Research Article

LINGUOCULTURAL AND LINGUOPOETIC STUDY OF THE PRECEDENT NAMES IN UZBEK LANGUAGE

Linguistics

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Abstract

The given article is devoted to the investigation of the linguopoetic precedent names. The article illuminates the interpretation of the precedent names in the world and Uzbek literature, and its reflection in the Uzbek texts as well as the linguopoetic features. The main objects of precedent names in literary texts include allusive names and onomastic metaphor, and there given several ideas on them.

To study the linguistic units together with the human factor and ethno has led to the emergence of the new sciences namely linguoculturology, cognitive linguistics, and ethnolinguistics in the sphere of Linguistics. The researches on these fields put forward several theoretical approaches related to names and it is absolutely impossible to investigate the onomastic units without taking into account the mentioned approaches.

In the researches related to Text linguistics, there regestrates a separate event which is generalized with the only term of "precedent units". This term is understood as "the precedent units when the people's names are stable word combinations that are familiar to the native speakers and are kept in their linguistic knowledge structures, addressed repeatedly in their speeches" [About this, look up: Khudoyberganova, 2013: 87]. This term was mentioned in the scientific article by Karaulov N.Yu. "The role of the precedent texts in the structure and functions of the linguistic personality". Uzbek linguist D. Xudoyberganova stated the peculiar role of the precedent names among the precedent units, and admitted that these names are used in the literary works for several pragmatic intentions. Moreover, the professor gives examples of precedent names "as the micro subjects used in the creation of the text".

As it is stated above, the notion of precedent names was elaborated firstly in the ideas of Karaulov Yu.N. in his mentioned research. According to the scientist, the precedent names are ready "semantic blocks" and they need to be studied as a multi-institutional event in Linguistics. In this point of view, the linguist took into account the linguopoetic investigation of precedent names. He mentioned that such kinds of investigations are possible to be used to illustrate the literary intention of the writer with the help of famous names [Gunko, 2002: 76-77]. The theory of the precedent names has been studied and investigated deeply in the Russian Linguistics. In most of the researches the main focus was on the analysis of the names in the literary works [Nakhimova, 2011; Fleischer, 2014]. In the works of this character, to find out the precedent names in one literary work, to classify them into them according to their

meanings, and to identify their linguapoetic roles in the literary work are in the center of the research.

To generalize the definitions of the precedent names, it is possible to point out its peculiar features as following:

1) their existence in the knowledge structures of the native speakers;
2) their fame;
3) their relation to a well-known event of text;
4) their symbolic meanings. [Zakharenko, 1997: 82-103].

Precedent names have been investigated widely in the spheres of Linguoculturology and Cognitive linguistics. The reason of this is that the precedent names, first of all, are closely related to the culture of the nation and the linguistic knowledge structures. Additionally, they are the names of an object or a concept, that is, onomastic units also. Investigating the names with precedency, Fleischer E.A. stated: "On the one hand, the precedent names are considered to be in the list of precedent units because of their cognitive features, on the other hand, being the proper names they are accepted as a part of onomastic scale. Moreover, to indicate the role of the precedent names in the onomastic scale is one of the important problems". [Fleischer, 2014: 164].

It needs to be stressed that the precedent names, firstly, being an onomastic unit, they can be the objects of the linguopoetic investigations, because the names are stated to be the most important component of the literary work. It requires the scholars to focus on these names more seriously in an integrative way because of their precedency features. That is, while analyzing the role of the precedent names in a literary work, their linguocultural, ethnolinguistic, and cognitive peculiarities should be take into consideration. According to our observations, there are several peculiar features of the precedent names, the features may provide the poetic onomastics with the necessary materials. Moreover, the precedent names have the features of ethalon in most cases. It would be better to state that there such precedent names with ethalon features in the Uzbek linguoculturology that they are used as a literary means by many of the authors. Especially, in poetic writings there exist the following types of precedent names:

- The ethalon of heroism – *Alpomish*;
- The ethalon of beauty and abstentation – *Kumush;*
- The ethalon of brave lady – *Tumaris,*
- The ethalon of patriotism – *Shiroq;*
- The ethalon of keenness – *Nasriddin Afandi;*
- The ethalon of diligance – *Zumrad*;
- The ethalon of laziness and rudeness – *Kimmat*;
- The ethalon of generocity – *Hotamtoy;*
- The ethalon of greediness – *Korun,* such kinds names help to illustrate the proper intention of the writer. These names are used in the literary works as the symbolic names.

