

LINGUOPOETICS OF TOPONYMS AND OIKONYMS

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Annotation: This article examines how toponyms, functioning as poetic elements, bring vitality to women's poetry and reflect the social life and everyday realities of their time. It analyzes the linguopoetic devices found in the works of female poets who grew up and became renowned in a particular region. The study explores the value of onomastic units—especially toponyms and oikonyms—as artistic means contributing to the expressiveness of their poetry.

Keywords: Artistic language, linguistics, poetics, linguopoetics, symbols, figurative devices, toponym, oikonym, mastery, plot-based poems.

Toponyms are among the linguistic units that occupy an important place in onomastics. They denote the names of geographical areas, including continents and territories, states and provinces, districts and cities, villages and neighborhoods. Each toponym is given for a specific reason. For example, the toponym Turkistan was first mentioned by Atoyi: "Is this cunning land Turkistan..." The earliest form of the name Uzbekistan is found in the poems of Turdi Farog'iy: "This land is Uzbekistan..." Later, these names came to denote regions inhabited by Turkic peoples and their tribes and began to be widely used.

There are specific reasons behind the emergence of each toponym. For instance, America is associated with the explorer Amerigo Vespucci. Although Christopher Columbus was the first to reach this land, he mistakenly believed he had arrived in India and named it "New India." Vespucci proved that the land was not part of India but a completely new continent.

Some toponyms are named after ethnic groups: Arabia (Arab people), India (Indians), Malaysia (Malays), Romania (Rumanians), Afghanistan (Afghans), and Hungary—known historically as Majoriston, linked to the Huns who lived near present-day China and Mongolia and moved to Central Europe during the Great Migration.

Another group of toponyms originates from tribal names. For example, lands inhabited by clans identified with the hero Alpomysh are known as Qo'ng'irod. Many towns, districts, and villages in our country bearing this name derive from this origin. Similarly, names such as Jaloyir, Nayman, Kenagas, Uyrat, and Barlos are directly connected to Turkic tribes. Places where migrants settled also carry their names: Arabqishloq, Turkqishloq, Qirg'izqishloq, and others.

Another group of toponyms is associated with professions or crafts practiced by the population: Temirchilik (Blacksmiths' quarter), Tandirchilik, O'roqchilik, Ketmonchilik, Degrezlik, Atlaschi, etc.

Some toponyms are named after famous individuals or revered figures: Akbarobod, Tursunzoda, Jilon, Eshonqishloq, Avliyoota, Buvayda, and others.

In short, studying the history of toponyms is one of the most important issues in linguistics. This research revives the etymology and historical background of toponymic names. A scientific approach helps determine their correct pronunciation and eliminate confusion in their naming. For example, in *Tales of the Past*, Abdulla Qahhor used the toponym *Tolliq*, though the people had long called it *Tog'liq*. In fact, no families living there originally came from mountainous regions; the area was named after the abundance of willow (toll) trees. Therefore, naming based on landscape features, flora and fauna, hydronyms, bridges, or other structures should be recognized as correct. Examples include *Beshariq*, *Oltiariq*, *Uchariq*, *Uchko'prik*, *Taxtapul* (*Taxtako'prik*), *Terakzor*, *Gulqishloq*, and *Itqishloq*.

When speaking about the history of *Qo'qon*, a frequently mentioned point is that its old name was *Xo'qand*. In his work *Tarixi Farg'ona*, *Ishoqxon Ibrat* notes that this name is of Tajik origin and that its history is connected with the people known as *matchoyi tojiklar*. According to the text, most of these Tajiks were engaged in blacksmithing. They used to walk from the *Matchoh* region through the thickets and forests to reach *Qo'qon*. Naturally, in the thickets there were wild boars with protruding teeth. These animals would dig the ground in search of food. Travelers to *Qo'qon* often witnessed this and began calling their destination "*Xo'k kan*", meaning "the place dug by boars." Over time, this transformed into the name *Ho'qand*.

There were also certain events and individuals behind the old names of Fergana such as *Sim* and *Iskobil*. Similarly, the name of *Namangan* is connected to the phrase "*tuzga kon*" (salt mine), while *Tashkent* is called "*tosh shahar*" (stone city) for particular reasons.

