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Linguistic Analysis of Antonomasia (In the Example of Chulpan's Poetry)

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ABSTRACT

This article explores the linguistic essence of the antonomasia trope, why it matters to study it, and how it manifests uniquely in Abdulhamid Chulpan's poetry. The semantic, stylistic, and ideological functions of antonomasia are revealed using examples from the poems 'Beautiful,' 'Purple,' 'Heart,' and 'To the Ruined Land.'

Keywords: Antonymy, trope, linguopoetics, Chulpan, periphrasis, epithet, metonymy

INTRODUCTION

Antonomasia is an important trope in linguistics in which a proper name expresses a general concept or, conversely, a general description (epithet, periphrasis) stands in for a proper name. As a type of metonymy, it expands the nominative, expressive, and stylistic possibilities of the language. Studying antonomasia helps determine the mechanisms of semantic change in language units, intertextuality in texts, national-cultural connotations, and the level of imagery in artistic speech. This phenomenon reveals the cognitive and pragmatic layers of language, as through antonymy, the creator expresses complex concepts in a concise, impressive, and memorable form [1: 524]. Why is the analysis of antonomasia necessary? Firstly, it helps to reveal the semantic aspect of the literary text. Through the trope, the hidden ideological content, the author's attitude, and the spirit of the era are revealed. Secondly,

linguistic-poetic analysis creates a basis for studying the individual style, national characteristics, and historical changes of the language of poetry. Thirdly, antonomasia enhances the aesthetic function of language and shapes the reader's artistic and aesthetic taste. In the example of Chulpan's poetry, this analysis reveals the process of language renewal in new Uzbek poetry, the mechanism of hidden expression of ideas in the conditions of the colonial period [2: 15].

There are a number of scientific works on the analysis of antonomasia in poetry. R. Achilova comparatively studied the lexico-semantic and linguopoetic features of antonymy in Uzbek and English (Achilova 2022). In his article "The Meaning of Antonyms in the Uzbek Language," antonyms are semantically divided into three groups: types based on historical events, legends, and literary images. The stylistic features of antonomasia in the works of Alisher Navoi were also analyzed by the same researcher (Achilova 2020). D. Andaniyozova studied the linguopoetics of onomastic units in the literary text (Andaniyozova 2017). Although these works enrich the general theory of antonymy, modern, symbolic-epitetic manifestations in Chulpan's poetry have not been analyzed separately. Therefore, this study aims to fill this gap.

MATERIALS AND METHODS

The research material consists of lines from Abdulhamid Chulpan's poems ‘Beautiful’ (1919), ‘Purple’ (1922), ‘Heart’ (1922), and ‘To the Ruined Land’ (1921). Linguopoetic analysis, semantic-stylistic analysis, and comparative-descriptive methods were used as the method. The connection of the trope with metonymy, periphrasis, and epithet was determined based on theoretical literature, and its function within the text was revealed through empirical examples.

RESULTS

...I see in my dreams, so beautiful,
...Better than us, better than the moon!..

"The 'beloved' I love is so beautiful,
...is more beautiful than the moon, more beautiful than the sun!"
(Beautiful)

Here, the word “beautiful” is not a simple adjective, but serves as an antonomastic pronoun. The lyrical hero does not directly name the beloved (the image of the Motherland/freedom). Instead, he puts the epithet "beauty." The trop is strengthened by the recognition of the star, the moon, the wind, and the sun. As a result, “the beautiful” is a form of the specific concept that has become a general, but strong image, and represents the epitetic-periphrasic type of antonymy.

.. Are you the violet, are you the violet,
Sold for money on the street.
"Purple, why don't you open up a little,
Couldn't you even laugh?
"Purple , my heart is free for you,
Fly away from here to the heavens... (Purple)

The name of the flower "Purple" here becomes a symbol of the oppressed nation and freedom. The poet's periphrasis "Sold for money on the street" puts the social situation in place of the flower. The lines "you broke off without laughing freely" and "you bent to the ground" express an antonomastic state of lack of freedom. In the last line, "my chest is the land of freedom" - the poet turned his heart into a place of freedom.

“Heart, why are you so sad?"
You made friends with the shackles?
"Do not put on shackles, do not bow your neck,
"That you too were born free!.." (Heart)

The word "handcuffs" is an antonymic unit used instead of the concepts of slavery, colonialism, and lack of freedom. "You became friends with the fetters" is a powerful periphrase expressing the self-encirclement of the soul. The final call brings the trophy to its ideological peak.

