

Use Of Anthroponyms In Tahir Malik's Stories

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Abstract – This article discusses the peculiarities of anthroponyms in the style of the writer, their place in the work of art. The giving of anthroponyms in creative stories is also revealed through examples.

Key words: anthroponyms, art, work of art, personal names, style, artistic style, literary language, literary language, being, surname, nickname.

1. INTRODUCTION

Every writer, poet has his own way, artistic style, language, which is based on the laws of the national language. Every writer and poet uses the means of expression in the vernacular. The writer enriches and perfects the literary language, using the rich potential of the vernacular. One of the main tasks of language is to learn how the writer used these opportunities. However, when critics or teachers analyze a work, they divide the characters into negative or positive images, each of which is characterized by the language of the work, its relation to the content, and how it describes events. The use of artistic language tools, the writer's achievements and shortcomings in this area are overlooked.

First of all, in order to study the language of any work and make a judgment about it, it is necessary to study the period of the writer's life, historical conditions, the process of writing the work, the hours of writing and the purpose of the work. Because the social being has a direct effect on the writer's mind, this phenomenon, in turn, is reflected in the work.

2. LITERATURE REVIEW

Examining the language of a work of art means studying the relationship between form and meaning. The importance of the idea of the work and the versatility of its protagonists allow the language of the work to be enriched and perfected. The clever writer typifies the language of the protagonists: each protagonist speaks a language appropriate to his character, environment and worldview, if the writer uses the same tools to describe certain events, use different language tools to describe other events. Therefore, the typification and separation of the language of the protagonist is one of the characteristics of the language of the literary work. Another aspect of the study of the language of the work is to study the reasons why the writer uses any words, phrases and methods to describe an event, the protagonist's behavior.

One of the most controversial and topical issues in modern linguistics is the problem of "noun in the text", because a noun is a word, but a specific, individually known word. Each anthroponymic unit (name, surname, patronymic, nickname, etc.) has great socio-typological and artistic visual potential.

This is evidenced by the numerous studies of anthroponymic scholars who have analyzed the correct names in terms of formation, development and functioning of the Uzbek language. Names play an important role in the vocabulary of any language. Researchers in various fields of science have long been interested in their peculiarities, including historians, mathematicians, philosophers, geographers (Descartes, Plato, Locke, Aristotle) and, of course, linguists who have always focused on the history of anthroponymy. properties and methods of anthroponyms, statistical features of the processing of nouns in an artistic text.

3. ANALYSIS

Writer Tahir Malik calls one of the protagonists of the story "Oppression" a scholar. A scholar means educated, knowledgeable, wise in Arabic. This name does not fit the body or the psyche of the protagonist. The reason why the creator gave this name to the hero can be explained in the following passage:

"In the story, I named him 'Olim', and I apologize to people with that name."

"I remember. I'm not crazy. I can't stand the sight of my wife suffering. Of these sufferings... what can I say... Is there a law that allows it abroad? I want my wife to be free from suffering. If he sleeps... "

"Damn you, savage!" Unashamed! Are you human!? Damn you!!"

"- Hm... - Asilov began to click on the table again: - Olim... Olim... Oppressor..."

At the end of the story, the author describes the humiliation and cruelty in it: "Now you ask where this incident took place? What does it matter where it happened? Is it possible that such a disagreement can happen to each of us in our mahalla? Only we, the slaves, pay attention to it, we are indifferent. What will be the punishment for such people now? Punishment is certain: such people cannot hide their evil intentions from Allah, the Creator, by trying to hide their stupidity from people. Therefore, the torment of Hell is prepared for them."

The name of the wife of this heroine, Munisa, also means an Arabic friend, comrade, confidant, loyal friend. She is truly a loyal friend to her husband in difficult times. This can be seen in the following passage:

"Adajon felt sorry for you," said Munisa, hugging him. - A girl should be kind to the island. When Adajon comes from the street, he should immediately clean his shoes and get away. Hand towels should be given a clean towel. Did I teach them to go to work and say, "Come on, adajon"? If you are not at home, who will watch Adajon at work, who will greet him?"

