Linguopoetic Functions Of Poetonyms Used In Said Ahmad's Story "G'ildirak"

Roziqov Abdixoliqxoja Usmon o'g'li
2nd year master's student, Uzbek language and literature,
Shakhrisabz State Pedagogical Institute
roziqovabduxoliqxoja@gmail.com

Abstract
This article analyzes the linguopoetic functions of poetonyms used in Said Ahmad's novella "G'ildirak" ("The Wheel"). Poetonyms—names and nicknames that identify characters—are employed in the work not only as means of identification, but also play an important role in character construction, revealing their inner and outer traits, reflecting the social environment, and creating a satirical effect. The study demonstrates that the characters' names and nicknames are semantically motivated and perform characterological, metaphorical, and evaluative functions. The research findings show that poetonyms have significant linguopoetic potential in Uzbek prose and are essential for understanding both the characterization and the ideological structure of the literary work.
Keywords: poetonym, linguopoetics, character name, nickname, satire, characterological function, metaphor, Said Ahmad, "G'ildirak".

In contemporary linguistics, complex and integrative approaches to the study of onomastic units actively used within literary texts, including poetonyms, are gaining priority. Within the framework of these approaches, poetonyms are analyzed not merely as nominative elements of a literary text, but as important components that shape its semantic, pragmatic, and aesthetic systems. In particular, issues such as allusive names, onomastic metaphor, the onomastic space of a literary text, and the interaction of names with intertextuality are at the center of modern scholarly research.

At the same time, identifying the linguopoetic and linguocultural characteristics of poetonyms, revealing their functional potential in the process of creating artistic imagery, and substantiating their role in expressing the author's individual creative concept are regarded as some of the most pressing tasks of contemporary linguistics. As a result, onomastic units are interpreted as significant linguistic phenomena that illuminate the conceptual structure of a literary text, layers of national and cultural consciousness, and its aesthetic content.

Today, particular attention is being paid in our republic to deepening the processes of national self-awareness, enhancing the spiritual values of the people, and expanding the sphere of use of the Uzbek national and literary language in social life. As a consequence of these processes, language is increasingly perceived not only as a means of communication, but also as an important socio-cultural phenomenon that embodies the historical memory, cultural heritage, and spiritual values of a people.

Poetic onomastics occupies an important place in modern linguistics as a field that studies the aesthetic, semantic, and functional features of proper names within a literary text. One of the central concepts of this field is the term *poetonym*. The issue of poetonyms serves as an important theoretical basis for a deep understanding of the language of a literary text, the analysis of an author's mastery, and the disclosure of the ideological and artistic layers of a work. This is because every

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name used in a literary work is not accidental; it is chosen with a specific aesthetic intention, semantic load, and conceptual purpose.

Etymologically, the term *poetonym* is derived from the Greek words *poietikē*—the art of creation, creativity—and *onoma*—name. Thus, when translated literally, *poetonym* means "creative name" or "artistic name." In scholarly usage, this term is applied to denote a proper name that performs an aesthetic function in a literary work. Unlike an ordinary nominative unit, a poetonym appears as a product of the author's aesthetic thinking and actively participates in the artistic structure of the work.

In traditional onomastics, proper names are interpreted as means of naming objects such as persons, places, bodies of water, mountains, and celestial objects. Their main function is nominative in nature, aimed at distinguishing an object or phenomenon of reality from others. However, within a literary text, a name does not remain a mere means of designation. It creates a specific image, reveals character, conveys the spirit of an era, and expresses the author's attitude. In this respect, a poetonym represents an aesthetically transformed form of a nominative unit.

One of the main features of a poetonym is its aesthetic load. A name used in a literary work evokes certain images and emotional responses in the reader. For example, a character's name may indicate their personality, social origin, or inner world. In some cases, even the phonetic composition of a name serves the image: names dominated by hard consonants may convey firmness or roughness, while soft sounds may express gentleness. This, in turn, demonstrates the phonostylistic potential of poetonyms.

Another important characteristic of a poetonym is its semantic multilayeredness. A literary name often possesses two or more layers of meaning: a surface (direct) meaning and an inner (symbolic or connotative) meaning. For example, the use of a historical person's name in a literary text evokes not only a specific individual, but also a particular historical period, idea, or ideology. In this way, the poetonym becomes a means of intertextual connection. It interacts with other texts, historical facts, or cultural codes, thereby enriching the content of the work.

