

## PRECEDENT PHENOMENA IN BRITISH AND UZBEK CULTURES

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## BRITANIYA VA O'ZBEK MADANIYATIDAGI PRETSEDENT HODISALAR

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## ПРЕЦЕДЕНТНЫЕ ФЕНОМЕНЫ В БРИТАНСКОЙ И УЗБЕКСКОЙ КУЛЬТУРАХ

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**Abstract.** The aim of the article is to reveal the cultural specificity of precedent phenomena functioning in British and Uzbek literary texts. One of the main purposes of the article is to demonstrate how a precedent text functions in literary texts using an artistic example. Various illustrations from different sources are given, stating that in literary texts and folklore genres, different types of precedent phenomena are given to express the perception of a social group. An attempt is made to show how a precedent phenomenon in a literary text can reflect the social worldview of people of different cultures to comprehend a certain situation. Moreover, this work aims to study the historical development of cultural linguistics and its subject matter; to deal with intertextuality and functions of precedent phenomena in the discourse; to identify the types of precedent phenomena and their features; to analyze precedent phenomena functioning in British and Uzbek literary texts as sources for culture representation.

**Keywords:** precedent phenomena; precedent text; precedent name; precedent situation; precedent statement; intertextuality; discourse; citation; allusion; superstition; symbol.

**Annotatsiya.** Maqolaning maqsadi ingliz va o'zbek adabiy matnlarida mavjud bo'lgan pretsedent hodisalarning madaniy o'ziga xosligini ochib berishdan iborat. Maqolaning asosiy maqsadlaridan biri badiiy misol yordamida badiiy matnlarda pretsedent matn qanday ishlashini namoyish etishdir. Badiiy matnlarda, folklor janrlarida ijtimoiy guruh idrokini ifodalash uchun turli xil pretsedent hodisalar berilganligi to'g'risida turli manbalardan turli xil misollar berilgan. Badiiy matndagi pretsedent hodisa muayyan vaziyatni tushunish uchun turli madaniyatdagi odamlarning ijtimoiy dunyoqarashini qanday aks ettirishi mumkinligini ko'rsatishga harakat qiladi. Bundan tashqari, ushbu ish madaniy tilshunoslikning tarixiy rivojlanishi va uning mavzusini o'rganishga qaratilgan bo'lib, u nutqdagi pretsedent hodisalarining intertekstualligi va vazifalari bilan shug'ullanishga; pretsedent hodisalarining turlarini va ularning xususiyatlarini

aniqlashga; ingliz va o'zbek badiiy matnlarida madaniyatni namoyish etish manbalari sifatida faoliyat ko'rsatadigan pretsedent hodisalarni tahlil qilishga yo'naltirilgan.

**Kalit so'zlar:** pretsedent hodisalar; pretsedent matn; pretsedent nomi; pretsedent vaziyat; pretsedent bayonet; intertekstuallik; diskurs; iqtibos; kinoya; irim; ramz.

**Аннотация.** Целью статьи является выявление культурной специфики прецедентных феноменов, функционирующих в британских и узбекских художественных текстах. Одна из основных целей статьи — продемонстрировать на художественном примере функционирование прецедентного текста. Приводятся различные иллюстрации из разных источников, свидетельствующие о том, что в художественных текстах, фольклорных жанрах приводятся различные типы прецедентных явлений для выражения восприятия социальной группы. Предпринята попытка показать, как прецедентное явление в художественном тексте может отражать социальное мировоззрение людей разных культур для осмысления определенной ситуации. Кроме того, в статье изучается историческое развитие лингвокультурологии и ее предмета; рассматривается понятие интертекстуальности и функций прецедентных феноменов в дискурсе; выявляются типы прецедентных феноменов и их особенности; анализируются прецедентные феномены, функционирующие в британских и узбекских художественных текстах как источниках репрезентации культуры.

**Ключевые слова:** прецедентные феномены; прецедентный текст; прецедентное название; прецедентная ситуация; прецедентное высказывание; интертекстуальность; дискурс; цитата; аллюзия; суеверие; символ.

