



 Research Article

LINGUOPOETIC CHARACTERISTICS OF ONOMASTIC UNITS IN KASHKADARYA FOLK EPISTLES

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ABSTRACT

This article is dedicated to highlighting the linguopoetic features of onomastic units used in the text of Kashkadarya folk epics, nouns in the epics form the text as an alleutic unit in addition to the nominative function and provide intertextuality, create a comic effect, and express a negative or positive assessment, it is proved by examples from folklore works that it fulfills the functions of expressing strong emotions, clarifying the image as part of a rhetorical figure, and expressing appeals with different meanings.

KEYWORDS

Alleuthetic unit, precedent name, rhetorical figure, onomastic unit, comic effect, zoonym, anthroponym, folk epics, textile name, Mythological anthroponym, Real zoonym, Mythozoonym.

INTRODUCTION

The use of personal names in fiction serves not only to name the characters, but also to express various artistic goals of the creator. In fiction, the name often refers to the character of the hero. The characters usually have a character that matches the meaning of their name. We can see this not only in the example of characters in the text of artistic works created by creators, but also in the example of the names of heroes in folk epics.

The unique charm of Uzbek literature can be said to be associated with the names of characters such as Gorogli in the epic "Nurali and Semurg", Alpomish in the epic "Alpomish", Barchin, and Rustam in the epic "Rustamkhan". It is said that most of such names, which are common among our people, are given to the heroes of such epics out of envy. At the same time, names provide information about the creative traditions specific to this literature, the aspects related to its art, and the factors that determine the writer's

style, as the units that play an important role in the fiction literature of each nation.

MATERIALS AND METHODS

Dilrabo Andaniyozova, who was specially engaged in the linguopoetics of onomastic units in the literary text, emphasized that anthroponyms (anthropoetonyms) in the literary text are used for the following purposes: 1) forming the text as an alleutic unit and ensuring intertextuality; 2) creating a comic effect; 3) expressive expression of negative or positive assessment; 4) expressing strong emotions; 5) clarifying the image as part of a rhetorical figure; 6) expression of appeal with different meanings[1,83].

We also used the above classification in the process of analyzing anthroponyms in Kashkadarya folk epics.

1. Forming the text as an alleutic unit and ensuring intertextuality. When human names (anthroponyms) become alleutic units or allusions, the artistic goal of the creator becomes somewhat clearer. Experts commenting on allusion, "it should be known in advance for the reader, if the given allusion is unfamiliar to the reader, the expected effect will not be achieved, which will reduce the impact of the idea to be expressed." they point out that it can harden" [2,51].

The unit presented as an allusion should be clear and understandable to many.

Susambil is a beautiful country

There was a shepherd.

He was famous in

His name was Bakhtiyar.

It was beautiful and strong

It was difficult for him.

Her breasts are all one

It hid the sun.

A lifetime in their bodies

As if the fire was burning.

It was sharp as a sword.

He was great like Rustam.

Or:

Silver that does not yellow after weeks of walking,

Grandfather's fist shook the mountain,

Alpomish looked at the front door,

Destroy the mountains, Uzbek.

We have a certain idea about the names Rustam and Alpomish in the passage. Hamid Olimjon appropriately used familiar names in folklore as a means of simile. This creates intertextuality and serves to ensure the multi-layered nature of the text. In addition, another text - the epic "Rustam Khan" is formed in our minds.

In the above excerpt taken from Iqbal Mirza's poem "Uzbek", Hakimjon, at the age of seven, took a fourteen-bowm brass bow left by his grandfather Alpinbi, pulled the bow and released it, and the arrow of the bow flew like lightning. It is mentioned that he climbed the big peak of Askar mountain, and the name of Alpomish is used in the poem as a symbol of the national hero of the Uzbek people.

In Abdulla Oripov's poem "Kozmunchak" our motherland is compared to Alpomish, the hero of the famous folk epic:

The cradle of independence, oh, fatherland,
Every step you take deserve millions of lives
You gathered strength in a moment, like
Alpomish, Lick the blue skies.

In Tora Sulayman's poem "Gul bir yon, chaman bir yon", which has become a favorite song of our people, the name of the hero of the famous folk epic Gorogli is mentioned. In the process of comparing Gorogli and himself, the author tried to give artistic color to the text, to create conditional contrasts and contrasts by comparing himself with Gorogli.

In this world, the Moon is alone, the blessed Sun is alone,

Among the tall girls, this arched eyebrow is alone.

