



Some Stylistic Features of Anthroponyms in a Literary Text (In the Example of Oybek's Novel "The Sun Goes Dark")

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Abstract: The article talks about the stylistic features of anthroponyms and their role in the artistic work. Opinions and comments on the study of anthroponyms in Uzbek linguistics are given.

Key words: onomastics, anthropology, anthroponymics, nomenclature, stylistic features of anthroponyms.

It is known that anthroponym is (from Greek: anthropos - man, onoma - name, popular name) a name of a person. The set of all personal nouns that exist in a certain language is called anthroponymy. Anthroponymics or nomenclology is a branch of onomastics that studies the origin, development and functional characteristics of personal nouns, writes linguist E. Begmatov. As the main function of anthroponyms, nominative, identifying and differentiating functions can be said. Russian scientist V.D. Bondaletov in his work "Russian Onomastics" includes social, emotional, accumulative, indicative, purposeful, expressive, aesthetic and stylistic functions of personal names¹.

Considerable work has been done in the field of Uzbek anthroponymics by K. Azamatov, Y. Menajiyev, A. Mukhtorov, E. Qilichev, G'. Sattorov, N. Husanov, E. Begmatov and other scientists. As the founder of nomenclature, linguist E.A. Begmatov should be specially recognized. The scientist studied Uzbek anthroponymy in a monographic plan and published a number of scientific articles on linguistic and extralinguistic features of personal names, names, nicknames, surnames, lexicon, structure and grammatical features of patronymics. On this basis, in 1965, he defended his candidate's thesis entitled "Anthroponymics of the Uzbek language"². In addition, scientific-theoretical conferences held in our republic on onomastics have a great role in the development of Uzbek linguistics. For example, in 1974, a scientific conference was held in Bukhara on the topic "Actual issues of Central Asian onomastics". Among many well-known scientists, L.I. Royzenzon, R. Kongurov, Kh. Berdiyurov from the city of Samarkand took part in this conference. In cooperation with H. Berdiyurov and B. Yoldoshev, he lectured on the topic "Usage of adjectives in phraseology in the Uzbek language", and R. Kongurov lectured on the topic "Occasional adjectives" in the satirical magazine "Mushtum". In the same years, several scientific collections under the name "Onomastics Issues" were published at SamSU, and the scope of scientific research in this field has greatly expanded. For example, in the same years, scientists of SamSU began to deal with issues of poetic onomastics or onomastic methodology. E. B. Magazannik, a well-known literary critic,

¹ Bondaletov V.D. Russian onomastics: Uchebnoe posobie dlya studentov pedagogicheskoy institutov. - M.: 1983.- 224 c.

² Begmatov E.A. Anthroponymics of the Uzbek language. - Tashkent: Fan, 2013. - P.264

published a monograph entitled "Onomopoeics or names that speak in literature"³. Later, the students of this scientist also conducted significant research on onomastic methodology. It seems that the achievements of Uzbek anthroponymics are very important, but in our opinion, there are a number of things that need to be done in this field. In our opinion, the functional and stylistic features of the personal names used in our great works created by every word artist should be studied and researched.

In our article, we also aimed to talk about the nature of anthroponyms as a linguistic category, style, the role of personal names and nicknames in expressing the plot and content of the work of art. Ernest Begmatov studied the following onomastic devices, which are the proper nouns in the Uzbek language, as units of Uzbek anthroponymy: names, nicknames, some forms of naming a person that existed in the past in Uzbeks (daughter, o 'g'li), Arabic forms of naming a person by restoring the name of past ancestors to his name (ibn, binni), Russian surnames and patronymics that were officially adopted in the 20s and 30s of the last century⁴. It is these units that serve as an important tool in the creation of a full-fledged artistic image, along with the hero's portrait, appearance, speech, monologues and dialogues. That's why talented writers paid special attention to the names of the heroes of their works, and finding a suitable name for the hero was considered a unique sign of artistry. The great Russian writer A.P. Chekhov, referring to the importance of the character's name for a work of art, said, among other things: "Not only in the speeches of the heroes of the work, but also in their names and surnames, there should be deep simplicity and vitality. Therefore, the name of the hero deepens the ideological and artistic content of the work, strengthens its national spirit and nationalism, and plays a certain role in typifying the images and events in the work"⁵. Looking at the issue from this point of view, it is important to study the functional-semantic features of the names (anthroponyms) used in the literary text.