For example, in the literary text the anthroponym of *Zumrad* are used in the symbolic meanings including intelligence, loveliness and diligence. In this piece of the literary work, the anthroponym is used referring to the character of the tail in the aim of comparison: *unfortunately, the tail is a tail ... but Shukurjon, you should create us a character of Uzbek girls as lovly as* **Zumrad!** *I am in doubt that there exists a girl like* **Zumrad.** *... Exists! It is impossible not to exist, - Menziyo insisted on his words. – Perhaps, your Saida is a Zumrad.* (Sh. Xolmirzaev. Bu kishim ustoz, men shogird/This is the master, I am an apprentice)

By the below-mentioned anthroponym of *Kimmat,* it is addressed to the character of the tail "Zumrad and Kimmat". In the text, this fairytale character is used to express Kimmat's quarrelerness. With the help of the familiar name the intertextuality occurred and it is used to give a negative subjective attitude to the character by name of Kholbeka. *Kholbeka coused a lot of problems for Mastura later on as well. Every time, when she comes or the family of Mastura visit to her, she always has something to start a quarrel. Then, this arguement lasts several days in the family of Nuriddin... Mastura says nothing bad, only drops a hint: "Our* **Kimmatkhon** *(instead of Kholbeka) is really interesting, isn't she? I wonder where she gathers so much information from!"(*E.Azam. Javob/Answer).

In the literary text, not only anthroponyms play very important role but the other onomastic units also may. Several onyms, notwithstanding the fact that they come in the constructions of comparison, we think, are the precedent units which refer to the peculiar features of an object. And these names establish the intertextuality.

Coming out of the above-mentioned ideas, it is possible to state that the precedent names serve for the following tasks in the literary text:

1. They establish the outer relationship. That is, they provide the intertextuality between texts. It is referred to another text intentionally. "The familiar names" acquired by the reader in defferent ways, kept in his linguistic knowledge structures suppies the text with the multi-dimensionality. M.Yuldashev investigated this literary process under the term of intertextuality. [Yuldashev, 2010: 126-150]

2. They establish the inner relationship. That is, in the literary text, there appears a relation between one of the characteristic features of the heros and "the familiar name". In this case, the main aims can be the comparison, differentiation, memorization, or resembling.

3. They establish the expressiveness. It enables the readers to understand faster. The names fasten the process of comprehension of the texts easily and faster.

4. They help to widen the composition of the onomastics in a literary text.

5. They strengthen the effectiveness coming in the structure of the literary expressive means.

6. They help the process of individualization of the language of the literary work via enriching the illustrative fond of the literary text.

Because of being the fames names, the precedent names can be used for the linguopoetic tasks of allusive name and onomastic metaphor. As it is determined in linguistics that allusive names usually refer to the fact known very well by the native speakers. If the names used in the aim of onomastic metaphor are not famous, using it in a symbolic meaning cannot be as effective as the writer expects. For example, poets and writers use the anthroponym *Hotam* as a symbol of generosity, the anthroponym *Kumush* as a symbol of *modesty,* the anthroponym *Alpomish* as a symbol of heroism, the anthroponym *Shirok* as a symbol of patriotism, the toponym *Ka'ba* (holiest place in Islam) as a symbol of holiness, because all the mentioned names are famous for their given characters.

So, we can come to the conclusion that, according to the linguocultural approaches the precedent names are onomastic units that are used for the linguopoetic tasks including allusive name, onomastic metaphor and the ethalon of comparison in the literary text. We inform about these tasks of the precedent names below.

If onomastic units are used as the allusive names, the literary intention of the author is expressed more clearly. The way of "referring to historical events, famous masterpieces, religious, mythological legends and the other similar types well known by the people, or transferring their stable notions to another literary text" [Yuldashev, 2008: 124] is called *allusion*.

In the dictionary of the literary terminology, the allusion is characterized as: "Allusion (Latin. allusio — reference, joke) — a stylistic way of giving references to the well-known real political, social, historical or literary fact. It is closely similar to the art of *Talmeh* used in the classical Uzbek literature. The difference between them is that in *talmeh* the author refers to only famous historical and literary fact, whereas in allusion the writer can refer to the political, social or literary facts occurring in the present time as well. It means that in allusion the object of reference is wider". [Kuronov, Mamajonov, Sheraliyev, 2013: 27].

