

Linguopoetics Of Zoonims in The Literary Text

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Abstract

Today in the world of linguistics, the priority is given to integrative scientific works in the approach to onomastic units in literary text, including the study of problems such as allusive names, onomastic metaphors, onomastic scale of literary text, intertextual aspects of names are considered as the heated problem. Improvement of the linguopoetic approach in modern Uzbek linguistics has also raised the issue of a comprehensive study of the language units that make up the literary text. Because any linguistic unit can become an invaluable tool in the literary text, serving the artistic intention of the author, and reflect the unique poetic laws. In particular, onomastic units are no exception. Therefore, today there is a great interest in the study of the role and functions of onomastic units in the formation of literary texts, the meaning of symbols in addition to the nominative function of names, their linguopoetic features, their role in Uzbek linguoculture. Therefore, today there is great interest in the study of the role and functions of onomastic units in the formation of literary texts, the meaning of symbols in addition to the nominative function of names, their linguopoetic features, and their role in Uzbek linguoculture. This article describes the role of zoonyms in the literary text and their linguopoetic features.

Keywords: linguopoetics, onomastics, onomapoetics, zoopoetonim, onomapoetonim.

Introduction

Research on literary texts defines literary texts as follows: “Literary text is considered as a very complex wholeness that expresses the content of a work of art, is functionally complete, formed on the basis of the image capabilities of language, freely combines different styles at the author's discretion, and has aesthetic pleasure”. [Yuldashev, Yadgarov, 2007: 3.]

In a literary text, language units participate in different functions. Their most important function is aesthetic or poetic function in a broad sense. In the scientific literature, four to five functions of language are mainly noted. For example, V.A. Avrorin emphasizes that language has communicative (means of communication), expressive (expression of ideas), constructive (formation

of ideas), accumulative (accumulation, storage of social experience and knowledge) functions. In addition to the term "expressive function" of language, the use of terms such as "poetic function of language", "artistic function of language", "aesthetic function of language" are used in the study of the language of fiction. [Yuldashev, 2007: 4.]

It is obvious that in research in this area the words “poetic” and “aesthetic” have stagnated as a term element with almost the same meaning. We used the word “poetic” more to express the same meaning.

The literature review

The first scientific views on the language of fiction in world linguistics are given in detail in the work of the ancient Greek philosopher Aristotle, *Poetics*. This work by Aristotle was the first special study of the art of speech in

the true sense of the word, and "remains the only saving devoted to the orderly expression of the problems of the art of speech or the theory of poetry". [Petrovskiy, 1980: 79.]

A lot of research has been done in European linguistics on the language of fiction, in particular, in the works of such scholars as V. Vinogradov [Vinogradov, 1980], G.O. Vinokur [Vinokur, 1991], A.A. Potebnya [Potebnya, 2007], L.V. Shcherba [Shcherba, 1974], serious attention has been paid to the analysis of language units. Since the middle of the XX century, in Uzbek philology, there has been a growing interest in the study of the language and style of the writer, the language of fiction in linguopoetic research. [Mahmudov, 1985:48-50; Karimov, 1993; Imomova, 1993; Yuldashev, 2000]. This issue has been studied in various aspects in the works of I.Sulton, A.Gulomov, X.Doniyorov, S.Mirzaev, L.Abdullaeva, E.Qilichev, S.Karimov Karimov, B.Umurqulov, H.Abdurahmonov, N.Mahmudov, I.Mirzaev, G.Rixsieva, M. Yuldashev and other linguists' works.

Methods of research

The article analyzes the literary text and the onomastic units used in them on the basis of descriptive, comparative, functional-semantic, linguopoetic, historical-typological analysis methods.