According to their origin, poetonyms may be real or fictional. Real poetonyms are based on existing historical or contemporary names, but acquire a new aesthetic meaning within a literary context. Fictional poetonyms, on the other hand, are deliberately created by the author and often have a symbolic or fantastic character. In both cases, the choice of a name is determined by the author's ideological and aesthetic intention.

Poetonyms in a literary text demonstrate diverse lexical-semantic forms. These include anthroponymic poetonyms—personal names, nicknames, and pseudonyms; toponymic poetonyms—place names; hydronymic poetonyms—names of water bodies; cosmonymic poetonyms—names of celestial objects; as well as poetonyms based on the names of animals and plants. Each of these performs a specific function within the text. For example, a toponym may reveal the social or historical characteristics of the space in which events take place.

The functional aspects of poetonyms are also multifaceted. First of all, they perform a nominative function, that is, they name a character or object. However, this function is not limited to simple designation. A poetonym becomes a means of character creation: through a name, the reader can perceive a character's personality, psychological state, or social status. In addition, a poetonym may perform a symbolic function by expressing the central

idea of the work. In some cases, it even drives the development of the plot and appears as a text-forming unit. From a linguopoetic perspective, a poetonym is a connotative unit that embodies evaluative and emotive-expressive meanings. Through the choice of a name, the author may express a positive or negative attitude toward a character. Thus, a poetonym is also a pragmatically active unit, as it influences the reader's perception and shapes a particular evaluative stance.

A poetonym is also noteworthy as a linguocultural phenomenon. Every name is associated with a specific national culture, historical experience, and mentality. For instance, traditional Uzbek names reflect national values, religious beliefs, and customs. The use of such names in a literary work strengthens national color and enriches the cultural background of the text. Therefore, a poetonym may also be interpreted as a linguistic unit that expresses national identity.

In contemporary research, poetonyms are studied from cognitive and discursive perspectives as well. Cognitive linguistics interprets a poetonym as an element of a conceptual field, linking a name to a system of concepts in human consciousness. In discourse analysis, a poetonym is viewed as a means of communicative strategy within the text. These approaches further reveal the multidimensional nature of poetonyms.

A poetonym is a proper name used in a literary text with aesthetic, semantic, and functional significance, playing an important role in image creation, idea expression, and ensuring the compositional unity of the text. It is not a simple nominative unit, but a product of artistic thinking. A poetonym reflects the author's aesthetic worldview, national mentality, and ideological position. For this reason, the theoretical and practical study of poetonyms remains one of the most pressing issues in poetic onomastics.

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Said Ahmad's novella *"G'ildirak"* is one of the major examples of Uzbek satirical prose, in which social and moral problems of society—such as bribery, self-interest, moral crisis, and the transformation of personal wealth into the primary measure of life—are sharply exposed through satire. The work stands out not only for its plot structure and system of characters, but also for its mastery in the use of artistic detail, symbolic layers, and linguistic means. Rather than depicting reality directly, the author reveals it through humor, irony, and sarcasm. As a result, the work not only amuses the reader, but also provokes reflection and encourages an understanding of the essence of social vices.

The image of the "wheel" (*g'ildirak*), chosen as the central symbol of the novella, is not accidental. The wheel is interpreted as a symbol of constant movement, rotation, system, and repetition. The bribery, careerism, and material-interest-based relationships depicted in the work also rotate endlessly like a wheel. One individual leaves, another replaces him, yet the system remains unchanged. In this sense, the very title of the novella acquires a symbolic-poetic character. This symbolism harmonizes with the onomastic units in the text and reinforces the overall ideological system.

Alongside the plot, character system, dialogues, and monologues, the onomastic units used in the work—particularly poetonyms—serve as important means of demonstrating the author's artistic mastery. In a literary text, proper names function not as simple nominative units, but as poetic elements bearing aesthetic, semantic, and stylistic weight. Each name or nickname reveals certain character traits, hints at a character's inner world, or expresses the author's evaluative attitude. From this perspective, the names in the work are not

accidental, but rather deeply considered and purposefully employed artistic devices. Poetonyms in a literary text perform a dual function: on the one hand, they name individuals; on the other hand, they convey additional meaning. For example, assigning names derived from semantic fields associated with trade, wealth, or price to characters who prioritize material gain reflects the author's aesthetic position. Such names provide the reader with an initial impression of a character, which is later confirmed or deepened as the narrative unfolds. As a result, the name becomes a key to revealing the character's inner essence.

