



BIBLIONYMS IN SENTENCE FORM

Aqmanova Shahnoza Alimboyevna

Department of Uzbek Linguistics, Faculty of Philology, Urgench State University, Urgench City, Khorezm Region, Uzbekistan

ABSTRACT

The article talks about biblionyms of the Uzbek language, their structural types, special features of biblionyms in the form of sentences.

KEY WORDS: *onomastics, proper nouns, biblionym, name of literal works, biblionym in sentence form*

1. INTRODUCTION

The name given to any artistic, scientific, religious, political works is called a biblionym. Biblionyms serve as a valuable resource for monitoring the development of written speech as a phenomenon with its own characteristics. The biblionyms that are widespread in one or another period with their structure clearly reflect the customs of the language of that period and occupy an important place in the history of the language [1]. In this regard, the study of biblionyms of the Uzbek language and their structural features provides important information. When it comes to proper nouns, it is often said that there is no semantic connection between the object and its name. But this is not the case with biblionyms. A biblionym in the form of a single word, phrase, or sentence refers to the meaning, content, essence, and idea of the work. As H. Hamidov pointed out, the content of any artistic work is hidden in its name [2]. Biblionym can be repeated in the text of the work. This situation is observed more in prose and poetic works.

H. Rahimov says, "The author is the mother of the work, what name she chooses for her child, that is certainly her right... an artistic image is hidden in the title of a work of art" [3]. Based on determining the structure of this "child", we will have the opportunity to know the connections between the biblionym and the text of the work. In Uzbek literature, there are biblionyms in the form of a sentence, although they are less common than other forms, and they have their own characteristics. While in other types of nouns, sentence-form units are very rare, the field of biblionymy is in the first place in terms of the presence of sentence-form onomastic units. Considering that this aspect of biblionymy is not paid much attention in world and Uzbek linguistics, in this article we aimed to research the names of works of art that are similar in terms of structure.

2. MATERIALS AND METHODS

The use of biblionyms in the form of sentences is observed in various historical stages of the Uzbek language. We can witness that biblionyms in the form of sentences are a common phenomenon, especially in the old Uzbek literary language and other period sources. Let's pay attention to the fact that the titles of the chapters of Alisher Navoi's dastan "Khamsa" are in the form of sentences. For example, in the title of chapter XXXI of the dastan "Farhad and Shirin", Shirin's coming to the mountain, to Farhad's presence and the awakening of love for him in her heart is described in the form of a biblionym: "Quyosh tog'din tulu qilg'ondek, ul ko'g'I balo sarvaqtig'a yetgoni va aning metini lam'asining barqi muning xorodek ko'ngliga asir etgoni" [4]. There is a study of the features of these dastan chapter titles and the artwork they contain [5]. Also, the title of the first surprise of the dastan "Hayrat-ul-Abror" is given in the form of a sentence: "Ko'ngulning adam tunidin qutulib, vujud subhiga hamnafas bo'lub, malak olami bahoristonining rango-rang azhori va guno-gun ashjorin tamosho qilg'oni va alarni "Sabbihisma Rabbikal-a'lo" amri bila Qayyumi haqiqiy tasbehiga mashg'ul erkonin bilib, dimog'I bog'ida hayrat gullari ochilg'oni va ul gular atri dimog'idin hush olib, behush yiqilg'oni (When the mind escapes from the night of non-existence and breathes into the dawn of existence, when the colorful view of the springtime of the angelic world appears, watching the various trees and knowing that they are engaged in the real Qayyum rosary with the order of "Sabbihisma Rabbikal-A'la", the flowers of wonder opened in the garden and the flower perfume hit the smoker and fell unconscious)". As the title suggests, the original text uses Arabic words quite extensively. This situation, which started with the naming of the work, led to the formation of the content of the title with the help of Arabic words. Moreover, according to the traditions of the time when Navoi lived, such a title is appropriate [6]. It should be noted that, in addition to the names of the works, the titles of its chapters should also be studied as biblionym. Linguistics has not yet paid attention to this aspect of the matter. According to A.Hayitmetov, giving titles to kitas shows that Navoi's attitude towards kitas



was different compared to other genres: “Navoi gave so much importance to his *kitas* that when he carefully collected them, he placed almost the same amount in each *divan* as a separate type of poem, according to their content. It can be clearly seen in the fact that he put a title on each of them” [7]. While researching the titles of Navoi’s poems, M. Khudoyorova found that it is not difficult to notice that the meaning of the title is made easier for the reader to understand in the poems, the poem entitled “Yamon yamonlig‘ini qilmasa, yaxshilig‘cha bor va bir yaxshilig‘ qilsa, o‘n yaxshi qilig‘cha (If a bad man doesn’t do bad, it’s good; and if he does good, that is equal to ten goods)” in “Favoyid ul-kibar” states that it is a clear proof and cites the continent [8].

