

**LINGUOSTYLISTIC  
PECULIARITIES OF ONOMASTIC  
UNITS IN UZBEK LITERARY TEXT**



**Linguistics**

**Keywords:** linguopoetics, linguostylistics, literary text, onomastic unit, poetonym, onomastic metaphor, stylistic function, allusive name, "speaking" name, intertextuality, linguoculture.

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**Abstract**

The main purpose of the paper is to illuminate the linguistic and stylistic features of onomastic units used in Uzbek literary texts. In particular, the emergence of these units in the status of poetonyms, their occurrence in the text as onomastic metaphors, allusive nouns, "speaking" nouns, intertextuality are studied, the Alpomish, Boychibor, Asqartog', Humo which are used in Uzbek folklore, and also the role of onomastic units in the formation of the literary of simulation and hyperbola is shown. Also, the poetonyms used in poetic works give rise to various works of art, while the poetonyms in prose works mainly serve to emphasize the idea of the work of literary or express the author's subjective attitude, implicitly refer to the external-physical or internal-spiritual image of the character is proven.

Today, poetic onomastics is a separate scientific sphere, which has its own methods of analysis, its own object of study, related to the fields of lexicology, semiotics, poetics, text linguistics.

The onomastic units used in a work of literary differ from the common onomastic units in certain respects. Poetonyms, that is, the onomastic units used in a work of literary, are close in nature to related nouns: they can give information about the object it names, evaluate it, acquire metaphorical meaning, and be used at the conceptual level.

Recent research has focused on the holistic analysis of onomastic units related to a particular creative work [2, 3, 6, 9]. This topic is also especially relevant in Uzbek linguistics. The study of the onomastics of certain creative works is of special importance in the formation of the field of poetic onomastics in our linguistics. The observation of the Uzbek literature of the following period shows that the names came as an important methodological tool in the literary texts. Here are some of them.

*Paxtaxon* (derived from the word *paxta* (cotton) is the name of a cotton-growing woman in T.Murod's novel "Fields left by my father". It is known that the novel describes the events of the period of cotton monopoly in Uzbekistan. One of the plots in the novel tells the story of the cotton growers being filmed in a documentary. It will feature a pre-arranged dialogue between an ordinary kolkhoz woman and a journalist who is to be portrayed as a "mother who helps the cotton growers by the will of the heart". In this dialogue, the author describes the pomp of the Soviet era. In the emergence of the bitter irony that is felt behind the text, especially *Paxtaxon! Paxtakor! Munis onaxon bu gapi ila o'zini jisman ham, isman ham – paxtaman, demoqchi!!* the sentence also held a certain place: – *Onaxon, ism-sharifingiz, kasb-koringiz?*

*Onaxon kamtarlik ila javob berdi:*

– *Ismi shairifm – Paxtaxon! Paxtaoy desangiz ham bo‘ladi! Kasb-korim – paxtakor!*  
 – *Paxtaxon! Paxtakor! Munis onaxon bu gapi ila o‘zini jisman ham, isman ham – paxtaman, demoqchi! Naqadar dono o‘xshatish!*  
*Paxtakor onaxon jiddiy bo‘lib qo‘shib qo‘ydi:*  
 – *“Oq oltin” nondek tabarruk. Non ushug‘ini yerda qoldirmaganidek – bir tola “oq oltin”ni ham yerda qoldirmayman!* (T.Murod's novel "Fields left by my father").

It is known that the hero of the famous Uzbek folk epic "Alpamysh" – the Alpamysh is described in the epic as a brave and courageous, proud, a real son of his people. Alpamysh's real name was Hakimbek, and his arrow, shot at the age of 7, crossed one of the peaks of mountain Askar, making it one of the 99 alpine ridges, and he was given the name *Alpomish* (alp means "strong man"). The poetonymy *Alpomish* is used as an allusive noun [4] in poetic texts, through which a certain plot of the epic is indicated. At the same time, as a result of the formation of intertextuality through the poetonymy *Alpomish*, the content and impact of the text increased: *Elga qalbing bergan qalbning bunyodisan, Sen zahmatga egiz xalqning zuryodisan. Pastlik qilma, Alpomishning avlodisan, Muhtojlarning g‘amlarini arit, bolam* (Y.Eshbek, Ona duosi). *O‘g‘lim, desang osmonlarga G‘irot bo‘lib uchgayman, Chambil yurtida Alpomishga Navkar bo‘lib tushgayman, Padarkushdan pana qilib Ulug‘beging quchgayman, G‘ichir-g‘ichir tishimdagi So‘lig‘imsan Vatanim...* (M.Yusuf, Vatanim).