**Introduction.** Precedent phenomena are mainly studied in the linguistic and cultural aspects since they are socio-cultural phenomena and are considered from the point of view of a separate community of people. In linguistics, precedent phenomena are considered the main components of the background knowledge of a certain society. The fact that precedent phenomena are renewed in speech and can be easily interpreted pushes them to the following characteristics: the ability to play the role of a cultural standard, function as a collapsed metaphor and act as a symbol of a phenomenon or situation.

Therefore, it is necessary to know these features of the use of precedent phenomena in texts and speech, their semantic load, as well as cultural, political, historical and other connotations of units of language and speech. It is important to note that precedent phenomena, namely their composition, are always mobile as they enter the language or acquire additional meanings, contribute to the emergence of new ones, others become obsolete and cease to be used. Precedents can come into use for a very short period of time, such precedents, as a rule, enter into live use as quickly as they come out of it, it can be a commercial or an anecdote, the name of a song, or a sensational situation. Such precedents go out of use so quickly that the next generation of native speakers will not even remember them, even the current generation of native speakers will not have time to change.

However, during the period of action, functioning in the language, such phenomena still had value significance.

Another main criterion for selecting cases referring to precedent phenomena is their comprehensibility and general knowledge. The precedent phenomena should be easily recognizable and decoded by the addressees even during complex transformations.

**Main part.** Despite the fact that a lot of research and scientific research is being carried out in the field of linguistics, the issues of linguistics and culture, which are closely related to language and culture, have not been fully resolved. Precedent units, which are considered one of the objects of study of linguistic culture, are becoming the main term of today's field of linguistics.

When people speak, they do not always pay attention to the origin of the words or phrases that they use, but they have an idea of where they come from. The expressions that they present can be represented by proper nouns and a set of phrases, or they can be taken from famous books, movies or events of this culture. These specific language units are called precedent phenomena. To illustrate, Shirok (some sources named as Sirak) the person who was shepherd and popular as a national hero who fought against the invasion in 6th century BC. His name has its own meaning, which means brave among the Turkic people because, at that moment, the Turks needed a special language to fight the enemy. Shirok had a perfect plan to defend the interests of his tribe at that time. In order to stay alone against the army of Darius I, he used military tactics and sacrificed himself. The name of this legend is still remembered among the shepherds of Bukhara now. Also, the events connected with his name and courage have taken their toll on the written and oral literary heritage of all Turkish people. It is clear that other cultures do not recognize Shirok, and he is an unknown character to them but in Uzbek literature Shirok is presented as a national hero and his name is revered as patriotic and courageous.

V. V. Krasnykh and other linguists define precedent phenomena as “the main (nuclear) elements of the cognitive base, which is a set of knowledge and ideas of all speakers of a given language” (10, 65). Y. N. Karaulov gives the following definition of the concept of precedent phenomenon: “These are phenomena that are significant for a particular personality in cognitive and emotional relations, having a superpersonal character, i.e., well-known to the environment of this personality, including predecessors and contemporaries, and finally such, the appeal to which is repeatedly renewed in the discourse of this linguistic personalities” (8, 216).

Precedent phenomena is an umbrella, which embraces *precedent name*, *precedent text*, *precedent situation* and *precedent statement*. A *precedent name* is considered as an individual name that is connected with a widely known person. “In Russian linguistics, names of persons, 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” (4, 15). Our linguist scientist, D. Khudoyberganova, said:

“Precedent names, which are one of the types of precedent units, are also units that fall into the onomastic scope of a certain language” (1, 18). In addition, the scientist proposes to study the precedent names from a linguopoetic point of view, expressing how important they are in the analysis of the text through the following thoughts: “Precedent names are names associated with famous texts or situations, as well as symbolic names that refer to an exemplary set of certain qualities” (1, 35).

