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ANALYSIS OF POETONYMS USED IN POETRY

Abstract: This article analyzes some aspects of the use of poetonyms in poetry.

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Introduction

Today, famous names are studied by representatives of various disciplines: linguists, geographers, historians, ethnographers, psychologists, literary critics. The problem of studying proper nouns is one of the most pressing problems of modern linguistics, as names play an important role in human life as well as in the development of society. At present, new directions are emerging in the study of relevant proper nouns and their functional capabilities in various areas of human communication. In literary texts, the name of the protagonist, the literary character, the place, the work, and the names of a particular period are represented by proper nouns.

The main part

Literary onomastics studies the onyms of a literary text, that is, the sum of all the names in the text of a literary work by a single writer, or the particular feature of famous names based on material from the stylistic systems of different authors. The study of famous proper nouns in this direction became more active in the 30s of the last century, according to some researchers, in the second half of the twentieth century, and was formed as a scientific science. To date, onomastics has achieved significant results, and this is confirmed by many studies. V.V. Vinogradov, G.O. Vinokur, S.I. Zinin, Yu.A. Karpenko, T.N. Kondratov, V.A. Kukharensky, E.B. V.N. Mikhailov, V.A. Nikonov, A.V. Superanskaya, O.I. Fonyakova and others can be mentioned.

For a long time, poetic onomastics has been of interest to researchers as a practical science. The growing interest in the study of poetonyms in literary texts is explained by the expansion of their research in the field of general poetics, stylistics, the language of fiction, text linguistics. Poetonyms in poetry are one of the important elements of the semantic-stylistic system of the poetic text and are one of the most expressive, vivid and unique means of the style of the poetic work. First of all, poetonyms are closely studied by linguists because any name, whether it belongs to an animate or inanimate object of nature, is a word that belongs to the language system, is formed according to the laws of language, lives according to certain laws and is used in speech[1].

It is known that any name in a literary text is called "onym", and those that have a special poetic value are studied under the term "poetonym". The term poetonym was first coined in 1956 by V.M. Mikhailov's dissertation "Famous names of characters in Russian literature of the first half of the XVIII - XIX centuries, their functions and characteristics" was used, in essence, the term was used to describe any name used in a work of art [2,4]. S.I. Zinin later paid special attention to this term and conducted a number of studies. These studies are important in that they regulate the terminology of the field, understanding not only any onomastic unit under the term poetonym, but also names that have an artistic burden, poetic value [3]. The researcher called the names of people with a poetic burden a poetic anthroponym, the names of places with a poetic burden a poetic toponym, and

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the names of animals and birds with the same characteristics as a poetic zoonym [4].

Poetonyms in poems have a specific stylistic, nominative, allusive, artistic, stylistic, aesthetic, informative, standard, definition differentiation, emotional evaluation. Some types of proper names can be represented in specific functions. For example, nominative, expressive, stylistic for poetonyms in a literary text, and ideological, aesthetic, differentiating, etc. for toponyms of certain historical periods. Thus, poetonyms of a literary text are multifunctional units. In such cases, the author's specific motives are reflected in the use of their names. Both anthroponyms and toponyms serve as the most expressive element of the literary text in emphasizing the ideological purpose for poets. The informational function of names in poetry is mainly carried out depending on the plot content of the works. Poets refer to their original names when it comes to any event that has an important main meaning in its content. The consistency of poetic onomastics and its role are linked to the plot and system of images of the literary text. In poetry, all types of onomastic units are involved depending on the poet's use: For example, anthroponyms, toponyms, zoonyms, hydronyms, cosmonyms, mythonyms, ethnonyms, biblionyms, theonyms, and so on. All names form a system of onomastic space of the work of art, which is divided into several layers depending on the specific features of the denotative meaning of nouns, the interrelation of the language with the national name, methods of changing the form of the name.

The tasks of poetonymy include the study of the interrelationships of text and noun, the principles of work nomination and the factors influencing this process, which are reflected in poetonyms and their structure, semantics and stylistic features of nouns. The term onomopoetics is widely used in the literature of onomastics and affects the methodological function of nouns in fiction, the connection of noun poetics with the content of the work, the role of nouns.

Poetry is a product of creativity, which has a certain rhythmic order based on the requirements of poetic speech, expresses the attitude to life through emotions, has an aesthetic effect on the reader, has a certain rhythmic structure. In poetry, providing melody or kindness is the first condition. In it, the smallest unit of the language involved in the structure of words - both phonemes and rhymes - should serve as a melody. All this is achieved through language tools[5,5].

