



Precedent Noun Fiction In Shavkat Rahman's Poetry

**Yunusova Jamila
Boltaboyevna**

Researcher Institute of the Uzbek language,
literature and folklore of the Academy of Sciences of
the Republic of Uzbekistan
<https://orcid.org/0000-0002-8656-0521>
Jamila2020_yunusova@mail.ru.

ABSTRACT

This article shows the linguistically rich possibilities of the Uzbek language through the linguistic analysis of poetonyms used in the poetry of the poet Shavkat Rahman.

Keywords:

Poetonym, anthroponym, toponym, allusive noun, étalon.

Enter

In an artistic text, any unit of language can take an artistic load and serve to illuminate the artistic intention of the creator. In particular, onomastic units also perform a number of poetic tasks in addition to their lexical tasks such as calling, naming, differentiation. Today, in linguistics, moments are studied linguistically, linguoculturologically, linguopoetically. The linguist olima D., who studied onimos anthropocentrically. Khudoyberganova gives the names the following definition: "names are one of the factors that indicate the identity of each people as a nation. At the same time, they are also the linguistic, historical and cultural wealth of that people." [Khudoyberganova, 2016: 3] indeed, in names, the tradition and cultural code of naming each people is hidden. This situation also has its own poetic reflection in our fiction. The linguist olima D., who studied onimos anthropocentrically. Khudoyberganova

gives the names the following definition: "names are one of the factors that indicate the identity of each people as a nation. At the same time, they are also the linguistic, historical and cultural wealth of that people." [Khudoyberganova, 2016: 3] indeed, in names, the tradition and cultural code of naming each people is hidden. This situation also has its own poetic reflection in our fiction. The linguist olima D., who studied onimos anthropocentrically. Khudoyberganova gives the names the following definition: "names are

one of the factors that indicate the identity of each people as a nation. At the same time, they are also the linguistic, historical and cultural wealth of that people.”.[Khudoyberganova, 2016: 3] indeed, in names, the tradition and cultural code of naming each people is hidden. This situation also has its own poetic reflection in our fiction.

D.Andaniyazova who studied in the monographic aspect the performance of various artistic and aesthetic tasks as a linguistic unit of names in the artistic text. Andaniyazova noted that " the onomastic Foundation in the artistic text can be linguostylistically researched. Or it is natural that it is studied again in some aspect. But to check from a poetic point of view, it is necessary that the unit of language meets certain requirements. States that the total of those requirements is "defined within the framework of the linguopoetic concept". [Andaniyazova, 2016:22 Also, the anthroponym, toponym, sometimes zoonym, agrees to refer to such units with terms such as anthropopoetonym, topopoetonym, zoopoetonym, since the artistic text performs a specific aesthetic function and uses them with a special aesthetic purpose, calling this area onomapoetics, (onomastic poetics).[Andaniyazova, 2016:22

It is worth noting that the researcher's research in this area paved the way for new research in the linguopoetic study of poetonyms.

In the poetry of the great word master Shavkat Rahman, poetonyms have an important place to perform an aesthetic function as a unit of language. The onomastic scope of the poet's work can be studied in the following groups: anthroponyms, toponyms. In this article, we studied the anthroponyms used in the poet's poems, divided into names that refer to socio-historical fact and philological content.

D.Khudoyberganova defines an allusive name as:"the onomastic unit that comes in the function of an allusion indicator in an allusive text is a component of a prescriptive text that is perceived in an associative way: a means of connecting two cultural - semiotic

fields".[Khudoyberganova,2015:19] The arrival of poetonyms in poetic text in the function of an allusive name is considered one of the most active phenomena. They appear in fiction as one of the functional types of persistent nouns (names associated with popular facts held in the linguistic memory of the people). They redirect the reader to an extra-textual context, restoring the diological connection of the work being read and the work being pointed, as a result of which the text becomes richer with the content of the text being pointed, and its artistic and aesthetic salience increases. [Khudoyberganova, 2016: 6]

Historical figures, poets, mythological images that Shavkat Rahman used in his poems expressed various artistic goals. In the following poem," The Journey", Alexander, Genghis Khan used the allusive names in a metaphorical sense, and was a linguopoetic tool in expressing the concept of" woolly, colonial". Historically it is known that Alexander Zulkarnain, Genghis Khan the Great was the ruler, who also conquered Movaraunnahr and made it his colonial land. The poet Alexander, when Genghis Khan brings the names of the precedent into the text, emphasizes the meanings of "colonist", "Walker", who used them in the path of his goal, conquering another land, and not the great warlord recognized by the world. Through the use of precedent names, the poet refers to the fact that he is one of the goals of the geniuses of the existing system, which he lived and created.

*Zabt etgani kelmadim seni,
yeng ichida yo'qtir pichog'im.
Men Iskandar, Chingizxon emas,
osmon kabi ochiq quchog'im.*

Throughout the poem, the lyrical hero expresses his generous, broadness through the name Hotham precedent. "It is known that specific names are perceived as a benchmark of a trait as a result of gaining popularity in the linguistics to which they belong." [Khudoyberganova, 2016: 7] Hotham, Hotham toy chief of the Toy Tribe in Yemen, famous warlord, poet (c.late 6th century-early 7th century). With his generosity, he gained fame among the peoples of Arabia and the

East.[Khudoyberganova, 2016: 126] the use of the name Hotham in Uzbek literature, including the peoples of the East, has become a tradition as a symbol of “generosity”. The poet used the anthroponym Hotham in the poem as an “impartial aid beruchi” benchmark, semiotically enriching the precedent unity.

*Ishonmasang, qara ko'zimga,
Ko'zlarimda yashaydir **Hotam**.*

According to the historical fact Alexander, the name Hotham with the names of Chinizkhan does not contradict each other. A highly skilled poet forms a contrast between them that allows the reader's mind to evoke associative thoughts, different visions.

