Precedent Units in Works of Art
(A.Kahhar on the Example of Evil Stories)

TURSUNOVA YULDUZ YUSUPOVA
Karshi State University, Karshi, Uzbekistan

ABSTRACT

Each nation, in its speech and artistic creativity, strives to refer to the lexical units inherent in its national culture. In particular, in a work of art, the creator uses historical figures, historically significant places, historical events, mythological and textured images in order to reveal a certain content of the work. From this point of view, onomastic units in works of art manifest themselves in different states. They participate together with various associations in a literary text in accordance with the writer's artistic intention. Precedent names, which are one of such onomastic units, are studied in an interdisciplinary connection. The article uses methods of descriptive, historical, dictionary-spiritual, linguistic-poetic analysis. When studying the language of works of art, it is necessary to understand the period in which the writer lived, the conditions of writing the work, the purpose that the writer wants to express through writing the work. This is due to the science of linguopoetics, which arose at the junction of linguistics and poetics. A number of our scientists have contributed to the development of linguopoetics. X. Daniyarov, S. Mirzayev, G. Samadov, I. Kochkortoyev, H. Abdurakhmanov, N. Mahmudov, B. Umurkulov, I. Mirzayev, M. Among them are such as Yuldashev. Other researchers classify linguopoetics as: 1) poetic phonetics; 2) poetic lexicology; 3) poetic morphemics; 4) poetic semantics; 5) poetic syntax.

The linguistic and poetic analysis of a literary text covers not only the linguistic, but also the substantive aspect of the work. He is able to show the harmony of the content and form of a literary text. In the linguistic and poetic analysis of a literary text, one of the most important methods is to identify

units filled with poetic content. Since precedent names with poetic content are among the units of onomastics, it is important to include poetic onomastics among the above classifications of linvopoetics. Any science should have its own object of research. The object of the study of onomastics is any eminent types of nouns in the language. Linguopoetics, on the other hand, analyzes the artistic value of linguistic means. The term poetonym is used as the subject of poetic onomastics. Precedent names, historically formed, passed down from generation to generation and spontaneously appearing in our speech, are a kind of poetonyms.

Keywords: Linguopoetics, poetic onomastics, poetonym, precedent name, chrononym, antinomy, onomastic metonymy.

INTRODUCTION

When investigating the role of onomastic units in a literary text, two cases are considered: 1) a statistical case related to the treasure trove of a writer's or poet's word. This may be important for purely linguistic research on a specific topic; 2) creating the possibility of weighing individual units of the layer, isolated from the lexical base, into analysis based on various approaches. The connotative, signature and denotative meaning of anthroponyms, which make up a structural element, a specific layer of the vocabulary of a literary text, changes the functional and stylistic function of names, and this phenomenon leads to their study using various approaches. The expressive properties of onomastic units in a literary text were initially studied under the term "onomapoetics." The connotative, signature and denotative meaning of anthroponyms, which make up a structural element, a specific layer of the vocabulary of a literary text, changes the functional and stylistic function of names, and this phenomenon leads to their study using various approaches. The expressive properties of onomastic units in a literary text were initially studied under the term "onomapoetics." Russian linguist N. V. Podolskaya defines onomastics as "an onomastic term in fiction that studies the methodological and ideological tasks of famous horses, embodying the idea of the author." The first

studies on onomapoetics were conducted by V. N. Mikhailov, E. B. Magazani. It was conducted by such scientists as Kolokolova. Russian linguist N. V. Podolskaya defines onomastics as "an onomastic term in fiction that studies the methodological and ideological tasks of famous horses, embodying the idea of the author."

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In the works devoted to the terms of Uzbek onomastics, one can find some thoughts about the terms associated with the art of onomastic units. In particular, R. Nuretdinova, based on the aesthetic features of famous horses, the researcher of this issue speaks about the existence of an independent direction of onomastics and classifies specific terms of this direction as follows:

1. Terms denoting scientific directions, methods of studying artistic and stylistic features of names: literary onomastics, literary and artistic onomastics, onomastics of fiction, artistic onomastics, onomastics of artistic language, onomastics of epics.
2. Terms related to the stylistic features of names: stylistic features of noun nouns, stylistics of anthroponyms, "talking names," stylistic features of noun names, talking nicknames, "talking" noun names, stylistic Ma "no" carrier names, stylistic and poetic function of the name, poetic "beautiful" names, onomastics works of art.
3. Terms denoting concepts related to the name of a particular work, personality, artistic images, characters: literary pseudonym, title of an artistic work, plate of an artistic work, title of an artistic image, title of an epic, onomastics of an epic, permanent pseudonym, seasonal pseudonym, character

name, character name, texture of the name, texture of the image, the name of the negative image, fabric-fictional images, fabric-names.

