

ONOMASTIC METAPHOR AS A DEVICE OF LITERARY REPRESENTATION

Zohida Rasulovna Mukimova

Doctor of Philological Sciences,
Senior Research Fellow, Leading Research Fellow,
Institute of Uzbek Language,
Literature and Folklore,
Academy of Sciences of the Republic of Uzbekistan,
zohidamuqimova69@gmail.com

ORCID: <https://orcid.org/0009-0006-6429-5022>

Annotatsiya. U yoki bu millatning milliy madaniyati uning til boyligida aks etadi, jumladan, metaforalarida yanada yaqqol ifodalanadi. Metafora olamni anglashning eng asosiy vositalaridan biri bo'lib, unda bilish, til, ong va madaniyatning o'zaro ta'siri namoyon bo'ladi. Metaforaning bir turi bo'lgan onomastik metaforalar ham muayyan tilning ifoda imkoniyatlarini namoyon etuvchi hodisa hisoblanadi. Onomastik birliklar ham badiiy matnda metaforik ma'noda qo'llanishi mumkin. Metaforaning bu tip birliklari bilan namoyon bo'lishi onomastik metaforalar deb yuritiladi. Mazkur maqolada metafora hamda onomastik metaforaning badiiy matndagi o'rni, lingvopoetik va lingvomadaniy xususiyati yoritilgan.

Kalit so'zlar: metafora, onomastik birlik, onomastik metafora, lingvomadaniyatshunoslik, lingvomadaniy birlik, pretsedent nom, antropoetonom, lingvopoetika, metaforizatsiya, assotsiativ maydon, milliy-madaniy tafakkur.

Аннотация. Национальная культура нации отражается в её языковом богатстве, включая метафоры. Метафора – одно из главных средств понимания мира, в котором проявляется взаимодействие знания, языка, сознания и культуры. Ономастические метафоры, являющиеся разновидностью метафоры, также представляют собой явление, демонстрирующее выразительные возможности конкретного языка. Ономастические единицы могут использоваться в литературном тексте и в метафорическом смысле. Проявление метафоры с помощью таких единиц называется ономастической метафорой. В данной статье рассматривается роль метафоры и ономастической метафоры в литературном тексте, их лингвопоэтические и лингвокультурные характеристики.

Ключевые слова: метафора, ономастическая единица, ономастическая метафора, лингвокультурные исследования, лингвокультурное единство, прецедентное имя, антропоетоним, лингвопоэтика, метафоризация, ассоциативное поле, национально-культурное мышление.

Annotation. A nation's cultural identity is reflected in the richness of its language, and this is particularly vividly manifested in its metaphors. Metaphor is one of the most fundamental means of understanding the world, through which the dynamic interaction of cognition, language, consciousness, and culture becomes evident. Onomastic metaphors, as a distinct subtype of metaphor, likewise represent a phenomenon that demonstrates the expressive potential of a particular language. Onomastic units may also be employed metaphorically in literary texts, and the realization of metaphor through such units is referred to as *onomastic metaphor*. This article explores the role of metaphor and onomastic metaphor in literary discourse, highlighting their linguopoetic and linguocultural characteristics.

Keywords: metaphor, onomastic unity, onomastic metaphor, linguocultural studies, linguocultural unity, precedent name, anthropoethonym, linguopoetics, metaphorization, associative field, national-cultural thinking.



One of the phenomena that reveals the expressive possibilities of language is onomastic metaphor. “A name that has acquired metaphorical meaning, especially in a literary text, emerges as an extraordinarily powerful expressive device.”¹

Linguist D. Xudoyberganova advocates the study of onomastic units, including precedent names, from linguopoetic and linguocultural perspectives, and notes: “The use of names for poetic purposes has become an established tradition in our classical literature. This tradition continues today, as names such as the Garden of Iram, Jamshid’s Cup, Alexander, the Kaaba, Layla, Majnun, the Messiah, Adam, Farhad, Shirin, and Hatam – widely used throughout the history of our literature – continue to appear in contemporary literary works. In general, the names employed in Uzbek literary texts form an extensive series. Questions concerning their historical development, linguopoetic features, and their role in Uzbek linguoculture remain important issues in our linguistics that call for specialized scholarly investigation.”²

Therefore, it would not be mistaken to say that the linguocultural study of precedent names, as well as their analysis and interpretation in connection with literary texts, constitutes one of the important issues in Uzbek linguocultural studies. “Indeed, they are among the most fundamental units that reflect a nation’s culture. The onomastic sphere of a particular people is a multifaceted phenomenon that embodies its history, culture, aesthetic views, and spiritual worldview.”³

Identifying, defining, and examining the role of onomastic metaphors used in the works of a particular author within the literary text will undoubtedly contribute positively to the development and advancement of onomastics, linguopoetics, and linguocultural studies.