The name *Alpomish* is accepted in Uzbek linguistics as a standard of honor and dignity. Therefore, in recent years, this anthroponym has been used in the literary text to form associations "the pride of the Uzbek people, the brave defender of their people" [10; 14]. The poetonymy *Alpomish* creates an onomastic metaphor and serves for the expressiveness of literary content: *Alpomishlar tug‘ilajak, Baxting boshga gultoj endi, O‘zbekmomo* (M.Yusuf. O‘zbekmomo). *O‘ng yelkamda o‘tiribdi Alpomishlar, Yuragimda kishnayotgan Boychibor bor.* (N.Odinayeva. Yurtim) *Tuproq olsang oltinu Kul olsang kumush bo‘lsin! Seni tinglab ulg‘aygan Ullar Alpomish bo‘lsin!* (O.Hojiyeva. Ona tilimga alyor). *Boychiborim, sen ham o‘ksima, Qolib ketdik kimlar nuqsiga? Shamol tegsin Barchin ko‘ksiga, Alpomishni tug‘ib ber, singlim* (F.Xudayqulova. Qalb ko‘zim).

The anthroponym *Alpomish* is also accepted in Uzbek linguistic culture as a standard of bravery and strength. Therefore, it has become a tradition to use this anthroponym as a standard of analogy in the literary text: *Devdek gavdali, Alpomishdek baquvvt odam sovuq tushar-tushmas, bo‘yniga sharf o‘rab olar, Shahnoza “voy-bo‘, qorbobo bo‘p keting-e!” desa, “Hayronman, Shahnoz, shu qor degan narsa yog‘masa, kimning ko‘ngli qolarkin? Deb gapini hazilga burardi* (O‘Hoshimov. Tushda kechgan umrlar). *Alpomishday yigit ekansiz, asli sizga ko‘z tegibdi, shekilli, - dedi u hazillashib* (A.Abdullayev. Dard).

*Asqar tog‘* (Askar mountain) is the legendary mountain name found in the epics of the Turkic peoples, literally means "Mountain of Fire". In folklore specimens, it refers to a mountain of the sun or a mountain inhabited by patron spirits. Mountain Askar is also the center of the earth, where the tree of the world and the source of life are located. In Uzbek linguoculture, this name

forms an association with a large, great mountain. The name of the mountain *Askartog* was used in the sense of "brave, energetic" and was a linguopoetic tool in the formation of the onomastic metaphor: *Kelar ichimizdan xo'rsiniq chuqur, Asqar tog' edik-ku, nurayotirmiz. Ko'namiz, ne iloj, shunga ham shukur, Harqalay ko'z tirik, ko'rayotirmiz, Qarilik gashtini surayotirmiz* (E.Vohidov. Qarilik gastini...).

Zoononym *Boychibor* used the as a standard of analogy in poetic texts, creating associations with the horse in the epos *Alpomish*. In N.Odinaeva's lyric line "Yuragimda Boychibor bor" (Boychibor have in my heart), *Boychibor* rose to the level of a symbol calling the lyrical hero to a lively and turbulent life, and served to provide the poetic text with a unique and unique art: *Tomirlari tomirimga tutash diyor, Men she'r aytay, osmon bo'yi gullab yubor. O'ng yelkamda o'tiribdi Alpomishlar, Yuragimda kishnayotgan Boychibor bor* (N.Odinaeva. *Alpomish avlodi*). *Dovon oshib shamol bo'lib Uchar bizning "Jiguli". "Jiguli"mas, go'yo Duldul, Naqd Boychibor deguli* (E.Vohidov).