We find it necessary to content ourselves with giving examples of *biblionyms* from the period of the old Uzbek literary language related to Navoi’s works. Based on the purpose of the article, we will consider some *biblionyms* in the form of sentences created in the modern Uzbek literary language.

3. DISCUSSION

In Uzbek linguistics, there are still no monographic studies dedicated to the study of the names of specific creative works, but there are some observations and analyses. In one of his articles, N. Ulukov says: “In the works of Gafur Ghulam, among other names, *biblionyms* and *anthroponyms* occupy a special place with their meaning, stylistic essence, form and style” [9].

Among the names of artistic works created in the modern Uzbek literary language, there is a certain number of *onomastic units* in the form of sentences. *Biblionyms* of this form belong to poetic, prose and dramatic works. But this situation was observed more in prose works. *Biblionyms* like “Toshpo‘lat tajang nima deydi” (Abdulla Qadiri), “Adabiyot nadur” (Cholpon), “Dilbar – davr qizi”, “Quyosh qoraymas” (Oybek), “Sen yetim emassan” (Gafur Ghulam), “Barcha shodlik senga bo‘lsin” (Erkin Vahidov) are clear evidence of nouns in sentence form. The title of a work of art (story, short story, novel, etc.) should complement each other in harmony with the text, be able to attract the reader and, of course, be expressive and stylistic. In the works of A. Qahhor and G. Ghulam, we see the same charm and skill; in harmony with the titles of their stories will not escape the attention of the reader [10].

Sh. Bekkulova writes in her master’s thesis: “The educational value of story titles is strong, they are distinguished by their direct impact on the reader’s feelings. In particular, the possibilities of phraseology and sentence-headings in this field are very large” [10]. Some story titles serve to raise the mood of the reader. For example, although A. Qahhor’s stories entitled “Kampirlar sim qoqdi” and “Mayiz yemagan xotin” are based on comedy, negative situations that happen to people are revealed under the background of laughter. The title is repeated in the text and functions as a phrase in the story [11]. The story titled “Kampirlar sim qoqdi” revealed the atmosphere of that time. The title prompts the reader to think and read the story. You can understand what it is about by reading the story [12]. Sh. Bekkulova cited the *biblionym* “Mayiz yemagan xotin” among the titles in the form of sentences. We note that this *biblionym* is in the form of a phrase.

Among the titles used in Gafur Ghulam’s stories, simple and concise, meaningful sentences also occupy a special place. They need no further explanation. Examples: “Chorasi ko‘rildi (Measures have been taken)” – Shundayki, rayon sho‘rosidan tortib, qishloq sho‘rosigacha, rayon soliq idorasidan tortib ayri soliq ro‘yxatchilarigacha choralari ko‘rildi (So, measures have been taken from the district council to the village council, from the district tax office to various tax registrars) [13]. “Hajj was accepted” – In fact, Badalmat Sufi’s “hajj” was “accepted” at the end of his life, not in Mecca, but in Odessa port [13]. “Effendi became immortal” – That’s what happened and effendi became immortal, he is interfering in all our affairs in our life world, making us laugh and making us happy [13]. “Mamagvoy understood” – The title is not repeated in the text, the content is embedded in the text. As we can see, *biblionyms* in the form of sentences, which Sh. Bekkulova paid attention to, were expressed in their place in the text and served to reveal the essence of the work.