This image can be called a real Uzbek munis woman:

"Where did this pain come from for a lobar woman flying in a cloud of sweet dreams?"

"If you don't always go to weddings," said Munisa, trying to smile. That smile didn't lift the veil of sadness on his face."

"He was trying to encourage her with such words, so that she would not have to worry about this pain, which was fading before her eyes."

In the story, the doctor Davron Asilov is mainly mentioned by a surname, which in turn is associated with the profession of the image. The following passage proves our point:

- "Dr. Asilov stood up and greeted him."

The name is also in Arabic and means "long live, glad life, happy life." Indeed, the name of our hero deserves a period:

- "Have you ever heard of a doctor named Asilov?"

"Is that so?" Look at me boy! - Asilov got up and grabbed Olim by the collar. "Have you heard that Asilov is a lowly man, sold for a pledge?"

- "Asilov squeezed the money and threw it in his face. He took the money, put it in his pocket, and said goodbye without changing his tone."

It is also a generation worthy of the image surname, worthy of its ancestors. Munisa's daughters Sojida and Aqida are also worthy of their names. Aqedah in Arabic means "firm faith, sincerity, firm hope that the girl will live." Sojida is also Arabic for "worshiper, godly girl, pious." Excerpts from the characteristic places of these names in the work:

- "What happened to my mother?" He did not question his grandfather because he knew that he would not get the right answer even if he asked. "Aqida bowed her head as if admitting her guilt." "Sojida is pulling on our adajon," Munisa said with a sad smile. - There is a little stubbornness. It's harder to change his mind if he agrees."

The woman's father, Sharif, has a real honor for his daughter, who can be seen in the following:

"Sharif was relieved and stood up," he said. Although Dr. Asilov tried to save the wounded man from confusion by saying words of healing, it was not easy to tell his son-in-law about the amputation. He felt guilty about his daughter's illness and it got worse."

- "Parents can give love to their children; they can give their hearts... They can't give their feet or hands... What is a foot or a hand, it would be easier if they gave their lives than to say these words ..."

- The name of Munisa's roommate means Risolat in Arabic, a girl belonging to the lineage of the Prophet. This image, with its sincerity and thoughtfulness, is shown as a generation worthy of our Prophet:

"He listened in silence to the words of the Messenger of Allah, may Allah bless him and grant him peace, who knew that the good qualities of a man who was highly praised would be lacking."

- "Stop it; nothing will happen to you, breathe well. God said, "Whoever desires good, I will give good, and whoever thinks evil, I will give evil."

In addition, Munisa makes a will to convey this image to her husband, asking him to make an embassy between her and her husband:

- "Sister, I have a request from you, after I am taken away, tell our adajon: if I have anything, tell our adajon, please, I agree with him a thousand times. Tell them again that our adajan should not be ashamed to say, "People are corrupt," and should marry without counting the days."

Olim's two friends are Sobit and Hamdam, and Thabit means strong, firm or handsome in Arabic. The artist did not describe this image in terms of appearance, but described it as an image that, although disgusting, clung very tightly to his thoughts and intentions. Even his friends can't stop him:

- "Sobit was trying to dial a number again; Olim put his palm on his phone again. Sobit got up, went a little farther and dialed the required number. When he heard the answer, his face lit up with satisfaction."

The name Hamdam is Persian-Tajik and means a friend, comrade, loyal, faithful friend, friend to his father and other children. In the following places in the play you can see the cases when the name is combined with the spirit:

"Is there no other way?" Said Hamdam kindly. Then, as a consolation, he added: - The doctor did not say that, there is another cure. Your father-in-law is a little overweight. "

"Don't talk to me, tell me, friend." If I don't stand by you at that time, you can't call me a friend."

Dr. Asilov's assistant, Diyora, is honestly portrayed as a true Uzbek, a proud son of his homeland:

"Diyora also knows that overcoming anger in any situation is a beautiful virtue for a person."

Through the image of Latifa in Tahir Malik's story "Wow, my mother" we can see the proof of the phrase that corresponds to the body of the name in life:

"She's a pretty girl with black eyebrows and no shame in her clothes."