Observations have shown that in many literary works, precedent names are not used merely for nominal reference; rather, they serve to vividly convey the artistic purpose and the author’s intended message.

It is well known that one of the functions of precedent names in literary texts is their use as onomastic metaphors. “Onomastic units may also be used metaphorically in literary texts. The manifestation of metaphor through this type of unit is referred to as an onomastic metaphor, and it is based on the use of a particular onomastic unit in the meaning of another, non-name word; that is, it relies on the similarity between a concept and a name (for example, expressing the meaning of a *generous person* through the anthroponym *Hatam*).”⁴ “When an onomastic unit is used metaphorically, one aspect is that it is recognized within a particular linguoculture as a standard or exemplar of a certain characteristic; another aspect relates to the concepts and associations that this unit evokes in the minds of members of that linguocultural community. In other words, the recognizability of a particular onomastic unit – its possession of precedent status – is one of the essential prerequisites for its metaphorical use.”⁵ It is well known that “precedent names are classified into national and universal types depending on the linguoculture to which they belong.” Names such as *Hamlet* (a symbol of hopeful or profound emotional experience) and *Othello* (a symbol of jealousy) are universal precedent names, as they are similarly

¹ Худойберганова Д. Лингвостилистиканинг тадқиқ объекти хусусида / Ўзбек тилшунослигининг долзарб муаммолари. – Тошкент, 2018. – Б. 60-65.

² Худойберганова Д. Ўзбек тили поэтонимларининг изоҳли луғатини тузиш хусусида // Ўзбек тили ва адабиёти. – Тошкент, 2016. – №2. – Б. 36.

³ Худойберганова Д. Ўзбек тилидаги бадий матнларнинг антропоцентрик талқини: Филол. фан. д-ри. дисс. – Тошкент, 2015. – Б. 131.

⁴ Анданиязова Д. Ономастик бирликларнинг лингвопоэтик тадқиқи. – Тошкент: Турон замин зиё, 2016. – Б. 54.

⁵ Худойберганова Д. Ко‘rsatilgan dissertatsiya. – Б.131.



recognized and understood by peoples across the world. At the same time, every nation possesses its own distinctive national precedent names. For example, in Uzbek linguoculture, Alpomish is regarded as a symbol of honor and dignity; Barchin as a faithful beloved; Qorabotir as a vile rival; Gurugly as a fearless, brave, and courageous young man; Layli as a devoted beloved; and Majnun as a symbol of mad, passionate love – these are all considered national precedent names. In the works of the People's Writer of Uzbekistan, Utkir Hoshimov, we observed both types of precedent names: universal ones such as Hamlet, Othello, and Hitler, as well as national precedent names such as Alpomish, Barchin, Gurugly, Karabatir, Layli, Majnun, and Otabek.

It is well known that language contains numerous forms of metaphor. "In classifying metaphors, researcher A. Khujamkulov distinguishes the following types: 1) anthropomorphic metaphor, 2) zoomorphic metaphor, 3) phytomorphic metaphor, 4) cosmomorphic metaphor, and 5) abiomorphic metaphor." Among these, anthropomorphic, phytomorphic, and zoomorphic metaphors stand out as the most widespread, productive, and commonly employed types."⁶

The analysis of onomastic metaphors in the works of the People's Writer of Uzbekistan, U. Hoshimov, showed that the author employed anthropomorphic metaphors relatively frequently for linguopoetic purposes. Precedent names such as *Layli*, *Majnun*, *Othello*, *Karabotir*, *Hatam*, and *Toshpulat* are among these examples. The onomastic metaphors in the writer's works are grounded in religious and mythological motifs, the author's biography, historical events, social and cultural phenomena, as well as natural phenomena.