Many onomastic units within Uzbek linguistics have been studied by scholars such as *T. Nafasov*, *E. Begmetov*, *A. Ishaev*, *Z. Do'simov*, *S. Qoraev*, *A. Otajonova*, *A. Pirimov*, *D. Yo'ldashev*, *N. Oxunov* [1], and others. Although their works have a general theoretical character, they are noteworthy because they shed light on the matters discussed above. It should be acknowledged that these scholars have studied many place names across the country, and their research later served as a foundation for analyzing the use of place names in literary texts.

The poetic dimension of toponyms in artistic language has been examined by *N. Mahmudov*, *T. Is'hoqov*, *B. Umurqulov*, *B. Choriev*, *D. Khudoyberganova*, *T. Qurbonov*, *M. Yo'ldoshev*, *D. Andaniyazova*, *J. Matnazarov*, and others. In particular, *D. Andaniyazova's* dissertation "*The Linguopoetics of Onomastic Units in Artistic Texts*" [2] and *J. Matnazarov's* study "*The Linguopoetics of Matnazar Abdulhakim's Poetry*" [3] analyze the activation of toponyms in artistic expression both theoretically and practically. These studies convincingly show that toponyms, like anthroponyms, carry artistic weight and serve as a basis for creating meaningful expressions. In poetic texts, toponyms function as onomastic metaphors, onomastic metonymies, image-making devices, and means of enhancing poetic effect.

In women's poetry, although toponyms appear less frequently than in prose, they occur in sufficient numbers. In the works of *Anbar Otin*, *Dilshodi Barno*, and *Samar Bonu*, toponyms perform specific artistic functions. As poetry is the product of lyrical emotion, toponyms found within it usually possess figurative and metaphorical foundations. While in prose they provide information about the location where events occur or contribute to associative imagery, in poetry their artistic-aesthetic function becomes distinct. Toponyms in poetry, intertwined with religious and artistic concepts, take on metaphorical, metonymic, and synecdochic functions. The sacred places mentioned in religious texts,

sites associated with prophets and saints, or lands significant to spiritual history may be evoked to symbolically reflect the inner state or fate of the lyrical hero. Through these associations, references to place names perform an important poetic role in expressing the poet's "I," the emotional landscape, and the spiritual depth of characters.

In social and domestic-themed poems, the function of toponyms aligns with that of prose. Such poems often carry autobiographical features, depicting the poet's era, environment, and important events of her life. The analysis of these poems is also valuable for source studies, as they provide information not only about the poet but also about contemporaneous historical figures, their birthplaces and residences, the linguistic characteristics of the time, onomastic patterns, and more.

Example:

O'zi ishq lashkarini Misrdin haydab kelib,
Bemahal g'avg'o solib, ul dohili shom ayladi.
Misr shohi yuzdin olmay o'Iturubdur dar hijob,
Ul Zulayho hajri dardidin, ki badnom ayladi. [4]

In the above lines glorifying love, Anbar Otin compares the state of love to the spiritual torment of Zulayho burning with longing for Yusuf. The toponym Misr (Egypt) expresses not only a geographical place but also the connotation of a distant land or kingdom.

Another example:

Borurman deb nigorim, bu dilimni chog'-chog' etdi,
Adam dashtig'a yuzlang'on tanimni bog'-bog' etdi. [5]

In classical literature, especially in Navoi's works, the word adam (non-existence) frequently appears: adam misri (city of non-existence), adam mulki (realm of non-existence), adam sahrosi (desert of non-existence), etc. [6] The expression "Adam dashti" refers to the desert of non-existence, portraying a soul devoid of vitality that regains life and blossoms again through the beloved's promise. The paired words chog'-chog' and bog'-bog' intensify this emotional uplift and spiritual fulfillment.

In Anbar Otin's poetry, appeals to God also play a leading role, though these expressions harmonize with social ideas:

Sening dargohingga man yolborurman, rabbano, ollo,
Duo qilsam, ijobat qil, elim haqida bir yaldo.
Mening turgany erim Movarounnahrdir ismi,

Xaloyiqni suvingdan benasib etma, xudovando.

It is known that the term “Movarounnahr” literally means “the land beyond the river.” The people living near the river suffered from a shortage of water, while local officials cared only for their own interests. Thus, the poet’s appeal to the Creator reflects the injustices of the time. The essence of this poem reveals emotional nuances characteristic of women’s psychology—lamentation, complaints about the times, supplication to God, and a plea for divine intervention—all of which align with the feminine expressive tradition.