The linguist states the allusive name as a type of the allusive decrees: "... Allusiva degree, typically, are famous names, quotations or texts, that is, it consists of the precedent names".

The onims used as allusive units are called allusive names or allusive onyms.

Allusive names are utilized to express the implicit meaning, they refer to one of the philological or social-historical facts. [Akhmanova, Gyubbenet, 1997: 47-54] When the allusion exists in the literary text, except the explicit text there appears the implicit text as well. Its meaning can be revealed based on the knowledge structures of the readers. According to Akhmanova O.S. and Gyubbenet I.V., this implicit meaning in the allusive text establishes the vertical context. In the modern linguistics, these characters of the allusive name, especially, its establishment of the vertical context is being focused on.

In the sphere of linguoculturology of Linguistics, allusion is explained as the communication between two pieces of historical-cultural information. In fact it is the continuation

of the theory of "Vertical context" worked out by Akhmanova O.S. and Gyubbenet I.V."[Akhmanova, Gyubbenet, 1997: 47-54], in Linguistics, the idea of the precedency develops it. According to the theory of "Vertical context" by Akhmanova O.S. and Gyubbenet I.V., the text can be of two types:

1) Horizontal;
2) Vertical.

Horizontal text is a typical text, it is expressed verbally. The implicit information understood with the help of several means is called vertical text. According to the scientists, the vertical text can be of two types: 1) Philological; 2) social-historical. In the philological text, it is referred to the different texts of literary works, whereas, in the social-historical text it is referred to the texts expressed the historical and social events in [Xudoyberganova, 2015: 42].

Analysis of the Uzbek literature gives an evidence that allusive names are mostly used in the poetry. In the poetic text, the investigation of the used allusive names informs about the onomastic scale of the author's works.

For instance, in the poems of E.Vohidov, the names of the poets and the characters of the literary works are used in different aims successfully. In the following example, by using the allusive names of *Laili and Majnun,* the poet achieved in showing his condition of loving someone exaggeratedly:

Jahonda ikki dilbarning Biri sensan, biri **_Laylo._**
Jahonda ikki oshiqning Biri menman, biri **_Majnun_** (E.Vohidov. Rubobim tori ikkidur/Two strings of my Rubob (*musical instrument*)).
(Meaning: *there are two beloved girls in the world, one is you, and the other is Laili. There are two of the lovers in the world, one is me, and the other is Majnun*)

In the poem of "Uzbekistan" by E.Vohidov, several names referring to the other texts helped the author to enrich the ideological-literary meaning of the text: that is, the following references to the meanings of **Social-historical facts:** *Tumaris, Kaikhisrav, Spitamen, Marokand, Shirok, Iskandar, Beruni, Fargani, Saidona, Hukand, Kampanella, Moscow, Osiokhon*; the following references to the meaning of **Philological facts:** *Alisher, Alpomish, Gÿrÿǯli, Barcin, Zebuniso, Nodirabegim, Dilshod Barno, Anbar Otin, Pushkin.* While reading this work, poem, the knowledge structures related to the mentioned names are activated simultaneously in your mind.

It should be stated that according to the used allusive names in the works, we can assume about the world picture of author and his knowledge on the names. For example, in the poetry of R.Parfi, one can see both the famous names for the Uzbek and the western allusive names. For example:

Men kimnidir kutaman mahzun, Men kimgadir yig'lamog'im shart.
Tanholikla turibman o'zim, mening bilan birgina zulmat.
*Yiroklarda ingranar **List** ham, Qulogimga bo'zlaydi Furqat.*
Huzurimga chiqmas bir odam, Men, baribir, kutgayman faqat.

(R.Parfi. Men kimnidir kutaman mahzun/I wait for someone sadly).

*(*Meaning*: I am waiting for someone, I need to cry with someone. I am alone and the darkness is with me. List is moaning being far from me, Furkat is whispering in my ears. No one visits to me, I only wait, that is what I can do.)*

In this piece of the poem, the word "*moaning*" is helping to find out the code of the anthroponim. *List* is a composer and musician, and his musics are close to the feelings of lyric character, because they are also vey sad.

It needs to be stated that the allusive names used in the literary works of the writers or poets, first of all, inform us about the richness of the author's outlook, their skills of using names, and their level of knowledge about the universal and national cultures. Besides that, several allusive names are the activizers of the knowledge structures about the science, literature, art, history, religion and culture. Such kind of names enables the writer to give a text in a narrower context.