Qorabotir [anthropomorphic] is the name of one of the characters in the poem "*Tohir and Zuhra*". In this famous folk epic, Qorabotir is portrayed as Tohir's rival. Korabotir is the character who stands as a "dark" obstacle between the love of Tohir and Zuhra. In Uzbek linguoculture, this name is perceived as referring to an ill-intentioned person who obstructs the path of lovers. This anthroponym is used in the writer's novella *Listen to Your Heart* ("Qalbingga quloq sol"). The name Qorabotir is formed by the combination of two lexemes: *qora* (black/dark) and *botir* (brave hero). It is evident that the word *qora*, one component of the name, also conveys the meaning of "evil" or "vile." In the novella, on the one hand, the anthroponym Qorabotir functions to some extent as a "speaking name"; on the other hand, it is used as an allusive name, referring to Qorabotir's role as Tohir's rival in the poem "*Tohir and Zuhra*". In this way, the anthroponym serves as a means of creating an intertextual text and evokes associations connected with the image of Qorabotir. The onomastic metaphor Qorabotir is applied to Dilshod, the rival of the novella's protagonist, Yodgor. "Let Yodgor aka speak!" Charos peered at him from behind the bowl in her hand. Seeing Dilshod cast an irritated glance at him, Yodgor reproached himself for his earlier selfishness. "Well, well, it seems you've turned into **Qorabotir**. The only thing left is for you to disrupt someone else's family."

In the writer's works, titles of literary works (biblionyms) used in a metaphorical sense, as well as common nouns employed on the basis of metaphor for various linguopoetic purposes, were also frequently observed.

"*There Is Light, Therefore There Is Shadow*" is the title of a novel by Utkir Hoshimov. It is known that the writer created this novel during the peak of the stagnation period. Through characters such as Sayfi Sakievich and Sirojiddin, he exposed the vices of that era. In the image of the novel's protagonist, Sherzod, the author portrayed individuals who strive to restore the disrupted balance in society, live with the people's suffering, and uphold justice as their guiding principle. Light (*nur*) is a symbol of positivity in the Uzbek mentality. This is also reflected in expressions such as "*Water has come – light has come*" and "*Light radiates from one's face*." The writer contrasts light with goodness and shadows with evil. As is evident from the title of the novel, even in this bright world, there are also shadows. If Sherzod and the people around him strive to bring light into life, Sayfi Sokievich and his son Sirojiddin are preoccupied with

⁶ Насруллаева Г. Ко'rsatilgan dissertatsiya. – B.3.



casting shadows. Sirojiddin has no independence; he is merely his father's shadow. Light represents Sherzod and his friends, while shadow symbolizes Sayfi Sokievich and those close to him. The bibliopoetonym "*There Is Light, Therefore There Is Shadow*" emphasizes the central idea of the novel and serves to metaphorically express the complexity of human life. The following passage from the novel serves as evidence of this. "*I understand, – said Sherzod, involuntarily lowering his voice. – I understand everything. You asked where these **shadows** are coming from in our bright days. – Still holding Sherzod's hand in his palm, he softly added: – The truth is, my son, such **shadows** have always existed. They exist now as well. And they will continue to exist. But if they are appearing increasingly ugly to the eye, know that it means the **light** is growing stronger.*"

The individual (authorial) onomastic metaphor "***The Pure White Notebook of the Heart***" conveys the meaning of a young child's pure heart as a blank white notebook (*heart* – the child, *pure white notebook* – the child's spiritual inner world), thus serving as a linguo-poetic device in the creation of metaphor. The heart of a young child who has just begun school is compared to a pure white notebook. The adjective "*pure white*," modifying the word "*notebook*," intensifies and emphasizes the meanings of innocence and the idea that nothing has yet been written in the "*notebook of the heart*," thereby fulfilling a linguo-poetic function. It would not be an exaggeration to say that comparing the worldview of a child who has just entered school to a pure white notebook is a notion particularly characteristic of the Uzbek people: "*Undoubtedly, every profession is honorable in its own way. Every occupation has its own philosophy. The philosophy of the teaching profession is more complex than that of all others. Only a teacher is granted the right to write the word humanity in the **pure white notebook of a young child's heart**. Suppose a farmer sows poor-quality seeds in the soil – he will be left without a harvest for a year. But what if a teacher sows poor seeds in a child's heart? Would that not lead to a lifelong tragedy? And would such a tragedy not become the tragedy of many, rather than of just one person? After all, everything in life is interconnected. That is why I cannot equate any profession with the profession of teaching.*"

The author's individual (authorial) onomastic metaphors "*There Is Light, Therefore There Is Shadow*" and "***The Pure White Notebook of the Heart***" are products of Uzbek perception and the Uzbek worldview.

