

OPTIONS OF NAMANGAN AND AKSIKENT TOPONYMS AS WELL AS THEIR USAGE IN POETIC SPEECH

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ANNOTATION

In the article, the variants of toponyms Namangan and Akhiskent, as well as their use and characteristics in poetic speech, are analyzed and scientifically based.

Keywords: historical and modern, phonetic, dialectal, orthoepic, graphic, stylistic variant, toponym.

ANNOTATSIYA

Maqolada namangan va aksikent toponimlarining variantlari hamda ularning she'riy nutqda qo'llanishi va xususiyatlari mazmuni va mohiyati tahlil qilingan va ilmiy asoslangan.

Kalit so'zlar: tarixiy va zamonaviy, fonetik, dialektal, orfoepik, grafik, uslubiy variant, toponim.

АННОТАЦИЯ

в статье анализируются и научно обосновываются варианты топонимов Наманган и Ахискент, а также их употребление и характеристика в поэтической речи.

Ключевые слова: исторический и современный, фонетический, диалектный, орфоэпический, графический, стилистический вариант, топоним.

Toponyms, including ancient and large city names, have historical and modern, in particular, phonetic, dialectal, orthoepic, graphic, stylistic options. Of course, all these options perform certain tasks. This is clearly observed in the variants of the polyonyms of Aksikent and Namangan.

In the section "A word about Movarounnahr region and its cities" of the pamphlet "Hudud ul-Olam" the current icon of Ahsikent is given in the form of Ahsikat and is explained as follows: "Akhsikat is the residence of Ferghana, the residence of emirs and responsible officials; a large city located on the banks of the Khashart River; at the foot of the mountain." Khashart is the current Syrdarya.

In "Boburnoma", the historical Akhsi icon is the most used in the work, and it is given in the form of Akhsi in 34 places. Babur also says that the name is written in the style of Akhsikat in the sources: "Kasabas on the north side of Sayhun suyi: one is Akhsidur." In books, Akhsikat bitarlar" (Boburnoma, p. 36). So, Oikonim, composed of the morphemes akhsi and kent, has the meaning "fortified city". Its linguistic formation is as follows: axsy > axsi + kent (kat) > Axsikat // Axsikent > Like Axsi. It is understood that Akhsi, Akhsikent, Akhsikat are variants of the same name. All these options are observed in poetic speech:

This is also observed in Mulla Bazar's speech in Abdulla Jabbar's drama about the life of the poet Mashrab called "Korgoli Keldym":

Axsikatni eslang, ahli Namongon
 Poytaxt erdi ul mashhuri zamon.
 Axsi erdi necha donish onasi
 Ketdilar bir-bir to'lib paymonasi.

(Abdulla Jabbor. Ko'rgoli keldim, 32-b.)

In scientific sources related to current history, artistic, including poetic works, the variants of the name of the city, Akhsikent, Akhsi, are actively used:

Qadim Axsikenti ham
 Ajib g'aznai olam.

Olam bo'ylab emas sir
 Boburiylar shundandir.

(Ziyoviddin Mansur. Quyosh hayqiriqlari, 33-b.)

Bo'lgan chog'lar talato'p, ur-sur,
 Andijondan yo'l solib Bobur,

Odaticha axtarib savob,
 Ota qabrin qilmoq-chun tavof,

Yuragida shu shirin tashvish
 Axsi tomon aylarkan yurish...

(Ziyoviddin Mansur. Yakkatut, 162-b.)

The modern Namangan polysonym and horonym are observed only in one place in the "Boburnoma" in the Ghaznai Namangan variant: "... the archiyan fortress was not found by the salahin of the Yavuk Qabamak, and fell to Ghaznai Namangan in one sphere." (Boburnoma, p. 74)

Although the name of the city is currently used in the Namangan variant in all official sources, it is also used in the Namangan variant in everyday speech, historical sources and poetic speech:

Kim Namangan shahrida mehmonmiz,
 Zebu ayvon ziynatu koshonmiz.

(Mulla Yo'ldosh Xilvatiy. Sayrul jibol, 31-b)

Yod etib ahli Namangonni tamom,
 Farq qilmay shayxi shobu xosu om.

(Xilvatiy. O'sha asar, 33-b.)

Not only in classical Uzbek poetry, but also in modern poetic works, variants of the city name Namangan and Ghaznai Namongon are used, as in "Boburnoma":

Giyohi shifo, dori tog'u qiri,
 Yuzi gul, eli gulchilikning piri.
 Quyosh olmasi, to'lgan oy anjiri,
 Anori tilidek shirin har biri,
 Emishi pista-bodomu, kishmish, asal,
 Go'zaldir Namangan, Namangan go'zal.

(Chustiy. Namangan go'zal, 313-b.)

Bu kun o'sha Namangan Qolishmay hech chamandan,
Butkul ketgan avjlanib.
Qarang, Bo'lmaydi tanib.

(Ziyoviddin Mansur. Quyosh hayqiriqlari, 31-b.) Yoki:

Namanganning olmasi,
Shirmoniyu holvasi,
Ming qidirish befoyda,
Topilmas boshqa joyda.

(Ziyoviddin Mansur. Quyosh hayqiriqlari, 33-b.)

Xizir nazar etgan joy
Gullagan gulshahrimsan.
Ramzi ko'rk – ramzi chiroy
Iftixorim – faxrimsan.
Jahon ichra jahonim
Maskani jonajonim.
Olamda yo'q bo'stonim –
G'aznai Namangonim!

(Ziyoviddin Mansur. G'aznai Namangonim, 37- b.)

Poet Ziyaviddin Mansur uses the Namangan variant in many of his poems according to tradition. In the dedication poem "Ghaznai Namanganim" Namanganim is described in different paragraphs in different paragraphs, such as jahanim, jonajanim, bostonim, bulbulistanim, ghazalkhanim, jannatsimonim, zabonim, atajanim, pokdomonim, imaninim, ummonim, Ziyaafshonim, skynomim. At the end of each of the five stanzas, Ghaznai Namangonim repeatedly uses the Persian isofali combination as a rhyme to the words. The name of the poem "Ghaznai Namangonim" and, as mentioned above, the ending of each stanza with the repetition of this name served to ensure harmony and poetic charm, and also for the regularity of the poetic rhythm.

It can be seen from the analysis that the historical phonetic variants of toponyms are used for stylistic purposes, such as expressing historical color in poetic speech, providing poetic musicality and melodiousness.

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