Application of Anthroponymic Units in the Works of Tahir Malik (On The Example of the Story "Devona")

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ABSTRACT

This article discusses the anthroponymic units of the writer's style, their peculiarities, their place in the work of art. The use of anthroponymic forms in Adib's work is also explained through examples, based on the story "Devona".

Keywords: *anthroponyms, surnames, nicknames, nicknames, customs, religion, art, works of art, personal names, style, artistic style, literary language, literary language, being.*

I.Introduction

The study of famous horses in Uzbek linguistics is one of the important issues of modern linguistics. In particular, it is necessary to study in detail the Uzbek historical onomastics, onomastics of works of art, folk onomastics, historical monuments, famous horses of buildings, famous horses of historical and scientific works. Also, the Uzbek language is rich in famous horses, and it is desirable that all their appearance be collected and studied in the same way.

While the analysis of the meaning and grammatical features of famous horses in Uzbek nomenclature is valuable for the grammar of the Uzbek language, the practical problems of famous horses are of great importance for society. In particular, the spelling, spelling and methodological use of human names is one of the important issues in linguistics.

II.Literary rewiew

E. Begmatov, N. Ulugov in the book "Explanatory dictionary of terms of Uzbek onomastics" give some specific methods and principles of research of Uzbek nomenclature as a scientific field. "What is the meaning of your name?" By Y. Menajiyev, H. Azamatov, D. Abdurahmanov, E. Begmatov. in his book, they explain the meanings of nouns and equivalents of names that are difficult to understand in our language. The foreword to the book describes the origin of personal names, naming habits, and methods

E. Begmatov's book "Names and People" explains the practice of naming, the historical ethnographic meaning of names. There is also a list of names that are widely used in modern Uzbek. This book is written in a scientific and popular way and includes sections such as "Names and Talismans", "Respect and Darkness", "The Fate of Girls", "Our Time and Our Name". The names in each section are different. urkey is compared with the names of the peoples. Here are some anecdotes about them

III.Materials and methods

We can see that the names are unique in the story "Devona" by the writer Tahir Malik. The method of comparative analysis was used effectively in the analysis of anthroponyms in the work.

IV.Analysis and results

The play tells the story of people who came to Earth from a planet called Tang, and their opinions about the earth and their planets. We analyzed this work within the topic. As a result, we conditionally studied the anthroponyms in the story in terms of function and meaning:

1) names that do not have any meaning and are not used in the Uzbek language, expressing only the function of naming: *Rhaq, Lukn, Fid, Mek;*

2) Names that have a certain meaning and are used in the Uzbek language: *Nazira, Sabohiddin, Salimkhoja, Zayniddin, Aqida.* E. Begmatov's book "Uzbek names" was used to explain them.

Nazira in Arabic means a girl who is promised, dedicated, gifted, minister to saints **Sabahiddin** Arabic morning of religion; the light of religion; means light, enlightenment.

Salimkhoja is an Arabic and Persian-Tajik word. He belongs to the Khoja dynasty and is a healthy and strong child.

Dilmurod is a name composed of a combination of Persian and Arabic words, a child of desires and dreams in our hearts; means a comforting son.

Norkhoja is a Persian-Tajik word, and this name is one of the names created in a compositional way, which means a red-spotted child from the lineage of masters.

Khaliqberdi is an Arabic-Uzbek word meaning a blessing, a gift of Allah, a child given by Allah.

Jamoliddin in Arabic means the development, perfection, perfection of religion or a perfect, faithful servant of religion.

Zayniddin is a child who is the beauty of Arabic religion, the beauty of religion or the beauty of religion.

Mashkhura in Arabic means a well-known, prestigious girl.

Sojida in Arabic means worshiper, worshiper, godly, pious.

Sultan Murad gave birth to a son with a high rank in Arabic.

Saboxon is an Arabic morning breeze, breeze, pleasant, gentle, or born in the morning.

Anwar in Arabic means a child with a bright future.

Mamarayim is a combination of the Arabic names Muhammad and Rahim, but is abbreviated as Mamarayim. In our opinion, this is a distorted version of the name, and such an error contradicts the language norms. Names such as Mamatqul (Muhammadqul), Mamarayim (Muhammadrahim), Shermat (Shermuhammad), Shorasul (Shohrasul), Eshmamat (Eshmuhammad) may be originally written, pronounced and pronounced.

