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LINGUISTIC ANALYSIS OF PRECEDENT UNITS IN TOGAY MURAD'S STORIES

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ABSTRACT

In this article, the precedent units used in Togay Murad's stories are summarized and analyzed from a linguistic and cultural point of view, also the importance of these units in illuminating the mentality of the nation is revealed.

KEYWORDS

Simile, allusive name, historical-cultural fact, onomastic unit, image, cultural code, stereotype.

INTRODUCTION

Precedent units are one of the main objects of study of linguo-cultural studies, which is one of the leading directions of language system research. In the studies devoted to these units, it is noted that the term precedent was first used in linguistics by Y. N. Karaulov.

In Russian linguistics, personal names, stable phrases, sentences and texts, which are well known to certain speakers and stored in their linguistic memory, are repeatedly referred to in speech activity, are recorded as precedent units.

Literature review.

Durdona Khudoyberganova writes about this: "Precedent names used in a work of art are one of the most important semantic-stylistic components of linguopoetic importance. At the same time, the text with precedent names also serves as a context that stores information about the world or national science, literature, culture and history. This is especially the case when precedent names are used as allusive names in

the text. It is known that allusive names are names referring to a famous literary or historical-cultural fact.

In later linguistics, onomastic units are approached from different aspects. One of them is the onomastic code theory in linguo-cultural studies. According to this point of view, names, especially names in works of art, are a unit of language as well as an ethnocultural information-carrying element of culture, which is considered a secondary semiotic system.

RESULTS

It is known that precedent names are divided into national and universal types. Currently Afrosiyab, Alpomish, Barchin, Bogi Eram, Boychibor, Jami Jam, Iskandar, Kaaba, Kumush, Otabek, Tahir, Zuhra, Adam Ato, Eve, Masih, Tomaris, Shiroq, Amir Temur, Hotam, to Uzbek and Eastern linguistic culture such as Humo; Names related to Western linguistic culture such as Hamlet, Heracles, Icarus, Columbus, Othello, Iago, Buratino are actively used. In particular, as a result of efforts to restore our spiritual values during the period of independence, Tomaris, Shiroq, Muqanna, Amir Temur, Jaloliddin (Jaloliddin Manguberdi), Boychibor, Humo, Cholpon, Precedent names such as Usman (Usman Nasir) have increased in usage. Durdona Khudoyberganova admits this in her article "About the creation of an explanatory dictionary of poetic names of the Uzbek language".

"Kuntugmish" sung by Jumanbulbul, not Tarlon a horse, is found in Togai Murad's works! "Alpomish" sung by Fazil Yoldosh! Can "Kuntugmish" be given to meat? "Can Alpomish be made into meat?" "Tarlon ot emas, Jumanbulbul kuylagan "Kuntug'mish"! Fozil Yo'ldosh kuylagan "Alpomish"! "Kuntug'mish"ni go'shtga topshirib bo'ladimi? "Alpomish'ni go'sht qilib bo'ladimi?" [TA, p. 438], "Hey, bro, bro! You are Effendi!" "E, aka-e, aka-e! Afandi ekansiz-ku!" if the national presidential units are reflected in examples such as "...Who is Gagarin! He flew up to the sky and came back down. I flew more than I could cook four soups" "...Gagarining kim bo'пти! Osmonga lip etib uchgan-da, qaytib tushgan. Men to'rt osh pishirishimdan-da ko'p uchdim" [TA, page 449], "Don Quixote! Don Quixote of the 20th century!" "Don Kixot! XX asr Don Kixoti!" [TA, page 493], "You are Belinsky!" "Siz Belinskiy ekansiz!" [TA, p. 630], universal precedent units can be found in sentences.

It is known that precedent names differ according to universal and national types. In the above examples, the names Alpomish, Kuntugmish, Efendi have a national character, Gagarin, Don Quixote, and Belinsky have universality. In addition, according to the classification of scientist Durdona Khudoyberganova, more than 2 types of these units are distinguished. According to him, the precedent names are used as an allusive name in addition to the symbols of nationality and universality, also serve as a benchmark. When



precedent units are used as allusive names, two aspects can be observed: a) allusive names refer to a literary fact; b) their reference to various socio-historical facts. “Tarlon ot emas, Jumanbulbul kuylagan “Kuntug‘mish”! Fozil Yo‘ldosh kuylagan “Alpomish”! “Kuntug‘mish”ni go‘sh tga topshirib bo‘ladimi? “Alpomish”ni go‘sh t qilib bo‘ladimi?” The allusive names "Alpomish" and "Kuntugmish" in the sentence refer to our epics, which are considered the rich historical heritage of our people, that is, to a literary fact. Or “Don Kixot! XX asr Don Kixoti!” This situation can also be seen in the example. Although Don Quixote is a universal entity, he is a literal hero.

Precedent names have the characteristic of referring to a set of certain qualities when used as a standard, and they are actively used as a symbol of a certain concept in a certain culture. "Eh, bro, bro! You are Effendi!" “E, aka-e, aka-e! Afandi ekansiz-ku!” in the example, the word Efandi, characteristic of the Uzbek linguistic culture, was used, and it is considered the standard of a simple, humorous person.

The active use of national precedent names in the texts is explained by socio-psychological factors such as the realization of the national identity of the Uzbek people and the social importance of independence. In the current era of globalization, several names related to sports, art, politics, and culture have become popular among Uzbeks through mass media, and their non-

linguistic factors, in particular, their role in Uzbek linguistic culture, require a special approach.

According to Durdon Khudoyberganova, precedent names are used as a symbol of a concept in a certain language and culture because they have the characteristic of referring to a typical set of certain qualities. It is worth mentioning that in various texts, along with the use of traditional symbolic names such as Hotam, Luqmoni Hakim, Rustam, Majnun, Layli, Ka‘ba, Bogi Eram, Jami Jam, Kumush, Jalaluddin, Columbus, Othello, To‘maris, Accepting names like Barchin as a symbol of a certain concept has become one of the characteristics of the Uzbek linguistic culture. For example, today the names Kumush shameful, an Uzbek woman with an Uzbek attitude, Jalaluddin - a brave patriot, Columbus - a inventor, Othello - an extremely jealous person, and Tomaris and Barchin are used as a symbol of a brave and noble woman. Such usage paves the way for these precedent names to take place as benchmarks in Uzbek linguistic culture.

It seems that the language itself is also a set of cultural codes of the nation it touches. To engage in full communication, to recognize images, in order to fully understand the text, it is necessary to be able to understand the cultural codes hidden in language units, that is, a certain stock of knowledge. Such a stock of knowledge helps a person to understand linguistic and cultural codes, to engage in intercultural



communication. It is known that the terms code and sign are the main concepts of the science that studies semiotic-signs. According to Nurmanov, any material representation of social information is a sign. Although the concept of code was initially used in the system of exact sciences, later the need for this concept was also felt in the field of humanities (Sabitova divides them into somatic code, spatial code, temporal code, subject code, biomorphic code, spiritual codes). The importance of this term has increased, especially in the fields of linguistics and cultural studies, which have a characteristic feature. The verbalization of the cultural code is the lingucultural code.

CONCLUSION

A code is an encrypted information, and semiotics deals with the decoding of this encrypted information, that is "studying". The process of decoding is also important for linguistics and culture. Therefore, "studying" cultural codes requires linguistic and cultural competence. In this case, stable combinations form cultural symbols and form the semiosphere of culture through language. The ability to identify and correctly interpret the cultural codes hidden in the stable units of the language becomes an important condition for entering into a full-fledged communication process.

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