In Dilshod Barno’s poems dedicated to praising Istravshan (Uratepa), the corresponding toponyms acquire an artistic tone and rise to the level of symbolic imagery. This occurs because the poet selects the most heartfelt lexemes associated with Istravshan and incorporates them into her verse. In the opening bayt, she describes Istravshan as “the garden of the world” and “a wondrous epic that inspires awe.” The next bayt emphasizes the region’s famous ruby-colored wheat and its renowned flatbread. Another stanza describes its vineyards and their skilled gardeners. The poet does not forget, however, that while the noble class studied in madrasas, the poor lived through hardship and toil.

In another ghazal, Barno uses “O‘ratepa” as the radif, describing it as delightfully heart-soothing, unmatched in its pleasant and healing air, flower-scented, with water that cures ailments, and grapes that are like collyrium. These epithets used alongside the toponym show that the toponym itself becomes a linguopoetic device.

In one of her musaddas poems glorifying Fergana, Dilshod Barno uses a metonymic expression implying that even sacrificing one’s life would not be enough for this land. She does not simply use the toponym “Farg‘ona”, but rather endearingly transforms it into “Farg‘onajonim” (“my dear Fergana”):

Every moment of life we taste together,
From every drop of water we share delight,
Through dark nights we walk side by side,
Against the enemy we stand united,
O my dear Fergana who raised me,
My soul is devoted to you, Farg‘onajonim.

Using the toponym in such an affectionate tone imbues the lines with special charm. As a result, the poet elevates the toponym into a linguopoetic tool expressing deep love for the homeland and the desire to be as loyal to its people as one is to oneself.

In Anbar Otin's mukhammas, appeals to Fergana serve as a means of expressing patriotism and enlightenment ideals:

O beautiful Fergana, come and bring joy,

Let your name be remembered at the beginning of every ghazal,

Break the chains of oppression and free your essence,

Burn away the days of sorrow and destroy them all,

Now cry out for justice throughout Turkistan.

This mukhammas conveys compassion for the devastated state of Fergana under colonial rule and expresses sympathy for its people. In general, the ideas of enlightenment are clearly reflected in Anbar Otin's works. She condemns tyranny, despotism, ignorance, and backwardness. By addressing place names directly, she conveys a message to the people living in those lands. Lamenting, "Your gardens have withered, your birds have fallen," she criticizes the colonial policies of the Tsarist government. She wishes to see Fergana—her homeland within her homeland—flourishing and free.

When she declares:

Do not sleep like me—rise, O women of Fergana!

Stand firm like men and show courage! her words represent an open call to resist oppression—an act of bravery seldom encountered even among men. Based on the analysis of several such poems, one can conclude that patriotism is a central theme in Anbar Otin's poetry. Toponyms such as Farg'ona, Marg'ilon, and Turkiston are frequently and effectively employed in these works.

In her mustazad poems as well, Fergana is celebrated with deep affection. These poems are rich in contrasting imagery. The poet's boundless love for Fergana, gratitude for fate, concern for the land's decline under colonial rule, sorrow for its present, and hope for its future—all form the core of Anbar Otin's poetic worldview:

How fortunate I am to be a child of Fergana,

To walk with a pure soul,

To share every street with a poet,

To live in a melodious homeland. [7]

Here, love for the homeland and reverence for one's native soil are expressed through the image of Fergana. For the poet, Fergana is fate, destiny, and her entire being. In some places, Fergana becomes indistinguishable from her own lyrical persona.

The oikonyms (names of settlements) used in Anbar Otin's poetry offer valuable insights into the socio-economic life of the period:

G'umoyil and Beshqovoq are curious villages,

And not too far from the city of Khoqand. [8]

The content of this narrative poem evokes Maxmur's "Xapalak." Here, however, the poet describes the hardships of people whose fields are cotton-dominated and whose orchards lack abundance and vitality. While the poem may not be considered perfect in terms of poetic form, it remains an important source for understanding the socioeconomic conditions and public sentiments of the era.

The poet expresses hope:

One may dream that Anbar's fragrance returns from paradise,

That flowers bloom again in this garden and nightingales sing at the right time.