Indeed, language and culture are inextricably linked. Precedent units are also divided into two types according to which language and culture they are related to: national and universal (1, 131). Names that are understood equally by all peoples of the world and known to all are called universal precedent names. For example, the images of Romeo and Juliet are used as symbols of love and infatuation, while the image of Othello is expressed as a symbol of jealousy and anger. At the same time, each nation has its own national heroes symbols of courage, bravery, and love. “In Uzbek linguistic culture, Alpomish is honor; Barchin is a place of loyalty; Karabotir — evil, evil enemy; Gorogli — a fearless, brave, brave young man; Layli is a loyal friend; "Majnun" is a national precedent of names taken as a symbol of crazy love” (3, 86).

All precedent phenomena are a process that is often used in the discourse of language personality, and this process occurs in every language. We can see a comparative analysis of precedent names in English and Uzbek through our table below.

Table 1.

The categorization of precedent names

Precedent names	In English language	In Uzbek language
Names of historical figures	Queen Elizabeth, William Shakespeare, Charles Darwin, Robin Hood, Princess Diana, King Arthur	<i>Alisher Navoiy, Amir Temur, Mirzo Ulug'bek, To'maris, Jaloliddin Manguberdi, Alpomish</i>
Names related to religion	<i>Jesus, Maria, Golgotha, Armageddon, Sodom, Gomorrah</i>	<i>Muhammad, O'ina, Yusuf, Fotima, Abubakir, Sulaymon</i>
Names taken from works (novels, plays and stories)	<i>Romeo, Juliet, Sherlock Holmes, Othello, Alice, Harry Potter</i>	<i>Majnun, Shirin, Farmonbibi, Otabek, Kumush,</i>

English names have an ancient beauty, which has a historical origin. These names awaken the imagination of knights, castles, kings and luxurious palaces. Some of the names are widely used not only in ancient times but also in modern times. For instance, Caroline- means strong. This is the female version of the name Charles.

Abigail-expresses “a father’s joy”. The name has been actively used in recent years, abbreviated to Abby.

Dorothy — “gift of God” or Benjamin, which has the meaning “Son of my right hand”.

There are many notable people and characters in English culture. For example, King Arthur, Robin Hood or Jack the Giant

Killer. Each of them has its own history and has a huge significance in the treasury of this culture.

Uzbek names are also important not only for acquaintance with each other, but also for providing information about the owner of this name. Therefore, the Uzbek people are very careful and responsible in this matter. Some Uzbek masculine and feminine names are close to each other, but there will be a difference in their utterance and spelling. Here are some examples of the most used and national names of Uzbek people: *Umid (a) — hope, Adolat — justice, Oydin — light, light as day or Bahodir — strong and brave* for men.

Uzbekistan is also a country very rich in legends and myths, so these folk tales are mixed with history, which makes myths a source of truth. And the reason for the choice of legendary and historical names is their bravery, courage and diatribe. This is why Uzbek people still choose Jaloliddin, Tumaris, Alpomish or Bobur for their children. The name *Timur* is also now a common name, which people also choose because they are fond of this legendary hero.

Precedent names can be found not only in the works or stories of the two countries but also in their poems. For example, Carl Sandburg's poem "*They all want to play Hamlet*".

*They all want to play **Hamlet**.  
They have not exactly seen their fathers killed  
Nor their mothers in a frame-up to kill,  
Nor an **Ophelia** dying with a dust gagging the heart,  
Not exactly the spinning circles of singing golden spiders,  
Not exactly this have they got at nor the meaning of the flowers — O  
flowers,  
flowers slung by a dancing girl — in the saddest play the ink fish,  
**Shakespeare**,  
ever wrote.*

This poem gives the name of the great English writer and one of his greatest works, as well as the name of the hero in it. Or those famous names in Cherise Joubert's poem called "*Romeo and Juliet*".

*A love we want yet never get,  
a love like that of **Romeo and Juliet**.  
Young yet sure of what we do feel,  
yet a love that doesn't always seem as real.*

The work of great poets in Uzbek culture can also be considered impeccable in such a matter. To illustrate: Erkin Vohidov's "*Uzbeğim*".

