

Anthroponymic forms in the text of Artistic Work (on the example of Tahir Malik's work)

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ABSTRACT

In this article, the anthroponymic units of the writer's style, their peculiarities, their place in the work of art are explained through the text of the work. Also, the meaning of the name and the place of the name in the text are analyzed and concluded.

Key words: *anthroponyms, literary language, artistic language, existence, art, work of art, artistic style, religion, surname, nickname, name, tradition, style.*

I. Introduction

The study of human names in Uzbek onomastics is one of the issues facing linguistics. In particular, the study of the use of human names, nicknames and surnames, their semantics through the text of the work is a unique issue. Also, the Uzbek language is rich in famous horses, and all their appearance should be collected and studied in the same way.

Names are a common property for all Turkic peoples. However, these names are not preserved in the same way in all Turkic languages, and the existing ones have their own peculiarities in terms of meaning and linguistic form. In this sense, the study of the original Turkic names in the modern Uzbek language in comparison with the ancient Turkic names, and thus the emergence of national identity in the Uzbek anthroponymy and its it is very important to identify the basic linguistic signs.

II. Literature review

E. Begmatov and N. Ulugov's book "Explanatory dictionary of terms of Uzbek onomastics" discusses some specific methods and principles of research of onomastic units as a scientific field.

The tradition of naming, the historical ethnographic meaning of names is explained in the book "Names and People" by E. Begmatov. It also contains a list of names that are widely used in the modern Uzbek language.

We can witness a unique style in the use of names in the works of the writer Tahir Malik. The method of comparative analysis was used effectively in the analysis of anthroponyms in the work.

III. Analysis

In Tahir Malik's story "Vasiyatnoma" the names of Qasim, Saida, Muharram, Naima, Arafat, Nilufar and his father's name Majidovich, one of the anthroponymic forms, are used. It is possible to observe that these anthroponyms in the story have the basis for their use, as well as the forms used only for naming. These names are explained in E. Begmatov's book "Uzbek names" as follows:

Qasim is the Arabic distributor, the one who determines human destiny. This name was the name of the son of Muhammad (pbuh). Forms: Qosimboy, Qosimjon, Qosimbek, Qosimtoy.

Saida is a happy, blissful girl in Arabic. Forms: Saidabibi, Saidahon, Saidabonu.

A child born in the Arabic month of Muharram (the first month of the Hijri year).

Lily is as beautiful as the Indian lily (savannah).

In the story, we do not find any ideas that lead to the use of these names. Therefore, it is fair to say that from the point of view of the writer, only the nominative function can be observed in the use of these names.

In our opinion, the name of one of the protagonist's daughters, Arafat, can be called not only a name used in the nominative case, but also the name was chosen based on the average childhood of the character. Because the meaning of this name is as follows:

Arafat is the Arabic name for a mountain between Makkah and Madinah, a place where pilgrims gather. Arafat is a sacred mountain. The word intermediate here can be the basis for naming the children in the middle as Arafat. It is also a name that belongs to the category of names that make a child want to be a holy person:

"The average girl was in the same alley when she came in," he said. When Arafat saw his father sitting, he burst into tears. "

One of the girls in the story, Nilufar, is mentioned in two different ways:

"When Nilufar came, her problem was eased. Seeing the youngest member of the family: "Did you call your sisters?" he asked.

"Yes, right now. Just don't read, okay? Wait, Nilu, what did the moon do to you on the last day when the moon let me out? "

In the story, the title served a nominative and methodological function. The abbreviation of the name in the form of Nilu from the protagonist's language, in our opinion, is used to express the meanings of caress, intimacy. Moreover, such abbreviations are a sign of the closeness to the living vernacular in the creative style.

Majidovich's use of the anthroponymic form in the story suggests that the protagonist is a high-ranking official: "Go and tell me". Say, 'As soon as you go, Kasim Majidovich personally asked for it.'

Naima, used in the story, means happy, lucky girl in Arabic. This image is the first child in the family. The first childishness of this image is in harmony with the word "height" in the combination of a girl with a high fortune in its meaning.