The main part

It is worth mentioning that every means in a literary text performs a poetic function. In addition to its standard function, only language units that are significantly actualized should be analyzed as a means of performing a poetic task. Onomastic units are no exception. It is true that the onomastic background in a literary text can be analyzed linguistically or it is natural to study it by some other aspect. But in order to examine it from a poetic point of view, a linguistic unit must meet certain requirements. Although a number of studies have been conducted in Uzbek linguistics in this regard, not all linguistic units have been thoroughly studied as an aesthetic phenomenon. Linguists' assertions in this regard confirm our opinion: "In linguopoetics, the focus is on the study of the poetics of lexical units, and the possibilities and functions of artistic and aesthetic expression of other units are left out beyond the eyes of researchers so far. In particular, the issues of phonopoetics, morphopoetics, syntactic

poetics should be the object of serious research". [Nurmonov, Madvaliyev, Mahkamov, 2011: 3–11]

The first research on the art of onomastic units was carried out by scientists such as V.N Mikhailov, E.B Magazanik, L.I Kolokolova, S.I Zinin. [Mikhailov, 1956; Magazanik, 1967; Kolokolova, 1970; Zinin, 1970]. Also worthy of special mention is the research conducted by Ukrainian linguist VM Kalinkin on this topic [Kalinkin, 1999; Kalinkin, 2000] Today, the widespread implementation of work on this topic has led to the formation of a separate field of study of the art of onomastic units – onomapoetics.

Development of the linguopoetic approach in modern Uzbek linguistics has also raised the issue of a comprehensive study of the language units that make up the literary text. Because any linguistic unit can become an invaluable tool in the literary text, serving the artistic intention of the author, and reflect the unique poetic laws. In particular, onomastic units are no exception. Therefore, today there is a great interest in the study of the role and functions of onomastic units in the formation of literary texts, the meaning of symbols in addition to the nominative function of names, their linguopoetic features and their role in Uzbek linguoculture.

In a number of works related to the art of onomastic units in linguistics, the direction of the study of the poetic features of onomastic units – comments on the terms of onomapoetics are described. [Fomin, 2009, 57] They point out that the field is referred to by different linguists in different terms, and put forward proposals for their regulation. For example, AA Fomin writes: "The name of this field is often called literary or poetic onomastics, but there are other terms: for example, stylistic onomastics, literary-artistic (or artistic) onomastics, onym poetics, poetonymy and so on". [Fomin, 2009: 57]

The scientist also argues that the object of study of this field is also called by different versions of terms, and emphasizes that achieving consensus in this regard is one of the important tasks of linguistics.

In some studies, the semantics of anthroponyms, one of the types of onomastic units, have been studied in conjunction with their connotative aspects. Reflecting on the model of name semantics, L.A. Feoktistova

focuses on the semantic relationship between an anthroponym appeal and pays attention to a secondary nomination. According to the researcher, this model has a conceptual core, a pragmatic zone and a spiritual connection. The article describes the emotional, connotative aspects of anthroponyms, appellation-onomastic periphery, deonimation, that's to say the weakening of the onomastic unit as a noun, the increase in the properties of the onomastic unit, the role of gender and ethnic components in the semantics of the onomastic unit are given by the examples of personal nouns in Russian language. [Feoktistova, 2016: 85-116]

Onomastic units appear in different situations in a literary text. These units participate in the text in accordance with the writer's artistic intent, sometimes simple, in their own sense, sometimes complex, and with a variety of associations. Onomastic units in the literary text are studied in linguistics within the principles of interdisciplinary interrelationships, which have been developing rapidly in recent decades, in particular, on the basis of lingvopoetic, lingvoculturological approach to onomastic units. In these studies, it is emphasized that onomastic units such as anthroponyms, toponyms, zoonyms perform a specific aesthetic function in the literary text and serve to reveal various subtleties of meaning. [Kalinkin, 2000: 14] In this article, we will focus on the role of zoonyms in the literary text.

In linguistics, the term zoonym is used in the sense of a name, a nickname, given to animals and birds. N.V. Podolskaya uses the term zoonym to refer to "a pet, wild animal, animal kept in a zoo, personal name or nickname of an animal living in a circus or certain places". [Podolskaya, 1988: 58]

A set of zoonyms in a language is called zoonymy, a compiled list (dictionary) of zoonyms is called zoonymy, and the field of onomastics that studies zoonyms is called zoonomics¹. The zoonyms used for poetic purposes in the literary text should be called zoopoetonyms.