***Al Beruniy, Al Xorazmiy,**  
**Al Forob** avlodidan,  
Asli nasli balki O'zluq,  
Balki Tarxon, o'zbeğim.  
**Mirzo Bobur** — sen, fig'oning  
Soldi olam uzra o't,*

*Shoh Mashrab qoni senda*  
*Urdu tugʻyon, oʻzbegin.*

*Precedent text* — a complete and self-sufficient product of speech-thinking activity; predicative unity; a complex sign, the sum of the values of the components of which is not equal to its meaning; precedent text is well known to any average member of the national cultural community; the appeal to precedent text can be repeatedly revived in the process of communication through precedent statements or precedent names associated with this text. Works of fiction, song lyrics, advertisements, political and journalistic texts, etc., belong to the number of precedent texts. The first systematic study of the precedent text was conducted by Y. Karaulov in his scientific work “The Russian language and the linguistic personality” in 1987. The scientist considered the issues of precedent texts within the framework of the theory of linguistic personality, finding out their use primarily by the communicative and activity needs of the individual (9, 215).

Precedent texts are “language units that are significant in cognitive or emotional relations for a certain person, of an abnormal character, that is, good for the circle to which this person belongs, including his predecessors and contemporaries, and lastly, repeated over and over again in the speech of this linguistic person” (9, 217). The precedent texts include works of fiction (for example, “Alice's Adventures in Wonderland”, “Sariq devni minib”), texts of well-known, advertisements, jokes (To illustrate Askia-satirical word game between two or more than two people) *Gulmisiz, rayxonmisiz yo sumbulmisiz? — Aytganizman. Men sizni oʻxshatdim*, etc. The essential forms of precedent text include the forms that are based on the linguistic mechanism of allusion, such as phraseological units, proverbs, citations, aphorisms, children's poems, songs and media texts. For example, “Better late than never”, “Rome wasn't built in a day”, “Qoʻrqqanga qoʻsh koʻrinar”, “Oʻz uying-oʻlan toʻshaging”. “Cinderella”, “Red Riding Hood”, “Zumrad va Qimmat”, “Ur toʻqmoq”, etc. Very often, precedent texts may be expressed by children's poems or songs. This fact explains one of the major features of precedent texts: their universality, recurrence (often usage) and ability to be easily coded and understood. Humpty-Dumpty sat on a wall; Old Mother Hubbard went to the cupboard; Simple Simon met a pieman; Wynken, Blynken and Nod; Little Jack Homer sat in a comer; the butcher, the baker, the candlestick-maker. Zumrad stayed alone. At that moment, a strong wind began to blow. He bound the axe to the tree and shook it. It made the sound of cutting a tree. Zumrad waited for her father for a long time; it got dark, but he didn't come. “Now go up to the attic. There are two boxes: one is red, and another is white. Go and take the red one.”

The writers often use such precedent texts in order to visualize the appearance or characteristics of the hero: We should not bang on about Gascoigne throwing it away because in our hearts we always knew that this was a footballer as fragile as Humpty Dumpty with a

bout of vertigo. Zumrad was a very beautiful, kind and clever girl. Qimmat was a very lazy and arrogant girl at home. Kenja Botir's handsome body and strong arms made him look even stronger [Uzbek national fairy tale]. The reference to the precedent text can be repeatedly renewed in the process of communication through precedent statements, precedent situations or precedent names associated with this text. For example, the reference to the precedent text "*O'tgan kunlar*" (*Begone days*) precedent text can be carried out through the names-Otabek and Kumush, precedent statements (*Siz o'shamu? begim*), precedent situation (*poisoning scene of Kumush*). Moreover, the elements of precedent text, which are found in the works of Shakespeare, keep the cultural meaning until the present day thanks to the distinctive individual world and language picture of the great author. *Hamlet, Romeo and Juliet, Othello, Macbeth, King Lear, Ophelia, Iago, Falstaff*, the names of the heroes of the works of Shakespeare, became precedent texts in the English linguoculturology. These precedent names present connotational, not direct, features of the people and objects.