In the poem “historical consciousness”, however, the poetonym Muqanna is an important node in the creation of a text rich in extraordinary artistic generalizations, linguopoetic zamzamas.

*Ko'ksingdagi **Muqanna** bilan
o'zliginga qaradingmi, ayt?!
Musht zarurroq bo'lgan mahalda
yozding go'zal she'rlarni faqat.*

The allusive title moves the reader's behind-the-text knowledge and alludes to historical facts related to the Muqanna. It is known that in history, “Muqanna Hoshim ibn Hakim was the leader of the popular liberation movement that rose against the Arab Caliphate in Movaraunnahr and promoted the idea of social equality. Muqanna-nicknamed “the masked one” for wearing a mask on her face. After a long siege by the Arabs of Muqanna on Mount Som near the city of Shahrizabz, the muqannachis surrendered. Not wanting to surrender to the Arabs, Muqanna perished by throwing himself into a burning oven. [Khudoyberganova, 2016: 68] “the text expressed the concepts of” truthful, fearless ” with the allusive title referring to historical content. The anthroponym Muqanna has been a means of reinforcing the irony in the text, shaping the text, generating intertextuality.

The poem, which begins “my enemy has increased”, also moves the reader's behind-the-scenes knowledge, alluding to the historical facts associated with Shaybani Khan. Historically it is known that Sultan Muhammad Shaybani Khan ibn Budoq Sultan ibn Abulkhair

Khan (R.1451-1510) put an end to the Timurid rule and laid the foundation for the Shaybani dynasty. Shaybani Khan was promoted from Chief of the mercenary army to the rank of Khan. Also, Zahiriddin fights against Muhammad Babur, from whom he wins from his old age, his abundance of experience. Babur gains Samarkand for the 3rd time with the help of Shia sects, much to the fierce opposition of the Hol artificial sects. Samarkand is forced to leave without a fight, persuaded to the terms of Shaybani Khan. The poet used the construct of O'shathish to give rise to the meanings of “cunning, mugambir” in reference to the historical content of the Shaybani precedent. It was the first time that shaybaniy onimi received a cunning benchmark. Observed in the work of Rahman. This situation testifies to the poet himself from the peculiarity of the language.

*Bor aybim,
haqiqiy yovni ko'ra bil,
adolat toblasin dedim burdlarni,
Shayboniy lashkari singari bedil,
o'zimga tashlandi millat qurtlari.*

In the work of the poet, with high skill, poetonyms referring to socio-historical content, as well as names referring to philological content, occupy a significant place. In particular, the poem “Munojot ” uses the Ghazzali precedent, popular in the Islamic world. Imam Abu Homid Muhammad ibn Muhammad al-Ghazzali was born in Tus. His father yung was a spinner. The scientist's nickname Gazzoliy also refers to the profession of a father— “gazzol” means a spinner. The Ghazzali allusion has a benchmark in fiction as “the erudite of Islamic Science”. The poet has been a linguopoetic in his poem, representing the concept of “Perfect Man”, referring to philological content.

*Bu dunyo nimadir?
Barini ko'rdim,
sulton-u gadoning qa'rini ko'rdim,
G'azzoliy sig'magan tuban olamda
shaytondan to'ralgan g'ayirni ko'rdim.*

In the poem, which begins “Every day your big way”, Shavkat Rahman uses his Jumavoy peresedents to express his artistic purpose, known to our people through Daniel

defo's" Robinson Crusoe " and the film based on the same work. A In the text, the poet uses the meaning of "faithful friend", referring to the philological content of the Jumavoy allusive, the deonymized onomastic Unit "Robinson", that is, the mother of "Robinsons", whose properties as a noun are weakened and whose characteristics as a related noun are increasing, has also raised onomastic metaphors in the sense of "having a true friend". [Feoksatova, 2016:166] Surprisingly, we do not meet the image of Jumavoy in a work of art, it is included in the film as a woven image. The choice of name will be associated with the day of discovery. The British called Friday, the Russians Pyatnisa, and not Friday in Uzbek, Jumavoy. The translator followed the national naming tradition, and also expressed a subjective attitude by adding "the suffix -woe form-making meaning respect, caress in addition to the noble horse " [Tursunov, 1992:276].

*Bir haykal kabi
harakatsiz boqib go'zal tonglarga,
faqat **Jumavoyi** bo'lgani uchun
havaslarining kelar
robinzonlarga.*

SUMMARY

So, as Shavkat Rahman, the owner of a specific language, brings a name to the artistic text, then a certain intended artistic purpose lies in it. In his poem "The Journey", percedent produced implicit content by confronting names. It was through the Shaybani percedentile that the text became prolific. Muqanna, Ghazzali's poetonyms provided artistic dyeing and served a linguopoetic function in the formation of individual discourse. The studied circumstances suggest that the study of the functions of poetonyms in the artistic text can give new scientific conclusions for linguistics.

References

1. Анданиязова Д. Ономастик бирликларининг лингвопоэтик тадқиқи.-Тошкент: Turon zamin ziyo, 2016. –Б.22.
2. Худойберганова Д, Анданиязова Д. Ўзбек тили поэтонимларининг изоҳли луғати.- Тошкент: Turon zamin ziyo, 2016. –Б. 3,4, 19.
3. Турсунов У, Мухторов Ж, Раҳматуллаев Ш. Ҳозирги ўзбек адабий тили.-Тошкент: Ўзбекистон, 1992. –Б.276.
4. Феоктисова Л.А. К методике анализа ассоциативно-деревационной семантики личного имени // Вопросы ономастики. – Екатеринбург, 2016.№1.-С.85-166.