Uzbek writer Sh.Butaev in his novel "Shox" portrayed the devil in human form in the image of Mr. Chimer. In Greek mythology, a creature with a lion's head, a goat's body, and a dragon's tail was called *Chimera*. *Chimera* later took on a figurative meaning in Western linguoculture, beginning to express the concept of "satan". The author refers to Mr. Chimer's inner satanic image by name: *Janob Ximer bobosi Iblisning yer yuziga tushishi haqida turli xalqlarda turlicha to'qilgan yuzlab rivoyatlardan yana bittasini shu kitob ichidan topib olib, qiziqsinib ko'zdan kechirmoqda edi* (Sh.Bo'taev. *Shox*). *Turgan-bitgani sir-asrordan iborat janob Ximer insonni turfa holatlarga solishga, o'yin qilishga, o'yinchoqqa aylantirishga ustasi farang bo'lgani uchun ham hech kimning xobi-xotiriga kelmaydigan shou dasturlarni o'ylab topgan; odamlar o'rnida bir to'da shoxli, dumli, tuyoqli jonzotlarni ko'rib shundan zavqlangan...* (Sh.Bo'taev. *Shox*).

The name of one of the characters in U.Azim's drama "On the Morning Sides" is *Tongli* (derived from the word morning). The main idea of the book is "On the Morning Sides", which shows the courage of the *Tongli* people to save the tribe and its country, which was destroyed by the enemy and only five people survived, and to understand and preserve the national identity of the people. The drama is based on the epic "Alpamysh" and its content is symbolic. For this reason, the name of each image in the work is assigned a specific meaning. These are: *Manguqut* (eternal happiness), *Tongyorug'* (bright morning), *Kunyorug'* (bright day) and *Manguhayot* (eternal, eternal life) Before *Manguqut* passed away, his daughter-in-law *Tongyorug'* and daughter *Kunyorug'* were brought up by their grandchildren – *Yolg'iz Mergan* and *Manguhayot*, when he grows up, he bequeaths his head to save *Tongli's* hand from extinction. U.Azim called the daughter of *Kunyorug'*, one of the successors of the generation, *Manguhayot*, thus signaling the realization of the people's hope for eternal life.

E.Azam's story "The Poet's Wedding" is based on a sharp irony. One of the peculiarities of the story is that each of the characters in the story has a specific meaning, in particular, such

names as *Fan arbobi*, *Mashuqabegim* (from the word lover), *Mafkuraxonim* (from the word ideology), *Jiyanbeka* (from the word nephew), *Ajoyib domla* (from the word wonderful and teacher) plays an important role in the manifestation of this irony as the leading method of the work. Almost all the names in the story are used in the literary text to refer to the function of the "speaking" name, that is, to a feature of the protagonist by that name [8; 11]. Figuratively speaking, the writer refers to his heroes as a reflection of their names - a reflection that clearly and realistically reflects their human image. One of the characters in the work is the *Jasur shoir*. The name of the *Jasur shoir* (Jasur – brave) refers to the nature of the truthful and courageous poet, who symbolizes in the play and does what his heart and conscience command: *Otashqalb – bizniki! Aminmanki, shoirning ruhi hozir mana shu tantanavor tolol bo'ylab kezib yuribdi, – deya Jasur shoir qulochini keng yozib negadir yuqoriga, ikkinchi oshiyon tarafga ishora qildi. – Ma'lumki, shoirning bor ijodi qo'limizda, u himoyaga muhtoj emas – o'zini o'zi himoya qila oladi, ammo uning hayotini turli uydirmayu afsonalardan tozalash, himoya etish – bizning burchimiz. Chinakam muxlis, adabiyotning chinakam do'sti shunday qiladi. Bandasi ojiz, jon esa shirin. Uni avvalo o'sha muhit juvonmarg qilgan. U baribir omon qolmabdi. U baribir qamalardi. O'sha zamon mantig'ida bundan boshqa yo'l yo'q edi. Lekin Otashqalbning qismati sizni bizga saboq bo'loldimi? – mana, gap nimada!* (E.A'zam. Shoirning to'yi).

