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PSYCHOLINGUISTIC EXPRESSION OF NATIONALITY IN MIMEMIC TEXTS

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Annotation

This article examines the issue of the psycholinguistic expression of national identity in mimemic texts. The study analyzes the close relationship between facial expressions and gestures and nationally shaped perceptions, emotional states, and psychological stereotypes formed in human consciousness. The role of mimemic units in the speech process and their functional characteristics in expressing national mentality within communicative situations are discussed based on a psycholinguistic approach. The article substantiates mimemic texts as an important nonverbal means of expressing national consciousness and cultural identity and demonstrates their significance in revealing the relationships between language, thought, and culture.

Keywords

mimemic texts, national identity, psycholinguistics, nonverbal communication, facial expressions, national mentality, language and thought, cultural identity.

Introduction

In modern linguistics, interest in studying the close interconnection between language and thought, language and culture, as well as language and psychology has been steadily increasing. Particularly in the field of psycholinguistics, the study of not only verbal but also nonverbal factors of the speech process—such as facial expressions, gestures, and body movements—and their relationship with human cognition and national consciousness has become one of the most pressing issues. Mimemic texts are formed through such nonverbal means and emerge as significant communicative units that express a person's inner experiences, emotional states, and cultural identification.

The mimetic behavior of representatives of each nation is closely connected with their psychological experience, socially shaped stereotypes, and national mentality. Therefore, the manifestation of national identity in mimemic texts is not a random phenomenon but rather the result of psycholinguistic processes. National perceptions and emotional reactions formed in human consciousness are expressed through mimemic signs and acquire specific meaning and influence within the communicative process.

This article analyzes the problem of the psycholinguistic expression of national identity in mimemic texts, highlighting the extent to which mimemic units are encoded with national characteristics in human consciousness and the psychological and communicative functions they perform in speech situations. The research findings contribute to a deeper understanding of the complex relationships between national culture, language, and thought.

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Main Part.



The composition titled *"Sog'inch"* ("Longing"), created by artisans from Uzbekistan, India, and Great Britain, is a work of art that combines three main components—music, poetic performance, and sound art. In this composition, longing is interpreted not as a simple emotional state but as a means of understanding the interconnectedness between human beings, nature, and the cosmos. This unique artwork is not an information-transmitting medium but an aesthetic creation that evokes a spiritual state. As a result, an integrated semantic field is formed between word, sound, and image. In this respect, the work belongs to the domain of phenomenological art.

The *"Sog'inch"* composition reflects new explorations in contemporary art, revealing the human place in the cosmos through aesthetic reflection. Stability and instability are interpreted not as opposing concepts but as complementary phenomena. Sound here does not function as a background element but as a semantic unit that generates meaning and harmonizes with the visual image. It removes the listener from the boundaries of space and time, placing them in a suspended state. This work can therefore be regarded as an important object of scientific and theoretical study within contemporary art.

Text of the "Sog'inch" composition: The artwork is executed with high artistic precision and is based on the duality of colors. The dominance of blue symbolizes calmness, infinity, and spiritual vastness. Water represents the flow of time and the clarity of memory. Buildings and houses symbolize the unity of space and time and the feeling of homeland. The sky and light signify connection with the cosmos and continuity. Music conveys calmness and longing. Longing is not absence, but the most delicate echo of existence. Water flows, carrying not time but memories. The sky feels close, as if listening to the human heart. Here, even the city remains silent; walls remember history, roads long for the past. Longing is not a desire to return, but the ability to see a fragment of history in the present. It is evidence of humanity's connection with the cosmos and belonging to nature. If you listen, every drop of water carries

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the voices of yesterday and today. If you reach out, you can touch the sky. And you realize that life is meaning, and longing is vitality.



The composition titled *"Manzil arkasi"* ("The Arch of Destination") interprets the relationship between humans and digital technologies in contemporary society through artistic space. The main element of the composition—a metal lattice—symbolizes the invisible yet powerful boundaries of the digital world. The irregular shape of the lattice, with its curved and intertwined lines, represents the uncontrollable flow of information and its capacity to dominate human consciousness.

