

CLASSIFICATION OF LINGUOCULTURAL UNITS USED IN THE WORKS OF TOHIR MALIK

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Annotation: This article aims to classify the key types of linguocultural units employed in Tohir Malik's literary corpus. By drawing on current theories in linguoculturology and stylistics, the study provides a structured analysis of these units' semantic, pragmatic, and symbolic functions. In doing so, it highlights how Malik's narrative language not only conveys meaning but also reinforces cultural identity and collective ideology.

Key words: *phraseological expressions, sociocultural concern, national consciousness, national consciousness, social alienation.*

INTRODUCTION

In recent decades, the study of linguocultural units has become a crucial interdisciplinary focus at the intersection of linguistics, cultural studies, and literary analysis. These units—comprising proverbs, phraseological expressions, metaphors, anthroponyms, and other culturally embedded language elements—serve as carriers of national identity, collective memory, and social values. Within the framework of linguoculturology, literary texts offer a fertile ground for identifying and analyzing such units, particularly those authored by writers who engage deeply with the moral, historical, and sociocultural concerns of their communities. Tohir Malik, a prominent Uzbek novelist and short story writer, is renowned for his ability to embed profound cultural, ethical, and psychological dimensions into his narratives. His works, including *Talvasa*, *Odamiylik mulki*, and *So'nggi o'q*, are not only artistic renderings of individual and societal struggles but also repositories of linguistic elements deeply rooted in Uzbek national consciousness. The use of culturally marked expressions—ranging from traditional proverbs and religious allusions to personal and mythological names—plays a vital role in shaping the linguistic texture and emotional resonance of his fiction.

LITERARY ANALYSIS

Tohir Malik's literary style is distinguished by its dense layering of linguocultural units that mirror the worldview, ethical codes, and historical consciousness of the Uzbek people. These units function not merely as decorative or rhetorical elements but as core components of

narrative construction, character development, and thematic expression. Through a close reading of several of his prominent works—such as *Talvasa* (“Delirium”), *Odamiylik mulki* (“The Kingdom of Humanity”), and *Devona* (“The Madman”)—we observe a systematic use of specific linguocultural categories.

1. **Proverbs and Sayings-** Maqollar (Uzbek proverbs) are a central feature in Malik’s storytelling. They are often embedded in character dialogue to reflect generational wisdom or societal norms. For example, the saying “*Yomon qo‘shni — eldan ayirar*” (“A bad neighbor isolates you from the people”) is used in *Odamiylik mulki* to emphasize the consequences of social alienation[1]. Such expressions do not simply reflect local color but crystallize collective morality and are often employed at key narrative junctures.

2. **Phraseological Units-** Malik frequently uses idiomatic expressions to convey emotional states or psychological tension. In *Talvasa*, expressions like “*ko‘ngli g‘ash bo‘ldi*” (“he felt disturbed”) or “*qalbi zir titradi*” (“his heart trembled deeply”) serve both as narrative intensifiers and as cultural markers of affective nuance[2].

3. **Anthroponyms and Cultural Allusions** -Naming is a culturally loaded act in Malik’s fiction. Characters are often named with intention—sometimes echoing Islamic figures (e.g., “Yusuf”, “Zaynab”) or bearing names with clear moral undertones (e.g., “Sodiq” – meaning “truthful”). These names evoke historical, religious, or ethical associations, subtly informing the reader about the character’s role or fate. Similarly, Malik draws on intertextual allusions to religious stories or national legends to deepen symbolic resonance.

4. **Similes and Metaphors-** Malik’s use of figurative language is another vector for cultural encoding. Similes such as “*Uning ko‘zlari — qora tun kabi sirli*” (“Her eyes were as mysterious as the black night”) are not only poetic devices but reflect traditional Uzbek aesthetic metaphors, often tied to nature, fate, and inner emotion.

5. Cultural Rituals and Terminology- The author integrates cultural lexemes—words tied to Uzbek customs, food, clothing, or rituals—without explanatory footnotes, thereby presuming a shared knowledge with the native reader. Terms such as *so'fi*, *dugona*, or *non sindirish* function not only descriptively but indexically, pointing to deeply rooted social practices and values.