Toshpo'lat [anthropomorphic] is the name of the protagonist in the novella *The Mysterious Star*. As is known, according to the Uzbek tradition of naming, the name *Toshpo'lat* is given with the wish that a child will grow up physically strong and resilient. Toshpo'lat is a student who, even though he groans in pain at night, sets out for the fields again during the day, enduring hardship with remarkable resilience. This anthroponym, formed by the combination of the lexemes *tosh* (stone) and *po'lat* (steel), embodies the meaning of "as strong as stone and steel" and alludes to the image of thousands of "Toshpo'lat" who, during the Soviet era, endured the harsh labor in the fields with the endurance and patience of stone and steel: *Toshpo'lat came first, carrying his bundle in the fold of his garment slung over his shoulder. The load was heavy. Lifting it with both hands, he placed it on the scale. At that moment, the teacher also arrived, carrying two bundles of cotton on his shoulders. (He himself carried out the cotton that the girls had picked from the field.)*

As is known, a cobra is a large, highly venomous snake with a mottled neck—commonly known as the spectacled snake. In the novel "*Between Two Doors*" (*Ikki eshik orasi*), **Kobra** [zoomorphic] is the nickname of Shavkat Kudratovich, the head of the department. "*It all happened because of that cursed A-1 reinforced panel. No, the issue was not the panel, but **'Kobra.'** By **'Kobra,'** we mean our department head, Shavkat Kudratovich. He can change his character depending on the situation. Even when 'Kobra' himself is at fault, he steps aside; if trouble arises afterward, he blames either the foreman or the brigade leader while keeping himself out of it. If you enter his office, he greets you warmly as if embracing you, but the*



moment you leave, he curses you behind your back... His words are poisonous – his tongue “strikes.” We are aware of the common association of snakes, especially cobras, with cunning and deceitfulness. In Uzbek, the snake metaphor is often used to describe a person who is extremely shrewd, perceptive, crafty, manipulative, or someone with a poisonous tongue and a cold nature.⁷ The metaphor *Kobra* reflects the negative qualities of Shavkat Kudratovich. In the passage above, *Kobra* functions as the “source domain,” while Shavkat Kudratovich is the “target domain.”

In the following passage, Shavkat Kudratovich’s character is further exaggerated through cobra-like traits:

The zoomorphic metaphor of the snake has been a standard of simile in Otkir Khashimov’s novel “*Between Two Doors*”, as well as in his works “*There is Light, There is Shadow*”, “*The Work of the World*”, “*Spring Does Not Return*”, and “*The Last Victim of War*” (see: “*Explanatory Dictionary of Similes of the Uzbek Language*”⁸).

Onomastic metaphors, as a universal means of cognition, are also of interest for linguistic and cultural research. We know that “metaphor acts as a means of expressing cultural mentality and as one of the forms of the conceptual picture of the world. The conclusion that different cultures have different metaphors is a recognized result of such an analysis.”⁹

The source area of metaphorization processes in the formation of the conceptual foundations of the ethnolinguistic and cultural space is the “world of nature”, the “world of animals” and the “world of people”. Such traditional linguistic and cultural codes used in the works of creators have a special significance, mainly determining the characteristics of the national mentality, and at the same time they are effective and relevant as a means of speech.

Thus, metaphor is the past, present, and future of language. In general, it is difficult to imagine cognition free from metaphor.

The linguocultural study of onomastic metaphors used in literary texts also allows for the collection and preservation of cultural information. We believe that onomastic metaphor should also be taken into account in the linguopoetic and linguocultural analysis of a work of art.

In short, metaphor, and onomastic metaphor as one of its types, is an essential means of creating new meaning in the linguistic worldview and of understanding the world.

⁷ O‘zbek tilining izohli lug‘ati. 6 jildli / A.Madvaliyev, D.Xudayberganova tahriri ostida. Ikkinchi jild. E–K. To‘ldirilgan va qayta ishlangan nashr. – Toshkent: G‘afur G‘ulom nomidagi NMIU, 2023. – B. 498.

⁸ Махмудов Н., Худойберганова Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент: Маънавият, 2013. – Б. 92-95.

⁹ Бахронова Д. Оламнинг лисоний манзарасида зооморф метафоранинг роли // Тил ва адабиёт таълими. –Тошкент, 2018. – №5. – Б. 47-48.