It is known that precedent text is represented in a text with the help of the mechanism of "intertextuality". So, these mechanisms can be expressed with different citations, allusion, and antonomasia. The widely used mechanism among all the concepts above is considered to be allusion. Allusion is a stylistically marked means known in linguistics as a device of a certain cultural background. But it does not give any notes of the author or the source citation, it is not even separated with graphical marks. It simply requires the cultural background knowledge of the reader. One of the crucial features of phraseological units, aphorisms, proverbs, and citations is their ability to activate certain contexts and associations in readers' minds. These units express some hidden meanings based on culture, mythology, or religion. They are considered to be the markers of a precedent phenomenon in a literary text.

A precedent situation is a kind of "reference" or "ideal" situation associated with a set of certain connotations, the differential features of which are included in the cognitive base; a precedent statement or a precedent name can be a signifier of the precedent situation. A precedent situation, according to D. Gudkov, is "a real single situation, the minimized invariant of perception of which includes the idea of the action itself, its participants, the main connotations and assessments. It is part of the cognitive base of the linguistic and cultural community and is familiar to almost all its socialized members" (7, 41). A. Huzak sees the difference between precedent situations and other precedent phenomena in that they help the speaker to turn to a more capacious stereotype that occupies a more significant place in the system of cultural codes. The precedent situation, which the author cites for comparison, revives an integral event in the speaker's memory, the duration of which can vary from a few moments (a historical or political joke) to several centuries (a period of history).

N. Mogilenskih, in her article, focused on the study of precedent situations within the linguistic and cultural aspect of communication and gave examples of precedent situations; case study — English stories and reference books (11). Here is one illustration: “Salad days” — “the time of youth inexperience”. This is Shakespeare's saying from “Antonio and Cleopatra”: “My salad days / When I was green in judgment, cold in blood, / To say as I said then!” (Shakespeare, 2021). The Combined Forces of Temur and Amir Husayn began a campaign against the armies of Ilyaskhoja, who were expelled from Movarounnahr in 1365. This battle, which is between Tashkent and Chinoz, takes the name of the famous “mud battle” (Loy jangi) in history. A precedent situation is an ideal, standard situation with some connotations which are popular and known to the members of linguocultural society.

Examples of precedent situations in British and Uzbek culture can also be found in large numbers in the work of great poets:

*Men and horses fell on every aide around,  
Whilst heavy cannon shot tore up the ground;  
And musket balls in thousands flew,  
And innocent blood bedewed the field of **Waterloo**.*

William Topaz McGonagal's “*The Battle of Waterloo*” sings about the fight in 1815 between the French army under the command of Napoleon Bonaparte and British forces. Furthermore, in “*Smiling back from Coronation*” by Emily Dickinson, the anniversary of the coronation of a monarch, the day a king or queen is formally crowned and invested with the regalia, is described.

*Smiling back from **Coronation**  
May be Luxury —  
On the Heads that started with us —  
Being's Peasantry—  
Recognizing in Procession  
Ones We former knew —  
When Ourselves were also dusty —  
Centuries ago...*

In his poem “*Ulughimsan Vatanim*”, Muhammad Yusuf described Khojand and Sirdaryo, which were wars against the Mughals in the 1220s. These places are also remembered as heroic regions of Temur Malik, who was then Governor of Khojand that time.

*Sen **Xo'jandsan**, Chingizlarga  
Darbozasin ochmagan,  
Temur Malik orqasidan  
**Sirdaryoga** sakragan,  
Muqannasan qorachig'i  
Olovlarga sachragan,  
Shiroqlarni ko'rgan cho'pon*



*Cho'lig'imsan, Vatanim.*

The poem "Muhammadqadir" by Muhammad Yusuf envisages an "Uzbek affair" that began in the 1980s, accusing innocent Uzbeks of bribery and causing them to be imprisoned.