There is no special research on the role of zoonyms in the literary text in Uzbek ethnography. Some studies have focused on the fact that zoonyms are a means of creating

the fine arts, but in these studies, too, the genus horses of animals have been analyzed under the term zoonymy. [Zaripov, 1983] Commenting on the research on zoonyms, Ya. Avlakulov writes about the problems in the field: Zoonim means a special name of an animal taken separately, a well-known horse. It is therefore considered an onomastic unit. A. Gubanov divides zoonyms into two: general zoonyms and special zoonyms, and the first group includes words such as nightingale, crow, crane, sparrow, which are related names of animals and other animals. The second group includes famous horses for animals: *Zili, Gemer* (horse names), *Alabash, Demir, Topush* (dog names). [Avlakulov, 2012: 50] In our opinion, only special names addressed to animals should be studied under the term zoonym. This is because in linguistics, zoonyms are studied as a well-known horse type. This, in itself, requires that the name be given a name, as the common name of other related horses.

Experts point out that it is more difficult to collect zoonyms than other onomastic units. Because "zoonyms are not recorded in official documents, the death of the animal will lead to the loss of its name".

The Uzbek people used to give special names to horses, dogs, and in some cases birds and cows and lambs. For example, *Boychibor, Kokkashka, Girat, Girkok, Tarlon, Akbota, Yulduzkashka, Boribosar, Arslan, Tiger, Qoplon, Olapar, Barakvoy, Mosh, Mallaboy, Humo, Semurg*.

By giving nicknames and names, each bird and animal is compared, likened, and characterized to specific national concepts. A number of zoonyms are formed on the basis of comparing dogs to wild animals, likening certain body parts of horses to something. In the literary text, a special name for animals - zoonyms - is often used. It should be noted that zoonyms with poetic value are analyzed under the term zoopoetonyms. Related horses of animals and birds, which are involved in the literary text with their nominative function, are important tools in the creation of the arts, and a number of studies have been conducted on this subject. [Zaripov, 2002; Hamidova, 1983] It should not be forgotten that both of these are of special importance in the literary text.

It can be seen that the tradition of giving nicknames to animals in works of art was formed long ago in Uzbek literature. Such

¹ Showed dictionary PP. 59-60.

names are mostly symbolic. Gulkhani's epic "Zarbulmasal" also contains names for birds such as *Yapalakqush*, *Boyogli*, *Kulonkir Sultan*, *Kordon*, *Korkush*, *Gunashbonu*. Y.Solijonov and S.Muminov studied these names as names that served to illuminate the artistic intent of the artist. [Solijonov, Muminov, 1984: 44–49]

Horse nicknames are widely used in the literary text. Horse nicknames are also mentioned separately in examples of folklore, and they are usually given with commentary. In general, the image of a horse is of special importance in Uzbek folklore. [Tilovov, 2000] The description of the horse *Jyranqush* in the *Ravshan* epic illuminates the meaning of its nickname and refers to certain features of the animal: *four legs are equal, waists are large, aired through qarchigay (oak tree)*.

In the literary text, zoonyms in folklore used as a popular name, creating intertextuality and serving to ensure the multi-layered nature of the text. In particular, the legendary racehorse in the epic "Alpomish", the inseparable companion of Alpomish *Boychibor* zoonim can be seen in our modern literature. This zoonim was used as a benchmark in poetic texts, creating associations with the horse in the epic Alpomish: *On the way to Dovon rushes as wind Our Jiguli, Not "Jiguli" it is like Duldul, We can certainly say Boychibor* (E.Vakhidov "On the way to Dovon"). In the poem, the zoopoetonym *Boychibor* is used in comparison to the car brand. In epic images, these horses are famous for their running from the wind. The poet emphasizes this feature of the horse with the analogy of not "Jiguli", as if Duldul, certainly as **Boychibor**.