The next task of the precedent names in the literary texts is the onomastic metaphor. Onomastic units can also be used in the text metaphorically. The expression of the metaphor with these kinds of units is called onomastic metaphor and it is used when an onomastic unit comes instead of another unit which is not a name to give its meaning. That is, it is based on the similarity between ***the notion and name** (*for example, the meaning of *the generous person* can be used with the anthroponym *Hotam)*. For example, the anthroponim *Hotam* is widely used in the meaning of *too generous person,* its applicationhas become a tradition in the Uzbek literature. We can see it in the following example:

Och yotganga yemak ber ...
Hech bo'lmasa ko'mak ber -
*Suyab elt bir **Hotam**ga (A.Obidjon. Och yotganga yemak ber).*
*(*meaning: *give something to eat to a hungry/poor man… At least, help him to reach one Hotam.)*

In Linguistics, it is specially studied to use the onomastic units in the connotative meanings [Ermolovich, 2001: 200] as well as the terms such *antonomasia* [Nakhimova, 2011. :87], *onomastic metaphor, dionimisation* [Ermolovich, 2001: 65] The onomastic units used in the connotative meaning are called *connotaneme* and *the symbolic names* [Voronsov, 2012:10]

It would be better to state that in Linguistics, there are different approaches to the problem of applicationof onomastic units in the meaning of the common noun or the words in the other parts of speech. In fact, when this event occurs the proper onomastic unit comes closer to the common noun semantically. In this case, it is possible to emerge a new question about what peculiar features of the onomastic names are the bases for their application in the connotation meaning.

The application of the onomastic units in the connotation meaning in Uzbek can be studied in the following groups:

- the metaphorical application of the onomastic units according to their expressive meanings. For example, the following anthroponyms are used in the connotative meanings: *Afandi* for the expression of a *keen* or *very naïve person*; *Kumush* for the expression of a *beautiful, modest lady; Barchin* for the expression of *a loyal spouse*. Below, for the expression of *brave, heroic, patriotic boys,* the anthroponim *Alpomish* is used as symbolically: *Alpomishes will be born, Your happiness is a throne on your head, Uzbekmather* (M. Yusuf. O'zbekmomo/ Uzbekmather);

- the metonymical application of the onomastic names according to the expressions of meanings based on the relationship. In the following example, the object belonging to a person is expressed by an onomastic unit:

> *O'qidim Gerodot tarixin ming bor,*
> **Forobiy, Danteni** *takror va takror* (A. Oripov.Muallim).
> (meaning: *I have read the history of Herodod thousand times, Repeatedly I read Farobi and Dante*)

We consider that the *above-mentioned* process should be studied under the term of *onomastic metaphor.* In some literatures, the onomastic metaphor is stated to be a type of antonomasia [Kagramonov, 2007: 10]. We also accept this point of view.

To emphasize, in the typical metaphor, the metaphorical meaning gives only one notion, whereas, in the onomastic metaphor, the expressive meaning given by the name is much broader. In the following example, the onomastic unit of *Kumush* is used symbolically for the expression of *clever, beautiful, and very modest girls*: *You, today's* **Kumushes,** *are the best of the best of women, Let your hair be brushed by only kind hands, Although all Otabeks managed to come closer to you, It was not any success to stay with you forever, Alas, it is easy to let you go away* (H. Xudoyberdieva. *To the death of Kumush*). In such kind of cases, the measurements of beauty in our mind get wider with the help of the knowledge structures related to *Kumush* and the poetic *weight* of the **onomastic metaphor** gets heavier.

As it is seen, the onomastic metaphor can be based on the precedent names only, because the word donatate being used in the connotative meaning should be familiar to the reader. Besides, such kinds of names are the sources for expressing a connotative meaning. That is why, it should be taken into consideration the following two sides of the problem mentioned in the scientific researches:

1) the conditionality of the onomastic names social-culturally;
2) its associative-semantical field.

