



Literary-Aesthetic Function of Turkic Onomastic Units in Literary Text



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Abstract

This article is devoted to the study of the role of onomastic units - name, surname, nickname in a literary text. The author substantiates the study of names as lingual poetic means that enhance the artistic value of a work. Thus, proper nouns are important Lingvo-poetic means serving for illustration of a particular literary aim of an author, besides executing a nominative function in the literary text. By means of selection of names in the literary texts, would it be a poetic work either a prosaic, one can evidence writer's skills and culture in utilization of names. Purposefully utilization of popular (precedent) names peculiar to a particular nation does serve for the increment of literariness of a work. Generally, research of onomatopoetic, which learns the very issue, is one of the forthcoming and must-to-do tasks of linguistics, namely Uzbek linguistics.

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1 Introduction

Onomastics – learning national values based on clear evidence, the past of ancestors, their moral and religious views, the science which gives imagination about the time and space, complex and multi-events which is an instrument of self-consciousness. For this reason, it is always the focus of scientists. In turcology, in fact, it is known researched by onomastics – forenameoustics issues in the world language in science. Using onomastic units as poetic intends in a literary text, in particular, the place of occasional names in literary works and linguistic features have widely been studied in Russian as well as in Turkic linguistics. In the spite of the fact which extend of onomastic, unites are related to they have been generated under the term of “onims”. Among them, those which have specific poetic value are called “poetonim”. All those above mentioned are completely analyzed in the article. According to writers intend onomastic units sometimes simply participated in the text with its own meaning at the same time complexly with different associations. In linguistic studies, onomastic units in the literary text are being researched based on the relations among the sciences tendencies (Magliano & Graesser, 1991; Kneepkens & Zwaan, 1995). It is mentioned that in the latest of (number) year’s attitudes to the onomastic units as specific units which provide text with multiple meaning and developing its linguistic form are increasing. In Uzbek linguistic studying of lingvopoetic mechanism of onomastic units such as antroponyms, toponym and zoonyms are giving valuable opportunities to demonstrate the essence of Uzbek language and its main functional appearing lawfulness. Article embraces thoughts and opinions on the role of names, surnames, nicknames etc in the literary texts. It is noted that the proper names had been studied as lingual poetic means for strengthening of work’s value. As you know, the part of most common and structural and semantic features of onomastic lexeme are antroponimous, namely, personal names. The personal names are the interpreter of national thinking, people's lifestyles, dreams and desires, they have a very peared field. These units reflect the attitude to the name’s owner apart from the calling function. Using of personal names in literature serves not only to call heroes but also to express a variety of methodological and artistic goals (Wagner & McCurdy, 2010; Van Dijk, 1972).

Literature revive

We should note that an issue of utilization of onomastic units in a literary text, particularly, role and language peculiarities of occasional names in work's artistic had been comprehensively studied in Russian linguistics and Turkology. There were fruitful researches made in this regard by eminent Russian linguists as A.V. Superanskaya, A. A. Fomin, V. M. Kalinkin, N. V. Vinogradova, N. V. Podolskaya, and Turkish, Tatar, Kazakh linguists as B. Atalay, G. F. Sattarov, T. G. Garrapova, Akhmetshina, A. S, K.Z. Jappar (Superanskaya, 1973; Fomin, 2004; Kalinkin, 2017; Vinogradova, 2002; Podolskaya, 1988; Atalay, 1924; Sattarov, 1981; Garrapova, 2017; Akhmetshina et al., 2021; Jappar, 2000).

2 Materials and Methods

The main presentation of the esthetic function of a language is a literary text. Indeed, the literary text is a multilayer occurrence reflecting the invaluable and lief of a language. Knowledge of a language to a particular degree only is not adequate to fully apprehend and comprehend layers of complicated structure within the literary text as “understanding of main idea-idea-contents described in the literary text is not a simple job, hence it turns to be a complicated and tough creative process. Proper comprehension of a literary text concept being presented by fully specific, occasionally precise, occasionally hidden allusions, under-meaning can be achieved by moral-cultural, mental-affection and lingual-esthetic activities” (Yuldashev, 2009).

