

LINGUPOETICS OF POETONYMS IN THE POEMS OF USMAN NASIR		Literature Keywords: poetonym, toponyms, anthroponyms, mythonyms, hydronyms and theonyms.
Yuldashev Jurabek	PhD student of Navoi State Pedagogical Institute <i>City Navoi, Uzbekistan</i>	
Abstract This article discusses the use of precedent units, toponyms, anthroponyms, mythonyms, hydronyms and theonyms used in the poetry of the talented poet Usman Nasir as a poetic tool to ensure the diversity of the literary text and the role of these poetonyms in the deeper understanding of the hidden meaning.		

No matter how much you read in Uzbek literature, there are many masterpieces that do not bore you, and make you want to read it again and again. Among such works are the epic "Nile and Rome" and the poem "Monologue" by the talented poet Usman Nasir, described in the 30 years of the XX century as Lermontov of Uzbekistan, who attracted everyone with his unparalleled power. The poet's poems such as "Monologue", "Nile and Rome", "Youth" are considered to be one of the invaluable treasures of Turkic poetry, as they express the feelings of the people of our century [3, p. 285], stands out. As we read the poet's epic "Nile and Rome" and the poem "Monologue", we were struck by the many poetonyms used in these works. D. Khudayberganova in her article "On the object of study of linguistic stylistics" notes that "the use of views on the art of names in linguistics – onomapoetics also gives the expected results". D. Andaniyozova, who conducted a special study on the poetics of onomastic units, she put forward the idea of naming this field onomapoetics (onomastic poetics), the literary names of which are the object of his study with the term poetonyms (poetic onyms) [4, p.3].

Determining the place of poetonyms used in the works of a certain artist in the literary text, their definition, their study will undoubtedly have a positive impact on the development and perfection of onomastics. A poetonym is any name that has a poetic weight in a literary text, serves to illuminate the idea of the work, and has different linguopoetic features [4, p. 37]. Any onomastic units used in a work of art serve the writer's literary intention to one degree or another. In particular, toponyms, anthroponyms, mythonyms, hydronyms and theonyms are also used as a poetic tool that ensures the diversity of the literary text. Usman Nasir, who was well versed in Western and Eastern literature, took into account the poetic function of these onomastic units when choosing the title for the epic "Nile and Rome". Because there is a concept of allusion in literary science. Allusion is one of the stylistic figures in fiction and oratory that refers to historical events or famous works [5, p.27]. The reader recalls associative concepts related to these onomastic units as he reads Roman toponyms and the Nile hydronyms. Rome is one of the most ancient and rich cities in the world with historical and cultural monuments. The name of Rome is associated with the name of Romulus, one of the legendary founders of the city. According to ancient sources, Rome was founded in 754-753 BC. [4, p.33].

Rome was one of the largest and most powerful empires in the history of the ancient world, with the slave system rising to its highest peak and a gladiatorial battle not organized in other parts of human history. Undoubtedly, the Roman toponym harmonizes with the content of the text, reminding the reader of the facts related to it. In the epic, the Roman toponym appears not only in the title, but in several parts of the work. The poet uses the Roman toponym in one place with the adjective *gado* (poor) (*Avval bahor osmonidek yig'lar gado Rim*) [1, p. 123], in one place with the adjective naked (*Hamon yig'lar yalong'och Rim, hamon dil ezar*) [1, p. 124], in another place with the adjective *gado* (poor) (*Chapak chaldi.* "Ey, ahmoq *Rim*, sevinma qonga!). According to the poet, every inhabitant of the Roman Empire is unhappy. Because human dignity has been destroyed there. No one: neither the ruler nor the citizen is interested in the fate of the slave. In a society based on the system of slavery, the slave would use the slave as much as he wanted, the thieves would enter into quarrels, and if he did not like it, he would kill him. Based on the above considerations, it can be said that the Rome toponym has served as an allusive noun and has given the reader an associative understanding of the Rome toponym. In the epic, the Nile hydronym served a poetic function both in the title and in several places of the work beyond the title. The Nile (modern Egyptian – Al-Bahr; Latin Nilus, Greek Ntilos) is a river in Africa, Rwanda, Tanzania, Uganda, Sudan, Egypt. [6, p. 356]. The toponym Nile in the epic, of course, comes as a metonymic poetonym and refers to the state that emerged in the territory of ancient Egypt, because all human societies came to power and developed, first of all, near large rivers. The poet also has his own purpose and literary intention in choosing the Nile hydronym, because the role of the Nile River in the emergence of ancient Egyptian civilization is unique, and in this civilization, too, the rulers consider themselves the gods of the earth and the people of the Pharaohs. In both slave states, the poet used these onomastic units because human life was not worth the yellow baby. The epic emphasizes that the Nile is not a river of water, but the age of slaves:

Erki qulfdir, hayoti qulf, bor xudolar qulf!
Kosasida suv yo 'q, quruq xaltasi –non yo 'q.
Botayotgan quyosh kabi rangida qon yo 'q.
Ko 'zida ko 'z yo 'q, belida bel yo 'q, hayhot!
Fir'avn uni chumoliday ezadi: voydod !...
Fir'avnning hukmi qattiq , fir'avn xo 'jayin,
Xudolarga u manzurdir, hayoti tayin .
Neki qilsa, o 'zi bilar ,o 'zi hukmron,
Misr bo 'ylab Nil oqadir – qullar to 'kkan qon! [1, p. 123].

The toponym *Misr* (Egypt) is also used in the epic because of the writer's specific purpose. Linguist E.Kilichev writes about toponyms in the literary text: "The study of geographical place names in the language of fiction is important, first of all, for the development of toponymy, and then to determine the style of the writer" [8, p. 123]. **Egypt** is an ancient country in northeastern Africa, located in the lower reaches of the Nile. The majestic mausoleums are the land of pyramids. The pyramids of Snofru, Cheops, Hephren, Mikerin. The labor of slaves and peasants

was widely used in their construction [6, p. 15]. In the epic, the poet cites the most famous pharaohs who ruled in Egypt. Among the pharaohs he mentions the names Minis, Ramses, and Cleopatra. It is well known that such popular names are called precedent units in linguistics. Names, stable phrases, sentences, and texts of individuals who are familiar to certain language speakers and are stored in their linguistic memory and are frequently referred to in speech activity are taken as precedent units [7, p. 87]. In several places in the epic, the anthroponym of Pharaoh is cited as the common name of the rulers in Egypt, and the linguopoetic purpose is obvious. For the work is filled with the poet's hatred of slavery, and the rulers who developed this slavery are ruthless, hateful, and pharaohs who claim to be gods on earth. The epic describes the relationship between Pharaoh and the slave as follows:

Erki qulfdir, hayoti qulf, bor xudolar qulf!
Kosasida suv yo 'q, quruq xaltasi –non yo 'q.
Botayotgan quyosh kabi rangida qon yo 'q.
Ko 'zida ko 'z yo 'q, belida bel yo 'q, hayhot!
***Fir'avn** uni chumoliday ezadi: voydod !.*
***Fir'avnning** hukmi qattiq , **fir'avn** xo 'jayin,*
Xudolarga u manzurdir, hayoti tayin. [1, p. 123]

Fir'avn (Pharaoh) is the name of the kings of ancient Egypt. The title of king from the twenty-second dynasty. All the arable lands of the country were the property of the Pharaohs. According to ancient Egyptian religious beliefs, Pharaoh was the sun-god, the son of Gore was his earthly reflection, and heir to the goddess of nature Osiris. Pyramids were built for Pharaoh to show his power and glory.