N. Makhmudov in the article" the language of science and linguistic science wrote: "to study and assimilate any science, it is necessary to know its alphabet-terminology. As you know, the basic concepts of science, large and small, are expressed directly in terms," ta'kidlak said, "the terminological system of the same industry should be streamlined, scientifically clearly interpreted and unified.

It seems that several works on the poetics of names have been carried out in different linguistic disciplines. The research in Russian, Ukrainian, and Tatar linguistics is particularly noteworthy. In Uzbek linguistics, studies devoted to this problem are not systematically studied. In particular, one of the urgent problems is the issue of linguistic and poetic analysis of precedent units used in a work of fiction.

In studies related to the linguistics of the text, a separate phenomenon is noted, generalized by the term "precedent units." Nouns, stable phrases, sentences and texts that are familiar to native speakers of a particular language and stored in their linguistic memory, which are repeatedly referred to in speech activity, are accepted as "precedent units." D. Khudoiberganova this term was first used in linguistics by Yu. N. Karaulov also emphasizes that precedent names occupy a special place in precedent units. The linguist also highlights, using the example of a precedent, another function of names, participation in the creation of a text as a subject of microtext." D. Khudoiberganova's reflections on popular names associated with the national mentality of the Uzbek people, on their role in the creation of the text, can be called one of the first in our linguistics.

MATERIALS AND METHODS

In this article, we have reviewed several methods. It is the method of linguistic and poetic analysis that is important for us in determining the precedent units presented in the stories of

Abdullah Kahar. Because linguopoetic analysis covers not only the language of the work, but also the content aspect. It shows the harmony of the content and form of a literary text. With a linguopoetic analysis of onomastic units in a literary text in Uzbek linguistics. Andaniyazova and D. Khudoiberganova were seriously engaged.

The linguistic-poetic analysis of a work of art requires the study of a literary text from the point of view of theoretical knowledge of both linguistics and poetics. At the same time, it is assumed that the linguistic and poetic study of precedent units in the stories of Abdullah Kahhar will solve the problem of the onomastic scale of the literary text. G. E. Lessing, V. V. Vinogradov, F. Schiller, A. A. Humboldt, G. O. Potebnya, V. M. Vinokur, V. Ya. Zhirmunisky, L. V. Zadornova, O. S. Shcherba contributed significantly to the development of the method of linguopoetic analysis in world linguistics. With the linguopoetic approach to the onomastic scale, only those names that are used for the artistic purposes of the Creator are involved in the analysis. The onomastic scale of the artistic text also plays an important role in creating an effect inherent in a work of some genre character, in ensuring the splendor of the text, in showing the national mentality, the original culture of the people, in showing the level of artistic thinking of the Creator. That is why it is important to determine the limit of precedent units in a literary text. An important task of our article is to identify precedent names in the stories of Abdullah Kahhar, to reveal their functional and stylistic features.

RESULTS AND DISCUSSIONS

Several onomastic units are used in the stories of Abdullah Kahar. Among them, units that have been preserved in the linguistic memory of native speakers, have a sign of popularity and serve to reveal the writer's artistic intent, i.e., precedent units, are of great importance. The use of precedent units depends on the writer's skills. From onomastic units that serve to reveal the ideological content of a work of art, precedent units today, based on popularity, will consist of universal, social and national precedent

units. Universal precedent units refer to historical or textural names familiar to almost everyone. Social precedent units are well-known nouns known to certain social groups. And national precedent units are designed to show the national spirituality of the Uzbek people. We see the peculiarity of the use of precedent units in the work of Abdullah Kahhar. In his stories a significant place is occupied by national precedent units based on fame. Among them, precedent names are of particular importance. Precedent names are ready-made blocks of content that, as a multifaceted phenomenon, should be studied in linguistics in various aspects. In this regard, the linguist also had in mind the linguistic and poetic study of precedent names, saying that with the help of such studies it is possible to shed light on the fact that popular names in a literary text, familiar to most people, can be an important tool in illuminating a creative artistic idea. At this stage, it should be said that Abdullah Kahhar is a witness to how the names of historical figures are mainly used: Zuhra's face is not a joke, but standing like that, because she considered both the request of her wives and the phrase, which in response meant "thank you for lifting my mood," Fatima looked down on. - What am I ashamed of, the question of free love was raised by Navoi, Tolstoy! - he said, turned around and entered the house. Fatima was confused by people and got sick. Of course, this is not the person who has not heard such writers as Navoi and Tolstoy, whose name is mentioned in this example. The question of love occupies a leading place in the work of Alisher Navoi, who, with his "Hamseh" and other works, occupies an invaluable place in Uzbek and world literature. At the same time, the great figure of Russian and world literature Leo Tolstoy became famous all over the world with the novel *Anna Karenina*, glorifying love. The writer quotes these two creators in the story, according to the famous Tatar poet, "Love itself is an old thing, but every heart renews it."