Speech titles are used in the stories of Shukur Kholmirzaev [14]. They also consist of extremely concise and simple sentences. Examples: “Nimadir yo‘q bo‘ldi (Something is missing)” – Text: Buni anglab birdan ajralishd va bir-biriga qarashdi: tushundilarki, oralaridan nimadir, nimadir yo‘q bo‘lgan! (Realizing this, they suddenly separated and looked at each other: they realized that something...something was missing between them!)[14]

“Olma yemadim (I didn’t eat the apple)” – Text: Iyagimni qashimoqchiday bo‘lib, olmani sekin og‘zimga eltdim... Qars... Shum bola kuzatib kelayotgan ekan. / A-ha! – deb yuborsa bo‘ladimi. / Bolalar kulib yuborishdi. Tuf, deb tashladim og‘zimdagini. Qo‘limda qolgan qismini ham yerga urdim (As if I wanted to scratch my chin, I slowly put the apple in my mouth... Look... Shum bola is following me./ - A-ha! - the children laughed. I threw it in my mouth. I also hit the ground with the remaining part in my hand) [14].

There are very few *biblionyms* in the form of sentences as titles in the works of Shukur Kholmirzaev, but they are also selected from extremely concise, simple sentences and combined with the text. Shortness of plot, simplicity, broad content is the characteristic feature of the story genre, while the main requirement for the work and its title is brevity and conciseness. Considering the requirements of the title, Shukur Kholmirzaev chose concise language units suitable for the content of the text, with strong emotional expressiveness. Simplicity and vitality characteristic of the writer’s work are reflected in the title [10].



4. CONCLUSION

Speech-biblionyms are diverse in terms of grammatical structure and are characterized by their own characteristics, primarily due to their compactness and conciseness, as well as their use in various forms.

Among the biblionyms, there are also structures that are becoming more common in use, are compact in content, but related to different linguistic concepts in terms of structure. Based on the grammatical nature of word combinations or system of words, simple or compound sentences, it is difficult to judge them as belonging to any of them. We intend to cover them in our future research.

Biblionyms in the form of a sentence can be recognized as distinguishing features of these onomastic level units from other types of nouns.

From the point of view of different classifications of speech, the meeting of biblionyms in the Uzbek language, which is characteristic of all classifications, is an interesting and unique phenomenon, which requires a wider study of the issue in the future.

REFERENCES

1. Nuritdinova R.S. *Linguistical analysis of terms of Uzbek onomastics. Abstract of diss... of cand. of philological sciences.* – Tashkent, 2005.
2. Hamidov Kh. *On the translation of literary works' titles // Uzbek language and literature, 2021, #4.* – P. 45.
3. Rahimov Kh. *Erlkonig – is not the king of the forest or the problems of titles' translations // Forum of researchers on translation studies of Uzbekistan. Collection of scientific articles.* – Tashkent, 2019. – P. 35.
4. Alisher Navoiy. *Collection of perfect works. In 20 volumes. Volume 8.* – Tashkent: Fan, 1991. – P. 31.
5. Qurbonov A. *Simile and metaphor in the titles of "Farhod and Shirin" // Uzbek language and literature, 2016. #3.* – P. 72-78.
6. Tojiboeva M. *Arabic phrases in the titles of "Hayrat ul-abror". Uzbek language and literature, 2018. #5.* – P. 119.
7. Hayitmetov A. *Navoiy's poetry.* – Tashkent: O'zbekiston, 2015. – P. 62.
8. Xudoyorova M. *On the titles of Navoiy's qit'as (a lyric genre) // Uzbek language and literature, 2021. #1.* – P. 59.
9. Uluqov N. *On the biblionym and anthroponyms in the novel "Shum bola" // Uzbek language and literature, 2017. #3.* – P. 67.
10. Bekqulova Sh.R. *Stylistics of titles (based on the newspaper and literary works (stories). Dissertation prepared for defending master's degree on Linguistics: Uzbek language.* – Samarqand, 2013. – P. 88.
11. Qahhor A. *Selected works.* – Tashkent, 2007. – P. 31-37.
12. Qahhor A. *Novels and stories.* – Tashkent, 1965. – P. 43-47.
13. Gafur Ghulom. *Collection of perfect works.* – Tashkent: Fan, 1986. – P. 69.
14. Kholmiraev Sh. *Selected works: In 3 volumes. Volume 1: Stories.* – Tashkent: Chief Editorial Office of "Sharq" publishing-printing joint-stock company, 2003. – 448 p.