



THE LITERARY OF ANTHROPONYMS

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ABSTRACT

The article examines anthroponyms and their forms, features, their place in a work of art. The purpose of anthroponyms in works of art is also revealed through examples.

KEY WORDS: *anthroponyms, art, work of art, names, surnames, nicknames, style.*

DISCUSSION

The granting of the status of the Uzbek language as the state language, the realization of the identity of our people, the role of the language in the internal and external life of the country, the restoration of national spiritual and cultural values is one of the important and main issues in the life of our people. With the efforts of the President of the Republic of Uzbekistan M.Mirziyoyev extensive opportunities were created to study the spiritual heritage was restored our national and spiritual values created by our ancestors.

It is worth to say in its place that our first President I.A.Karimov expressed such thoughts about this: "As the heirs of the invaluable wealth that has passed from ancestors to generations, we must constantly work on preserving our native language, enriching it, increasing its prestige. In particular, expanding the scope of application of our native language in such critical areas as fundamental sciences, modern communication and Information Technologies, the banking financial system, publishing etymological and comparative dictionaries, developing the necessary terms and phrases, concepts and categories, in a word, the comprehensive development of the Uzbek language on a scientific basis serves noble purposes such as understanding the National

Based on this idea, the opinions on the originality of the present Uzbek style and comprehensively revealing its speech opportunities are relevant and valuable for the linguistics of today. For example, anthroponyms that denote the names of a person are also from the sentence shular. Because

in anthroponyms the nationality and originality of the nation are manifested

After gaining independence, the Uzbek language is comprehensively developed in our linguistics, it was aimed at revealing the Turkic nature of our Language, linguistic problems, in particular, semantics and motivation of anthroponyms, scientific principles of classification of anthroponyms, comparative study of anthroponyms with fraternal and non-Turkic languages, principles of periodization of anthroponyms, Uzbek historical anthroponymy, in various styles of anthroponyms, especially social-linguistic, national-cultural, philosophical-ethnic approach issues, special attention was paid to such issues as the lexical requirements and principles of creating explanatory, spelling transcription dictionaries of anthroponyms, study of anthroponyms in the language of historical written monuments, creation of anthroponymics of the Uzbek language. And this leads to the fact that the text of the work of art characterizes the antoponymic units by practical analysis and interpretation, together with the national-spiritual world of the Uzbek people, the spiritual and cultural values formed over the centuries, in turn, the need to further inform the world science. It also provides an opportunity to create an explanatory and parse Dictionary of anthroponymy of the Uzbek language, draw new conclusions about the development of meaning, and give an interpretation to the public.

The stories of representatives of Uzbek literature, in general, are rich in creativity, lexical, in addition to the words that are actively used at the



present time, are also three lexical units, characteristic of the historical sequence. One such layer is anthropomorphs. It seems that traces of folk creativity, thinking, and consciousness are preserved in them. The period, the history of the times, the situation described in the anthroponyms in the works are embodied, we can see that they performed not only the nominative, but also the stylistic task.

To study of the language of the artistic work is now one of the important practical issues of linguistics, which helps to identify and more effectively use the specific artistic tools of the poet or writer. Each writer, poet has his own way, artistic styles, language, the general language of which is subject to the laws, is based on it. Each writer, the poet, uses his own means of expression in the universal language. In the same process, we can see its uniqueness in the game even in the use of anthropomorphs, that is, person names. In particular, it is of particular importance to study and apply the names of people applied in the artistic work from a practical point of view. They are considered a means of showing the degree of attachment and compatibility of the language of the work to the national and folk traditions.

It will be possible to talk about the linguistic feature of this work, the individual style of the author of the work, by determining the stylistic value of the anthroponym in the text, its service in revealing the idea of the work that it performs.

For example, the famous Uzbek writer Tahir Malik created a unique style in his works when using anthroponyms. In the stories of the creator he named the main characters, but did not name episodic images. Maybe in this way the creator wanted to say that the reader should focus his opinion on the main issue. Referring to the analysis of anthroponyms in the works of the writer, in the tale of author "Qargish(Curse)", anthroponyms performed a certain stylistic task. We can see that the meaning of the name directly served to reveal some aspect of the life of the hero. For example, one of the main characters is a boy named Comrade. He is a kind brother to the eldest children of the family, father and brothers. The meaning of this name means to accompany the Uzbek father or brother. There are such personalities in society that they live worthy of the name that their parents put with their dreams. For this image in the game it is also appropriate to use the expression of the same on the noun body, of course. This is reflected in the following excerpts from the story:

"Thinking and thinking, he took a measure to get rid of the spell: he stood at midnight and went to his house in a decision that "if I die, I will die and not touch my brothers.""