For example, in the novel "The Sun Does Not Go Dark" by the great word artist Oybek, which we chose as the object of research, which includes the description of the events of the Second World War, the author describes their character traits, nature and behavior through the names and nicknames he gave to the characters. skillfully used to reveal his character. For example, the author names the main character of the novel Bektemir. The word Bek in the "Etymological dictionary of the Uzbek language" means: "ruler of a city or region", "high-ranking official", and in the "Annotated dictionary of the Uzbek language": 1. In some of the Turkic peoples an honorary title given to statesmen, city or regional governors, their children during the khanate period, and a person who received such a title; 2. A component of a male name; 3. It is explained in the form of a word used when addressing one's beg or boss or talking about them. In our people, there are sayings such as "Every man is his own man" or "Beshik bolasi bek bolasi". It seems that the word "bek" serves to express the positive qualities characteristic of men in the Uzbek mentality. In our opinion, the beginning of the main character's name with the word "bek" served to show the service of Uzbek boys of different nationalities and ethnic groups who fought under the Soviet flag in the Second World War, and to show the special mental characteristics of our people. Bektemir is a true Uzbek youth, his simplicity, courage, pride, nobility, honesty, correctness are directly observed in the development of the events of the play, and we get to know his character and discover new aspects. we will go. Instead, we will witness that this name was not chosen in vain and that the hero's name is similar to his actions. In the work, the writer revives Bektemir's appearance and character traits before our eyes, not by describing them in detail, but by bringing events from the hero's life. The writer shows the simplicity and hard work of the main character of the work, characteristic of our nation, in his love for rural life, "he grew up with a passion for the land, the field, and work" (p. 9), which is why he chose shepherding. taste And here, to prove his point, the writer cites the incident that served to reveal the modesty and simplicity characteristic of Bektemir's character: "When his elder brother in the city took him to study, he ran away to his village after a year. People laughed and said: "Why did you run away from the city of Tashkent, the mine of entertainment?" when they asked, Bektemir shook his hand like an adult and said, "I'm depressed. It is a good city, but the

³ Magazannikov E.B. Onomopoeics in "Govoryashchie imena" in literature. - Tashkent: Science, 1978, 148 p.

⁴ Begmatov E.A. Anthroponymics of the Uzbek language. -Tashkent: Science, 2013.

⁵ Kasimov.U. Secrets of the writer. (Lessons of Abdullah Qahhar). - Tashkent, 1995, page 56.

streets are noisy. My brother's yard is like a cage, all fat is a building, there is no grass in the yard. They drink water from a cold pipe. The wind does not howl," he said. His father: "This is a tough, peasant boy..." so he didn't bother to study anymore⁶. During the events of the play, we witness the bravery of this simple village boy and the addition of the quality of iron to his name is not for nothing. That is, until the end of the work, Bektemir bravely stands on the terrible battlefields with strong will and determination. "Bektemir suffocated and became rabid, either die or be killed!" Hesitation is both death and impotence... Bektemir soared like an eagle, thrust a spear into the enemy's stomach, hit him with a blow... What a happiness it is to kill an enemy, not to shoot him from afar, but to actually kill him. Some kind of stone that crushed Bektemir's heart melted"(40-p). In another place, although he is seriously wounded in the hand, he considers stopping the fight as negligence, hesitates about going to the "hospital", but makes a firm decision: "No, the crook's face is black. Is my hand fit to shoot? Yuraver, let the face of the namer build! " - said and put forward..."(pages 51-52). During the work, we witness many such scenes, and it can be seen that the name of the main character has gained great importance in revealing the events of the work. The name Bektemir is mentioned in different forms in the novel: "Bek" (p. 177), "Bekcham" (p. 177), "Temir", "Temirim" (p. 148, 150).

Two-syllable, easy-to-pronounce names were chosen for the work. For example, Kamal, Askar, Ali, Safar, Rashid, Salima, Altinoy, Tahir, Kadir, Azimjon, Kasimjon, Hashimjon, Ahmedov, etc.