6. Religious and Mythological Elements- In *Talvasa*, Malik explores the concept of *taqdir* (fate) and *gunoh* (sin) through linguistically marked religious discourse. Quranic allusions, the use of Arabic-origin terms, and references to divine judgment embed the narrative in a spiritual-metaphysical framework that aligns with traditional Central Asian Islamic worldview.

This literary analysis shows that Tohir Malik's use of linguocultural units is not incidental but integral to the semantic depth and cultural authenticity of his fiction. Through deliberate deployment of these elements, Malik constructs a narrative world that is linguistically rich, symbolically dense, and culturally resonant.

RESULT AND DISCUSSION

The analysis of Tohir Malik's selected works reveals a consistent and purposeful use of linguocultural units that contribute significantly to both the literary and cultural dimensions of his narratives. The classification of these units, as demonstrated in this study, includes proverbs and idioms, anthroponyms, metaphors, culturally specific terms, and religious expressions. These units serve not only as stylistic features but as tools for cultural preservation and transmission[3].

1. Role in Characterization and Dialogue

The use of proverbs and phraseological units in Malik's works plays a central role in character development. Characters from older generations often speak in proverbs, portraying wisdom, patience, and moral authority, while younger characters show emotional turbulence through expressive idioms and similes. This generational contrast is reflected linguistically, offering insight into the sociolinguistic stratification of Uzbek society.

2. Cultural Identity and Collective Memory

Malik's narratives are deeply embedded in the cultural fabric of Uzbekistan. The presence of culturally loaded words, rituals, and references to traditional customs strengthens the cultural authenticity of his fiction. For instance, references to religious terms like *taqdir* (fate), *sabr* (patience), and *istig'for* (repentance) highlight how religious ideology interweaves with

personal struggles. These elements reflect not only individual psychology but broader cultural beliefs about morality, justice, and destiny[4].

3. Symbolic and Aesthetic Function

The linguocultural units employed in Malik's texts often carry metaphorical weight. Names, gestures, and symbolic references (e.g., bread as sacred, or night as metaphor for fear or death) deepen the emotional impact of the stories. This symbolism functions at both conscious and subconscious levels, reinforcing themes such as sacrifice, guilt, love, and redemption.

4. Intertextual and Theological Layers

Another notable finding is Malik's use of intertextuality through religious allusions and mythological references. Such units bridge the gap between individual experience and collective history, embedding the narrative in a theological framework familiar to many Uzbek readers[5]. The repeated use of Quranic motifs or allusions to Islamic parables reflects a culturally specific epistemology that governs characters' decision-making and moral dilemmas.

5. Linguistic Creativity and Innovation

While many of the linguocultural units are derived from traditional sources, Malik also innovates within this framework. He adapts classical idioms to modern contexts or redefines the function of certain culturally marked expressions, creating a dynamic interplay between tradition and modernity. This fusion enables his fiction to resonate across generations while preserving cultural continuity.

These findings underscore the significance of linguocultural units not only as a means of enriching the narrative style but also as critical components for encoding values, transmitting cultural knowledge, and shaping national identity. Tohir Malik's strategic deployment of these elements reinforces his role not merely as a storyteller, but as a cultural custodian and moral commentator.

CONCLUSION

The present study has demonstrated that Tohir Malik's literary works are rich in linguocultural units that serve as powerful vehicles for expressing cultural identity, moral values, and national worldview. Through the deliberate use of proverbs, idioms, metaphors, anthroponyms, religious terminology, and culturally specific lexicon, Malik constructs narratives that are deeply embedded in Uzbek linguistic and cultural tradition. The classification and analysis of these units reveal their multifunctional roles—structuring dialogue, deepening character psychology, symbolizing thematic concerns, and anchoring the stories within broader social and spiritual contexts. Malik does not use these elements superficially; rather, he

harnesses their semantic and symbolic weight to reinforce cultural continuity while addressing contemporary issues. In conclusion, the integration of linguocultural units in Tohir Malik's fiction enhances both the aesthetic quality and the ethnolinguistic depth of his storytelling. His works offer a valuable case study for understanding how language and culture intersect in literature and how fiction can function as a medium of cultural preservation. This analysis contributes to broader discussions in linguoculturology and literary studies, and it underscores the importance of culturally informed linguistic analysis in the study of national literatures.

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