*Zarbingdan qalqisin  
Kulayotganlar,  
Yumshoq o'rnidan bir  
Turib qo'ysinlar.  
"O'zbekning ishi"ni  
O'ylab topganlar,  
O'zbekning mushtini  
Ko'rib qo'ysinlar...*

Each country has its own unique set of signs and prejudices. The superstitions of each nation are considered as precedent phenomena of that country. Because these habits are still being used by humans. The British were no exception. Signs and superstitions of Great Britain are an important part of the life of the people, which every student of the English language or culture of the country needs to know about. Luck is a happy accident, but the signs and superstitions of the British can increase the chances of success. The main thing is to pay attention to the signs of fate. There are many good luck signs in England, but the most famous of them are the following:

- *a poor cat who ran across the road is a sure sign that the day will be happy;*
- *four-leaf clover: three leaves of ordinary clover correspond to faith, hope and love, and the fourth is the rarest, luck;*
- *falling leaves from trees: how many leaves were caught in the fall, so many months the British will be lucky;*
- *flying magpies: if you meet one, then there will be trouble, but the more magpies a British see, the more pleasant news awaits him.*

But not all signs and superstitions of the British are dedicated to luck. The British have even more prejudices associated with various kinds of misfortunes. To know them means not to frighten an overly superstitious British with your actions and not to invite trouble on yourself. The mirror is a reflection of the soul in the signs and superstitions of Great Britain. To break a mirror means to harm the soul, to hurt it. This sign has also become popular all over the world, like the famous clover, but in England, there are many more similar superstitions:

- *black crows are respected birds, but to see 2 or 3 crows at once is a disaster. Even worse, if the crows leave the Tower: then the trouble will affect the whole of Great Britain. In England, there is even a job as a caretaker for crows;*

— *an open umbrella indoors is a failure. It is not known when the prejudice appeared. Umbrellas in Britain should be opened only on the street;*

— *shoes on the table do not promise anything good, so it is not recommended to put even clean and new shoes on the table;*

— *passing under the stairs means a big trouble.*

People in Uzbekistan combine atheism, religious faith and superstitions in various measures and mixtures. Certain superstitions are shared between different groups; some are community-specific:

— *entering a room with right leg stands for good luck;*

— *bread should be brought in pairs, not in odd numbers;*

— *it is believed that if a scissor remains open in a home, a fight will start;*

— *if you are not recognized when seen or heard, you will be rich, etc.*

A precedent statement is a reproducible product of speech-thinking activity; a complete and self-sufficient unit, which may or may not be predicative; a complex sign, the sum of the values of the components of which is not equal to its meaning; the cognitive base includes precedent statement itself, as such; precedent statement is repeatedly reproduced in the speech of native speakers of each language. Quotes from texts of various kinds, as well as proverbs, belong to the number of precedent statements. We can turn everything that we like into the property of the people. Wonderful names and phrases in films and performances have become the property of folk oral creativity rightfully today. The precedent names and precedent statements used in the following films are still used in the speech and interaction process of both cultures. For example, the name *Sherlock Holmes* is now used not only in British culture, but also in reference to meticulous and curious people in the world. Additionally, **Ebenezer Scrooge**, fictional character in a British dramatic film “**A Christmas Carol**” is known as a miser and the word **Scrooge** is used as a synonym of the word **miser**. In Uzbekistan, the name *Farmonbibi* from the “*Kelinlar qo'zg'aloni*” is still spoken in reference to the strict mother-in-law in Uzbek families.

In the list of the most well-known movie quotes in British culture, quotes come useful as English sentences to practice; they're also useful because English speakers **quote** them all the time! It's common for someone to drop a famous movie quote in the middle of a conversation.

*Table 2.*

#### Quotes from British films

Name of the film	Used quotes	Meaning or current use of these quotes
<i>Braveheart</i>	<i>"They may take our lives, but they will never take... our FREEDOM!"</i>	This is an extremely dramatic speech about fighting for freedom. People probably won't have a chance to quote it in a serious way in real life, but some people like to quote it to be funny.
<i>The Godfather</i>	<i>"I'm gonna make him an offer he can't refuse."</i>	A mob boss says this line. It means that he's going to threaten someone to get what he wants. People can copy this quote jokingly when they've gotten someone to do what they wanted.
<i>Dirty Dancing</i>	<i>"Nobody puts Baby in a corner."</i>	"Baby" is the character's name. The speaker wants to say that she should be a star, not controlled and hidden away.
<i>Dr. No</i>	<i>"Bond. James Bond."</i>	The character of James Bond is supposed to be super-cool. If people especially men want to act cool and handsome, they can say their name like this: last name ( <i>pause</i> ), full name.