In N.Odinaeva's line *"There is a Boychibor in my heart" Boychibor rose to the level of a symbol calling the lyrical hero to a lively and turbulent life: Veins connected with mine, my Motherland, Let me recite a poem flourish till the sky, On my right shoulder sits Alpomish, in my heart there is Boychibor* (N. Odinaeva. "Generation of Alpomish")².

The zoonyms in the literary text can be studied by dividing them into groups such as real, tissue, and mythosonyms.

Real zoonyms are special names given to animals in our language. The Uzbek language has special names for various

animals, and the special names given to horses are noteworthy in this regard. Horse nicknames also occupy a large place in the literary text. It follows that the Uzbek people have love for horses among living things. For our people, from ancient times the horse was valued as the companion of a young man. For this reason, national traditions also have a certain influence in giving special names to animals and other creatures. The originality of the use of horse nicknames for poetic purposes is also evident in the works of Togay Murad in Uzbek literature. The writer often gives the nickname of the horse with comments, which indicates that the creator is well aware of these riches of our language. In particular, in the work "Evening with a horse" such nicknames as *Tarlon*, *Torik*, *Saman*, *Chil*, *Chagir* are mentioned. In the play, Ziyov's horseman's Tarlon rises to the level of a "literary hero". The reader will also be perfectly aware of the definition of a horse. That is, the lexical meaning of the nickname is expressed poetically: *Brothers. What does a real horse look like? Like flour will be white. If he has ancestor's blood, he will be Tarlon when he is nine years old. At the age of nine, black grains appear on the body of the gray. From then on, he will be a Tarlon horse, not a gray one. Tarlon spotted horse! Tarlon the best horse ...*³

Zoonyms are widely used in children's fiction. In the poems of the People's Poet of Uzbekistan Anvar Obidjon we can see that zoononyms are used for a special aesthetic purpose. The following examples illustrate a subjective attitude by adding caressing suffixes to the nicknames of creatures: *Hey, Mr. Cats, forgive me, I would throw a stone if you crossed my path. Remove me from the "black list", Thousand apologies, Barakjon, Forgive, me, Mosh* (A.Obidjon. "Selected works").

In the following example, although the nickname of the dog is specific to another language, the meanings of intimacy and loyalty are further exaggerated by the addition of the Uzbek suffix *-gina* to the nickname. It can even be said that through the affix *-gina* the animal is in a sense "personalized." The logical basis of this affix is strengthened by the author's speech. That is, when Farman leaves, he hugs Goebbels, strokes his neck, and kisses his nose, as if depicting a close

² Translation by author

³ Translation by author

relationship between people. Therefore, the addition of the -gina affix to the dog's nickname does not surprise the reader. The nickname of the dog also served to shape the text by choosing it according to the title of the work: *Farman presses Goebbels to his chest and rubs his neck before leaving. He kissed her on the nose. "You're staying here now, my Goebbels (Gebbelsginam)." We will never see each other again.* (S.Ahmad. "Hindi song").

It is known that in fairy tales insects and animals are animated by human behavior. Sometimes this phenomenon is also observed in naming them. That is, their cognate horse rises to the level of an anthroponym, and the concept of gender is also referred to by the suffixes -boy, -khan added to them. *Tulkiboy, Beetle bikach*. Example:

*The fly flew away and landed on the ledge. The thorn of Yantak entered his beak ("The Tale of the Fly").*⁴

When naming creatures, the creator sometimes creates original names. It is appropriate to call such names tissue zoonyms. The nickname of the creature used in H. Dostmuhammad's work "Jajman" attracted the attention of many people. The word *Jajman* is originally from the Tashkent dialect, and the Explanatory Dictionary of the Uzbek Language states that it means "jajji"(small). The word is used in the same sense in Kadyri's Toshpolat Tajang. The word is also found in Oybek's works. Thus, H. Dostmuhammad created the nickname Jajman on the basis of its appellative basis, that is, the nickname refers to the fact that the creature in the work is a symbol of the great hunger, and although its name means small, it contradicts the greatness of the hunger.