On the one hand, the onomastic units used in the metaphoric meaning is considered to be the ethalon of one sign in the linguoculturology, on the other hand, the unit is closely connected to the notions and the concept emerging in the minds of the members of this linguoculturology. That is, the fame of the onomastic units and the existence of the feature of precedency are one of the most important requirements of their application in the metaphorical meaning. [Xudoyberganova, 2015: 131]. The names including *Kumush, Alpomish, Barchin, Othello, Don Kikhot* are the ethalons of the certain adjectives, thus, they can be used instead of the definite notions. In this case, it should be mentioned that not all of the precedent names can be used as an onomastic metaphor. We can see this in the following examples:

1. *Saharda qon tupursam, mayli. Men – **Majnunman**, she'rim – sen **Layli**!* (U.Nosir. Yana she'rimga/*Again to my poem*).
(meaning: *I agree if have the greatest pain in my heart. I am Majnun and you,my poem, are Laili.*)
2. *Lolalar har tong ochilmish bag'ri dog'u, bag'ri qon -*
Layli birla Majnun o'tmishlar bu yerdin bag'ri qon (S.Sayyid. Umr va ayyom fardlari).
(meaning: *Every morning, tulips open in red like a heart. Laili and Majnun walk through there very sadly (with the hearts full of blood)*)

In the first example, Majnun is used as an onomastic metaphor, there, the degree of Majnun's love and the love of the author to the poem are compared. In the second example, there directly addressed to the real characters of the literary work, and the precedent names are used in their meanings.

In the investigations related to the onomastic metaphors, the term of **connotanames** is widely used. Specifically, E.S.Otin approached to the onomastic units used in the connotational meanings from the linguopoetic point of view, and called them as **connotanames** (connotative names). According to the scientist, the connotanemes are in the middle of the common nouns and the real names, because of the dionemesation they accept more features of the common nouns than the proper nouns. E.S.Otin analyzing many examples with this feature in the Russian language illustrated that they give additional connotative meanings. For instance, it is stated that the following onemes in the Russian language have their peculiar features or it is used to mean a

person or an object: *Tsitseron* – skillful orator; *Othello* – jalious man; *Romeo and Julet* – lovers; *Zolushka* – naïve, modest girl; *Kamchatka* – the edge or the furthest part of any place; *Apollon* – handsome and strong man [Otin, 2003:59] E.S.Otin admitted that some names can be used in several meaning simulteniuosly and gave the following example: "*Napaleon* – 1) Famous person; 2) dictator; 3) great military leader".

Such kinds of names are the collections of definite qualities, and even the proper nouns can be transferred into the list of the common nouns. For example, the name *Don Kikhot* is given in the dictionaries as "the name of the literary work" as well as "the real defender of the honesty", "dreamer". In this case, it is not written with capital letter as the following: *don kikhot* [Naximova, 2011: 143-144]

In the application of the onomastic units, especially, in the onomastic metaphor, the role of lexic encirclement is very vital. Particularly, in this process, the application of names with an attribute can be seen more frequently. This feature of the onomastic metaphors is a means of establishing the emotional relationship in the literary text. The researchers have found out that the application of the precedent names in the plural form (*future Lomonosovs),* demonstrative pronoun (*your Julliet*), and the definite attributes play an important role as the means of establishing the onomastic metaphors [Voronsov,2012: 9]

In the Uzbek linguistics this problem has not been investigated deeply, in some investigations, there exist some ideas related the theme. Especially, N.Husanov focused on the application of the anthroponyms of the classical literature in the symbolic meaning, investigated the followings as the anthroponims used in the connotative meaning: *Farhad* – in the meaning of *soul*, *Yusufi husn, Yusufi soniy* – in the meaning of a *lover*, *Bahman – in the meaning of freezing winter*, *Hurmuz* – in the meaning of *sunrise*. The scientist gave the term of *the traditional istiora* to the application of anthroponyms in the meanings of different things and events [Husanov, 2014: 145]. It should be stated that the onomastic metaphor should be differentiated from the poetonyms with the help of the application of the reference to the apelliative meaning in the text, because in the onomastic methaphor, first of all, the important issue is to transfer the famous (precedent) names to the metaphorical meaning, second of all, it is used in the meaning of the words on the basis of the ethalon.

In short, in the literary text, the used precedent names are considered to be one of the most important elements, they, firstly, are the means of creating a poetic character. The writers use these names to create the meaning of the text and the emotionality in it successfully. That is why, the precedent names can be the main objects of the poetic onomastics. Moreover, the precedent name saving a huge amount of information in itself is a multi-dimensional unit. This serves in collecting the units of the language, investigating their linguopoetic features and illustrating the rich expressive peculiarities of the Uzbek language.

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