The woman in the image of Saida is described in the language of the protagonist as follows: "In any case, she was an angel, not a woman. In our opinion, happiness in the meaning of this name can be explained by the ascension of a woman to the level of an angel. His condition of death is also described as follows: "Is it so easy to die is so careless is so careless..." In our opinion. Tahir Malik means this through this image, and the meaning of the name can be understood as a sign.

In Tahir Malik's story "Revenge" we can see the use of the following anthroponymic forms:

Latifa is a kind, caring girl in Arabic, or a gentle, elegant girl. In fact, Latifa is a caring, loving girl, and we can see that she is a spiritually and physically pure girl through the following passages in the story: Be yourself. My advice to you - don't go. Now he can see what he sees. Let him reap what he sows. Latifa took pity on him. "

"Do you think I'm a lazy woman?" He said reluctantly. This name is sometimes called Latif. This was due to the expression of closeness and kindness. "Latif, do you hear?" He blew a couple of blows, as if his friend were trying to open the ear."

One of the images, Masuma, means pure, sinless, virgin in Arabic. The definition of this image is not connected with the meaning of the name: "Whether he became obese because of his innocence or

became obese after becoming obese - this is known to the Creator, in any case he is not in a hurry." "Masuma's voice called 'alyo' came from the ear." There are many such people in the society.

We can't think the same about the image of Sodiqjon in the story. Because the name in Arabic means loyal, honest, true friend. The story also reveals this aspect of meaning: "I will go with Sodiqjon. He loves me. He does what I say." The original form of this name is Abdusadiq, and in our opinion, it is better to use the original.

Zebi, one of the images of life's contradictions, means beautiful, graceful, and beautiful in Persian-Tajik. His life was not as beautiful as the meaning of his name: "But the curses of you have sent us to an orphanage' struck him in the chest for a lifetime." This stamp does not go to this day. Even though their sons have grandchildren, they will not forgive their mother for doing the same. Zebi's grandchildren also grew up unkind to her. The following passage is another proof that the old woman's life was not good: "Last year, when the old woman Zebi died, she was buried by the people of the office. They didn't need to tell their sons". The name is originally Zebiniso and has the following forms: Zebikhan, Zebioy, Zebigul.

Talib's name is Arabic, seeking knowledge, longing; means a lover of knowledge, a student, a pupil, or a child who has been begged for. Tolibbek is used with Taliban forms. In the story, she is longing, but not for science, but for love and respect, for dignity: "Your husband is paralyzed without arms and legs. The language doesn't change either. Instead of bringing his wife home, he took her directly from the hospital to a nursing home. Woe is me! What if a thirty-five-year-old boy was taken to a nursing home? Do you hear? ".

IV. Discussion

Tahir Malik's story "Hunting" is a religious-enlightenment work, in which the author uses only two images with the names of one of the anthroponymic forms: Rahmatullah, Mirhosil. Both of these names belong to the type of names consisting of two words: Rahmat + ullah. Part 2 of this name, in our opinion, may be Allah. This name is in the form of Rahmatullo in E. Begmatov's book "Uzbek names" and in Arabic it means a child achieved by the grace and mercy of God. Through the text of the work, the analysis of the name was carried out as follows: "Rahmatullah used to recite dhikr around the imaginary Ka`batullah. The warm air of Makkai Mukarrama expelled the ice from his body and warmed his body. The muezzin's voice was heard. Rahmatullah thought, "Thank God, we have reached the dawn." This thought enlightened his mind and he died." In our opinion, such a death is due to the mercy and grace of Allah. So here his name brought his psyche closer to Allah. Through this image, we can say that the name can be one of the means of intimacy between the soul and man. In this regard, it is appropriate to analyze and study the names from a psycholinguistic point of view. We can also strengthen our opinion with the following passage: "Rahmatullah's eyes were closed at midnight. In his sleep, which lasted only ten minutes, he had a strange dream. In his dream, his teacher-father-in-law hands him three pieces of white soup. "One for you and the rest for your partners". "Shall I go with them? There will be four of us in it," said Rahmatullah. "You don't need a bit." That's how he turned into a horned deer. Then Rahmatullah got on it. Did the deer fly like the wind and take him straight to Kabatullah? Then the muezzin's voice was heard: "Allahu akbar!" When Rahmatullah Makkah was in the sanctuary, he would sometimes wake up to the sound of the call to prayer. The sound of the call to prayer, which sounded in the morning, helped his soul, and in a good mood he raised his head from the pillow. Even now the bird woke up in the same way. The sound of the call to prayer was no longer