The name of the *Mafkuraxonim* was also used as a "speaker" in the story, and the ideology of the former Soviet regime was used to express a sarcastic attitude towards a light-skinned woman who "sat on the saddle and held the reins of the ideological name". *Mafkuraxonim deganimiz asli komsomoldan yetishib chiqqan, keyinchalik talay yil poytaxt tumanlaridan birida partiya qo'mitasiga yetakchilik qilgan, bir oz muddat madaniyat vaziri ham bo'lgan, mana, olti oydirki, yangi egarga o'rnashib, mafkura otining jilovini tutgan edi. Qirq besh yoshlar chamasidagi bu xotin so'zga nihoyatda chechan, birpasda dunyoni ag'dar-to'ntar qilgudek faol tashkilotchi, oqni qora, qorani oq deb isbotlamoqqa ayniqsa mohir edi. U tagi oqsuyak xo'jalar avlodidan bo'lib, markscha-lenincha ta'limotga azbaroyi mehri zo'rligidan nasl-nasabini inkor etgan, o'zi xushbichim, oqbadan, lekin yupqa lablari har qanaqa odamni chimdishga shaygina ayol ediki, mansab pillapoyalaridan yengil-elpi xatlab o'tishiga va nihoyat muhim bir jabhaning quloqboshiga mahkam o'rnashuviga ana shu sifatleri ham tirgovuch bo'lgan edi* (E.A'zam. Shoirning to'yi).

Another important function of poetonyms in a poetic text is to create an onomastic metaphor. Onomastic metaphor as a specific type of metaphor creates a unique imagery in poetic texts. Onomastic metaphor is often created in order to objectify abstract concepts, to describe them in vivid terms. The name *To'polondaryo* (i.e. restless river) used in S.Sayyid's poem "Daryo" has a metaphorical meaning and was a linguopoetic feature in expressing the concept of "passionate, pure, sincere heart." During the poem, *To'polondaryo* rose to the level of a literary symbol: the river that followed the poet was filled with jealousy, gloom, gloomy circles of grief, and one morning he left without saying goodbye. The poet was able to use the name of *To'polondaryo*, which has a figurative meaning in the description of the pure-hearted lyrical hero's confrontation with the complexities of life: *Ulug' ummonlarning tovush, sasiga Dil berib, o'rgandik nazmiy*

*dunyoni. So'ngra Yozuvchilar uyushmasiga Yetaklab keldim men To'polondaryoni. ...Loyqa davralardan g'amlarga to'ldi, Ketdi. Yillar o'tdi. O'zgardi zamon. Bugun To'polondaryo suvombor bo'ldi, Men uni yetaklab yuribman hamon (S.Sayyid. Daryo).*

The name of *Mo'min Mirzo* also served as an onomastic metaphor in A.Aripov's work "Boyqaro". While Hussein Baykara was eating soup with his emirs in the beautiful garden of his palace, he suddenly had a bone in his throat. The tabibs (doctors) propel the king and try to save him from this affliction. However, as the poet said, "There is some pain, it does not kill, but it will accompany you until the Day of Judgment". The poet concludes the poem with a peculiar, unexpected conclusion: This pain, which stuck in Baykara's throat and tormented him for the rest of his life, was *Mo'min Mirza*, the grandson of the sultan himself. The poet was able to draw a unique poetic conclusion from a simple event in life. The poetic name of *Mo'min Mirzo* has a symbolic meaning in this poem, it is used in the sense of "Suffering, desire, pangs of conscience that haunted Baykara all his life" and is a unique example of onomastic metaphor in the development of poetry: *Eshitgan do'st albat qon yutgan, Na g'animlar bundan rizodir. Bu – sultonning o'zi qatl etgan Nabirasi Mo'min Mirzodir (A.Oripov. Boyqaro).*

The character in E.Azam's story "Chapaklar or Chalpaklar country" is called *Xon Man Men*, the leader of the socialist country. The name served as a reference to officials in the socialist system in the story. The name *Xon Man Men* (i.e., Xonman men) served as a "speaking" name to express the writer's sarcastic attitude: *Bu orada yuz yoshlarga yaqinlashib qolgan ulug' dohiy tovarish Xon Man Men olamdan o'tib, mamlakat xalqi yetim qoldi. Yurtda bir necha yillik motam e'lon qilindi. Motamga ham, yetim xalqqa ham birov bosh bo'lmog'i lozim. Kutilganidek, "Sen yetim emassan!" deya xalqning boshiga "sevimli rahbar "tovarish Man Xon Man" chiqdi. Ulug' og'asining shon-sharaflarga burkangan tarixiy yo'lini og'ishmay fidokorona davom ettirmoqqa qasamyod qildi (E.A'zam. Chapaklar yoki chalpaklar mamlakati).*