The writer in another story: The guest could not answer my question. After that, I saw the guest "at lightning speed," naming several people who have become world famous in our country. No, the Guest did not hear any of these people, not even Ibn Sina. Ibn Sina, known in the east as "Sheikh UR-Rais" and in the West as "Avicenna", made a huge contribution to the

development of medieval Uzbek science. His book *Al-kanun fit-Tib* ("the laws of medicine") made a huge contribution to the development. His book *al-kanun fit-Tib* ("laws of medicine") is a popular work in medicine not only in Uzbekistan, but also around the world. This work was translated into Latin in the twelfth century and was used as a basic guide in European medicine until the seventeenth century. The writer shows that this is a sad situation when none of these world-famous historical figures is recognized as the hero of the story.

When it comes to the formation of Western culture, the great Greek philosopher Plato appears before us. His vast legacy is still used by the countries of the West and the East. It is clear from the sources that Plato, that is, when Plato's name is mentioned, was both a mathematician and a writer, as well as the founder of the early academy in Athens. A person with such mental strength, of course, will not go unnoticed by Uzbek writers. In particular, Mukhtar survived from our creators, who also dedicated the novel *Plato* to him. The writer Abdullah Kahhar, on the other hand, used the historical anthroponym of Plato to symbolically express the great sage in the story "prophecy": – you will sow poppies on all your lands! The chairman was disappointed. Said Jalal Khan is gone. Along the way, another thought occurred to him: "Won't I be able to become khan if I do what I did to the Chairman, to the government?" The thought made his head feel even bigger and much heavier. "When the mind makes the head so big and so heavy," he said inside, "I can't believe Plato died a natural death, he was definitely killed by his head."

Universal precedent names are also appropriately used in the stories of Abdullah Kahor: 1) my husband, comrade Bakizhan Bakoev, drank four cups of tea in a row and sweated until he was very thirsty. "although the tea after the dumplings is going very well," he said, wiping sweat from his face - Hmm, the beard is also growing, without a hairdresser, people would become monkeys. The monkey shed its fur and became a man. Engels has an opinion on this; 2) Hamida said that she studied biology, what else will take place this academic year, and again turned the word to Chekhov, saying that her acquittal also intended to show the physiological foundations. "Hmm," Bakoev said, "I have my own

opinion about Chekhov. No matter what others say, in any case, in his view of the world. His worldview differs from that of Pushkin and Lermontov. It's completely different than being writers of an era, a class, a country! - Chekhov did not live at the same time as Pushkin, – said Mukarram, - we have a photo of him in the library with Maxim Gorky. Chekhov must have died in 1904; 3) even the famous writers Saltykov and Shchedrin cannot be distinguished from each other, two people say. Laughing, I'm dying. I remember telling you. The universal precedent names presented in the examples can be easily mastered by every Uzbek reader of the Republic of Belarus.

Precedent units are manifested as a means of transmitting cultural codes from generation to generation. At the same time, the study of texts containing text-analogies, text-metaphors, precedent units, standards, speech labels is the most important source for creating a scientific interpretation of the linguistic picture of the world inherent in a particular ethnic group. Any type of onomastic units can become precedent units in a literary text. For example, in Abdullah Kakha's short story "people with tails", we can consider toponyms as precedent units: I employees, which required a book. My passion for English, of course, is not accidental, as a child I heard a lot of the definition of America: But for skyscrapers, for hanging streets ... The events in this story do not take place in an American country. The buildings are there-he doesn't even sit, giving a description of the streets by the writer. The precedent of the only American place name used in the story based on the signs of presence or popularity in the linguistic memory of a person, inherent in the units, embodies the landscape of this place right before our eyes. The greed for the word and the breadth of content inherent in Abdullah Kahhor are obvious here. When studying works of art through linguistic and poetic analysis, an important place is occupied by the period of the writer's life, the circumstances of writing the work, the purpose that the writer seeks to express through writing the work. Abdullah Kahhor's short story "Asror bobo" covers wartime events. The story was written in 1943, during the same 2nd World War, everyone contributed to the war. In the same spirit, one of the story's caretakers, Asrorkul, is also passionate about

this case. His work with the same enthusiasm as that of young people, despite his advanced age, also attracts the attention of the secretary of the mayor of the district: His father did a lot himself after sending the samovar. At the district meeting of the advanced brigades, the governor's secretary praised his father: "Asrorkul father, the best agitator in our area, is standing here and setting Berlin on fire," he said. When we read the passage, we see the war taking place in Berlin, and how many of our compatriots are fighting on its field. This meaning, expressed through the connotative meanings of precedent units, is of a metonomic nature. In another story about Abdullah Kahhor, we can also say that the toponyms came in a metonymic sense: Fahriddin looked at his father while pouring water into a turd. "Yes, son, are you sad?" - said the father. "No," Fahriddin drawled. - Don't be sad. I sent a man to the cart. We're sending them to the hospital. Anyway, the wife's seed is not from Herat!