A sphere, which studies esthetic features of proper names, i.e., onomastic units, is called as onomatopoetic in linguistics (poetic onomatology). Onomatopoeitics is a separate science - benefit of inter-scientific integration. Due to the application of the science of ancient poetics impacts, the quality and coverage of the researches in this regard had been expanded noticeably. Works had been made in such a perfect manner so that thoughts, raised in the early XX century, had been diverted into the origination of a special, fully independent type of poetics - linguistic poetics either if to note shortly and in already established shape - lingual poetics. Nowadays, an independent sphere of text linguistics called "lingual poetics" in Uzbek linguistics is being developed intensively. Perfection of lingual poetic approach provides opportunities for reiterated observation of language units, constituting literary text as any of

language unit turns to be an invaluable means for the author at his esthetic purposes in the literary text whereas do implement various lingual combinations, generally peculiar poetic regularities in accordance with author's aim. Such a case is occasionally presented in an explicit and sometimes concealed manner in the essence of the text. This is why it is vital to comprehensively imagine poetic opportunities of any language units being involved in the literary text, particularly, onomastic units. Hero's name in a literary text in the majority of cases signalizes the hero's character, rather than his destiny. V. V. Vinogradov, an Academician lately noted that "One should not limit by providing few of the examples to the issue of selection of personage's name, surname and nickname, peculiar genre and style presentation, character's function, etc. This is considered to be a large and complicated topic of the literary stylistics" (Vinogradov, 1963).

3 Discussions

We could evidence that onomastic units, which were objects of researches by the authors mentioned above, notwithstanding attachment to a particular style and utilization, were generalized under a single denomination "onims" (Fonyakova, 2003). They are colligated into the term "poetonim", which happens to be of a separate poetic value in the literary text. In his article devoted to the definition of the term "poetonim", S. I. Zinin starts his opinion with a description of the ways how to reference proper names had been shaped in philology: "In the traditional analysis of proper names in imaginative literature Proper names were clustered under "proper name" and "proper nouns". It is more concretized when examined as literary text: name of an active personage, name of literary personage, character's name. V. A. Nikonov underlines the following classification: "Personage's name – is a means to create a literary image. It can characterize a personage's social status. It provides local and national colouration towards the work. If a work is on the historical subject matter, personage's name strengthens the historicity of the work (but if names were selected in opposition to the veracity - it can be otherwise.)" (Nikonov, 1974). If paid attention, it is noted that in this context personage's name is closely related to society and social circumstances. But its peculiarity as an independent unit within the structure of a literary text has not been clearly designated.

Heroes in literary texts usually have characters peculiar to their names. If to look through the Classics, we can evidence name suiting the nature in almost all the nation's literature (if to quote Socrates: *onomaton orthoteton*). The nickname of one of the famous heroes of "Don Quixote" *Sancho* was "*Pansa*" was fully corresponding to this being, which means "*belly, paunch*". We can evidence in M. Dostoevskiy's particular aim in the personal name given to the main personage *Radion Raskolnikov* in his "Criminal and punishment". The literary aim related to the idea of the work is evident in the character's name as well as his surname. As known to the reader, the hero commits a crime with a woodchopper. Surname created from the verb "*Raskolot*" – "*to chop*" and name *Radion* – *appealed from "radium"* – "*chemical element*" indicates personage's character and actions. Moreover, Dostoevsky's "The Brothers Karamazov" also includes such personal names as for surname *Karamazov*. This is commented by E. B. Magazanik as following: "Due to banishment and residence in Semipalatinsk (present Astana), Dostoevskiy was well informed on Turkic languages. So that in the surname *Karamazov* we can evidence term "*qora*" (black) peculiar to Turkic language and "*mazat*" – meaning "to smear, to smudge", whereas surname *Karamazov* (*with a black aim, black actions*) was intentionally created, therefore. As known work embraces images of disgusting family members from a mental point of view, where surname *Karamazov* is well-spent utilized for description of their character" (Magazanik, 1978). Either if to see P. Marimer's "Tamango", where the nickname of main hero Martin Baton (*bâton* – french. scourge), who used to flog his wife and always used along with his name (Ohnesorge & Van Lancker, 2001; Schmidt & Buchanan, 2004).

