



CRITERIA AND SEMANTICS FOR DEFINING POETONYMS

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Abstract. This article analyzes the criteria for determining the semantics and semantics of poetonyms in literary texts, analyzes theoretical views on the functions of poetonyms in literary texts, and attempts to provide evidence based on examples.

Keywords: poetonym, semantics, criterion, names, poetic works, semantic structure.

True, the problem of studying names is one of the most urgent problems of modern linguistics, because names play an important role in human life. People receive a name from birth and carry it throughout their lives. Currently, new directions are emerging in the study of proper names and their functionality in various areas of human communication, which is due to the connection of modern trends in linguistics with the general cultural situation in the world.

By the end of the 20th century, poetic texts have become a source for many linguistic researchers. As a result, each lexical unit in a poetic text is being studied in different areas of the field. In particular, poetic names are being studied and interest in them is growing. If we rely on scientific sources, names used for artistic purposes, that is, poetonyms, can be divided into two groups: poetonyms used in poetic works, and poetonyms used in prose works. Poetonyms in a

literary text form an orderly system that participates in embodying the author's ideological and artistic intention. They also perform a certain set of functions. Through them, not only the creator's goal, but also the idea embedded in the names, as well as the specific features of the national culture in its current state, can be reflected through these names. Poetic names used in literary texts can reflect the values, traditions, perception of the world, and self-awareness of a particular society. The study of poetic names (poetonyms) in Uzbek poetic speech is relevant, because they store and disseminate important information from a cultural point of view, which allows us to understand and preserve knowledge about the historical past. Onomastic fields of poetic names are mainly presented in lyrical works, through which encyclopedic, linguistic, poetic information is referred to in the literary text, and the reader is given aesthetic



pleasure. Accordingly, poetonyms can be divided into the following types according to the literary genre they belong to: 1. Names in stage works. 2. Names in lyrical works. 3. Names in epic works.

Poetonyms can be divided into the following types according to the literary genre in which they are used: 1. Names of historical figures. 2. Names in religious works. 3. Names in detective works. 4. Names of characters in romantic works 5. Names in adventure works, etc.

The analysis shows that all poetonyms found in a poetic text can be divided into two large groups. The first are poetonyms that are famous personalities, completely new characters created by the author of the work, nominated as heroes of a poetic work. The second are poetonyms that play the role of semantic stages in a poetic text and cause various associations in the reader's mind with known texts. Poetonyms that indicate the direct heroes of a poetic work can be divided into two groups: a) they can become the central image of a poetic work of a literary, biblical or historical nature. This character retains its specific features in a new poetic work and is fully absorbed into the lines of the new text; b) the name of the hero of a poetic work may not be associated with the literary-historical context. In most cases, such names are translated and the poetonyms are preserved, and they do not cause difficulties in transferring to another language. One of the distinctive features

of names in poetry is the clear expression of the meaning, the reflection of the author's aspirations, the indication of the internal and external qualities inherent in the character's name itself. Poetonyms, due to their many functions in the work, reflect the writer's ideological and artistic intention.

According to O.I. Fonyakova, onyms are considered to be a "universal functional-semantic category of nouns" as a "specific type of verbal sign". The selection and identification of individual objects (animate and inanimate) in the language, speech and culture of people express individual concepts and general ideas about these objects. Accordingly, the semantic groups of poetonyms can be considered below: 1) anthropoethonyms, which are traditional, popular male and female names; 2) names taken from literary and folklore sources; 3) historical realities; 4) composers and their musical works; 5) advertising texts and names in them; 6) names related to cinematography; 7) nominations containing real anthroponymics, which are associated with the names of famous people of their time, people famous for their good or bad deeds; 8) names of works of art; 9) Poeticonyms that indicate the place where certain events took place and define them.