No one like him can be soul mate and so close,

Gorogli Sultan is special, Tora Suleiman too.

2. Expressive expression of negative or positive evaluation. Anthroponyms do not only perform the function of naming, they are also used in artistic text with the purpose of expressing negative or positive evaluation in a colorful way. For example, there is a hero named Mengtash maston in the epic "Nurali va Semurg" sung by Umirov, Kara Bakhshi. From his name, the spiritual world of the hero is clearly felt. That is, a mouse's nest is worth a thousand coins due to the cunning, cunning and selfishness of the hero. In almost all folk epics, you can find characters like Mengtosh maston. Mengtosh maston labiga lolab, qoshiga o'sma, ko'ziga surma qo'yib atrofiga qirqta qizni jiyib, oq zulfini qoraga bo'yab tuyib, zindon qoshiga bordi. Zindon ichiga qarasa, ajab suvrat bir yigit yotganini ko'rib, bir maydon qarab turib, tovushiga zeb berib: "Hoy yigit, men podshoning kasal yotgan qizi

bo'laman, sening dardingda o'laman, shu sabab bunda kelaman. Ishqing yuragimga tekkan ekan, seni eshitib tuzalдим, gunohingni otamdan tilab oldim. Qirqin qiz arqon tashlasin, endi zindonga chiqqin, bo'lmasa o'zim tushib boraman, agar sen yonimda bo'lmasang, yana kasal bo'lib qolaman", – deb buyruq berdi. Nurali qarasa, podshoning qizi zindonga tushib kelayotir. Uch oy yotib Nuralining tirnog'i o'sganma yo Mengtosh mastonning sho'ri qisganma, Nurali mo'ljalga kelgandan keyin mastonning bir quyrug'ini yulib oldi. Shu payt maston qo'lidagi tuproqni Nuralining ustiga sepib yubordi. Nurali behush bo'lib yiqildi, Mengtosh maston Nuralining belidan arqonni boylab: "Tort", – deb zindon ichidagi qizlarga baqirdi. Qirqin qiz Nuralini tortib olib, mirg'azablarga topshirdi. (NS-63)

3. Expressing strong emotions. The caravan that has set off is walking, the stream that overflowed the river is melting, the moon sees these, Drive, Ninety Grandfather! He is driving, pushing his horse. In the passage, Toksan Baba is used to express strong emotions and the way Aiparcha moves forward with unquenchable fury. Oyparcha, the hero of the "Oyparcha" epic, calls Tokson Baba not only as Tokson Baba, but by adding the grammatical form expressing subjective value - жон to his name. It is this morphological tool that shows the lively speech of the characters and their closeness to each other. From the order of words and the tone, you can find out the state of strong emotions and strong anger.

4. Clarify the image by coming in the composition of a rhetorical figure. Anthroponyms used in the literary text with a certain purpose of the writer are expressed by the term anthropoethonym. They can be used as part of rhetorical figures in artistic speech, and can serve as a means of enhancing imagery or forming a text. For example, in the following passage, Bakhshi

achieves a repetition-based melodic effect by using a universal anthroponym along with an appellative:

May the bright moon be safe,

My father is a herdsman beggar.

Listen, mahrams,

Say the dowry, Parchaoy. ("The Crescent" p. 204).

Multi-layeredness is one of the important aspects that increase the value of an artistic text. It can be revealed through various means, among which the place of personal names is special.

In her research, D. Andaniyozova divided the anthroponyms used in the literary text into the following according to their nature [1,103]:

1. Historical anthroponyms.
2. Mythological anthroponyms.
3. Fictional anthroponyms.
4. Usual anthroponyms.

In the text of the Kashkadarya folk epics that we are studying, we have seen that mythological and historical anthroponyms are used in many places to create the multi-layeredness of the artistic text. For example:

Muhammad, who was created as a friend of God,

How many people were there for him, the ummah,

Don't he face challenges for the sake of the ummah.

You didn't do this bird a favor,

Who was happy when you came? (NS-92).

The name of Muhammad (pbuh) is mentioned in this passage from the epic "Nurali and Semurg". We can observe that by using this historical anthroponym, we tried to refer to the time when Muhammad (pbuh) lived, to reflect the great power of this person. This anthroponym serves to emphasize that this person is not just a person, but a friend of God, while ensuring the multi-layered nature of the work, and it is poetically effective to say that this person built the greatest kingdom on earth and worked hard to build it. described.