Such occurrence is adequately encountered in the Orient Classics and Folklore. For example, if to choose "*Qutadgu bilig*", "*Kuntugdi* (sunrise) – a symbol of justice, Oytuldi (full moon) – a symbol of the state, Ugdulmish (rational, genuine) for Vezeer (Counsellor) – a symbol of wisdom, Uzgurmish (arouse) for Vezeer's son – symbol of passion, is for Vezeer's relative" (Karimov & Kamilov, 1967). Personal names such as *Majnun*, *Iso*, *Yusuf*, *Farkhod*, *Dilorom*, *Parichehra*, *Paripaykar* and etc in Alisher Navoi's works are worth attention due to implementation of author's stylistic aim along with being a character describing nominative concept (Yokubov, 1994). Navoi's skills on individualization of personage's name are concluded by Y. Solijonov and S. Muminov as following: "Names of personages in poet's "*Mahbubul-qulub*" stories serve for the better revelation of object's peculiarity and concretization of characteristics and specification. Poet scrupulously approaches towards the selection of names for his heroes; this is explicitly evident in "*Farkhod va Shirin*". Herein they do not serve for the presentation of heroes,

their goodness or badness, but are presented as for embracing reality to some certain extend, alluded to the destiny of the personage and generalizing characteristic features of the heroes” (Solijonov, 1984).

It should be noted that not only anthroponyms but all the types and modes of proper nouns are to be seriously analyzed from lingual poetics point of view in regards to their role in the literary texts. As the function of such units in the evaluation of a poetic value is essential. Toponyms play a separate role in this context. According to specialists, “if analysis of toponyms within a language of a literary text is essential for toponymy of the linguistics, secondly, to settle one of the most actual issues of the linguistics - to clarify an issue of language and style of the literary text chosen by the author” (Qurbonov, 2006). We are away of the opinion that every single means executes a poetic function in the literary text. We think that a language unit, which is certainly actualized beyond its preliminary functions, can be analyzed as means of executing a poetic function. Onomastic units are not away from this. If to look through any of the literal text, we can observe an innumerable amount of onomastic units used. Stating that all of them execute a poetic function would contradict scientific logic (Crutch & Warrington, 2004; Schraw, 1997).

Indeed, an onomastic fund within the literary text can be analyzed from a lingual-statistic point of view. Either can be studied in another aspect, which is natural. But language units should correspond to certain requirements in order to be examined from a poetic point of view. All of these requirements are defined within the “lingual poetic concept”. A complicated philological issue - an issue of analysis of onomastic units within the lingual poetic concept, which carries a scientific-theoretical as well as practical-educational aspect, is considered to be a primordial aim of the topic. In this context, it is important to clarify the term "concept". The present term was widely covered in Uzbek linguistics by linguists as N. Mahmudov, Sh. Safarov, A. Mamatov from the linguistic and lingual-culture logic point of view (Mahmudov, 2015; Safarov, 2006; Mamatov, 2020).

4 Results and Conclusion

Based on the opinion of the above linguists, in our research, we utilize the term “concept” in the meaning of “collection of nation’s historical, social, mental, philosophical world-view and specific concepts and opinions reflected in onomastic units in one or another way”. The cases mentioned above are presented in the literary texts in the field of realization of a language. Collection of particular concepts being presented on the basis of nation’s historical, social, mental, philosophical world-view, life experience, which are expressed in the literary text are an object of attention of Lingvo-poetic researches as well. Moreover, the term “concept” also defines unity and singularity in its associative manner as well. The concept in the literary text also reflects a total structure such as “present particular experience” – “writer’s aim” – “writer’s imaginative purpose” – “writer’s skills” – “esthetic definition” – “process of apprehension”. If so, it is expedient if onomastic units are to be researched within the framework of lingvopoetic concept as these onomastic units which are used in the literary text constitute a part of such a concept (Aksholakova, 2013; Fajardo & González, 2018).

Thus, proper nouns are important Lingvo-poetic means serving for illustration of a particular literary aim of an author, besides executing a nominative function in the literary text. By means of selection of names in the literary texts, would it be a poetic work either a prosaic, one can evidence writer’s skills and culture in utilization of names. Purposefully utilization of popular (precedent) names peculiar to a particular nation does serve for the increment of literariness of a work. Generally, research of onomapoetics, which learn the very issue, is one of the forthcoming and must-to-do tasks of linguistics, namely Uzbek linguistics (Peniro & Cyntas, 2019; Koroliova et al., 2021).

Conflict of interest statement

The author declared that she have no competing interest.

Statement of authorship

The author have a responsibility for the conception and design of the study. The author have approved the final article.

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