Askarali Arabic means Ali to take care of his youngest son.

Tilavoldi in Uzbek means a child who has been dreamed of and achieved.

Ahmad in Arabic is a person who praises Allah a lot or praises. This name is one of the attributes of Muhammad.

Aqeedah in Arabic is a firm belief, sincerity, a firm hope that the girl will live.

Umida is an Arabic dreamed, expected girl.

Jaloliddin is the glory of the Arabic religion; the greatness, perfection of religion, or the great, glorious child of religion.

Zokirkhoja means a godly, religious child from the Arabic-Persian-Tajik lineage.

If we pay attention to the analysis of names that have a certain meaning in the Uzbek language in the story, we can see that most of them are names that have a religious meaning. This means that in the

creative style, religious concepts, nationality is the main pillar. Proof of our opinion can be seen in the language of each work of Tahir Malik. The above-mentioned images are described by the artist as follows:

"Shu savollar o`tida qovurilga Rhaq og`ir ish qilib toliqqanday ko`zlarini yumdi. Beozor devona – Sabohiddin, unga mehribonlik qilayotgan Umida, kuyunchak Dilmurod, vafodor Aqida, hazilkash Asqarali, iffatli Saboxon, bir-birlariga oqibatli hamqishloqlar, Shoaziz, Mamarayim kabi temir odamlar ko`z oldidan o`ta boshladilar."

The names **Rhaq, Lukn, Fid, Mek** from the first group are words that have no meaning and are not used in the Uzbek language. These names are the product of the author's work in the play, and are used in the story as a reference to the origin of the images of this name. Their origin is alien, so their names are different:

"So`ng yerlik odam qiyofasidan chiqib, asl shakliga kirgan – bo`yi ikki baravar uzayib, qo`li kichraygan, burni o`rnida tangadek teshik qolgan, og`zining kattaligi o`zgarmagan, ammo sochi rangini olib, yam-yashil bo`lgan safar rahbariga ko`zi tushib, hammasini fahmladi."

"Yer tomon uchayotganlarida ularning zimmalariga faqat bir vazifa – sayyorada istiqomat qiluvchi jonzotlarning taraqqiyot darajasini o`rganishgina yuklangan edi."

In our language, there are names that indicate the same ethnic origin.

In ancient times, a child was given a name, sometimes attributed to the name of a tribe, clan, or ancestor to whom his or her parents belonged. It states that the child belongs to the same ethnic group, that his or her ancestors belonged to the same tribe or clan, and that the baby is a descendant of them.

Such names as *Kenagas, Lochin, Mangit, Arginboy, Barlos, Bahrin, Boymoq, Boykonyr, Boronboy, Boronniyaz, Dormon, Jaloyir, Jagalboy, Kaltatay, Mangitoy , Marqa, Naiman, Olchin, Olchinbek, Saray, Kipchak, Kyrgyz, Kungrad, Bakhmal.* Such names are derived from ethnonyms and are called ethnoanthroponyms. They mean, on the one hand, respect for the ancestors of the past, that the child is a successor of those ancestors, and, on the other hand, that the child born belongs to that ethnic group. Such names also mean protecting the child from evil forces, and there is a belief that the child will be supported and protected by the spirit of the ancestors of the past.

Thus, we can say that the use of nouns in the text of a work of art for a nominative function, rather than a semantic function, is a situation that occurs for some reason. The name Rhaq in the story proves our point above. In our opinion, the creator used this name symbolically. By this image he meant the image of universal people fighting for the world of truth and truth, against lies and injustice. At the same time, he chose the conditional abbreviation of the words truth and truth as his name: Rhaq.

The use of words in the language in this case shows both the creative style and the richness of the possibilities of our language. Language is a multifaceted phenomenon and should be used effectively and, of course, appropriately.

