

ANALYSIS OF POETONYMS IN PROSE WORKS

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ABSTRACT

In this paper, the use of poetonyms in prose is analyzed through several examples. Poetonyms serve to define the character of a person when used in an artistic text. Poetonyms are also used not only in poetry but also in literary texts for various linguopoetic functions.

Keywords: Petonym, onomastics, onomastic metaphor, poetics, onim, allusion, onomastic metonymy, anthroponym.

Annotatsiya: Ushbu maqolada poetonimlarning nasrda qullaniishi bir necha misollar orqali ta'lim qilingan. Poetonimlar badiiy matnda qullanganda shaxs xarakterini belgilashda xizmat qiladi. Shuningdek poetonimlar nafoqat she'riyatda balkim badiiy matnlarida ham turli lingvopoetik vazifalarda ishlatiladi.

Калит сўзлар: Поэтоним, ономастик метафора, поэтика, аллюзивлик, ономастик метонимия, антропоним.

Аннотация: В этой статье использование поэтонимов в прозе анализируется на нескольких примерах. Поэтонимы служат для определения характера человека при использовании в художественном тексте. Поэтонимы также используются не только в поэзии, но и в художественных текстах для различных лингвопоэтических функций.

Ключевые слова и выражения: Поэтоним, ономастика, ономастическая метафора, поэтика, оним, аллюзия, ономастическая метонимия, антропоним.

INTRODUCTION

At present, one of the priorities in the analysis of literary texts in modern philology is the analysis of literary onomastics - the names of poems, which develops at the intersection of onomastics with stylistics, poetics, semiotics, linguistics and literature. Petonyms are a universal term associated with all categories of horses in the literary text. Poetonyms have a special place in fiction, which is reflected in the context. Their role in the text of a work of art can be determined by their characteristic, methodological and ideological functions. Poetonyms are a universal term associated with all categories of horses in an artistic text.

In the dictionary of Russian onomastic terminology, "poetonym" in the language of the work, in addition to nominative, descriptive, stylistic and ideological functions, is a name in fiction. It falls into the category of fictitious names, but the writer uses real names or a combination of both [1,105]. VM Kalkinkin was the first to use the term "poetonyms" in the onomastic

dictionary to define the term “poetics” in the literary text [2,62]. Later, the term poetonym was interpreted differently by Russian linguists. O.A. Karpenko and G.A. Silaeva, as “Literary artistic mother”, M.V. Karpenko, V.A. Nikonov, V.M. The Mikhailovs are described as “famous horses in the language.”

Prose is an oral or written speech that does not have a rhyme and is made up of sentences. Unlike poetry, it is not divided into segments and everything in it is integral. Prose covers many genres. For example, a novel, a story, an essay, a short story, and so on.

The word prose is defined differently in annotated dictionaries. Prose (Arabic - support, victory), prose - literary genre; a written speech product that does not have poetic elements such as weight and rhyme [3,92].

In the explanatory dictionary of the Uzbek language; Prose [Arabic - sprinkling, pouring; prose] ad. Prose work; has been described as a product of written speech that lacks weight and rhyme [4,22].

In the “Dictionary of Literary Criticism” by D.Kuronov, Z.Mamajonov, M.Sheralieva the prose is described as follows. Prose Arabic - unordered, scattered, hairy; prosaic speech. In practice, in general, fiction, in the general sense of the works written in prose, is also used as a synonym for the term prose. The term is actively used in both senses [5,202].

D.Khudoyberdieva and D.Andaniyazova's “Explanatory dictionary of poetonyms of the Uzbek language” is described in the prose as follows. Poetonyms used in the prose text are often used to emphasize the idea of the work, to form the style that led to it, to express the subjective attitude of the writer. In prose, nouns are the most common occurrence in the “speaking” noun function [6,7].

It is known that any work of art provides the reader with an image of human life, the relationship between people. Hence, the main place in the onomastics of a literary text belongs to anthroponyms. They take into account the greatest semantic, pragmatic and emotional burden in the work. In general, in literary and artistic onomastics, the pragmatic significance of personal names in the historical prose of modern authors, semantic and stylistic features are not sufficiently studied, the specificity of the use of poetonyms in works of art on historical themes is still somewhat beyond the interest of linguists.

Poetonyms occur in prose in a variety of functions. For example, characteristic, methodological, nominative, ideological, and aesthetic.

Below we refer to the analysis of poetonyms used in prose.

Ҳе-её, Зумрад... кўз олдимда турибди. Афсуски, эртақ – эртақ-да... Аммо Шукуржон, бизга **Зумраддай суюкли** бўладиган ўзбек қизларимизнинг образини ҳам яратиб беришингиз керак! Билмадим-ов. Зумраддакиси йўғ-ов... Бор! Бўлмаслиги мумкин эмас, - ўз сўзида туриб олди Менгзиё. – Эҳтимол, Саидангизнинг ўзи бир Зумраддир! (Ш.Холмирзаев “Бу кишим устоз, мен шогирд”)

The poetic name Zumrad used in the text is the protagonist of the folk tale “Zumrad and Qimmat” and is embodied among the Uzbek people as a symbol of patience, hard work and a wise girl. In this example, an onomastic metaphor is created through the anthroponym Qimmat.

Маузёр негадир кулди – оғзидан сўлак оқизиб, жуда хунук кулди.– Дад-д-да! – деди илжайиб, – Н-н-нега менинг отимни Маузёр қўйгансиз. Н-н-нима? М-м-мен

тўпшончаманми? Комиссар дафъатан эсанкираб қолди. Чиндан нега **Маузер?** (Ў.Ҳошимовнинг “Тушда кечган умрлар”)

The protagonist of Mauser Utkir Hoshimov's "Dreams of a Lifetime" is the son of the commissioner Soat Ganiev. The use of this anthroponym in the play is related to ideological policy, and the author points out that the ideology of the former Soviet regime is reflected even in the names of people.