In *"G'ildirak"*, onomastic units also depict the social strata of society. The use of Russian patronymic forms, surname systems, and nicknames reflects the social environment of the Soviet period, thereby demonstrating the sociological function of poetonyms. Through names, not only individual characters but also the spirit of a historical era and the system of social relations are revealed. Thus, onomastic units define the degree of contemporaneity of the work and its connection to a specific historical context.

Moreover, poetonyms enhance the satirical effect of the work. Through certain names, the author creates ironic meanings and establishes contrasts between a character's external image and inner essence. For instance, a character bearing a lofty or prestigious name but possessing moral degradation produces a comic-tragic contrast, intensifying satire. The contradiction between name and character prompts reflection and sharpens the author's critique. Therefore, analyzing *"G'ildirak"* from the perspective of poetonyms allows for a deeper understanding of the work's internal ideological mechanism. Through the system of names, the author's aesthetic vision, social position, and evaluative attitude are revealed. Poetonyms are an integral part of the image-creation process and are woven into the artistic fabric of the novella, reinforcing its satirical spirit and ensuring ideological coherence. In *"G'ildirak"*, onomastic units—particularly poetonyms—are not merely naming devices, but active elements of the artistic-aesthetic system. Through them, the author exposes moral decline in society, demonstrates the consequences of prioritizing personal gain, and encourages the reader to draw ethical conclusions. Linguopoetic analysis of poetonyms enables a deeper comprehension of the work's essence, as well as its satirical layer and symbolic system.

The concept of the poetonym is a complex scholarly category formed at the intersection of linguopoetics and onomastics. While onomastics studies the origin, structure, meaning, and usage of proper names, linguopoetics examines the aesthetic potential of linguistic units in literary texts. At the point where these two fields intersect, the phenomenon of the poetonym emerges. Thus, a poetonym is not a simple name, but a proper name subordinated to an aesthetic purpose within a literary text, expressing the author's intention and actively participating in the process of image creation.

An ordinary proper name primarily performs a nominative function: it distinguishes a person, place, or object from others. In real life, a name serves merely as a means of identification. In a literary text, however, the process of name selection is never accidental. The writer consciously chooses each name and assigns it a specific semantic load. In this way, a proper name transcends the boundaries of pure nomination and acquires connotative meaning. Consequently, a poetonym contains not only denotative meaning (direct reference), but also connotative

meaning (additional sense, evaluation, attitude).

Within a literary text, a poetonym acquires additional meaning, evaluative attitude, and symbolic or ironic load. It often embodies key features of a character's personality. For instance, the meaning of a character's name may correspond to their temperament, social status, or inner world. In such cases, the name becomes a "pre-characterizing" device. Upon hearing the name, the reader imagines a certain semantic field, which is then expanded throughout the narrative.

Another important aspect of the poetonym is its evaluative function. Through a name, the writer implicitly expresses a positive or negative attitude toward a character. In some cases, a mismatch between name and character creates an ironic effect. For example, morally base behavior by a character bearing a lofty or honorable name produces a satirical contrast, revealing the ironic and satirical function of the poetonym. Poetonyms also serve as a means of reflecting the social environment. Name-and-surname forms typical of a certain period, patronymic systems, nicknames, or pseudonyms indicate historical and sociological context. In such cases, the poetonym represents not only an individual image, but also a social group or the spirit of an era. Thus, a poetonym functions as a carrier of sociological and cultural information.

The aesthetic nature of the poetonym is manifested in its functional activity within the text. It may directly influence plot development, conflict formation, and the system of relationships between characters. Sometimes, the overall idea of a work is constructed around a central name. In such cases, the poetonym performs a text-forming function and becomes the semantic core of the work. A poetonym is a proper name chosen and used for aesthetic purposes, in which

connotation is as significant as nomination. It performs multiple functions, including image creation, expression of the author's position, reflection of the social environment, and formation of symbolic and ironic layers. Therefore, a poetonym is not a simple element of a literary text, but a crucial mechanism that activates its internal ideological and aesthetic structure.