One of the anthroponymic forms used in the story, the use of nicknames, also reflected a certain purpose of the artist. In addition to the functional-nominative function, nicknames can also perform a methodological function. Accordingly, the nicknames available in the Uzbek language are used in the language of fiction as a methodological artistic tool. Nicknames in the language of fiction play an important role in revealing the character of the protagonists, characters in the work, depicting them in satirical, humorous situations, giving the language of the work an emotional and expressive spirit. The stylistic features of nicknames are very useful in artistic language, especially in describing the negative

characteristics of individuals, the attitude of the protagonists of the work, as well as the writer to the owner of the nickname. Excerpts nickname from Tahir Malik's story "Devona":

"Kemaning uchburchak shaklidagi asosiy xonasida Buxoro xalqini sarosimaga solgan "Shakkok" – Tang sayyorasining elchisi Lukn boshini egib o`tirardi". ("The heralds informed the citizen in the morning that" blasphemy "had appeared in the Bukhara kingdom, that he was standing outside the Vobkent tower, and that by the Emir's decree he would be confronted with a huge tower today").* The author calls an alien character named Luke a "blasphemer" during a trip to Earth: *"Mo`ljaldagi ishlar risoladagiday davom etib, tadqiqotlar nihoyasiga yetay deb qolgan edi. So`nggi xulosalarga kelganda Luknning asabi chidash bermadimikin?"*

"Dastlabki kuzatuvlardan so`ng, Yerdagi (u paytda sayyoraning nomini Yer deb atalishini bilmasdi) taraqqiyot darajasining Tangga nisbatan ancha orqadan ekani taxmin etilgan edi. Rhaq sayyora sathiga tushgan kunlari buni darrov fahmladi. Biroq uning o`tkir zehni Tangda mahv etilgan narsalarni ham ilg`adi. Odamlarning o`zaro samimiyati, mehri, muhabbati, olijanobligi, do`stligi, ayni chog`da, munofiqligi, adovati, qahri, makri, pastkashligi, bir-biriga yovligi uning uchun yangilik edi." ("The work was going on as planned and the research was nearing completion," he said. Didn't Luke get nervous when he came to the final conclusions? "

"After the first observations, it was assumed that the level of development on Earth (he did not know the name of the planet at that time) was much later than that of Tang. Rhaq immediately realized this when he landed on the planet. However, his sharp mind also knew what was destroyed in Tang. The sincerity, kindness, love, nobility, friendship of the people, as well as hypocrisy, enmity, anger, deceit, inferiority, hostility to each other were new to him).

From this news known to them, Luke's eyes saw only the bad. That is why he thought, "After nearly a year of observations on the account of the earth, Luke came to the conclusion that" human progress is in decline. "

The image of Rhaq is described by Tabib Efendi and Mirzavoy: The reason for the use of these nicknames is explained by the following passages: , Rented another room on the east side of Bukhara. "

Rhaq, whose nose was quite ugly and whose ears, on the other hand, were small, whose eyes were sunken, and whose color was white and yellow, and whose rest was very slow and restless, soon became known as "Tabib efendi." "He fell."

When this image came to earth for the second time, he renounced the name *"Mr. Doctor" and went to work in a hospital as a doctor. Then he changed his name to Mirzakayum Tukhtamirzaev: "Rhaq was in Bukhara for a few days and understood all the changes. Now he knew that "Doctor's Day" was "over." That's why he changed his clothes. "

"Yes, there is." My name is Mirzaqayum. Mirzaqayum Tokhtamirzayev. - That's enough, let's call the village Mirzavoy. Okay, let's go. "*

The play uses the nickname Devona for the lost Sabahiddin: "He spent all day with his new friends, entertaining Devona. Umida never thought that a madman would be upset about anything."

This image does not want to be called by its name when it is insane, so it is not called Sabahiddin, but Shopolat:

"What can we say?" At first Rhaq wanted to say "Sabahiddin." But knowing that this would frighten Devona, he said the first name that came to his mind: - Shopolat! Is it possible?

"You made him king."

"Jinni feels like a king."

Shopolat's name is explained in Ernst Begamatov's book "Uzbek names" as follows: Let **Shopolat** be as strong as Persian-Tajik steel, let the boy grow up and have great careers.

In our opinion, the artist deliberately chose this name because of the stability of his image: "Sabahiddin used to say that only religion brings justice to society."

