Research Article

ASSOCIATIVE RELATIONSHIP IN THE USE OF CHRONOPOETONYMS IN UZBEK POETRY

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ABSTRACT

The article analyzes chrono-ethnonyms and their use in Uzbek poetry, chrononyms anthroponyms or toponyms associative connection, performance of specific artistic-aesthetic function of language units participating as chrono-poetonyms in artistic speech.

KEYWORDS

Chrono-ethnonyms, Uzbek poetry, usage, chrononyms, anthroponyms, toponyms, associative connection, artistic speech.

INTRODUCTION

As fiction illuminates human nature with all its complexities as a conflicting existence, it makes good use of anthroponyms as well as appellative lexical units naming a person (at the same time describing a person) (1). They are charged with a specific artistic and aesthetic task, historical and social problems and points of view on their solution are expressed in an artistic way. In particular, anthroponyms play a unique role in ensuring the integrity of artistic intention, artistic content, artistic form and artistic task as special

examples of talmeh art in poetic speech (4). Along with the appellative lexicon in the artistic speech, the chrononymic lexicon, which is a separate and independent component of the onomastic system, is also important from the point of view of performing a specific artistic and aesthetic task. We work on the basis of the term chronopoetonyms from the point of view of their artistic and aesthetic function. Chronopoetonyms mean the integrity of the names of historical events with their artistic and aesthetic properties (3).

THE MAIN FINDINGS AND RESULTS

The use of chronopoetonyms in poetry has its own methods and forms. Their artistic and aesthetic function is perceived harmoniously with the social factor of the unity of past and present, history and future. For example, the Uzbek language has a chrononym for the Battle of Waterloo, and it is written by the poet Abdulla Oripov in his poem "Mistakes". It is known that the formation of the chrononym was caused by an important fact in world history that happened in the village of Waterloo, south of the city of Brussels, Belgium. This reality forms the conceptual basis of this chrononym. The conceptosphere consists of three components: The French Empire, the Franco-Russian War, the People's War, and the Bourbon dynasty.

On June 24, 1812, Napoleon's army of about 600,000 people launched an attack on Russia. This war was a war of national independence for Russia. The decisive battle between the armies of the two states took place on September 7, 1812 in the village of Borodino near Moscow. Both sides suffered many casualties. France was defeated in the Franco-Russian War. The tenacity of the Russian army, bitter cold and hunger made the destruction of the invading French army inevitable. Only 18,000 of the 570,000-strong Great Army were able to cross the border. As a result, the Great Army could not recover from the great loss. Now Napoleon's death became inevitable. The decisive battle between the European allies of Russia, Great Britain, Prussia and Austria and France took place on the outskirts of Leipzig in October 1813, and this battle went down in history with the chronology of the People's War. Napoleon's 190,000-strong army was defeated in the Battle of Leipzig. In 1814, the army of the allied countries entered the city of Paris. Napoleon was forced to abdicate. The Allies exiled him to the island of Elba. This is how the empire prospered.

The Allies decide to restore the power of the Bourbon dynasty in France. Louis XVIII, the brother of King Louis XVII, who was executed during the revolution, was put on the throne by the decision of the Senate. But now this monarchy was not an absolute monarchy as before. It was impossible to restore the monarchy. Because capitalist relations were deeply rooted in the life of the society. That is why the king had to promulgate a constitution. The Allies signed an armistice with France. According to him, France was deprived of all the territories it had conquered during the Napoleonic era. At the same time, the internal situation in the country became more complicated. This is due to the demands of the supporters of the old feudal system to restore the absolute monarchy, as well as to return their lost property. This, in turn, worried the bourgeoisie and peasants. In addition, the dismissal of more than 120,000 officers and more than 10,000 civil servants who served in the Napoleonic era caused discontent in the army and throughout the country. Napoleon in exile decided to take advantage of the situation. The old guard and the militia of his native Corsicans were still on his side. Napoleon arrived in southern France from Elba in March 1815. The 30,000-strong army sent by Louis XVIII against Napoleon also went over to Napoleon's side. On March 20, Napoleon captured the city of Paris and again sat on the imperial throne. However, this time he was in power for only 100 days. Allied countries against Napoleon were able to raise a very large army. The decisive battle between the two on June 18, 1815 went down in history as the Battle of Waterloo. Napoleon's army was completely crushed in this battle. The captured Napoleon was now exiled to the distant island of Saint Helena, where he died in 1821. Bourbon power was restored in France.

The chronology of the Battle of Waterloo stands at the center of the conceptosphere, organizing around it the concept of the French Empire, the Franco-Russian War, the War of the Nations, the Bourbon dynasty, and the chronoconcept of 1815 as the date of Napoleon's defeat in history. The term Waterloo appears in many historical works [1].

Abdulla Oripov tries to artistically illuminate this reality under the term Waterloo and express his subjective attitude to it:

Napoleon made a mistake at Waterloo —

Jahangir's return is the luck of the day.

How much time will pass,

There was no one left who did not talk about him.

(Mistakes)

The writer uses the chrononym component as a chronopoetonym and uses the name of an important historical reality in the world war as an artistic detail for his artistic intention. In this, the writer unites Waterloo, Napoleon, making a mistake, turning luck units based on the art of proportion and subordinates them to the image of an artistic whole.

In the work of the poet, another chrononym - the unity of the battle of Panipat - has an important place. We will touch on it below. India was politically divided. Internal conflicts and wars weakened the country. The ruler of Kabul, Zahiruddin Muhammad Babur, who was closely monitoring the internal political situation in India, decided to take advantage of the situation and began a military campaign to conquer India. During this period, the Delhi Sultanate in North India was ruled by the Lodi dynasty. Babur Mirza's military campaign against India began at the end of 1525. On April 21, 1526, Ibrahim defeated Lodi's army in the battle of Panipat. On April 27, a sermon was read in the name of King Babur in Delhi. In this way, a new empire was founded

in history - the Baburi Empire, which lived for 332 years. So, it turns out that the chronology of the Battle of Waterloo represents the fall of the Napoleonic Empire, while the expression of the Battle of Panipat reflects the formation of an important dynasty that entered history under the name of the Babur Empire. The chrononym essentially served a completely different artistic responsibility than the previous chrononym:

Nights are playing on my ashes,

The whinny of vultures, the roar of horses.

Maybe it's Muqanna who is restless,

Perhaps Babur's Urho in Panipat.

("Genetics")

The toponym of Panipat is the basis of the chrononym of the Battle of Panipat. In the previous stanza, in which Waterloo participated, feelings of pity for bad luck haunted the lyrical hero, while in these stanzas, feelings of pride and pride in genetic affiliation swell. The Abraham Lodi unit has the closest associative link for the Battle of Panipat concept.

The chrononyms in Shavkat Rahman's poetry are part of the artistic interpretation of the issues of historical memory and national identity:

With Muqanna on your chest

Tell me, have you looked at yourself?!

A fist is more necessary, where it is

You wrote only beautiful poems.

In this case, the poet refers to the chrononym of the Muqanna uprising through the anthroponym Muqanna, and both names are connected on the basis of an associative relationship. After all, the anthroponym of Muqanna exists in the mind of the linguistic community only in connection with the unit

of rebellion.

CONCLUSION

So, it turns out that chrononyms are anthroponyms or toponyms in an associative connection, participate in artistic speech as chronopoetonyms and perform a specific artistic-aesthetic function.

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