The symbols depicted in the work are hidden and incomplete, reflecting the anonymization of the individual in digital society and their gradual disappearance within algorithms and systems. The placement of small objects inside and outside the lattice illustrates the ambiguous boundary between real life and virtual space. The composition encourages reflection on where one's true "destination" lies and which realm constitutes real life. Its installation in an open-air, historical architectural environment scientifically and artistically substantiates the idea that digital life affects not only the virtual realm but also real space and historical consciousness. This work is evaluated as techno-philosophical art, emphasizing the urgency of issues related to humanity's future, freedom of consciousness, and spiritual security.

Text of the "Manzil arkasi" composition: The work speaks through silence. The lattice is an invisible screen, a buttonless phone, endless internet. A person lives and thinks within one destination, yet fails to realize their lack of freedom. The destination has always been the same. Thus, when a person exists online, they drift away from real life. Digital life offers convenience, but it has built a lattice around the soul. This lattice is not made of iron but of habits, attachments, and dependencies. The silence in the work is the silence of the network, yet within that stillness noise and chaos are hidden. The jug and the bird symbolize humanity's connection to nature, while humanity remains trapped in online existence. The jug represents yesterday, the past—a symbol of natural life. The composition interrogates the viewer: Are you inside the lattice or outside it? Do you control technology, or does it control you? The work asks questions but offers no answers, because true art does not answer—it awakens.

Results and Discussion. The analysis demonstrates that mimemic texts in the context of contemporary art function not only as aesthetic objects but also as complex psycholinguistic

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phenomena. Through the examples of the *"Sog'inch"* and *"Manzil arkasi"* compositions, it is evident that mimemic units artistically express the interconnection between a person's inner spiritual state, national consciousness, and modern modes of thinking.

In the *"Sog'inch"* composition, mimemic expression emerges not through direct facial movements but through sound, color, rhythm, and silence, revealing an expanded understanding of mimemic text. The feeling of longing is encoded through national cultural memory, connection with nature, and harmony with the cosmos. The dominance of blue, the flow of water, calm music, and spatial imagery psycholinguistically reflect calmness, patience, contemplation, and inward emotional orientation formed within national consciousness. As a result, mimemic units transcend individual emotion and reach the level of collective national feeling.

The *"Manzil arkasi"* composition presents another dimension of mimemic expression by revealing the inner conflicts and psychological pressure experienced by modern individuals. Through images of the metal lattice, hidden symbols, and silence, it expresses digital dependency, the illusion of freedom, and anonymity forming in human consciousness. Here, the mimemic text does not evoke an immediate emotional reaction but instead places the viewer in a psychologically reflective state. From a psycholinguistic perspective, this reflects a new mental model emerging in national consciousness—the image of an individual shaped by the technological environment.

The discussion shows that in both works, mimemic texts express national identity not explicitly but symbolically, implicitly, and contextually. This confirms that, in psycholinguistic processes, national identity is shaped not directly through linguistic units but through perception, emotional experience, and cultural memory. Furthermore, mimemic units not only convey meaning in communication but also activate the viewer's psychological state, encouraging deeper reflection.

Conclusion

This article analyzed the psycholinguistic expression of national identity in mimemic texts through examples of contemporary art. The findings demonstrate that mimemic texts are significant nonverbal communicative units that reflect human inner experiences, emotional states, and national consciousness. They are formed through the close interaction of language, thought, and culture.

Through the *"Sog'inch"* composition, national identity is expressed as a spiritual state connected with nature, the cosmos, and memory, with mimemic units manifested through calmness and contemplation. In contrast, the *"Manzil arkasi"* composition reveals psychological states arising in human consciousness under the influence of the digital environment, addressing issues of freedom and dependency through mimemic symbolism. Both works confirm that mimemic texts possess the power to activate national consciousness and facilitate its comprehension and reinterpretation.

In conclusion, the psycholinguistic expression of national identity in mimemic texts is a multi-layered, implicit, and context-dependent phenomenon closely connected not only with emotional but also with cognitive and cultural processes. The results of this study hold theoretical and practical significance for psycholinguistics, linguoculturology, and contemporary art studies, providing a solid foundation for further research in this field.

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