The term poetonym reflects the characteristics of specific literary text names that perform a poetic function, as the onomastics of each of them allows their author to fully perform ideological and artistic tasks. A poetic name is a specific noun used in the literary text of this or that author and performing a poetic function in it: anthroponym, toponym, zoonim, chrematonym, theonym and other names. The author

of a literary text can use not only fiction but also nouns present in general linguistic onomastics to carry out ideological-artistic tasks. Moreover, such poetonyms are not randomly selected by the author.

According to S.I. Zinin, names in poetry are divided into the following categories:

1) historical characters, places, historical names of events in the literary text;

2) historical names of artistic images invented by the author;

3) general names of national onomastics for artistic images invented by the author;

4) poetonyms of artistic images created on the basis of national onomastics;

5) author's poetonyms, created for the purpose of strengthening the expression of the name, without taking into account the peculiarities of national onomastics in the description of the artistic image;

6) artistic poetonyms for supernatural artistic images that are not directly related to objective reality.

Poetonym is a special name used in works of art and performing a poetic function, it expresses certain artistic ideas about the object in the name of the author, his appearance, character, behavior. Poetonyms are deliberately selected by the author from the general language onomastics or created to express his ideological and artistic views. All this indicates that the poetonym has a special place among the names. Poetonyms in the literary text form an orderly system in the expression of the writer's ideological and artistic intentions. They also perform a specific set of functions.

The study of the origin of poetonyms and their application in poetic texts is one of the main aspects of our work. Speaking of the main difference between prose and poetic texts, V.N. Mikhailov points out that the meaning of the proper name in the text of the prose is indivisible and unchanging. In prose, words retain only the meanings necessary for a particular context, while the remaining meanings of the word are eliminated [7,54-56]. All poetonyms encountered in a poetic text can be conditionally divided into two major groups. First, poetonyms can nominate the heroes of a poetic work, presenting both celebrities and completely new characters created by the author of the work. Second, in a poetic text, poetonyms can play the role of semantic stages, leading to various associations with texts known to the reader. In poetry, poetonyms often refer to the direct protagonists of a poetic work. Such poetonyms can be divided into two groups: a) literary, biblical or historical character can become the central image of a poetic work. This character works in a new poetic play, retains its distinctive features, and is fully absorbed into new lines of text. b) the name of the protagonist of a poetic work may not be related to the literary-historical context. In most cases, such names are translated and the poetonyms are preserved, as well as without difficulty in switching to another language.

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Poetonyms have some differences in their specificity and character in their use in prose and poetry. Poetonyms are used in the poetic text, mainly in the creation of the arts. The poetonyms used in the prose text are related to the main idea of the work of art and serve to emphasize this idea. For example, names such as Jaloliddin Manguberdi, Alpomish, Tahir, Zuhro serve to create various artistic forms in the poetic text.

The names used in the prose text, such as Majnun (U. Hamdam "Sabo and Samandar"), Munkar and Nakir (M. Muhammad Dost "Galatepaga qaytish"), Napoleon (U. Hamdam "Muvozanat"), are associated with the content and idea of the whole work, serves as a symbolic sign.

Below we have analyzed the poetonyms used in poetry using the most characteristic examples.

*Ulug' otdoshlarim maqomi yuksak,
Men shogird erurman garchand alarga.*

Har nechuk, bir gapni aytmog'im kerak:

*Oson bo'lmagan hech **Abdullalarga*** (A.Oripov. "Ism haqida")

The precedent name Abdullah used in the poetic text is of an allusive nature, by which the poet referred to such prominent figures of Uzbek literature as Abdullah Qodiri, Abdullah Avloni and Abdullah Qahhor. He also reminded them of the hardships of the activities of these individuals as fellow students. The intertextuality that emerged through the poetism of the Abdullahs served to increase the expressiveness of the literary text.

*Baxodirlik ichra yor Sizga Humoy,
Siz ulug' zotlarining izin bosgan er.
Nazmiy sajdagohda Sizga, hoynahoy,
Imomlikka o'tgan **Alisher*** (A.Oripov "Alisher")

Using the anthroponym Alisher, the poet tried to form an association with the name of the great thinker Alisher Navoi. There is a reference to the great services of Hazrat Navoi in the development of the Turkic language.

*Osmonlarga uchgim kelur,
Shoh Mashrabni kuchgim kelur.*

Go'ro'g'lining G'iroitini

Menga bering, menga bering, (M.Yusuf "Menga bering")

Muhammad Yusuf's poem "Menga bering" creates an onomastic metaphor through the anthroponym Gorogly and the zoonym of Girat, which are precedent names. In particular, Gorogly appeared in folk epics as a national hero who fought for peace and prosperity. In this we can see the linguopoetic function of precedent names.