In *"G'ildirak"*, poetonyms are primarily represented by anthroponymic units—personal names. Said Ahmad pays particular attention to the internal semantic potential of names in character creation. The very name of the protagonist, **Bozorboy Okhunovich**, is semantically motivated and not chosen by chance. The name "Bozorboy" consists of two components: *bozor* (market) and *boy* (rich). The word *bozor* denotes trade, profit, exchange, and a sphere governed by calculation. It evokes a space where material values dominate and human relations are measured in monetary terms. The component *boy* signifies wealth, property, material superiority, and power.

When combined, these two components express the central trait of the character: a person who has turned material interest into the main criterion of life. The name embodies the spirit of economic gain and the pursuit of wealth. For Bozorboy, humanity, honesty, conscience, and moral purity are secondary to money and profit. He evaluates every situation according to commercial principles: what can be gained, where profit can be extracted, and how wealth can be increased. Thus, the name performs not only a nominative function, but also expresses the character's worldview.

Through the name Bozorboy, the author generalizes a specific social type: an individual who prioritizes personal interest over social good, prefers materialism to spirituality, and considers position and money as primary values. In this sense, Bozorboy rises from an individual character

to the level of a typical figure. The name reinforces this typification. Upon hearing the name, the reader immediately associates it with the concepts of "market," "trade," and "wealth," which are then confirmed by the character's subsequent actions.

The patronymic form "Okhunovich" is also linguopoetically significant. This Russian-style patronymic evokes the official Soviet environment and indicates the character's position within a bureaucratic system. As a result, the name acquires a three-layered meaning: first, individual character; second, social type; and third, historical spirit of the era. This demonstrates the sociological and historical functions of the poetonym. Bozorboy is interpreted not merely as an individual, but as a product of a specific system.

An internal ironic undertone is also perceptible in the name **Bozorboy**. The component *boy* ("rich") may be interpreted positively; however, in the novella wealth is presented not in a spiritual but exclusively in a material sense. As a result, a discrepancy emerges between the name and its moral content. The character may be materially wealthy, yet he is spiritually impoverished. This contrast reinforces the evaluative and satirical functions of the poetonym. The patronymic form **"Okhunovich"** evokes the official Soviet environment and the bureaucratic system. It indicates the character's social status and his position within the system. The Russian patronymic model reflects the spirit of the period when such forms entered the Uzbek linguistic space. This aspect reveals the sociological function of the poetonym: the name expresses not only an individual character but also a historical and social environment. Thus, the name **Bozorboy Okhunovich** is not a simple nominative unit in the novella, but a poetonym with deep semantic grounding. It simultaneously performs characterological, sociological, and evaluative functions. Through the

name, the author reveals the character's inner world, value system, social position, and moral essence. In this way, the poetonym becomes one of the central tools of character creation and plays a significant role in shaping the overall satirical tone of the work.

For example:
Before leaving for work each day, Bozorboy Okhunovich had made it a habit to glance through the morning newspaper. Previously, he had no such habit and did not read newspapers at all. Recently, however, newspapers had begun publishing feuilletons more frequently. Most of the people targeted in those feuilletons belonged to the very sphere in which Bozorboy Okhunovich worked. Each morning, as he lifted his head from the pillow, he would imagine the faces of familiar people, wondering who might have been criticized that day. [1; 6]

The family environment constructed around the image of Bozorboy is also revealed more deeply through poetonyms. The name of his wife, **Tijoratxon**, directly evokes associations with trade and material wealth. The word *tijorat* denotes commerce, financial activity, profit, and the pursuit of income, while the suffix *-xon* traditionally functions as a feminine name-forming element. Thus, Tijoratxon's name is not accidental; it informs the reader about her character and social position. She is portrayed as a woman who prioritizes material benefit, values wealth and luxury, and at times even measures her values through material possessions.

From this perspective, the system of names within Bozorboy's family acquires a metaphorical dimension. Each family member, through their name, represents material values, economic interests, and life strategies prevalent in society. Through these names, the author reveals the family's inner psychological world, value system, and social context. For instance, the name

Bozorboy itself is closely connected with the pursuit of material wealth, trade, and commerce, and with perceiving money as the foundation of life. Consequently, the entire family is characterized by a value system grounded in materialism: every decision, every action, and even family relationships are guided by principles of economic benefit and profit.