- *Ola-a!* "What's the matter with that little thing! It's a joke, ha-ha-ha!" "Don't say I haven't heard," said the madman, dispelling the doubts in everyone's hearts. The creature's name is Jajman! Jajman! .. Don't say I haven't heard! ..

... Here the quarrel at the top of the turf continued. Let's deal with this mousefaced. Let him eat as much as he can, he will not swallow the world in his stomach like an angishvana! .. (H. Dostmuhammad. "Jajman")⁵.

The name of the elephant has acquired a poetic character by pointing to the appellative

meaning of the nickname given to the elephant in P. Kadirov's novel "*Humoyun and Akbar*". In the literary text, the nickname of the elephant served as a linguopoetic tool to beautifully express the grandfather's advice to his grandson: *Khurram, who turned thirteen this year and is younger than his father, liked the tallest black elephant. Akbar presented the elephant to his grandson: - Its name is Zinhor! He explained. "An elephant is a very intelligent animal." Do not forget the good and the bad. Do not harm the elephant. Take only the good qualities from your ancestors and do not follow our shortcomings!* (P. Kadirov. *Humoyun and Akbar*)⁶.

In M. Azam's work "Legend of the Immortal Bird" the ornithonym "*Immortal Bird*" was used. This nickname has given rise to associations with the immortal bird in Uzbek folk tales. It has also been used successfully to increase the impact of the work. The immortal grief in the heart of a young man named Immortal encourages him to become a bird of the same name, to continue his life, to punish the wicked. That is, a man named Nahang obeys his stepmother and kills his son named Immortal. His daughter, Diamond, did not bury her brother's bones in tears and turned into a bird and says to take revenge on the wicked. His brother turns into a bird. The name of the bird is pronounced as Immortal Bird: "*My own father slaughtered, my stepmother was fed. My surviving owner was born on a blue cloth and buried under a rose. Kuk-ku, Kuk-ku! "I am an Immortal Bird that will never bow at anyone." If they shoot, I am immortal, I am immortal.*" ("The Legend of the Immortal Bird" by M. Azam).

In the following poem of Usman Azim, the nickname of the horse served to ensure the integrity of the tone of the text: *The flowers smell, the wind plays in the steppe. There is a star on your forehead, there is your name - Yulduzkashka. Iron smiles have not torn your lips yet, Nails have not yet pierced your hooves ...* (U.Azim. "Yulduzqashqa")⁷

The nickname of the dog in S.Ahmad's story "Karakoz Majnun" is *Karakoz*(Black eye). Noting that the use of the nickname Karakoz in relation to a dog is observed, it should be noted that the word *Majnun* added to

⁴ Translation by author

⁵ Translation by author

⁶ Translation by author

⁷ Translation by author

it together is a sad name unique to Said Ahmad, so we called it a tissue zoonim. The Uzbek people love their child as a "black eye", which tells the story of Saodat Aya's inability to find the love she expects from her son *Borikhan* (Borya), the old woman's grief over the death of her dog owner, and her longing for Saodat Aya as a child. In the text through the nickname *Karakoz*, there is a hint that the dog showed affection that the child could not show, even though it was an animal, while paying attention to the dog's appearance (eyes).

"After a while the old woman's voice began to be heard. *Karakoz's* ear was straight. It moaned as if it was crying when it heard the voice of a loved one she had lost for the past two months. (...) The old woman's voice was coming from the tape recorder. "Where are you staring?" Do you ever sit at home or not? Is it snowing? My stupid. Listen to me, why do you chase soft dove? " (...) The tape was still spinning. "Don't die, *Majnungina*, where are you going?" Did you get your girlfriends? When do you show the bride? Let me see your *Layli* ... "The black-eyed old woman's voice was lying lifeless, turning her face towards the upstairs room."⁸

Or another example: *It was only after the old woman was forty that a man's foot slipped out of the yard. Qumri and Karakoz mourned in the yard where the owner left. Now the two mourners are looking at each other and shedding tears. Karakoz no longer wandered at night. Every day he would wake up before dawn (when the old woman got up in the morning)* (S.Ahmad, *Karakoz Majnun*)⁹.

