MODELING THE IMAGE OF THE "REPRESENTATIVE OF ANOTHER NATION" THROUGH LINGUISTIC MEANS IN UZBEK AND TURKISH LITERARY DISCOURSE

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Abstract. This paper examines issues related to linguistic xenology—a significant area of modern linguistics—through the lens of Uzbek and Turkish literary discourse. It presents a comparative analysis of the lexical, phraseological, and stylistic devices employed to construct the image of a "representative of another nation" (xenoportrait) in literary texts. The study illustrates, with specific examples, how the binary opposition of "Self" vs. "Other" is reflected in literary works and how national stereotypes are modeled through linguistic units.

Keywords: linguistic xenology, literary discourse, representative of another nation, ethnostereotype, xenoportrait, connotation, comparative linguistics.

Introduction. In modern anthropocentric linguistics, the study of the cultural and cognitive codes of languages holds particular importance. The field of "linguistic xenology" investigates how foreign cultures, spaces, and individuals are perceived within the human consciousness. Every nation develops unique stereotypes regarding "other" (alien, foreign) cultures and representatives of other nations, shaped by its own national mentality, history, and geopolitical location. Literature serves as one of the primary forms of discourse that vividly reflects these ethnic and social stereotypes. Although the Uzbek and Turkish peoples share common Turkic roots, their paths of socio-cultural development have diverged; consequently, the linguistic modeling of the "representative of another nation" figure in literary works exhibits distinct differentiating characteristics.

Methodology. The study analyzes exotic characters and "xenomotifs" found in the works of prominent Uzbek (Abdulla Qodiriy, Choʻlpon) and Turkish (Reşat Nuri Güntekin, Ahmet Hamdi Tanpınar) authors. Descriptive, contextual-semantic, and comparative analysis methods were employed.

Main Body and Analysis. In literary discourse, the figure of the "representative of another nation" is cognitively shaped—in most instances—based on the concept of "Them" (the "Other"), which stands in opposition to the group of "Us" (our own people). At the linguistic level, this image is modeled through the following means:

1. Lexical and onomastic devices (barbarisms and exoticisms): When depicting the speech or physical appearance of a representative of another nation, authors utilize vocabulary that reflects their national attire, titles, and speech peculiarities. In Uzbek literature: Barbarisms are effectively employed in the portrayal of Russian pristavs (police chiefs) and soldiers, as well as Tatar characters, in A. Qodiriy's novel Oʻtkan Kunlar (Days Gone By). The use of linguistic devices—such as a Russian soldier's speech featuring phrases like "Zdrasti, jora!" and "Padi k chortu!", or a pristav speaking broken Uzbek (e.g., "Sizlar nima uqub g'alayon qilasiz?")—emphasizes the characters' "alien" nature and their role as occupiers.

In Turkish literature: In R. N. Güntekin's novel Çalıkuşu (The Wren), the Western cultural atmosphere of a French school—conveyed through the use of "Mademoiselle" and French phrases in the teachers' speech—creates a linguistic model of the Western (European) "Other."

2. Phraseological and ethno-stereotypical devices: The phraseological repertoires of both languages contain entrenched perceptions regarding specific nationalities; these serve to reveal character traits within literary texts.

In Turkish literature: In A. H. Tanpınar's novel Saatleri Ayarlama Enstitüsü (The Time Regulation Institute), the psychological and linguistic portrait of the European figure is sketched through stereotypical phrases—such as "Fransızvari" (French-style) and "İngiliz soğukkanlılığı" (English coolness)—when depicting characters who blindly imitate Western culture.

In Uzbek literature: In Cho'lpon's novel Kecha va kunduz (Day and Night), the freedom and culture of Russian women—as seen in Miryoqub's interactions with Russian officials and their wives (e.g., Maria Petrovna)—are modeled through linguistic epithets that appear "alien and astonishing" when contrasted with Uzbek national norms (such as "ochiq-sochiq" [immodest/revealing], "erkakshoda" [mannish/tomboyish], and "madaniyatli xonim" [cultured lady]).

3. Connotative and evaluative vocabulary (Xenophobia and Xenophilia): The author may imbue the image of the "Other" with a positive or negative attitude. Comparative analyses reveal that in early 20th-century Uzbek and Turkish literature, Westerners were often linguistically portrayed—through sarcasm and irony—as figures suffering from spiritual crisis yet possessing technological superiority. In contrast, Eastern peoples (Arabs, Persians) were depicted using epithets associated with mysticism and adherence to tradition.

Conclusion. An analysis of Uzbek and Turkish literary discourse reveals that the linguistic modeling of the "representative of another nation" image is not merely a device for character creation but a reflection of a nation's self-perception and its attitude toward the outside world. "Xenoportraits"—portrayals of the "other" constructed through linguistic means such as exoticisms, national stereotypes, and ethnonymic metaphors—serve as a significant linguocultural resource for uncovering the cognitive differences and similarities within the linguistic worldviews of these two fraternal nations.

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