In addition, the character traits of several characters are revealed in the work with the nicknames given to them. "A nickname is also a person's name, it is an additional name added to a person's name. A nickname is also a famous name... it refers to a physical, mental, spiritual talent and profession of its owner, behavior among people, a positive or abnormal action⁷. At the same time, nicknames have a poetic value in the text of a work of art, and serve as a means of artistic image to reveal the character's qualities. For example, Ali, the hero of the novel, was given the nickname "Tajang", the reason for which is explained by the writer himself: "He had yellow hair, a chubby face, small body, and eyesight. He would get angry very quickly at a trivial thing, he would be angry and angry, and at such times he would stretch his thin neck like a cock and curse, and his red mustache would tremble nervously."(10-p.) Until the end of the work, Ali Tajang is subjected to this quality: "Even though ours are shot, they keep saying that it belongs to the fascists!" - Askar Polvan winked. "How did you get so smart, you idiot?" "Ali Tajang's mustache trembled." (38-p.)

Another nicknamed hero of the work is Safar Chotir, whom the writer describes as "gentle in nature, but afraid to walk alone at night" (10-p). And through dialogues, his qualities become clear: "I am fed up with Bektemir," said Ali Tajang. - His head works. But Safar the umbrella is both a coward and my aunt's calf." (p. 25) In another place, his cowardice is emphasized: "Bektemir's speech was interrupted, a mine flew over the trees with an ominous sound, and the trick exploded in the distance. Lonely Safar was frightened and took refuge behind Bektemir. They all laughed. Safar Chhotir tried to justify himself: "You don't lose your sense of humor in a disaster!" - he said. (p. 44). In the play, we come across scenes where the cowardice of Safar Chutir is exaggerated, but it is difficult to understand why the nickname of Chutir was attached. Taking into account that nicknames and names affect the artistic text as an image tool, the umbrella nickname seems a bit redundant, in our opinion.

Another hero of Oybek, Asqar, is given the "title" of a wrestler, who fights fiercely against the enemy and acts faithfully to the name of this wrestler until the end of his breath. We can observe the qualities of the soldier typical of wrestlers in the writer's descriptions of him and in the course of events of the work. For example, in the introduction to the events of the work, the wrestler is introduced as follows: "He has a long face and a sharp nose. He was two years older than Bektemir, taller than him, but his body looked a little more slender. The old wrestlers gave him a good picture and drew the following conclusion: "Flesh is a piece of meat, that is, meat that gives strength and does not wear out until old age, but has not yet matured..." (11-b). In the course of events, we witness the humility and courage of Asqar the wrestler: "The soldier wrestler did not want to talk

⁶ Oybek. Books (sixth floor). The sun does not darken. - Tashkent: Gafur Gulam, 1972..

⁷ Begmatov E.A. Anthroponymics of the Uzbek language. - Tashkent: Science, 2013, p. 52.

about his successes. Even when he won the applause of the people without touching the ground in big fights, he kept his head down and quietly returned home. He was forced to speak with the voice of the people: - When I came to the edge of the jar, my breath caught in my throat. I read. Smoke... I sat for a while. I looked for a while, and on the other side, among the sticky trees, one was crawling. Then he stopped and fired a machine gun at us. No, right then, I hit him with an arrow, and he rolled down like a ball" (43-44). During the events of the play, the soldier wrestler acts like his "title": "The soldier wrestler was shot for a long time - until the last shot... He rests his forehead on the ground for a moment. His little girl passed in front of his eyes... With some kind of internal impulse, Asqar suddenly rushed to the enemy... a dark, stupid young man with dark eyes brought down the fritz on his head with the butt of a rifle. He hit the other on the neck from the side. With a long, ferocious scream, he speared the corporal and suddenly his voice was cut off, he fell down covered in blood... Bektemir Askar slowly hugged the bruised body of the wrestler..." (p. 182). In addition, in the work we can find a number of nicknames such as Gupchak the wrestler (p. 150), dumb Yashkin (the Uzbeks called him "Stork") (p. 42), khumpar starshina (p. 43). The author's ability to use such personal names in the realization of his artistic goal has increased the poetic value of the work

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