Table 3.

## Quotes from Uzbek films

Name of the film	Used quotes	Meaning or current use of these quotes
<i>O'tkan kunlar</i>	<i>"Marg'ilonda shunday kelinimiz bor ekan bilmay yurgan ekanmiz"</i>	It is taken from a film based on the novel "Begone days" by Abdulla Kadiri, a famous writer of Uzbek nation. The phrase that spoken by Yusuf Haji, is used by people when they see a unique talent of any person or they are surprised.
<i>Mahallada div-div gap</i>	<i>"O'nta, o'nta qo'y nima bo'ladi?"</i>	Currently, this phrase is spoken by our people in relation to deceitful people.
<i>Suyunchi</i>	<i>Uff. Choy, choy, muncha ko'p choy ichishadi bular?"</i>	This statement that Nazira used when the matchmakers came is still used today when people are ordered a lot of work.
<i>Mahallada div-div gap</i>	<i>Voy tinib-tinchimagan odamlarey, nimalarni o'ylab topishmaydiya!</i>	A human phrase that is amazed at something unexpected.

When discussing precedent phenomena in the British and Uzbek cultures, it is impossible not to add proverbs and quotes typical of these two nations, especially if they come in beautiful novels or stories. To illustrate,

*"If I cannot inspire love, I will cause fear!" (Mary Shelley, Frankenstein).*

*"It is a truth universally acknowledged, that a single man in possessions of a good fortune, must be in want of a wife" (Jane Austen, Pride and Prejudice).*

*"It's no use going back to yesterday because I was a different person then" (Lewis Carrol, Alice in Wonderland).*

*"I like to use simple words, but in a complicated way" (Carol Ann Duffy).*

“Pride helps; and pride is not a bad thing when it only urges us to hide our hurts-not to hurt others” (George Elliot, *Middlemarch*).

“Life must not be spent always hoping, always waiting. Life is for living” (Michael Morpurgo, *Kensuke’s Kingdom*).

If we take examples from Uzbek literature,

“Aql bilan mansabga erishish mumkin, ammo mansab bilan aqlga erishib bo’lmaydi” (O’tkir Hoshimov, *Daftar hoshiyasidagi bitiklar*).

“Insonni butun ushlab turadigan topishuv, visol emas, ayriliqdir, hijronidir” (Tursunoy Sodiqova, *Mehr qolur*).

“Quyosh barchaga baravar nur sochadi”, - deydilar. Haq gap. Biroq uning nuridan hamma ham bir xil bahramand bo’lavermaydi” (Tohir Malik, *Alvido, bolalik*).

“Ahli ayol Allohning omonatidir” (Murod Mansur, *Judolik diyori*).

“Dunyoda eng bebaho ammo tekinga tarqatiladigan xazina bor. Bu-Ona mehri” (O’tkir Hoshimov, *Daftar hoshiyasidagi bitiklar*).

“Alohning iznisiz kimga ham “tikon” kirgay?” (Murod Mansur, *Judolik diyori*)

“Amal qo’ldan ketsa, keyinroq yana toppish mumkin, ammo vijdon odamga bir donagina berilgan, U qo’ldan ketsa, qaytarib bo’lmaydi” (Tohir Malik, *Alvido, bolalik*).

The use of proverbs in literature has been of great interest to paremiologists for a long time. Most early publications contain a list of proverbs found in the text, while more recent scholarly works provide useful information about the identification and interpretation of proverbial language in the works of literature (2, 27). Wilkie Collins (1824–1889) is best known for *The Woman in White*, which inaugurated the sensation novel in the 1860s, and *The Moonstone*, one of the first detective novels. Both novels are characterized by their unique structure. In the preface to the first edition of *The Woman in White*, Wilkie Collins focuses on his decision to play with multiple narratives. The following list shows the proverbs selected for the present study from the two novels under analysis in their base forms:

1. A friend in need is a friend indeed.
2. It's an ill bird that fouls its own nest.
3. Make hay while the sun shines.
4. Tastes differ.
5. When things are at / come to the worst, they're sure to mend.
6. You might as well whistle jigs to a milestone.