One of the areas of Uzbek onomastics that has not yet been sufficiently studied is chronology. Chronicles are studied as units that make up a chronology. Chrononym (Greek. Chronograph – time, deadline, onoma – nice horse) – it is considered a glorious horse of historical epochs and stages. In the stories of Abdullah Kahhar, which we are exploring, there are some manifestations of chrononyms: Baki Mirza was a famous man in his city with that name. In the time of Nicholas, he served in companies, on farms. In this in an excerpt from the story of the creator of Mirza, the chrononym of the time of Nicholas is in a complex form and reflects the reign of the last emperor of Russia. In other stories of the writer, this same connection, as a precedent unity, embodies the functions of confirming and proving the author's opinion. In other stories of the writer, this same connection, as a precedent unity, embodies the functions of confirming and proving the author's opinion. Let's look at the examples below: 1) in the time of Nicholas, raisins were expensive, poppy seeds were cheap: in our time, raisins were cheap, Poppy seeds. Just remember the poppies, which were slightly compressed at that time! 2) then one of the people sitting, apparently bored with the picky statement, yawned heavily and said: – I'll tell you, Mullah Norkuzi, it's not about the burqa, but the fact that in the time of Nicholas, wives in

correction were not thugs! In the story "Asror bobo," as a result of applying the name Ak Pasha to Nicholas II and combining it with the word year, denoting time, a chrononymic unity was formed: in the year when Ak Pasha received the position, one evening, when Father Haidar went out to the shop of a master believer, an outsider rested and interrogated, they said that he is a "fugitive from ult."

The "talking names," which are the artistic texture of the Creator, assume certain functions in the artistic text. They comprehend information about the character of the hero. We can also see this situation in the nickname given to Father shermat, the main character of Abdullah Kahhor's story "the extinct volcano": Shermat, brother, we have both been relatives for thirty-five years. I have been working under this man for thirty-five years. This man raised me from a watchman to a scout, from a scout to a driver, from him to the head of the farm, alhol, I am in this position stably. In these thirty-five years, we have seen seven offices. Whichever office this person went to, I was also picked up in less than three days. I should mention that all these years, as I was climbing more and more from the bottom up (I repented, no one needs to laugh), this man continued to roll up the career ladder. I would say that I've always been sad, I'm still sad now. I'm not talking about a career here, even without a big deal, this man's career is great, his reputation is in place, his no one will say for sure: shermatjon aka-Chi shermatjon aka, shermat other-Chi shermat other!.. I feel sorry for something else, this man did great things, playing and laughing, he had problems with low positions, first of all, he had a long arm at a big job, he passed on everything he could, like "ugina from you, from me to today", to which no matter how they turned to the head of the office, their requests did not remain on the ground; secondly, no matter how good a job there was in the office, the reward went to the head, and the sin went to the poor citizen; thirdly, if a report, lecture, speech, assistants would have had time to do everything, it would only have remained for brother Shermatjan to translate it into the Arabic alphabet (shermatjan aka knows little of the new alphabet), to read it in the appropriate place; fourthly, a person would need to read a newspaper, not to mention that his assistants "read everything that

is said in the newspaper related to the office and management, and tell me about the content." A few days later, the head of Shermat called his brother for a conversation. Brother Shermat did not tell me what was said in the conversation, but he said something that escaped his soul: he is called an "extinct volcano."

CONCLUSION

The most important signs of precedent units are the signs of popularity and presence in the memory of native speakers. Precedent units in the stories of Abdullah Kahhar, when studying on the basis of these signs, there are both precedent units containing both of their signs, and onomastic units representing one sign.

The linguopoetic analysis of the onomastics of artistic works based on signs of popularity, symbolism, and the previous presence in the memory of native speakers inherent in precedent units constitutes a significant part of modern research. However, precedent is just some of the aspects of the units that have yet to be explored. In particular, it is important to study the functions of precedent units in the works of Abdullah Kahhar in revealing the meaningful nature of the work of art.

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TURSUNOVA YULDUZ YUSUPOVA
LECTURER,
DEPARTMENT OF UZBEK
LANGUAGE AND LITERATURE,
KARSHI STATE UNIVERSITY,
KARSHI, UZBEKISTAN.
E-MAIL: <YTURSUNOVA636@GMAIL.COM>