Precedent names are an important tool in illuminating the creative artistic intent, as noted above in the epic of the most bloodthirsty Pharaohs of ancient Egyptian slavery:

*To **Minis**dan **Ramzesgacha**, **Ramzes**dan nari*
*“Malika qiz” **Kleopatra** hukmron davri,*
Undan tortib....yana uzoq, yana ko 'p yillar
Xarsang bilan yotqizilgan necha ming dillar. [1, p. 123]

Minis is a representative of the first dynasty of rulers of ancient Egypt. His real name is Pharaoh Narmer and it is also called Minis in the sources. The first ruler to unite lower and upper Egypt. **Ramzes** (Ramses) – Pharaoh of ancient Egypt, founder of the XIX dynasty. Ramses was an experienced fighter and a good organizer. **Kleopatra** (Cleopatra) – (Greek. Cleopatra) the last king of Egypt from the Ptolemaic dynasty, daughter of Ptolemy. Although Cleopatra married her brother Ptolemy XXII Dionysus and began to rule the state with him, she secretly fought for the throne alone. Julius Caesar, who was exiled to Syria after his intentions were revealed, but fascinated by Cleopatra's knowledge and intelligence, returned her to Egypt. After Caesar, Cleopatra was an ally and mistress of Mark Antony. Anthony and Cleopatra killed themselves

after Octavian's troops invaded Egypt. According to legend, he called himself a venomous snake in order to achieve eternal life, according to the beliefs of the Egyptians of that time [6, p. 635].

It is not in vain that the creator mentions these rulers in the epic, for during the time of these rulers the system of slavery reached its peak and the poet took into account that the text became more intelligible to the reader through precedent names. While the poet expresses his hatred of the pharaohs for crimes against humanity in Egypt, he blames the Roman emperors for the bloodshed in Rome. It also questions not only the rulers, but also the great geniuses of mankind:

*Kul fardiday umr – tog‘day kulfat uchunmi?
Javob bergin menga , zakki qadimgi **Homer**,
Ko‘z yoshiyu qonga rostdan tashnami bu yer?
Qo‘y, yaxshi chol! Ko‘nglim to‘ldi, gaplashamiz so‘ng,
Bu nimasi? Eshitanami, og‘ir, hazin mung?
Hamon yig‘lar yalong‘och **Rim**, hamon dil ezar,
Hamon tilla qadahda qon ichar **Sezar!** [1.124]*

Homer was a poet who lived in Greece in the ninth century BC. All of Homer's works are connected with the events of the Greco-Trojan War. Homer is the pioneer of Greek literature. This great poet can be described as the first poet of world literature. From Homer we have two great epics – the Iliad and the Odyssey. Homer's greatness was the first on earth to demonstrate the greatness of the feeling of love. This feeling comes to the conclusion that genocide cannot be eradicated by war or violence [10, p. 5.]. **Sezar** (Caesar). Gay Julius Caesar is a 100-year-old Rome statesman and politician. For more than eight years, beginning in 58 BC, he fought the Gaul War in Switzerland, France, Belgium, Germany, and the United Kingdom. He annexed to the Roman Republic a vast area from the Atlantic Ocean to the Rhine, and gained a reputation as a talented commander. During Caesar's reign, civil war broke out in Rome.

In the epic, slavery asks great Roman geniuses to answer for these massacres to find out what caused the human race to be so humiliated in societies. It reminds slaves of the famous Spartan revolt that fought against their cruel laws. Note the passage from the epic:

*Issiq izlarhamon u isyondan is bordek,
Bulutlarning orasinda yurar **Spartak**.
Osmon –qalqon,kamon yoyi – chaqmoq, yonar o‘t,
Zulm uchun yig‘i , fig‘on va erksizlik sud.
Javob bersin, **Aflotunmi**, **Vergiliymi**,yo-
Boshqa biri,qani kim u ? Kim mard? Kim guvoh?
Ki – tun qancha qora bo‘lsa, oy shuncha yorur?
Spartakning lashkarlari hali ham borur. [1, p. 124]*