There are also many examples of the masterful use of proverbs in Uzbek fiction. Togay Murad (Tog’ay Murod) is one of the writers who used examples of folklore in his works the most. A foreigner who reads his works, even if he has no knowledge of Uzbek ethnography and folklore, will have a lot of knowledge about this culture. A writer can easily convey his culture to his readers with some work rich in powerful images. In this respect, Togay Murad's works are of unprecedented importance in the promotion of Uzbek culture. The main theme of the story "Ot kishnagan oqshom" (The Night of the

Horse Neighed) is many (5, 178). This story is like an encyclopedia of horses and plurals at the same time. The writer conveys to the reader the experience of the Uzbek people about horses and horses, which they have gained over the centuries. A total of forty-two proverbs are used in this work, and most of them are proverbs related to horses. This is directly related to the theme of the work. In the culture of the Uzbek people, the number of proverbs related to horses, including expressions similar to proverbs, is more than a hundred. We have seen that the writer chose among them the ones that are very easy to say. The following proverbs are given in order of appearance in the work. Except for the second-level proverb, all of them are used once in the play.

1. Kambag'alni tuyaning ustida it qopadi.
2. Ko'rpangga qarab oyoq uzat.
3. Bor bo'lsa ko'rolmaydi, yo'q bo'lsa berolmaydi.
4. Ot tepkisini ot ko'taradi.
5. Bir kalning hiylasi qirq kishini charchatadi.
6. Qazisan, qartasan, asli naslingga tortasan.

Therefore, it is necessary to know these features of the use of precedent phenomena in texts and speech, their semantic load, as well as cultural, political, historical and other connotations of units of language and speech. It is important to note that precedent phenomena, namely their composition, are always mobile, it does not stand still. Since some precedents enter the language or acquire additional meanings, contribute to the emergence of new ones, others become obsolete and cease to be used. Precedents can come into use for a very short period of time, such precedents, as a rule, enter into live use as quickly as they come out of it, it can be a commercial or an anecdote, the name of a song, or a sensational situation. Such precedents go out of use so quickly that the next generation of native speakers will not even remember them, even the current generation of native speakers will not have time to change. However, during the period of action, functioning in the language, such phenomena still had value significance.

**Conclusion.** Precedent phenomena as a unit of speech represent the cultural and spiritual values of the nation and the uniqueness of language, serve as a means of education in the literary text, updating a new meaning and increasing its expressiveness. The use of the precedent in the literature proves the impact of the national world picture on the perception of people from different cultures through the precedent name, situation and precedent statements. Also, literal precedent events can serve to emphasize meaningful features through associations from different sources. So, these associations help to shed light on the internal mechanism of the literary text and reveal to the reader the hidden meaning of a particular situation.

As sources of occurrence of precedent phenomena, a number of linguistic phenomena that have been indicated have a precedent character and have the following characteristics: 1) well-known to all representatives of the national linguistic and cultural community (having a super personal character); 2) relevant in cognitive (cognitive

and emotional) terms; 3) appeal (appeal) to them is constantly renewed in the speech of representatives of a particular national linguistic and cultural community. The examples of precedent names associated with famous texts situations and some of them distinguished by facts.

Materials that have been investigated in this article can be beneficial in cross-cultural analysis of precedent phenomena functioning in British and Uzbek literary texts that enlarge the world picture of the native speakers and contribute to the development of contrastive linguistics. In addition, designed materials can be used in the lecture courses of Lexicology, Cultural Linguistics (linguoculturology), and Intercultural communication and in the practice of teaching English as a speciality. Besides, the investigation results can be also used during research activity and course books designing.

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