Poetonyms are part of the language of the works of a particular author, therefore, they, like its other units, are capable of conveying a certain content. When it comes to such content, it is necessary to turn to the issue of the



semantic structure of the poem. The issue of the presence of a semantic structure in poetonyms is studied in modern poetic onomastics and, unlike the question of the presence of a semantic structure in onyms, does not cause controversy among scientists (this issue was discussed in detail by A.V. Superanskaya). The issue of the semantic structure of poetonyms is very important, since it is connected with the process of creating artistic images by the author, the study of literary traditions in the work of a particular author, the study of the specific features of poetry. the writer's language. The basic provisions of this issue arose in antiquity: in Plato's dialogue "Cratil", the heroes discuss the issue of the correctness of names, and Socrates gives examples of the correspondence of the poetonym to the character, the actions of the heroes in Greek myths and works. Later, the issue of the presence of a semantic structure in a poetic name was reflected in the works of A.F. Losev, P.A. Florensky, Y.N. Tynyanov, and others. So, A.F. Losev, who gave a general consideration to names in the book "Philosophy of Names," emphasizes that "the name is life," "only in the name does the whole deep nature of socialism in all its infinite manifestations justify itself." [Losev A.F. Philosophy of the name. P.210].

P.A. Florensky develops the ideas of A.F. Losev in his book "Names". The author considers names to be "spiritual entities" that exist in and for themselves, inaccessible to either perception or understanding (Florensky P.A. Names.

P.447). The purpose of the name in a work of art is to create an artistic image. Y.N. Tynyanov in his work "Archaists and Innovators" expresses the following idea about the semantic structure of poetic names: "There are no speaking nouns in a work of art. There are no mute nouns in a work of art. All names speak" (Tynyanov Y.N. Archaists and Innovators. 1929, 127). The statements of these scientists and writers served as the basis for the works of many scholars: Z.P. Japlova, A.P. Karpenko, T.N. Kondratyev, Z.V. Nikolaeva, etc. The following conclusions are presented in the works of these researchers: the choice of the name of the characters is made by the author deliberately in order to reveal the image of the hero or to show the author's attitude to this character; the semantic structure of the name of this or that character is determined by the internal form of this name. By internal form is meant the derivational and semantic structure of the word, the motive of the lexical meaning. V.N. Mikhailov examines the internal form, word-formation features, stylistic connections and the level of expressiveness as part of the semantic structure of a poetonym. The level of expressiveness, according to the researcher, is associated with the structure of the noun used in the work of art and the author's attitude or the character's attitude to the owner of the name. V.A. Kukharenko emphasizes that the poetonym acquires a certain "semanticized" content in the literary text.



With the disclosure of the image of the hero, the number of shades of meaning of the poetonym increases. V.M. Kalinkin examines the semantic structure of poetonyms in detail. The researcher emphasizes that various aspects are manifested in it: phonosemantic, lexical, derivational, contextual, etc., which are based on the relationship between the name, image and denotation. Using a modification of the Ogden-Richards semantic triangle, the scientist shows the interaction of the name, image and denotatum with each other. The name has weak connections with denotations in the language and in the literary text. This is a characteristic feature of the semantic structure of the noun. In addition, due to the unreality of the concept and word in the literary text, the connection of the name with the concept, object and word can be fragile. Poetonym is one of the means of creating an artistic image. It is more closely connected with the word, concept and denotation serving in the literary text than with the name; also, the image is closely connected with the symbol.

The phonosemantic aspect of the semantic structure of poetic names is associated with their sound side, with the ability of the sounds that make up poetic names to have artistic textual content. For example, poetic names are built on the basis of alliteration and assonance. The lexical aspect lies in the two-dimensionality and individuality of the semantic structure of poetic names. The

two-dimensionality of the semantic structure of poetic names is manifested in the concreteness of the direct meaning of the poem and the preservation of the connection with the primary appellative - a common noun. The individuality of the semantic structure of poetic names is that the denotation of each of them can "be related only to a specific subject of each class" (Kalinkin V.M. Poetics of Poetics. 1999, 181). The derivational aspect of the semantic structure of poetic names is associated with the ability of morphemes to convey the content of the poem. Usually it is transmitted by the literal meaning of the root or through the "semantic load" of suffixes.

Poetic names are the main unit of the author's literary texts in order to create a humorous effect, to create references to certain cultural phenomena, to express the author's personal attitude to the subject. The contextual aspect of the semantic structure of poetic names is associated with the ability of the literary text itself to convey their content.

Thus, the semantic structure of poetic names, due to motivation, can cause associations with words necessary for understanding the presence of meaning in it and the image of the hero. The semantic structure of poetic names has the following features: formed as a result of the transformation of a proper name into an image; associated with the sound aspect of poetic names; it is individual for each poem; associated with "virtual" denotation and concept.



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