Mythological anthroponyms also take part in increasing the artistry of the work and receive the status of mythopoetism. If they are used simply for naming without expressing a specific artistic purpose, they are interpreted as mythoanthroponyms.

In the following passage, the mythoanthroponyms Zuhro, Tahir, Layli, and Majnun are appropriately used:

When I see your white face

As Tahir flees from Venus,

If you open it, your shirt will fit.

It's like a night out of Mad Laila. (KN-47).

These names are used not only in the text of the epic "Bride or Norguloy", but also in many modern Uzbek poetry, and have become a symbol of loyalty, loyalty, and mutual trust. Therefore, since these names are familiar to many people as a precedent name and the characteristics related to them are known, Bakhshi did not give too many details about them.

Y.Avlakulov, D.Andaniyozova, B.Zaripov, Y.Solijonov, A.Tilovov conducted studies on the place of zoonyms in the literary text in Uzbek nomenclature. The above-mentioned scientists emphasize that it is

difficult to collect zoonyms compared to other onomastic units. Zoonyms, in addition to the task of naming animals and distinguishing them from other animals, also serve to perform a linguopoetic task.

In the research conducted by B. Zaripov, zoonyms with poetic value were analyzed under the term zoopoetonyms [3]. In addition to the nominative function of the zoonyms used in the artistic text, the scientist also emphasizes that the similar nouns of animals and birds are considered important tools in the creation of artistic works.

Y. Avlakulov, observing the research related to zoonyms, dwells on the conducted researches and reacts to the following problems related to the field: "Although the concept and term zoonym means a famous noun in onomastics, in some works this term, in our opinion, is used incorrectly. There are different interpretations. A zoonym means a special name of an individual animal - a proper name. That is why it is considered an onomastic unit. A. Gubanov divides zoonyms into two: common zoonyms and private zoonyms, and includes in the first group such words as nightingale, crow, crane, partridge, which are equivalents of animals and other animals. The second group includes names given to animals: Zili, Hemer (names of horses), Alabash, Demir, Topush (names of dogs)" [4,50].

In their research, Y. Solijonov and S. Mominov note that the tradition of naming animals has been used in the Uzbek people since time immemorial. They give examples of the names given to birds in Gulkhani's "Zarbulmasal" epic, created in Uzbek literature, such as Yapalokqush, Boyog'li, Kulonkir sultan, Kordon, Korqush, Gunashbanu, and that such names have a symbolic meaning and this researched that names serve to illuminate the artistic intention of the creator [5, 44-49].

In her dissertation work, D. Andaniyozova studied the zoonyms in the literary text by conditionally dividing them into such groups as real, tissue and mythozoonims [1,160]. We also found it appropriate to divide the zoonyms used in Kashkadarya folk epics into groups such as real, textile and mythozoonims.

Linguoetics of real zoonyms. Real zoonyms are special names given to animals in our language. In the Uzbek people, it was customary to give special names to horses, dogs, wolves, fish, and in some cases to birds. We can see this in the example of zoonyms found in the text of folk epics, which are examples of folk oral creativity. Each bird, horse, fish, or other animal is compared to the concepts represented by another sign or action based on a sign or action. For example, the name of the Mohi fish mentioned in the epic "Kuntugmish" is related to the river Mohi, where the fish lived [6,175].

In the text of epics, the nicknames of horses are widely used. One of the main reasons for this is that our people have been engaged in horse breeding since ancient times and have a deep love for horses. After all, the proverb "a horse is a young man's wing" or "a horse is a young man's companion" was not created for nothing. Nicknames are mentioned separately in examples of folklore and they are usually given with an explanation. In general, the image of a horse is of special importance in Uzbek folklore [7,26]. Nicknames also occupy a large place in the literary text. From this it can be concluded that the Uzbek people have the least love for horses among animals. This can be justified by the depiction of horses as companions of the heroes of folk epics, which are examples of folklore. For example, the horse of the hero Alpomish (Hakimjon) in the epic "Alpomish" is Boychibor, in the epic "Jorhun Maston" the horse of Gorogu is Girot, Hasan Khan's horse is Jiyronqush, in the epic of "Nurali

and Semurg" Nurali's horse is blue. It is emphasized that such horses are a constant companion of epic heroes, helpers who ease their burden in difficult situations.