*Cho'lpon* poetonymy has been used as an allusive name in poetic texts, referring to the tragic life of the Uzbek poet: *Yurtim, ko'nglingdek keng osmonlaring bor, Yulduzni yig'latgan dostonlaring bor. Osmonlaringda ham diydoringga zor Jayrondek termulgan Cho'lponlaring bor. (M.Yusuf. Yurtim, ado bo'lmas armonlaring bor...) O'zi gulday o'g'lonlarin saylab berib, Ro'yxatlarga nomlarini joylab berib, Cho'lponlarin o'zi itday joylab berib, Izlaridan o'zi giryon yurt edi bu (S.Sayyid. Vatan nadir).*

*Cho'lpon* poetonym H.Khudoyberdieva's work used the meaning of "singer of freedom and liberty" in the poem and contributed to the emergence of onomastic metaphor: *Ona elim, Ming shukrki, qolmadik tunda, Tilak shulki, qodir Olloh yoningni olsin. Har bir bolang Cho'lpon bo'lib bosh ko'tarsin-da, Erk bayrog'i azal-abad o'zingda qolsin! (H.Xudoyberdiyeva. "Uyg'on" so'zin aytgach...).*

Another name for the legendary bird *Humo*, who is a symbol of happiness and the state, is *Semurg'*, described in Uzbek folklore as a friend and protector of a positive hero. The image of

*Humo* is also reflected in the State Emblem of Uzbekistan. In Uzbek poetry, it has become a tradition to use the name *Humo* in literary texts as a symbol of happiness and the state. Through such use, figurative expression is created by referring to the motifs associated with the *Humo* bird depicted in Uzbek folklore. *Bahodirlik ichra yor Sizga Humoy, Siz ulug' zotlarning izin bosgan er. Nazmiy sajdagohda Sizga, hoynahoy, Imomlikka o'tgay faqat Alisher.* (A.Oripov. Bobur) *Xayollarim, shirin tushim- mushfiq onam, Uchib ketgan Humo qushim – mushfiq onam.* (Yo.Ahmadjonov. Dil bekatdir...) *Humo qushi kimning boshiga qo'nur, buni yolg'iz Haq taolo biladur. Humo qushi meni tark etsa – sening baxting! Va lekin falakning gardishi bilan toju taxt qo'limda qolsa... esingda bo'lsin: oyog'ingdan dorga osib, ostingdan o't qo'yamen! – Mirzo Ulug'bek shunday dedi-da, Amir Jondorning javobini kutmasdan, otining boshini orqaga burdi* (O.Yoqubov. Ulug'bek xazinasi).

The legendary bird *Humo*, depicted in the coat of arms of independent Uzbekistan as a symbol of happiness, has led to its acceptance in Uzbek linguistics as one of the symbols of Independence. For this reason, the poetonymy *Humo*, used in modern Uzbek poetry, served to enrich the content of the poems, creating associations in the minds of readers about happiness, independence: *Istiqlolni e'zoz qil, Humo qushi, parvoz qil, Qutlug' yigirma to'rt yil, hur jovidonim Vatan.* (N.Oston. *Anbarafshonim Vatan*) *Vatan uchun jon ayamasi kishi bor-ey, kishi bor, Yelkasiga qo'ngan Humo qushi bor-ey, qushi bor, Mustaqillik degan buyuk ishi bor-ey, ishi bor, Ohuvva-hay, Vatanim-ay, Ohuvva-hay, Vatanim.* (R.Musurmon. *Vatanim*).

It can be concluded that the names used in Uzbek literary texts, ie poetonyms, have been a linguopoetic tool in the creation of various art forms and stylistic figures. Such onomastic units were of extraordinary linguopoetic importance and occurred as beautiful examples of art.

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