

Antonomasia in Different Languages

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Annotation: The article deals with the phenomenon of antonomasia in language and speech, its essence and lexical-semantic features, and the issues such as the role of. There are three groups of antonomasia according to their semantic features, namely a) antonomasia formed on the basis of popular historical events; b) antonomasia based on myths; c) literary works - it is recommended to study the antonomasia formed on the basis of the images in them. In this article you can see the examples of antonomasia in different languages.

Keywords: trop, antonomasia, talmih, analogy, metaphor, on mastics, anthroponomy, mythology, lingvopoetics, lingvoculturology.

The development of social consciousness has made it necessary to look at language phenomena from a new perspective, to study them with new scientific concepts and modern methods. Accordingly, in recent years, special attention has been paid to the deeper and more comprehensive understanding of the essence of language in human life, the study of language phenomena in relation to the socio-economic, spiritual and spiritual life of man. It has become clear that in order to fully comprehend the true nature of language, which is the most basic means of shaping social life, it is important to study the phenomena within it, along with its external phenomena.

One of the important issues to be studied in world and national linguistics is the phenomenon of antonomasia. The essence of this phenomenon is that it refers to the heroes of the work of art, historical events and legends that are known and popular to all. It is pivotal determining the impact of antonomasy on the art of work, the study of its main features, formation, ways and laws of development, a new look at the existing considerations, analysis on the basis of principles, criteria and evidence, special study of lexical-semantic and linguopoetic aspects, logical-psychological, linguistic and poetic. In addition, it is important to make a holistic analysis of the features, to form a scientific opinion on the linguistic and poetic features.

Antonomasia is based on the displacement of a noun, a particular phenomenon in which a particular feature-behavior of an object is manifested in another object. Until later periods, antonomasy was understood in this way, limited to such a definition, and accepted only as a stylistic phenomenon and means of speech. At the present time, there are conflicting opinions about its essence. Such approaches do not imply a misunderstanding of antonomasia, but rather a broader coverage of some aspects of it, a broader phenomenon than stylistic reality. Antonomasy is a means of linguistic nomination, as a result of which the structural, semantic and pragmatic features of completely new groups of meanings are revealed [2, 7].

Antonomases can be divided into different types according to their textual and lexical meanings. Because the meaning of the name belongs to the meaning of the noun, and the denotative meaning belongs to the meaning of the cognitive noun. Accordingly, antonomasia can be divided into two main types. In the first type of antonomasia, the meaning of the noun is the main one, while the denotative meaning is derived from the text, that is, the meaning of the noun becomes a part of the

proper noun. The second type of antonomasia is the *meaning of cognitive nouns in a figurative sense*. In it, the main meaning is denotative, and the noun comes from the text. A related noun becomes a partially a proper noun [6, 9].

According to scientific sources, the term antonomasia has been used since the 15th century. The lexical meaning of this lexical unit belonging to the Greek language is renaming. A person defined by *antonomasia* is given a figurative feature. It evaluates not only emotionality, but also an *antonomasized* person or image. The author of a number of works on stylistics, I.B. Golub defines antonomasia as a special type of metonymy and studies it in this direction. The author points out that since the second half of the nineteenth century, antonomasies derived from ancient mythology have become less commonly used in Western poetry. He writes in this regard: "The use of ancient names in modern poetry is a thing of the past." The scholar cites Shakespeare's works as an example. It is well known that Shakespeare made extensive use of the names of the gods in his works. This helped him to convey his work to the readers quickly and effectively. According to I.B. Golub, the use of antonomases in English poetry of the later period became much narrower [4].

In Uzbek linguistics, some of the tropes have been studied to one degree or another, such as analogy, metaphor, and metonymy.[8] However, the phenomenon of antonomasia (talmih), its structure, semantic features, role and functions in human linguistic activity and the formation of literary texts, symbolic meanings in addition to nominative functions, linguopoetic features, its role in Uzbek linguoculture have not been studied as a separate research topic. However, this phenomenon plays an important role in the Uzbek language, especially in its literature.

Antonomasia is a special type of migration, which allows to express worldview, mood, attitude, emotion, mood, aesthetic taste in a clear, vivid, concise way, an important factor in increasing the effectiveness of speech with its conciseness, simplicity, semantic richness serves as. Antonomasy is a linguistic phenomenon, an onomastic unit, which expands the scope of the word, helps to increase expressiveness and expressiveness in artistic speech, to more clearly assess the event being described.