In addition, this image is mentioned somewhere as a mustache:

"It simply came to our notice then. After the service, a delegation of doctors headed by Dilmurod Musayev will go to invite His Highness Moylov to work. " Probably because of his appearance, that is, his mustache. The following nicknames can also be found in the story:

"A table was set in the shade of a plane tree and a circle was formed. Isaac and the bull Askar were called to the service. "

"Yes, he came often. But I haven't heard of joining. Didn't you ask Jamal Oris about this? "Yes, Jamal's field?" He dried up the salt of a poor man.

"Kholiqberdi is considered to be an admiral-Muslim, but his skull is much narrower," he said. "The name of the Islamic army, Admiral Muslim, is great, but there is no power."

"Shermuhammad, who says he won't give a word to so many people now, also learned to shoot from Khaliqberdi. During the study, he spat out a rifle butt, blinded one eye and became known as "Korshermat."

Tahir Malik calls the image of Ahmad, who is awkward and awkward, a giant: "The giant squirmed and stretched out his legs."

The writer calls the image that serves the giant "Shilpik".

When Sabahiddin said that he would get up, he said, "Shilpiq!" he shouted. "The sloppy man bowed awkwardly." "As soon as Shilpik said that, Ahmad dev slapped him in the face."

The reason for mentioning the image of Tahir Malik Norkhoja as a frog can be seen in the following passages, which are called by the demands of the profession:

"Sabahiddin thought, 'Korboshi will take everyone by storm now.'"

"It simply came to our notice then. He went in, took the teapot and went to Norkhoja. But they did not let him in, saying, "The frog is asleep."

If we look at the spelling of the nicknames in the story, we can see that they are written in two types: lowercase and uppercase. Therefore, they can be conditionally divided into two:

1) Nicknames not raised to the level of the title, used to give additional idea about the image: *Ahmad dev, Is'hoq buqoq;*

2) nicknames that have risen to the level of title: *Tabib afandi, Shilpiq;*

We would like to suggest two similar nicknames in the work:

Nicknames: *Tabib afandi, Shilpiq, Devona, Korshermat, Shakkok, Mirzavoy, Amiralmuslimin.*

Nicknames: *Is'hoq buqoq, Jamol O'ris, Askar Cho'tir, Ahmad Dev.*

This means that nicknames can serve different purposes in a writer's work. In particular, the image:

a) nicknames referring to the character: *Askar Cho'tir, Ko'rshermat, Is'hoq buqoq, Shakkok, Devona, Shilpiq;*

b) professional nicknames: *Tabib afandi, Amiralmuslimin;*

c) nicknames referring to the name: *Mirzavoy;*

d) Nicknames referring to the nation: Jamol O'ris.

There are also images with surnames in the story: *"Only a sign fell on the door. "Primary school…" Asadov is an enemy of the people, sentenced to be shot, "said the bespectacled man, almost in a whisper, and went back inside, even though he had to go outside." "At Tashkent Medical Institute, a wise scientist named Professor Razzokov hid the fact that he was married to his daughter and wanted to innovate in the treatment of the mentally ill."*

This name is used as a reference to the official identity of the image. Because in society, too, we can observe such a form of appeal to officials. This is a sign that the language of the work has a mixed relationship with time and society, and that there are forms of life in the style of the artist.

V.Conclusion

Analytical questions in linguistics can be answered by identifying anthroponyms in the text of the work, classifying them and describing their semantic and stylistic features.

New names are emerging in connection with independence, national independence, the study of which as a coherent and integrated system is one of the problems necessary for today's linguistics.

The emergence of names that make up the system of Uzbek anthroponymy, changes in form and meaning, the quantitative enrichment of the set of names, first of all, the need to distinguish the individual from other people in the family, community, society. from

The lexical structure of anthroponymy, changes in the anthroponymic fund, renewal, enrichment, as well as the obsolescence of certain names, changes in society, social system in different historical periods, renewals, philosophical, religious and ethical concepts of people related to mothers. Accordingly, the need for names, certain naming practices, are related to onomastic tendencies.

The study of lexical-semantic and methodological features of anthroponymic forms in the text of the work is important for language and society.

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