Many of Anbar Otin's poems are devoted to social themes and are imbued with a publicistic spirit. In this sense, her poetry contains far more toponyms than that of many other poets. Although most of these place names serve descriptive and narrative functions, they are significant because they provide historical, social, ethnographic, and linguistic information. The place names Xuqand, G'umoyil, and Beshqovoq found in her poems also offer certain insights into the language and onomastics of the period in which the poet lived.

Anbar Otin refers to toponyms not only in her autobiographical (hasbi hol) poems, but also in the poems dedicated to her aunt, Uvaysiy, in which details of the poet's biography are conveyed:

My grandmother Vaysiy would close herself in a cage of worry each moment,

Leaving for Khoqand, she scattered her household.

My father did not see his aunt in wondrous Margilon,

My grandfather would remember his sister and weep a hundred laments. [9]

Although the literary milieu of Qo'qon played an important role in Uvaysiy's creative life, being far from her birthplace and relatives brought her sorrow. This is evident in several of her ghazals and autobiographical poems. While acknowledging Uvaysiy's influence on the spiritual development of Nodira, one cannot overlook the sorrow and separation that marked her destiny. These pains were not foreign to her close relatives either. Anbar Otin's concern for her aunt and her heartfelt empathy for her suffering are clearly visible within the lines of the poem. The toponyms Khoqand and Margilon in the poem reveal the poet's wandering and trial-filled fate.

In one of Samar Bonu's poems, toponyms also serve an aesthetic and artistic function. For example, she uses the toponym "Misr" (Egypt) as an onomastic metonymy—meaning "city":

In the era of Zulaykha, a beauty was born in the Egypt of Osh,

That mischievous one valued me like the Joseph of Canaan. [10]

In places where the talmih (allusion) to Yusuf (Joseph) of Canaan appears, the toponym “Misr” is given metaphorical and metonymic coloring to enhance expressiveness and emotional intensity.

In the following poem, onomastic metaphors serve to express the sorrowful life of the lyrical subject:

Bear your hidden grief so that the king of Eram may not rise,

Let not the just king of Arab and Ajam be disturbed.

Here the names of rulers are mentioned along with their lands or realms, pointing to their grandeur and dignity in contrast with the humble emotional state of the lyrical persona. “The king of Eram” refers to the ruler of the legendary Garden of Eram, said in Eastern mythology to have been built by the king Shaddad [11]. Mentioned in the Qur’an, this mythical garden is often portrayed in literature as a paradise-like land. In the next line, the “just king of Arab” and the land of “Ajam” (i.e., non-Arab peoples, particularly Persians and Iranians) [12] must not be shaken. Through these three toponyms, the entire universe is implicitly referenced and contrasted with the protagonist’s emotional turmoil.

In the poem with the radif “Qizlar” (“Girls”), she likens their radiant faces, graceful figures, and modesty to the fairies of Mount Qof, thereby using that toponym metaphorically.

Dilshod, in her poems, employs toponyms such as Fergana, Khoqand (Qo‘qon), and the surrounding settlements to create a unique gallery of images. In her ghazal with the radif “suv” (“water”), she draws attention to how the element that once gave life has become a source of calamity in the lands of Fergana and Khoqand, criticizing the khanate for ignoring such disasters.

In another ghazal, she creates onomastic metonymy by addressing musicians:

Sing of freedom in your melodies, O minstrels,

Let Tashkent, Khujand, Khoqand, and all of Fergana hear.

In yet another poem praising Fergana, the poet writes, “If only they knew, the land of Fergana is the paradise of the world.” Alongside the names of local cities such as Istravshan, Fergana, Khujand, Khoqand, Namangan, and Samarkand, one also finds references to foreign lands like Kashmir, Khotan, Lahore, Rum, Sham, and the Ka‘ba, used as linguopoetic devices.

In conclusion, following the traditions of classical poetry, female poets also made effective use of toponyms to depict space and setting. Unlike male poets, they primarily referenced the places where they lived or nearby locations. These poems carry a social character and enabled the depiction of

women's emotional experiences intertwined with the social environment they inhabited. This is particularly evident in autobiographical poems.

In poems on the theme of love, however, they turned to toponyms that originated from religious or symbolic interpretations of space. These toponyms are mainly constructed on metaphorical and metonymic bases and served to express ideas concisely and vividly.

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