Western scientists as O.S. Akhmanova, AP Kvyatkovskiy, N.M. Naer, B. Savinskiy, B.A.Serebryannikov, V.V.Martynov, I.R.Galperin, D.Khar'yung, A.N.Stepanova, A.A.Ufimtseva, M.A.Arutyunyan studied some features of antonomasia. In their scientific works, it is emphasized that antonomasia is a type of migration and a methodological tool. Their opinions on the matter are almost indistinguishable. However, they do not share the same opinion on what type of migration antonomasia belongs to. For example, OS Akhmanova described antonomasia as a metaphor, I.R.Galperin, D.Har'yung, N.M.Naer and A.P.Kvyatkovsky evaluated it as a characteristic of metonymy [2, 5].

It was noted that the linguistic, semantic and methodological features of the phenomenon of antonomasia, its role in the development of artistic style, its position in the literature as a means of artistic expression, its structure have not been studied in Uzbek linguistics. In the scientific study of this issue, it is advisable to pay special attention to:

- ✓ To explain the lexical and semantic aspects of antonomasia, to show their place in the text, their place in the provision of art, to identify and clarify the relationship of adjacent types of migration, such as metaphor, metonymy and analogy, to show their role and importance in the system are important;
- ✓ It is expedient to study antonomasia in the following groups: a) antonomasia formed on the basis of popular historical events (for example, migration "hijrat" of the Prophet Muhammad from Mecca to Medina; in Islam on this day - July 16, 622); b) antonyms based on myths (for example, Christ is the nickname of *Jesus Christ*; in religious myths, Jesus raises the dead with his own breath); c) literary

works - antonyms based on the images in them (for example, *Othello* - a jealous man, *Don Quixote* - a dreamer, *Korishkamba* - a greedy man).

- ✓ The study of the lexical-semantic nature and structural-compositional features of antonomasia, a holistic analysis of their philosophical, logical, linguistic, semantic and poetic features is relevant for world and national linguistics;
- ✓ It is important to analyze the methodological and artistic-aesthetic (poetic) features of antonomasia and come to certain scientific and theoretical conclusions.

Antonyms are used in both oral speech and literary text. However, their use in artistic speech is relatively more common. Antonomasies express the subjective attitude of the creator in the literary text and serve as an important tool in the formation of the text. They are used in a metaphorical sense in an artistic text and form the basis for the creation of artistic figures and stylistic figures. It is important that the historical or artistic fact referred to in the antonyms is well known, that is, familiar to many. The higher the level of popularity and publicity of the mentioned fact, the wider the range of those who understand its essence, its portable meaning.

Antonyms are used in the literary text for the following purposes: 1) to express the idea of the creator in a bright, concise, clear, impressive and vivid way; 2) for the realization of art; 3) to ensure the intertextuality of the text; 4) for expressive expression of negative or positive assessment; 5) to express strong emotion; 6) to exaggerate some aspects and features of the character of the image; 7) to interpret, confirm, prove an opinion; 8) to improve and enrich the artistic and aesthetic taste and worldview of the reader.

The name of the images of works of art that are part of antonomases - anthroponyms can be conditionally divided into three groups: 1) historical anthroponyms; 2) mythological anthroponyms; 3) imaginary-tissue anthroponyms. Historical anthroponyms used as antonomasia include *Columbus*, *Alexander*, *Hotam*, *Cholpon*; mythological anthroponyms include *Adam*, *Eve*, *Christ*; and imaginary anthroponyms such as *Othello*, *Buratino*, *Kumushand Otabek*.

Obviously, the means of expression alone do not acquire art independently and do not constitute artistic speech. They acquire a certain meaning only in the literary text, depending on the content of the work, together with other means of image, perform a specific artistic function, are an important tool in further exaggerating and generalizing the described event and its specific features. Expressive means, including antonomases, are words that have figurative meanings, figurative meanings, figurative features other than their own meanings in the structure of artistic speech, which affect the effectiveness of artistic speech. allows to increase emotionality, to specify the educational-aesthetic function.

Antonomasia frees the poet from the need to express in detail the idea to be expressed, the need to describe the situation in detail, allowing the artistic goal to be achieved by pointing to a particular idea or other artistic or historical fact that corresponds to the situation. As a result, many meanings are expressed in a few words and art is created.

Antonomasia performs such functions as nominative, descriptive, ideological, aesthetic, stylistic, expressive, symbolic in a work of art. They occur mainly on the basis of analogy. Poets make extensive use of antonomases in their works of art to interpret, confirm, and prove ideas. Antonomases serve as an important linguistic tool for a deeper understanding and comfortable understanding of the aesthetic essence of a work of art, enhancing its effectiveness.

Many of them are famous nouns that have been borrowed from Arabic. Quantitatively woven images, the names of religious-mythological (mythological) heroes are more common than the names of rulers. Many antonomasia used in the works of the writer continue to be actively used in

modern Uzbek literature. It is worth noting that they are deeply ingrained in the way of life, culture and literature of the Uzbek people and have a positive impact on the development of its social thinking, aesthetic taste and moral views.

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