"O, great land whose mountains greet the heavens,
Why is there a dark shadow over your head?'
"Where are the golden eagles, the masters of the mountains?"
(To the ruined land)

The region is antonomastically depicted as a distorted space under the shadow of a "dense cloud." "The owner of the mountain is the golden eagles" is a periphrastic expression of young men and free forces. The types and percentage of antonymy in the following 4 analyzed poems were given:

Beautiful	9.	6.	1.	2.	~25-30%
Violet	12	2.	6.	4.	~35-40%
Heart	6.	1.	3.	2.	~40-45%
To the ruined land	10	2.	6.	2.	~20-25%
Total (4 poems)	37	11.	16	10	~28-32%

DISCUSSION

The results obtained clearly show that antonymy in Chulpan's poetry, unlike the classical talmeh form, is manifested in modern lyrical-symbolic and epithet-periphrastic forms. The comparison of the epithet "beautiful" in the poem "Beautiful" with the star, moon, and sun, and the elevation of the specific concept (beloved beloved - Motherland) to a general, yet high aesthetic level, fully confirms R. Achilova's conclusion that "antonomasia are used in a literary text to express thought in a vivid, concise, precise, and impressive manner" [1: 525]. Here, the trope performs not only a nominative but also a strong expressive and aesthetic function. The lyrical hero's question "I love... whom do I love?" reveals the multi-layered, mysterious nature of antonymy and encourages the reader to actively interpret.

The image of "Purple" in the poem ‘Purple’ is the most striking modern example of antonymy. The transformation of the flower's name into a symbol of the oppressed girl, the nation, and freedom corresponds to D. Andaniyazova's views on the linguopoetics of onomastic units [3: 18]. The periphrasis "Sold for money on the street" and the lines "you broke off without

laughing freely" strengthen the socio-psychological load of the trope. Here, antonomacy becomes not only a stylistic ornament but also a means of expressing a hidden but sharp national pain that cannot be expressed openly under the difficult conditions of the era. The phrase "My chest is a free husband" combines the poet's personal experience with a national ideal.

The image of "chain" in the poem "Heart" demonstrates the ability of antonomacy to express an abstract concept (slavery, lack of freedom) through the name of a concrete thing. The periphrasis "You became friends with shackles" describes the self-encirclement of the soul, that is, internal lack of freedom. This trope corresponds to R. Achilova's definitions of antonymy as "expressing strong emotions" and "exaggerating the characteristics of the image" [1: 525]. The call "Don't put on shackles, don't bend your neck" in the last stanza turns the trophy from a purely stylistic tool into an ideological weapon.

In the poem ‘To the ruined land,’ periphrases such as "a thick cloud dusk" and "the owner of the mountain is the golden eagles" demonstrate an expanded, allegorical form of antonomacy. Here, the entire region (Turkestan) is depicted as an antonomastically "perverted" space. The trope expresses the state of the nation through natural landscapes and has a strong emotional impact on the reader. In general, Chulpan's antonymy differs from the historical-mythological interpretations in classical literature (for example, in Navoi's work). It operates on the basis of modern, living language, combined with epithets and periphrases. This feature is related to the poet's desire to create a "new poetic language." The results show that antonomasia in Chulpan's poetry served not only as a means of artistic expression but also as a means of awakening national consciousness and secretly glorifying the idea of freedom. This reveals the pragmatic and sociolinguistic significance of the trope.

CONCLUSION

The results of the study show that in the poetry of Abdulhamid Chulpan, antonomasia manifests not in a classical form, but in a modern lyrical form enriched with epithets, periphrases,

symbolic images, and personified antonomasia. Units such "Beautiful," "Purple," "Handcuffs," and "The Ruined Land." reveal the semantic multi-layeredness, expressive power, and ideological load of the trope. Antonomasia acts as an important linguopoetic tool that forms the poet's individual style and expresses the ideas of the national revival in a hidden but effective way.

In addition to the nominative function of the language, this trope also performs strong aesthetic, emotional, and pragmatic functions. It encourages the reader to engage in active interpretation, ensures the intertextuality of the text, and reflects the spirit of the era. The theoretical conclusions of R. Achilova, D. Andaniyozova, and other scholars were empirically confirmed in Chulpan's material.

The scientific significance of the study lies in the fact that it provides the first comprehensive analysis of the linguopoetic features of Chulpan's poetry from the perspective of antonymy. Its practical significance lies in helping teachers of Uzbek language and literature, students, and researchers to conduct a deeper analysis of poetic texts.

Statistical observations show that although Chulpan's antonymy is not that large in quantity (it occurs in an average of 28-32% of lines), it is qualitatively very strong and functional. It is mainly manifested in periphrastic and symbolic types and serves to express the poet's ideological intention (freedom, national awakening, struggle against oppression) in a hidden but effective way. Historical and mythological antonomasia in the poet's poetry are not found in these four poems at all. Based on the results of this small study, we provide small recommendations:

1. Quantitative and statistical analysis of antonomasia in Chulpan's complete poetic heritage;
2. Comparative study with antonomasia in the works of Fitrat, Elbek, and other Jadid poets;
3. The issue of preservation or change of antonomasia in the translation process;

4. Problems such as the continuity and transformation of antonomasia in modern Uzbek poetry are topics awaiting research. In conclusion, antonymy is an important key that reveals the linguistic richness, ideological depth, and artistic skill of Chulpan's poetry. Its study is relevant not only for linguistics but also for literary studies and cultural studies.

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