There is another group of zoonyms that we have included in the group of mythosonyms. It is known that **mythonyms** are names based on imagination, and the motive of the name lies in the mythical imagination. Such a name can be a toponym, an anthroponym, a zoon, or an oronym. [Avlakulov, 2012: 36] Mythosonyms have a special poetic significance in the literary text. Mythosonyms such as *Qaqnus*, *Humo*, *Samandar* are actively used in Uzbek literary texts. They serve as a popular name for text formation, intertextuality.

In the following example, a melody is formed by the name and word of the legendary

Buroq horse, a parody of mythozonim and lexeme. It is known that *Buroq* was "a winged horse [Annotated dictionary of the Uzbek language. 5 volumes 1. 2006: 380] sent by God to the Prophet Muhammad to go to Jerusalem and ascend to heaven on the night of *Miraj*," and this zoopoetonym also served to shape the content of the text:

The beautiful horse of the throne is Nurqanot Buroq

He took Muhammad to a high place.

The picture is not necessary,

However, Visol (view of Allah) was given to Rasulullah

(A. Aripov. "Me'raj").

The name of the great legendary bird *Qaqnus*, which is found in Eastern fairy tales, is used for poetic purposes in the literary text. The name *Qaqnus* is used in literary texts as a linguopoetic tool in increasing the effectiveness of artistic content, compared to people who sacrifice themselves for a cause.

The fate of Qaqnus helped us,

We burned to ashes

(S.Rauf. "Are we bored ...").

In the following example, the same mythosonym came in the form of *Qaqnus* as an onomastic metaphor: *I want to compare creative generations to Qaqnus. Each generation burns to straighten the height of a new generation of creators, to conquer high, creative peaks, to spread their wings wide. He makes flames in his heart and burns himself to ashes. But just because it burns to ashes doesn't mean it's over. In this way, it creates a new way of thinking, a new understanding of the world, a new vision of society, a new vision of reality. The history of mankind, the series of heroes in world literature - this is the history of new and new¹⁰ Qaqnus* (N. Rahimjanov. "Qaqnus". The truth of life and artistic image).

It is known that *Samandar* is one of the most widely used mythozoonims in Eastern poetry. According to legend, it is a bird that appears from the grass and lives in the grass. Zoonism of *Samandar* is mentioned in poems about love, serving to emphasize that the lyrical protagonist's mental anguish is immensely deep. In this case, *Samandar's* life in the fire is often compared to a lover burning in the fire of love:

My body melts from the Samandar people,

⁸ Translation by author

⁹ Translation by author

¹⁰ Translation by author

*My body dries up from the stain of grief,
My name is inscribed on the Kohi Qof
stone:*

I am a miser of Adam!.. ¹¹(Khurshida.
"In the depths of your eyes ...")

*Let my soul burn with love like
Samandar,*

To tell you – Buraq will go as wind
(Gulbahor. "Joy is happiness, where is
purity ...").

In this poem, the name Buroq is also
used for poetic purposes, coming in the sense
of as fast as the wind and serving as an
analogy.

Of course, we cannot study any zoon in
a particular literary text as a poetonym. They
must have an artistic intention. For example, in
Uzbek poetry it has become a tradition to use
the name *Humo* in poetic texts as a symbol of
happiness and the state. Through such use, an
intertextual text is created, referring to the
motifs associated with the *Humo* bird depicted
in Uzbek folklore. *Humo* is also known as
Semurg, who is described in Uzbek folklore as
a friend and protector of the positive hero.