***Barchinoydek** kutganing qani?
Zardobu qon yutganing qani,
Umr yo'lida to yumguncha ko'z,
Birga-birga ketganing qani?* (Mirtemir "Surat")

The image of Barchin, the protagonist of the epic "Alpomish", a mature example of folklore, is a symbol of devotion in Uzbek linguistics. The use of Barchin's

poetonym in the poetic text also indicated the infidelity of the protagonist of the epic "Surat" and served as an allusiveness.

*Buncha uzun oh tortdingiz, oh **Bobur**,
Muttahamlar dunyosida shoh **Bobur**.*

Andijonu Hindu – yetti iqlimda

*Topilmadi Sizga bir dodxoh, **Bobur*** (S.Sayyid "Shoh Bobur")

The image of Babur, who is recognized as a king and a poet, plays an important role in the literary text, mainly in illuminating the themes of separation and nostalgia. The anthroponym of Babur Mirza is used as an allusive name in this poetic passage, referring to vital facts about the life and work of the poet.

*Menga qalam berding, munis she'riyat,
Hayotimni qildi to'uiq va rasoi.*

Ko'zdan uyqu ketdi, tandin halovat,

*Lek **jomi Jam** bo'ldi ko'nglimda paydoi* (E.Vohidov "Iltijo")

The name of King Jamshid is known in Eastern mythology as onymous associated with the invention of wine. The addition of "Jomi Jam" in the sense of a vessel of wine was the basis for the creation of an onomastic metaphor, referring to the meaning of "infinite source". Here it can be seen that this anthroponym performs a linguopoetic function.

*Asli bu ko'chadan karvonlar bari,
Samarqandga yetib, kezandi jahon,
Ammo yo'l olgandi kelajak sari*

***"O'tgan kunlar"** deya bulgan karvon* (H.Akbar "Samarqand darvoza")

As the first example of the Uzbek novel, the work "O'tkan kunlar" is an important source that reflects the life of our people. The bibliography "O'tkan kunlar" gained allusions in the text and became the basis for the formation of an association with the spiritual world of the Uzbek people.

***Karbalo** yuz bordi – mandan chekindi,
Avvalo jon berib, begona tutding.*

Alam-o, g'am bosib bellarim sindi,

Sanam-o, san mani o'tparast etding! (I.Mirzo "Muqaddima")

The desert of Karbala is a city in the Euphrates River basin in Iraq, and in the poem, this toponym is used as a reference to the famous Azeri poet Fuzuli. The toponym of Karbala has a symbolic meaning of grief and sorrow, as Hussein Ibn Ali, the grandson of Muhammad (s.a.v), died in 680 in a steppe near the city of Karbala. As a sign of this meaning, the anguish of love is also expressed through the toponym Karbala.

*Bizlarga suv kerak, katta suv kerak!
Haq esa so'raydi to'lovsiz xunni.*

Ko'za sindirganning ra'yiga qarab,

*Oshkora xo'rladik **Sayxun, Jayxunni*** (E.Shukur "Bizlarga suv kerak")

The hydronyms Sayhun and Jayhun used in the poetic passage are the archaic names of the Syrdarya and Amudarya, and served as a methodological task

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in this example. The poem has a social character, referring to the development of protected lands as a result of the policy of the former regime's cotton monopoly, the diversion of riverbeds into deserts.

Asqar tog' edik-ku, nurayotirmiz.

Ko'namiz, ne iloj, shunga ham shukur,

Harqalay ko'z tirik, ko'rayotirmiz,

Qarilik gashkini suryotirmiz (E.Vohidov
"Qarilik gashkini")

The Askar mountain range is well known to the Uzbek people through the epic "Alpomish". In the epic, it is interpreted as a majestic mountain. The explanatory dictionary of Uzbek poetonyms states that Askar mountain means "mountain of fire". In the poem, this oronym is the basis of the onomastic metaphor, showing the sema "hero".

Sahna uzra porladi chiroq,

Notalardan qo'zg'aldi Motsart,

Va aktyorning qo'lida titrok.

Qo'zin ochdi. Endi o'lmoq shart... (H.Davron
"Sahna uzra porladi chiroq")

In this poetic passage, onomastic metonymy has been created using the anthroponym of the famous Australian composer Wolfgang Amadeus-Mozart. Here the name Mozart has been used to describe the meaning of the music associated with his work.

Conclusion

In conclusion, poetonyms are used in various lingvopoetic functions in poetic and prose works. Poetonyms play an important role in illuminating a literary text in expressing the author's artistic ideological intent. Poetonyms are also characterized by their originality in the use of prose.

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