heard in his ears. He was heartbroken to see himself not in the Ka'batullah, but in a filthy barracks". In Uzbek, the phrase "born by name" is used, as evidenced by such names as Ortiq, Ziyodullo, Ziyoda, Sunnatullo. From the following passage it can be concluded that the phrase "grown up with a name" can be used for some names. In other words, it means that a person lived according to his name: "Rahmatullah was born a month after his father left. He was named Rahmatullah ibn Inoyatullah Andijani. He grew up under that name and became perfect. " If Inoyatullah's father's name is in the name, we can say that it is a ratio referring to the homeland of Andijan". Her mother would ask her husband from traders from Andijan and he would say, 'She's fine. In short, the name is a means of expressing the human psyche.

Some people are born with a name, some grow up with a name, and some live or are characterized by a name.

One of the characters in the story is called Mirhosil, which is a combination of the words Mir and Hasil. Mir is an abbreviated form of the Arabic word "Amir". Meaning chairman, sayid, chief. The word "Mir" was the honorary title of the commanders of the descendants of Caliph Ali. The harvest is the Arabic fruit, the fruit, the result; the meaning of "child" or "clear" is given in the book "Uzbek names". We can see that this image is described in the play as follows: It is known that the Jizzakh man clearly shows his character, so we can say that the name corresponds to the character of the hero. Mirhosil is a real amir, a leader, because his psyche reflects the characteristics of a ruler: "Rahmatullah looks at Mirhosil out of the corner of his eye". There is a fire in this man's chest," he said. It burns, it burns... If the country burns so much in the grief of the country, how much will the teacher burn? " he thinks." In fact, only a person with a fire in his chest can be a real chairman.

In the story we can see that nicknames are also used in methodological and semantic tasks. The creator commented on the use of nicknames in the following passages: "They both looked at the man who voted equally. They saw this naughty man, nicknamed "Bear" in prison, who looked like a bear, and who behaved like a rabid dog, coming in this direction, but thought that he would pass by. "Because the bear had nothing to do with them until now." Thus, nicknames are used to describe the appearance of an image, as well as its actions or character traits: "They did not have time to respond. The bear's long arm reached out and grabbed Mirhosil's collar. Mirhasil ate a fist or two while Rahmatullah was shaking. Rahmatullah clung to the bear's resinous hands. But he could not distinguish his brother. The bear cursed and pushed him with his knee. Rahmatullah staggered to his feet, hit his temple on the edge of the chair, and fainted for a few breaths. When he regained consciousness, he would complete the task of "Bear" and return to his place. "

In addition, there are images in the story called "The Commissar" and "The Red Commander", the author of which, Tahir Malik, explains: "Mirhosil feels: Rahmatullah does not like the Commissar. Probably a factor as to why they're doing so poorly. Is he afraid to run away or does he not trust the commissioner? In the barracks no one calls him by name. Everyone says "Commissioner." Mirhosil does not know if he was really a commissar. But he saw a large folder in his carriage under his arm, and then in the car. In our opinion, the writer at that time generally called such traitors among the people of this profession by their profession. We can say that most of the professionals of that time did not respect their profession and abused their professional duties: "How could a person who was so easy to sell be a commissar, why invite people? How foolish are those who follow it? " So, the nickname used for this image is used to express the meanings of pitching, irony, cut. That is, a person unworthy of his

profession, a person who does not deserve to be a commissioner.

V. Conclusion

Through the work of Tahir Malik, we can say that in the play, anthroponyms are a source of reflection of the relationship between the individual and society. We can also evaluate anthroponyms as a treasure trove of nationality. Their appropriate use brings the language of the work closer to the language of the living people.

Valuable conclusions can be drawn if the need for names, the specific customs of naming, ideas about the spelling of names, and the practical analysis of anthroponyms are linked to the text of the work. 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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