Умидим юлдузи, орзум чечаги, ҳаётим тиргаги Кумушимга! Киноя ва аччиқлар билан тўлиқ бўлган мактубингизни олдим. Хатни ёзган чоғингизда тамом бир ўт ичида, ғазаб денгизда сузганлигингиз гавдаланиб кўз ўнгимдан ўтдилар..... Сиз ўзингизни тупроқ билан тенглаштирамакчи бўлгансиз, лекин мен ҳозир Кумушга ҳам қаноатланмай **Олтинбиби** деб атамоқ фикрига тушдим... Борлигим муҳаббатингиз алангаси билан туташгани ҳолда завжингиз Отабек”. 26-жавзо, 1265 йил. Тошкент. (А.Қодирий “Ўтган кунлар”)

The silver anthroponym is the protagonist of the novel “Last Days”, and the author also paid great attention to the ideological aspect in choosing the name. The transformation of the name of the precious metal into a well-known name determined the value of the image in the composition of the work and performed a lingvopoetic function associated with the creation of an onomastic metaphor.

Илоҳий туйғулар қанотида Сени фаришта янглиғ самоларга олиб чиқаман, хаёлан... Ўзим ҳе-е ердан оёқ узолмасам-да, Сени, Сиз фариштамни кўкларга кўтараман, кўтарганим сайин **Маккатиллога** илк сафар қадам ранжида қилган бандаи мўмин сингари кўзларимдан дув- дув ёш тўкилади, бахтиёрлик ва шодумонлик ёшлари... (Х.Дўстмуҳаммад “Мен-Сенсиз, Сен-Менсиз”)

The toponym Makkatillo used in the example is a popular name in the Muslim world as a precedent unit. As much as a trip to Makkatillo is a priceless blessing for a true lover, so is a lover for a lover. Hence, in the literary text, Makatillo used the poetonym to form a visual association.

У ҳар жиҳатдан қобилиятли эди, унинг табиатида буюк одамларга хос бўлган барча хусусиятлар мужассамлашиб кетганди. **Сукротона** қиёфаси, миқти жуссаси, одамга доимо илиқ ва синовчан тикилиб турадиган кўзлари уни маҳобатли қилиб кўрсатарди. (Н.Эшонқул “Муолажа”)

The anthroponym Socrates, as the name of the ancient Greek philosopher, can be seen to have played an allusive role in the literary text, referring to the qualities of wisdom, knowledge.

Холбека кейин ҳам Мастуранинг бошига кўп кунларни солди. Ҳар келганида ёки булар борганида, албатта бир кўнгилсизликни орага суқар, ғийбат ё маломатни тайёрлаб қўйган бўлар эди. Сўнг неча кун Нуриддиннинг уйида ғурбат.. Ғурбатни Мастура бошламайди, у бир оғизгина беозор шама қилади, холос: “Шу **Қимматхоним** (Холбека демоқчи) қизиқ-да, уйда ўтириб бунча гапни қаёқдан оларкан?” (Э.Аъзам “Жавоб”)

The anthroponym Qimmat is one of the heroes of the Uzbek folk tale “Zumrad and Qimmat”, which is embodied in the fairy tale as opposed to the Zumrad. (Sh. Kholmiraev "This man is a teacher, I am a student") Emerald is described as a symbol of human qualities such as diligence, intelligence, patience, in contrast, the poet Qimmat served to show such vices as laziness, ignorance, impatience.

Тиллаев министрликка ариза ёзиб, ишдан бўшатишларини сўради. Министрлик унинг талабини қондириб, ўрнига бошқа директор тайинланди. Қурбонбой ўша куни келиб, **Қоплонни** айлантиргани олиб чиқиб кеттию қайтиб келмади. ... Орадан анчагина вақт ўтди. Тиллаев хассага таяниб кўча айлангани чиди. Бир маҳал қараса, кўчанинг нариги бетида Қурбонбой **Қоплонни** етаклаб юрибди. Чақирса ит қаради-ю, Қурбонбой қарамади. (С.Аҳмад “Қоплон”)

It can be seen that the Tiger Zoon used in this literary text has become my bibliography as a poetonym. In doing so, the author tried to reveal the trait of loyalty in the dog (Qoplon) as a reference to the characteristics of animals. In the story, the vices of infidelity, betrayal, and laziness, which are achieved through symbolic means, as opposed to loyalty, are revealed through the personality of the owner of the tiger, Kurbanboy.

Меъмор филдиракка ёпилган намат орасидан узоқ-узоқларга боқарди; ҳамма ёқ сарикчанг, аммо ғарб томонда фалакка устун бўлиб турган гирдоблар анча яқин келиб қолган эди. Унинг кўзларига бу “устун”лар орасидан мовий гумбазлар кўриниб кетгандай бўлди. Фалакка бўй чўзган аллақандай буюк қаср рўпарада намоён бўлиб, **Меъморнинг** хаёлини олиб қочди. У хаёл ичида араваларни, наматларни тортқилаб, ғувиллаётган Халач бўронини сезмас, унинг кўз олдида ғирвату бўрон кашф этган мислсиз бир қаср турарди. (Мирмуҳсин “Меъмор”)

The poetonym of the architect in this prose text is a nickname derived from the profession of the protagonist of the novel “Memor” Najmiddin Bukhari. He loves his job so much that even in a rising sandstorm he imagines the history of a new building. Through this onym it can be seen that onomastic metonymy has emerged.

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