The originality of the use of nicknames for poetic purposes is clearly visible in the works of Togay Murad and Shukur Kholmirezayev in Uzbek literature. Uncle Murad often gives the nickname of the horse with comments, which was very useful to the creator in the process of creating a live dialogue. In particular, dozens of horse nicknames such as Tarlon, Boz ot, Toriq, Saman, Chil are mentioned in the story "Ot Khishnagan Akshom". In this story of the creator, the dictionary meaning of the nickname is poetically expressed: Brothers. What does a gray horse look like? It will be white. If he is in his ancestors, he will be Tarlon when he turns nine. At the age of nine, black spots appear on the gray's body... from then on, he is not a gray, but a Tarlon horse. Tarlon is a wild horse! Tarlon horse farm [8,6].

In Shukur Kholmirezayev's story "Horse Owner", Inod's horse Karabayir rises to the level of "literary hero". In the work, the character and mental states of humans are transferred to the horse, and a linguopathic attitude emerges here: Then it shines like a marten in the blue-blue haze, and is thicker than the usual horses. He looked at Karabayir, who was looking at Karabayir, who had a broad back than usual horses and thin legs than usual galloping horses. His eyes fell into his eyes and his flesh shuddered. The horse, as if sensing a terrible danger, looked at the house into which its owner had entered, looking like an ancient statue in amazement. "Shut up!" - said Egamberdi and saw Inod's face at the door of the room. The horse suddenly neighed in a trembling voice [9,134-140].

Linguoetics of textile zoonyms. When naming creatures, sometimes creators create original names.

Such names can be called tissue zoonyms. In general, textile zoonyms were also actively used by Bakhshi-poets from Kashkadarya in the text of their epics. For example: Бора бия, Karri tori, Boz, Almakoz, Tori ola ayot.

Textile zoonyms can be used not only in folklore works, but also in modern works of art with a specific artistic and aesthetic goal of the writer.

Linguoetics of mythozoonyms. The sources also contain information about the mythozoonim group of zoonyms. It is known that mythonyms are names based on fantasy and imagination, and the motive of the name lies in a mythical imagination. Such a name can be toponym, anthroponym, zoonym, oronim. In the literary text, mythozoonims have a special poetic significance. Mythozoonyms such as Semurg, Qaqnus, Samandar, Humo, Boychibor, Jyronqush, Girot, Tarlon Kok are actively used in Uzbek folklore and artistic texts. As a popular name, they serve to form the text, intertextuality.

In the following example, information is given about the myth of Semurg and its legendary power: Nurkhan remained alone on the ground, Semurg rose upright, raised his wings to the high sky, circled seven ranks and ascended - to four stars [10,54].

In folk epics, Semurg is described as a companion, confidant of a brave young man, and a legendary bird that carries him safely under its wings. This name is also widely used in Uzbek poetry. For example, in Iqbal Mirza's poem "Boredom", the name Semurg is described not as a companion bird that cares about the happiness of a person in folklore, but as a bird that has the opposite characteristics of these qualities: Semurg My heart is begging, I will give it to the evil bird. Just say, is there happiness in the sky, is there a Heaven that does not remind you [11,89].

Mythozoonyms from folklore are used as popular names in the literary text, creating intertextuality and serving to ensure the multi-layered nature of the text. In particular, it can be observed that the mythozoon of Ghirot, the legendary three-horse horse in the epic "Nurali and Semurg", the inseparable companion of Gorogli, is often referred to in our modern literature. This myth was used in poetic texts as a standard of simile, creating associations related to the horse in the epic "Nurali and Semurg": My son, if you say so, I will fly to the sky as a zealot.[12] ,6-8]. In the poem, the zoopoetonym Girot is used based on the artistic intention of the lyrical hero, and at the same time it is also indicated that Girot is a legendary horse with wings.

In Muhammad Yusuf's poem "Give it to me", Ghirot rose to the level of a symbol calling the lyrical hero to a lively and serene life, and served to provide the poetic text with its own and unique artistry and intertextuality: I want to fly, I want to attack Shah Mashrab. Give me, give me [12,199] the Zeal of Gorogli.

It should not be forgotten that most of the zoonyms, which served to create linguopoetic diversity in artistic texts, were transferred to the artistic texts created by writers from the examples of folk oral creativity.

CONCLUSION

In conclusion, it can be said that by means of anthroponyms and zoonyms, it is possible to get acquainted with the historical and cultural life of the people to which it belongs, and these associations are reflected in the artistic text in one way or another. Names given to people with a specific purpose in the literary text are studied under the term anthroponym, nicknames given to animals are studied under the term zoopoetonym. Such units

perform the functions of simile, comparison, intertextuality, onomastic metaphor in the artistic text.

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