THE LITERARY AND STYLISTIC ROLE OF POREYONYMS IN ENGLISH AND UZBEK LITERATURE

Axmedova Sevar Qudratulloyevna
Bukhara State University
PhD Student, Interfaculty Department of Foreign Languages

Abstract. This paper compares the literary and stylistic functions of two automobile names, *Bentley* in Ian Fleming's *Casino Royale* and *Pobeda* in Salomat Vafo's *Elat*. The analysis focuses on how expressions of possession, exclusivity, and emotional evaluation shape the meaning of each name. In Fleming's novel, the Bentley reveals James Bond's private tastes and habits. In Vafo's short story, the Pobeda marks the chairman's exceptional position in the community and evokes the narrator's childhood fear. In both works, the vehicle name contributes to indirect characterisation through its immediate narrative context.

Keywords: poreyonym, vehicle name, literary stylistics, indirect characterisation, social authority, narrative perspective, comparative analysis.

Аннотация. В статье сопоставляются художественно-стилистические функции двух автомобильных наименований: Bentley в романе Яна Флеминга *«Казино „Рояль“»* и «Победа» в рассказе Саломат Вафо *«Элат»*. В центре анализа находятся языковые средства, выражающие принадлежность, исключительность и эмоциональную оценку и формирующие художественное значение каждого наименования. В романе Флеминга Bentley раскрывает личные вкусы и привычки Джеймса Бонда. В рассказе Саломат Вафо «Победа» подчёркивает особое положение председателя в местном сообществе и передаёт страх, испытанный рассказчиком в детстве. В обоих произведениях наименование автомобиля в конкретном художественном контексте служит средством косвенной характеристики персонажа.

Ключевые слова: порейоним, наименование транспортного средства, художественная стилистика, косвенная характеристика, социальная власть, повествовательная перспектива, сравнительный анализ.

Annotatsiya. Ushbu maqolada ikki avtomobil nomining badiiy-stilistik vazifalari qiyosiy tahlil qilinadi: Ian Flemingning *Casino Royale* romanidagi Bentley va Salomat Vafoning *Elat* hikoyasidagi Pobeda. Tahlilda egalik, yagonalik va hissiy bahoni ifodalovchi til vositalari har bir nomning badiiy ma'nosini qanday shakllantirishi o'rganiladi. Fleming romanida Bentley Jeyms Bondning shaxsiy didi va

odatlarini ochib beradi. Salomat Vafo hikoyasida esa Pobeda raisning jamoa ichidagi alohida mavqeini ko'rsatadi va hikoyachining bolalikdagi qo'rquvini aks ettiradi. Har ikki asarda avtomobil nomi muayyan badiiy kontekstda qahramonni bilvosita tavsiflash vositasi bo'lib xizmat qiladi.

Kalit so'zlar: poreyonim, transport vositasi nomi, badiiy stilistika, bilvosita xarakteristika, ijtimoiy hokimiyat, hikoyachi nuqtayi nazari, qiyosiy tahlil.

The term *poreyonym* is used here for a proper name associated with a means of transport, including automobile make and model names. The literary function of such a name can be determined by examining who uses the vehicle, how the narrator describes it, and what responses it evokes. The Bentley and the Pobeda provide a basis for comparison because each is closely associated with a particular character and each appears in a passage that stresses exclusivity. The analysis considers what is exclusive in each passage and whose perspective gives that exclusivity meaning.

In *Casino Royale*, the narrator introduces the Bentley by remarking that "Bond's car was his only personal hobby." The possessive *Bond's* establishes the relationship between the character and the vehicle, while *only personal hobby* singles out motoring as an exceptional interest in his private life. The account of the car's careful storage and regular servicing makes that attachment visible through habit. The description of Bond driving "with an almost sensual pleasure" further reveals the intensity of his enjoyment. The technical precision of the Bentley description thus supports a psychological portrait of a man who takes pleasure in both maintaining and driving the car.

In *Elat*, the narrator recalls that the community had only one Pobeda and that the chairman drove it. The Uzbek word *birgina* ('only one') makes the car's rarity explicit. Its association with the chairman gives that rarity social significance, since the vehicle singles him out from the rest of the community. The narrator then compares the chairman and the Pobeda as if they had been born on the same day. This figurative parallel gives them a shared identity in the narrator's memory. In a passage recalling the chairman as a frightening figure, the name *Pobeda* becomes part of the child's perception of local authority.

The clearest point of comparison lies in the scope of *only* and *birgina*. Fleming's *only* concerns the place of a hobby in one person's life. Vafo's *birgina* concerns the scarcity of a vehicle across an entire community. Narrative perspective reinforces the distinction. Fleming's narrator describes Bond's enjoyment from close range, while Vafo's first-person narrator looks back on the chairman through childhood memories.

The Bentley is associated with the pleasure of the person who drives it. The Pobeda acquires much of its emotional force from the fear of the person who remembers it.

Conclusion. In the selected passages, automobile names contribute to characterisation by bringing together a named object, a social relationship, and an emotional response. The Bentley reveals Bond's private attachment through the language of possession, care, and pleasure. The Pobeda makes the chairman's authority visible through the language of rarity, figurative resemblance, and remembered fear. The comparison shows how similar expressions of exclusivity can give vehicle names different stylistic functions in English and Uzbek prose.

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