Aflotun (Plato) is the name of Plato among the peoples of the East. His real name is Aristocles, the Greek philosopher and founder of Platonism [6, p. 96]. **Virgil** (Vergilius) Maron Publius was a Rome poet who lived in the 70s-19s BC. Witnessed the crisis of the Rome Republic. The epics "Shepherds' Songs" ("Shepherd's Songs") and "Georgians" ("The Epic of Agriculture") glorify the peaceful rural life, the peaceful, restful life of shepherds in the embrace of nature. Virgil's famous epic Aeneid is dedicated to the wanderings of the Trojan hero Aeneas and the wars in which he fought. This work was written in imitation of the Iliad and the Odyssey, depicting the landscape of ancient Italy in high spirits. Virgil's work is a model for classical poetry [6, p. 432]. **Spartak** (Spartacus) was the leader of a great revolt of slaves who rose in Ancient Rome in 71 BC. It belonged to the Thracian royal family. He was taken prisoner by the Romans, sold into slavery, and taken to a school of gladiators in Capua. [6.8.36] Here the anthroponym Spartacus is used as an allusive name and is mentioned in the epic as a symbol of the struggle for freedom. This poetonym formed associations in the reader's memory with the image of Spartacus.

The play also mentions deities and idols of ancient Egypt and Rome. These onomastic units, known in linguistics as theonyms, also contributed in one way or another to the art of the work:

*Sariq qumlar orasidan qon rangli quyosh-
Ko'tarilar. Nil oqadir – qullar to'kkan yosh.
Faryodlarga chidolmaydi yer bilan osmon.
Ro qaerda ? Azirisa ? Qiynaydi Tifan!
Kimga yig'lab, kimdan madad madad kutsin bemor qul?* [1, p. 122]

Ro (Ra) is the sun god of the ancient Egyptians, the supreme god in the religion of the ancient Egyptians [13, p. 102]. **Tifan** (Typhoon) is a powerful and terrifying giant in ancient Greek mythology. The ancient Greeks associated earthquakes and volcanic eruptions with its movement and the flames emanating from it. The symbol of evil in Egyptian mythology. **Azirisa** (Osiris) is the god of rebirth in Greece. He is one of the most revered gods of Egypt. In ancient Egyptian mythology, he was the king of the underworld and the judge of the spirits of the dead. Wrapped in a white cloth, his hands are empty, and he is depicted as a green-skinned mummy holding a stick and a spear, a symbol of royal authority. Moreover, Osiris is always depicted with this or that plant: from the pool in front of his throne grows either a lotus, or a series of trees and vines [12, p. 122].

In the epic "Nile and Rome", the poet refers to rulers such as Caesar, Cleopatra, Minis, and Ramses; Homer used precedent units on ancient world philosophers such as **Plato** and **Virgil**. In addition, such terms as **Ro**, **Azirisa**, **Tifan** are used in the epic.

Osman Nasir's poem "Monologue" is also distinguished by its high art. In the play, the past is presented in black paint, which violates not only the people themselves, but also their love.

The love of the great poet Petrarch and Dante, Hamlet in Shakespeare's tragedies, and Othello's love of grief end with the accusation of a dark past [9, p. 58].

In the poem, the love that has wept for centuries and the poets and heroes of the ancient world who are "exposed" to this love are listed one by one. Note the passage from the poem:

*Seni yaxshi bilaman, go'zal,
Petrarkani o'qiganim bor.
Buyuk Rimning Samfosi azal
Xayolimni oshiqday tortar. [1, p. 141]*

Petrarka (Petrarch) is an Italian poet and one of the founders of the Italian literary language, a philosopher. He laid the foundation stone of the culture of the Renaissance, which was full of ideas of humanism. His lyrical works in Italian are dominated by romantic and political themes. In Petrarch's "My Italy", the homeland is portrayed as a wounded beautiful woman. A series of lyrical poems dedicated to Laura in Petrarch's work is of particular literary value. The poet confesses that he met Laura in one of the synagogues in Avignon in 1327 and fell in love with her for a lifetime. Unlike his predecessors, Petrarch enriched the image of the beloved woman with vivid and vital signs. For this reason, his lyricism marks a new era in the development of not only Italian but also European lyricism [4, p. 55]. **Samfo** original Sappho was born in 600 BC in the ancient city of Eres. He lived mainly in Mytilene and belonged to a wealthy aristocratic family. The symphony is liked by his partymate Alkaeus. Samfo also warmly welcomes the attitude of Alkaeus. Alkay greatly appreciated *Samfo* and wrote poems dedicated to him. In his poems he describes her with the qualities of "fluffy hair, glorious, pleasant smile." Representatives of ancient literature called Samfo "the tenth inspiration", "divine", "lesbian nightingale". Samfo is more famous in art than his compatriot and contemporary Alkai. Geographer Strabo writes of Samfo: "Samfo is famous at the same time as Pittak and Alkay; In all periods of human life, we do not know of any woman who is remembered, who is partially equal to her in poetry". Both the Petrarch precedent unit mentioned above and the Sappho precedent unit have one thing in common. That is, in both, love, man's love for man, is central. Or:

*Bilamanki, Tasso bechora
Rohat ko'rmay o'tgan bir umr,
Ey makkora qiz, Leonara,
Nomi qora bilan yozilgur!. [1, p. 141]*

Tasso is an Italian poet in XVI century. Author of the epic "The Liberation of Jerusalem". He was one of the most widely read poets in Europe until the early 20th century. One of the most characteristic literary devices in Tasso's poetry is the emotional puzzle experienced by the characters crushed between heart and duty; the depiction of love as opposed to combat bravery or honor is the central source of lyrical passion in poetry. This poetic passage from the epic also

expresses the idea of love. Tasso suffers because of the romantic relationships of his protagonists. The poet blames love here as well.

In some places, romantic relationships that have become a reality in the past are also mentioned. Examples include the adventures of the famous Italian poet Dante and his girlfriend Beatrice:

Balki, guldan yaralgan pari
*Tosh ko 'ngilli **Beatrice***
Gadosan, – deb qochmasa nari
***Danti** baxtli bo 'lardi pichi! [1.141]*

Danti (Dante) Alighieri is an Italian poet. From the descendants of the ancient nobility. The first work "New Life" consists of sonnets and prose plates dedicated to his lover Beatrice [4, p.193].

Shakespeare's works, a major figure in English Renaissance literature, are well known to Uzbek readers. We know that Shakespeare's masterpieces include "Hamlet" and "Othello". Usman Nasir uses the protagonists of both works in the poem "Monologue", which results in the formation of associations with the protagonists of the work in the student's artistic thinking:

*Balki, **Hamlet** oydin tunlarda*
***Ofeliyani** erkalatardi.*
Balki, uzun sochini silab
Azongacha ertak aytardi. [1.141]

Hamlet. The hero of a tragic work of Shakespeare. The play depicts the intersection of the destinies of those who strive for goodness and those who do evil in the pursuit of power. Hamlet becomes the victim of this struggle and leaves his lover Ophelia prematurely. **Ofeliya** (Ophelia). A character in William Shakespeare's Hamlet. She is one of the young nobles of Denmark, the daughter of Polonius, the sister of Laertes, and the potential wife of Prince Hamlet. Or:

***Dezdemon**a, gunohsiz dilbar,*
Jigar qonlaringni ichgan kim?
*Bilaman **Otello**, bilaman,*
***Otello** haqlimi? Shoir jim! [1, p. 141]*

Otello (Othello) is a noble Arab in the William Shakespeare tragedy Othello, an official of the Venetian state. According to the events of the work, he is trapped by his rivals because of his trustworthiness and strangles his wife out of jealousy. "Under the influence of intercultural dialogue, it has become common in Uzbek linguoculture to accept Othello as a symbol of a very jealous man [11.79]. **Dezdemon**a (Desdemona) is the daughter of Brabantio, the wife of Othello.

The poet uses not only the heroes of Shakespeare's works, but also the poet's own name as an anthroponym:

*Agar xiyonatni bilmasa,
Ezmasa fojia yuragin!
Yo‘q.Yo‘q, shoir! Gar shunday bo‘lsa,
Shekspirning yo‘qdir keragi!* [1, p. 141]

In conclusion, it should be noted that the anthroponyms, toponyms, hydronyms and theonyms used in Usman Nasir's epic "Nile and Rome" and the poem "Monologue" made the work even more impressive.

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