*Humoy to you,
It is a place where you follow in the
footsteps of great people.*

*To you in the poetic shrine,
Only Alisher will become an imam.*

(A.Oripov.)

*My dreams, my sweet dreams - my sweet
mother,*

*My flying Humo bird is my tender
mother*¹².

(Yo.Ahmadjonov. "Soul is a station ...")

The mifozoon in the first example was
used in the sense of "happiness, luck", while in
the second it was used in the sense of "source
of happiness" in relation to the mother. The
symbol "Humo bird" is also used in modern
Uzbek poetry to aesthetically express such
meanings as "peace", "wealth, state",
"prosperity", "freedom" and "independence".
In particular, the meaning of "freedom-
independence" became popular during the
years of independence, when the bird *Humo*
began to be used in state symbols:

*There is a man who sacrifices his life
for the motherland, there is a man,*

*There is a bird Humo that landed on his
shoulder, there is a bird,*

¹¹ Translation by author

¹² Translation by author

*There is a great work called
independence, there is a work,*

*Ohuvva-hay, Vatanim-ay (Ohuvva-hay,
My homeland)* ¹³

(R.Musurmon. "My homeland").

In the following example, in the *Avesto*,
the nickname of the giant, a symbol of lies and
slander, oppression and darkness, served as a
standard of similitude and served to reinforce
the meaning emphasized by the foundation:

*Ahriman, who was as tall as a giant, a
big man about thirty five years old and came
out of a glass in Alif-Laylo, was coming
towards the car among white cotton seeds*
¹⁴(S.Ahmad, Desert Eagle).

The Ahriman mythosonym also appears
in the literary text as an onomastic metaphor
and is used in the sense of evil and
wickedness:

*Oh, I wish my heart is broken, I wish my
eyes shine, waiting for God! I wish that the
hole in my chest would have swallowed the
Being Ahriman! ...*¹⁵

Would a world be left behind - white ...
(U. Hamdam. Would a world be left behind -
white ...).

The name *Hormuz* (*Ahuramazda*),
which contradicts this myth, is also used for
poetic purposes in the literary text. It is known
that *Hormuz*, the god of the Zoroastrian faith,
who protects truth and justice, honesty and
purity, is mentioned in the *Avesto* as the god
of goodness who created land, water, plants
and all natural resources. This poetonym was
used in the literary text as a symbol of
goodness and kindness, creating an onomastic
metaphor. The poem is also expressive by
contrasting the names Ahriman and Hormuz:
*Wonders Devill, winner Ahriman, The insult
jar is comfortable in this. Where are you
going, burning hero, Where are you going, O
Fire-Woman? ... Burning Woman, have mercy,
wake up, Burning Woman, Hormuz shelter,
Look at your child, she is a living rebellion ...*
(R.Parfi. Burning Woman).

Conclusion

The study of the place of onomastic
units in the literary text involves two
situations: first, the statistical situation related
to the vocabulary of the writer or poet is
determined. This can be important for pure

¹³ Translation by author

¹⁴ Translation by author

¹⁵ Translation by author

linguistic research on a particular topic. Second, it is possible to analyze specific layer units separated from the lexical base on the basis of different approaches. In fact, both cases have their own linguistic significance. The only point to note is that in the linguopoetic approach, not any onomastic units, but certain parts of them, are considered to have serious aesthetic value in the literary text. In this sense, zoopoetonyms that serve only to emphasize the writer's diverse artistic intentions have poetic value as a unit related to art. But the connotative, signifiable, and denotative meanings of the zoonyms, which constitute a structural element, a specific layer of the lexicon of a literary text, change the linguopoetic function of nouns, and this phenomenon leads to their study by different approaches. It is also possible to get acquainted with the historical and cultural life of the people to whom it belongs through zoonyms, and these associations are reflected in the literary text in one form or another. Nicknames given to animals used for a specific purpose in an artistic text are studied under the term zoopoetonyms. Zoopoetonyms perform such functions in the literary text as analogy, comparison, intertextuality, onomastic metaphor.

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