropes pulled outside are the questions of life. As the questions increase, the heart becomes tighter, but it does not break. Inside, in silence, the most sincere conversations live. An expression of the fact that every person should have a question to ask themselves. The composition teaches us that the loudest melody is inside us, and the most sincere conversation is the one with your own soul. In front of the work, you stand silent, your soul speaks. Listen to it, what is it trying to tell you?..

Results and discussion. The results of the analysis show that the compositions “Hamma uchun burchak” and “Dilkash suhbatlar” demonstrate a deep integration of national memory, space, and physical and expressive language in contemporary artistic practice. Both works aim to reveal the inner world and socio-cultural identity of a person through craftsmanship, architectural symbols, and nonverbal means of expression.

In the composition “Hamma uchun burchak”, national memory is interpreted as a semiotic system through brick columns, pyramid shapes, embroidery, and suzani patterns. These signs resonate with the viewer’s personal memories, turning space into an active spiritual subject rather than a passive object. As a result, the work pragmatically functions as a space that invites the viewer to internal observation. Here, nationality becomes not just a decoration or form, but a semantic layer that expresses memory, continuity, and intergenerational connection.

In the composition “Dilkash suhbatlar”, the contradiction between the inner and outer worlds of a person is artistically interpreted through the conflict between body, sound and space. While the ropes, metal elements and the semi-reclining structure appear as a symbolic expression of external pressures and trials, the inner space is interpreted as a space for silence, self-awareness and inner conversation. This increases the pragmatic impact of the work and directly involves the viewer in a spiritual experience.

During the discussion, it was revealed that in both works, non-verbal language (space, form, sound, silence) becomes the main communicative tool. This distinguishes them from classical sculpture or traditional expositional approaches and defines them as examples of interactive and experimental art. In particular, in “Dilkash suhbatlar”, the synchronicity created through collaboration, body language and voice harmony serves the universalization of national and personal experience.

Also, these compositions show nationality not as a static concept, but as a constantly moving, reinterpreted cultural process. The introduction of elements of craftsmanship into a modern artistic context confirms the viability and relevance of national heritage in the present era.

In general, the studied works show that such compositions, created through the harmony of space, body and memory, invite the viewer not only to aesthetic, but also philosophical and spiritual dialogue. This allows us to evaluate them as an important artistic phenomenon that reveals the semiotic and pragmatic interpretation of nationality in modern art.

Conclusion. Analysis of the semiotic and pragmatic features of nationality in mimetic texts shows that such texts perform not only an aesthetic or communicative function, but also appear as an important means of expressing national consciousness, cultural memory and social values. Semiotically, mimetic signs - gestures, facial expressions and body movements - acquire meaning through codes specific to national culture, forming an important system of signs in non-verbal communication. These signs are closely related to the historical experience, mentality and traditional worldview of the nation. From a pragmatic point of view, mimetic texts serve to influence the addressee in a specific communicative situation, strengthen national identity and strengthen social solidarity. They are interpreted based on the cultural knowledge of the participants in the speech, thereby revealing the hidden but influential layers of nationality. Therefore, studying mimetic texts from a semiotic and pragmatic perspective allows for a deeper understanding of the expression of nationality in language and culture, as well as the place of national values in modern communication processes.

References

1. Крейдлин Г.Е. Невербальная семиотика: Язык тела и естественный язык. М.: Новое литературное обозрение, 2004. – 273 с.

2. Mirzayeva S.M. Mimemik matn tushunchasining shakllanishi // International Journal of Education, Social Science & Humanities. Finland Academic Research Sciense, 22-12-2024, ISSN: 2945-4492.
<https://farspublishers.com/index.php/fars/article/view/1397>
3. Mirzayeva S.M. Mimemik matnlarda emotsional-psixologik holatlarning ifodasi (Erkin Bozorovning “Ot haqida ballada”si misolida) // Ayniy vorislari, 1 (1) 2025, ISSN: E- ISSN. <https://buxdu.uz/>
4. Mirzayeva S.M. Mimemik matn tushunchasi va uning lingvistik xususiyatlari // O‘ZBEKISTON MILLIY UNIVERSITETI XABARLARI, 2025, [1/4/1] ISSN 2181-7324.
5. Mirzayeva.S.M. Psycholinguistic pragmatics of mimic images // International conference on linguistics & translation. 2025, (T. 1, Выпуск 2, сс. 92–96). Zenodo. <https://doi.org/10.5281/zenodo.17701696>
6. Mirzayeva.S.M. Mimika va ramziy vositalar orqali maktab yoshidagi bolaning integrativ rivojlanishini va kelajak o‘zligini ifodalash // Til va adabiyot.uz. Toshkent, 2025. – №20. – B.270-273.
7. Mirzayeva.S.M. Mimik tasvir subyektiv ruhiy va ma’naviy mazmunni namoyon qiluvchi element sifatida // Xorazm ma’mun akademiyasi axborotnomasi. Xiva, 2025.– №12/4. – B.211-214.
8. Mirzayeva S.M. Semiotika // Til va adabiyot.Uz. Toshkent, 2024. – № 96. – B. 150-151. (10.00.00; № 9)
9. Сафаров Ш., Тоирова Г. Нутқнинг этносоциопрагматик таҳлили асослари. -Самарқанд. 2007. -40 б.
10. Toirova G.I. Nutq muloqot situativ pragmatik sistema sifatida. –Toshkent: “O‘zbekiston Milliy Ensiklopediyasi” Davlat ilmiy nashriyoti, 2013. – B. 84.