"The comrade liked to help his mother. A hand came to some work, too."

Also in the community occurs in persons who are inappropriate to the name. And this is what the writer shows by the image of Rahima and emphasizes this in particular:

"The name of this woman does not fit her body, especially her soul, with the so-called "Rahima (Mercy)", she had compassion in her heart."

Satellite's father follows. This name is also partly due to its meaning and is described in the game as an image that does not have its own independent opinion, follows the opinion of others and acts. Even two months after the death of his wife, he follows the words of his relatives and marries a woman, and then, as he says, gives her children, too, to her aunt. This name showed its negativity in the game. In fact, following a child, a parent who puts his name on it, dreams that he will follow the good, the good. And the creator, using this meaning of the word skillfully, once again showed how vivid and rich the meanings of the Uzbek language are.

The writer speaks in the name of Mister Belden, the hero whom the comrade who went abroad met. From this name, the creator used the same environment to perform live performances before the eyes of the bookstore.

As already mentioned above, anthroponyms are one of the elements that ensure the viability of the work. Their use is considered an ideal style inherent in the creativity of the writer.

And in the light of the character-feature and appearance of heroes in artistic works, writers often use anthroponymic units, that is, nicknames, the surname of the hero. Such units can tell about the origin of the hero, his role in life, his profession, way of life, his attitude to the surrounding world, his appearance, his dress, etc. In the artistic work, anthroponymic units can be used for various purposes. Including:

1. Biror shaxsni xarakterlovchi, uning ustidan hazil-mutoyiba yoki kamsitish, haqorat vositasi sifatida. Masalan: "...Ertasi Ulton piyonning vahimasiga «ergashib» rayondan chiqib kelgan bir to'da odam Quriqsoy yoqasiga enaverib, ko'ngil aynituvchi manzarani ko'rdi.» (Sh.Xolmirzayev). Bu misolda piyon so'zidan foydalanib ijodkor qahramonining ichkilikka berilgan kishi ekanligiga ishora qilyapti.

As a means of characterizing a person, a joke or humiliation over him, an insult. For example: "...the next time a gang of people who "followed" the panic of Ulton pawn and came out of the Rayon, went down to the side of Kuriksoy and saw a nausea scene."(Sh.Kholmirzayev). In this example, using the word pawn, the creator points out that his hero is a drunkard.

In addition, such words as naughty, Satan characterize the person from the negative side. With this feature, they stand close to the nickname. But



still the nickname can not rise to the threshold. When such words are used by the creator a lot, in that sense, to characterize that person, it is possible to rise to the level of the nickname only if it becomes a constant attribute of the person. When it reaches such a level, these words begin to be added to the person's name and form a nickname: Halima naughty, Karim is like a devil.

2. In the formation of nicknames, it is also possible that the word in the task of nicknames begins to be used in place of the person's name, that is, it is customary to name the person not by name, but by nickname. In this case, the nickname will be able to fulfill the role of a noble horse. The beginning of the application of the nickname in place of the name of the person form it in the form of a full, literal nickname.

- Do you know a man called Sadir Minullin?

- He didn't.

- Oh, yeah... True, you may not recognize Minullin, but you should not refuse to know Kazan deganni. Kazan is the nickname of Minullin.

(Tahir Melik)

3. A word that has become a nickname according to another purpose of the creator, more precisely, has moved to the task of a nickname, always comes into being in the composition of a person's name, with which it is applied or in place of a name independently performs the function of a nickname. The fact that the nickname comes after the person's name is typical. [40] For example: I met a swindler of Steel, - there was a dispatcher in the garage, - said "a cockerel, if you do not give five hundred rubles, you will not get a tractor." I do not have yellow lightning. The swindler was speaking a lot, I said, "they should have imprisoned you, not me, in fact." (Sh.Khalmirzayev)

4. It is also the ability of nicknames to perform a stylistic task, in addition to a simple, functional-nominative task. According to this, certain groups of nicknames that exist in the Uzbek language begin to be used as a stylistic artistic tool in the language of artistic literature. Nicknames that entered the language of artistic literature play an important role in the opening of the characters of the work, the character of the personages participating in the work, describing them in satirical, humorous situations, giving an emotional-express spirit to the language of the work.