Through poetonyms, the author also aesthetically reveals the characters of the family members. Tijoratxon's name functions not as an indicator of outward appearance, but as a marker of her inner motivation and values. This demonstrates the artistic function of onomastic detail in the novella: personal qualities, inner attitudes, and social status are conveyed to the reader through names.

As a result, through the naming system of a single family, the author not only exposes their personalities and family values, but also critically reveals a value system in society based on materialism. This family functions—on sociological and linguopoetic levels—as a microcosm reflecting attitudes toward material interest, wealth, and profit in contemporary society. Thus, poetonyms serve as tools that reinforce the social theme of the work and artistically enrich the characters.

For example:

His wife Tijoratxon, around forty years old, was a woman in full bloom. She spoke to her husband while holding the two sides of her dress collar together with her left hand. This gesture greatly pleased her husband. [1; 6]

The name of Bozorboy's daughter, **Orasta** (Orastaxon), also holds significant linguopoetic value. In Uzbek, *orasta* means well-groomed, adorned, orderly, and attentive to outward appearance. In this sense, the author pre-characterizes the girl through her name: Orasta is portrayed as a person interested in appearance, clothing, aesthetic adornment, and luxury, who

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values wealth and material prosperity. Her inner spiritual world, unfortunately, does not play a central role; rather, her values and attention are focused on external beauty and material wealth.

There is a strong semantic harmony between the name Orasta and her character. From a linguopoetic perspective, the name does not merely identify the individual, but also performs aesthetic and characterological functions. Although the name does not directly reveal her inner world, it emphasizes her concern with appearance, behavior, and social position. In this way, through the poetonym, the author aesthetically conveys the character's dominant trait—the pursuit of outward beauty and material well-being.

Moreover, the name Orasta strengthens the familial and sociological context of the work. Within Bozorboy's family, the system of names reflects material values and attitudes toward commerce, and Orastaxon's name harmonizes with her character, life values, and role within the family. Thus, the name becomes not merely a tool of personal identification, but an artistic means of expressing the family's social, aesthetic, and material values.

The author's use of poetonyms demonstrates a reliance on linguopoetic tools in character creation: each name functions as a marker reflecting a character's inner and outer traits, values, and social position. From this perspective, the name Orasta performs not only a characterological but also an aesthetic function. Her attention to appearance, interest in luxury, and appreciation of wealth are artistically conveyed through her name. As a result, in the image of Orasta (Orastaxon), the linguopoetic approach realized through the poetonym enriches the narrative environment, reveals the system of characters and values, and more clearly exposes the materialistic value system within the family. At the same time, the

name brightens the artistic image of the character, making her external and internal aspects perceptible to the reader and enabling an analysis of aesthetic and material values in society through the lens of family life.

For example:

Indian music could be heard from the girl's room. Orastaxon lay sunk into her featherbed, listening to a tape recorder. Every time before leaving for work, Bozorboy would enter his daughter's room and kiss her on the forehead as she lay with her hair tousled on the pillow. The girl must have been waiting for her father. [8]

Tijoratxon tiptoed into her daughter's room. Moments later, Orastaxon ran out in her underwear, her hair disheveled and yesterday's makeup smeared across her face. She ran straight to her father and hung around his neck. Behind her came her mother, holding a robe:

— Hey, Oras, I'm talking to you—throw your robe over your shoulders, it's shameful in front of your father, — she kept chattering.

— My papa, my papa…

Orastaxon smelled strongly of French perfume mixed with "BT" cigarette smoke. Beyond that, there was also the peculiar fresh scent characteristic only of girls who have reached adolescence. [1; 9]

The image of **Begijon** is also one of the noteworthy characters in the novella. The component *beg* in his name historically signifies authority, nobility, high social status, and prestige. This element shapes the reader's initial social expectation: the name Begijon suggests a respectable and dignified individual. At the same time, the suffix *-jon* in Uzbek onomastics conveys affection, closeness, warmth, and endearment. Linguopoetically, this suffix humanizes the character, creating an image of someone approachable and kind. However, the author reveals Begijon's actual behavior, which does not correspond to these expectations. Begijon is depicted

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as self-interested, opportunistic, and driven by personal gain above all else. This contradiction between the semantic expectations of the name and the character's actions generates a satirical effect.