Stylistic features of nicknames in the artistic language, in particular, describe the negative features of personalities, the heroes of the work, by the way, are very touching in expressing the writer's attitude to the owner of the nickname. [40] example:

-E! - said Hasan. Let bondage, trapped out of your tongue?

- Yes, you pulled out the slice..., - answered Shodagul pismik(miserly).

(Sh. Khalmirzayev)

Not all nicknames that entered the language of fiction can have a stylistic coloring. If this feature is associated with the profession coriander, occupation, character-character of the nickname owner, it will not have a stylistic coloring, as already mentioned above:

"Then the sheep turned to the sheep"

"His father Rahmon did not fall in the fight even at the age of forty, and then when a Middle-year-old average polvon(strongman) fell down in a fluff so much that he would say," the mat swung, sprinkled water over it, hugged him, he had died before the cough, then the blood vomited.

"The surviving sniper wore a crate over mist, his leg was light, he did not sink into the snow.

"...The shepherd frowned and rejoiced and wrote on the table."

"Madiyor is the son of Dallol!"(Sh. Khalmirzayev)

We can observe the cases when the names of our addicts are also used by surnames. We can meet such manifestations in the expression of the image of the writer, in particular, officials in the style of Shukur Kholmirezayev.

Kozim Pakhtayev is more than fifty years old, a man of fine silk.

"After Dilnura Kasimova came out and watched the secretary of the party, Husan Keldiyev raised his second hand under the table with one hand touching his waist:

- That's paper, pen... summer, summer!"

"When the owl went out, Shayim Shaydulov, who wore his hat on his head, in which the garishi turned upside down, was next to the machine moskvich(the Russian type of the car), a member of the byuro".

- " Strangely enough, as long as I did not know. Avoid the road, - he said. - Hov, The Master Madiyorov!"

And in the style of the creative Tahir Malik, we can observe the characterization of the official heroes through their career:

- Did you understand the prosecutor's accusation? Do you confess to your crime?

The owner looked at the court judge as if he did not understand the question. The judge did not even put it down for the fact that young people had stubborn habits.

The judge took his eyes from him, so as not to shout at the prosecutor.

The commissioner at first did not understand his action.



Thus, various nicknames, surnames, which are attached to the names of the individual, together with the designation of the position, position of these persons in society, give the reader a certain spiritual pleasure, help to more clearly understand the essence of the image in the Artistic Picture, and serve as a means of a specific image of each creator.

The works created by the authors in different periods differ from each other in terms of language. Social life development, the changes in it, the richness of the writer's world view and the change of course will not affect the language of the literary works created. Therefore, as the language of the artistic work is studied, it is necessary to compare this work with other works of the writer, to determine its own characteristics. In the study of the creative language of the writer, along with consideration of the historical conditions of this period, one can not ignore the direction in which the writer belongs, his worldview and influence on him by his contemporaries and creators of the past, as well as the process of writing the work.

The study of anthroponyms in the language of an artistic work is significant, on the one hand, if it is significant for the anthroponymic sphere of linguistics, on the other hand, one of the most pressing issues in linguistics – the language of an artistic work and the inclusion of certain clarifications in the problem of writer's style. The study of anthroponyms used in the language of artistic works it will be possible to determine the position of anthroponyms in the history of the Uzbek language, what phonetic, lexical and grammatical cases it has experienced so far, to draw a certain summary about its semantic development. If this is really a goal from the article, then the second goal is to focus on the importance of anthroponymy in the language of the work of art by studying its application in the language of the work of art.

So the language is a very vivid phenomenon. Therefore it is also necessary to study in connection with the life of the people. To do this, we will first of all be helped by artistic works. Onomatopoeic units in the work of art, in particular, antonyms, are also derived from this nationality, folk life and past, which are reflected in it. For the same reason, it is important to study and research them. Through this, we are moving yet another step forward in knowing and understanding our nation, our history. I think that the immortal heritage of the creators of the independence period helped us very much to move forward this step.

In conclusion, we can say that in the artistic work, anthroponyms can be a source indicating the relationship of an individual and society. And the reasonable use of them brings the language of the work closer to the living folk language, and any

anthroponymic forms, in turn, we can evaluate as a weapon indicating the nationality.

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