The nickname **"Narxi tushgan odam"** ("a man whose price has fallen") further intensifies the satirical meaning of Begijon's image. This nickname carries a two-layered meaning. First, it recalls a commercial term denoting a decrease in price, symbolizing the decline of the character's material or social value. Second, it metaphorically signifies moral devaluation—Begijon's ethical "price" has fallen, and his human dignity has diminished. Thus, the poetonym and the nickname together perform metaphorical and evaluative functions, exposing not only the character's nature but also the moral crisis in society and the degradation of values.

From a linguopoetic perspective, the name Begijon and the nickname "Narxi tushgan odam" complement each other. The name reflects initial social prestige and expectation, while the nickname reveals the character's true behavior, dependence on material gain, and moral emptiness. Through this contrast, the author provokes a satirical and critical perception in the reader, intensifying the depiction of the gap between name and reality, individual and society, and the decline of values.

For example:

Begijon was sharp-eyed, weak-legged, and quick-handed. Whatever he glanced at would imprint itself in his memory. Just as the blades of a fan lose their shape while spinning, Begijon's fingers moved over the abacus like smoke when he was counting. But when it came to his legs, fortune had not favored him: if he raced a turtle, he would surely lose. [1; 13]

The character **Eshmon Davlatov** is positioned in opposition to Bozorboy. His surname *Davlatov*, derived from *davlat*

("state"), evokes notions of national and social interest, justice, order, and integrity. Linguopoetically and symbolically, it shapes expectations about his character: Eshmon appears as a principled, responsible individual who opposes bribery.

The contrast between Bozorboy and Eshmon is reinforced not only through their actions, but also through their names. The family-based material value system embodied in the names Bozorboy, Tijoratxon, and Orasta symbolizes a worldview centered on personal gain and luxury. In contrast, the name Eshmon Davlatov represents commitment to the state, justice, and public interest. From a linguopoetic perspective, this contrast is created through the system of names, allowing the reader to perceive not only character traits but also social and moral positions.

For example:

While Bozorboy was absorbed in such thoughts, stacking bricks on Begijon's grave, the door of the office opened and Eshmon Davlatov, the manager of the "Obuvnoy" near the potato market, poked his head in:

— May I come in, Brother Bozor?

Bozorboy nodded in approval. Without exchanging greetings, Eshmon placed a hefty roll of money, tied with string, onto the table with a dull thud. [1; 19]

Bozorboy's childhood nickname **"Ovsar"** ("simpleton") also holds particular linguopoetic and artistic significance. In Uzbek, *ovsar* denotes a naive, slow-witted, or overly simple person. This nickname reflects the character's inner essence and serves as a linguopoetic tool revealing his unchanged inner nature. Although Bozorboy has gained wealth and status, his internal world and values have largely remained as simplistic as in childhood.

The nickname performs an ironic function, highlighting the contradiction between external success and internal limitation.

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Through this nickname, the author emphasizes that wealth and status cannot fundamentally transform a person's inner character. This strengthens the sarcastic and satirical tone of Bozorboy's image.

For example:

Bozorboy's schoolmates used to call him "Ovsar." When he was in primary school, he would enter any classroom he happened to come across and start attending lessons, without caring which grade it was. Teachers, accustomed to this behavior, would stop their lessons and lead Bozorboy back to his own class. That was why they called him "Ovsar." [1; 7]

In Said Ahmad's novella *"G'ildirak"*, poetonyms form a unified satirical system and play a crucial role in defining the ideological core of the work. Semantic fields such as "market," "trade," "price," "wealth," and "state" are interconnected, expressing characters' traits and social positions. Through this system, the author critiques not only individual characters but also societal and moral values. The title *"G'ildirak"* ("The Wheel") functions as a central symbol, representing rotation, repetition, and systemic continuity. Through this symbol, the author depicts bribery, self-interest, and materialism as endlessly recurring processes. Poetonyms operate as integral components of this "wheel," reinforcing the satirical structure of the novella.

In conclusion, poetonyms in *"G'ildirak"* are not simple naming devices but essential elements of an aesthetic system. They serve characterological, metaphorical, sociological, evaluative, and satirical functions, enriching the artistic fabric of the work and intensifying its social and moral critique. Through carefully chosen names and nicknames, Said Ahmad demonstrates the powerful linguopoetic potential of poetonyms in Uzbek prose.

International Journal of Multidiscipline

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