4. DISCUSSION

The name of one of the protagonists, Zokir, means in Arabic the one who remembers, the one who worships Allah. In fact, he is kind to his relatives, proving our opinion that names affect the psyche by being a true tax child of Allah:

"Although his mother did not achieve the high position she dreamed of, she was honored by doing the work of her neighbors and relatives." 19p.

"Zokir is very kind to his mother and brother. He says he can carry his mother's eyelashes."

"Zokir doesn't want to go to the city to study and leave his mother alone."

- "Zokir had a cough. Each time he coughed, his intestines twisted and began to ache. An inner voice says, "Call your neighbors for help." Another voice shouted, "No! Your savior is lying in the grave. He is lying alone in a dark grave. Go to him. Be together tonight. Only one night." He listened to the second voice - started walking towards the cemetery. One night his mother chose to lie down at his feet."

Another of the protagonists in the story, Nazir, is an Arabic warner, a warner of suffering, and the name Nazir means one of Muhammad's attributes. The study found that the protagonist was given a name by the author only for a nominative task. This means that the names can also be chosen for the protagonist by the creator because of the nominative task.

In Tahir Malik's story "Oqibat ul-amr" there is a preface. In it a father and son who are dissatisfied with each other file a complaint. In this case, the father's claim is rejected by the son. The son says that he is dissatisfied with the name given to him by his father: "When I was born, my father's eyes were still on the black beetle of the desert, so according to the custom, They named the beetle "Jual". "People still make fun of me like a beetle."

This, of course, means that the creator needs to think a little about the principle of naming tradition. Also, in one of the works on naming a child, the author explains: "First of all, a father should marry a righteous, pure, pure-blooded woman. So that the child is not ashamed of his mother's past. Second, the father must give the child a beautiful name. So that the child will not be ashamed of his name."

In addition, the story includes characters Zubayda, Nargiza, Sarvikhon, Murod, Sardor, Kopaysin. The meanings of these names are explained in E. Begmatov's book "Uzbek names" as follows:

Zubaydah is the best of the Arabic women.

Nargiza is as beautiful as a Persian-Tajik and Greek narcissus.

Sarvikhon is a beautiful Persian-Tajik tree, a beautiful girl.

Murad in Arabic is a child with a purpose or a dream.

Jurat in Arabic is tenacious, courageous.

Sardor Persian-Tajik leader, chief; chief of a tribe, chief of an army, commander.

Let our Uzbek children join the ranks; let our children grow even more. In fact, the name was chosen to show the protagonist this aspect of meaning: "When my father loved a grateful child. Because I was the first child, they asked God for many children and called me "Ko'paysin". God did give many children, but He took them all one by one. In the author's story "Oxirat", the protagonist is named Muhammadali.

The name was a program for the creator to reveal the spiritual world of the hero: "Thank you, father," you said. He used to read "Yosin" until he was a nurse."

"That night, when his heart began to ache, he brought kalmia and apologized. He praised Allah for prolonging the days of slavery and giving him the happiness of doing good deeds, big or small.

"Though he suffered a thousand and one misfortunes because of the slander of the Red Mustache, Muhammadali, who did not betray the virtues of the believer, was released and forgave him as soon as he set foot on the soil of his village. He could not hold a grudge."

Not only the truth but also the efforts of the parents contributed to his becoming a true Muslim. They brought up their children first and foremost in accordance with his name: "After his father left for the war, he missed one or two sins and was reprimanded by his mother. "If not today, then tomorrow," he said. The day you spent without reading, the time you lost will not come back. You will be held accountable for wasting time. If you don't want to be ashamed in the presence of Allah, Hart has studied one verse and one hadith." He sent it to his teacher in the middle of the night.

Finally, this image left a worthy mark on the name: "The children of people who married Muhammadali lined up for the funeral. The children of the deceased, who read Muhammadali's funeral, prayed to Allah and prayed for him. The Muslim children, who recited the adhan in Muhammadali's ear, carried his coffin on their shoulders.

The name of the protagonist of the author's story "Sunami" Naima means a happy girl in Arabic. In fact, this character is a very lucky girl: "She is not married. When he was studying at the institute, his excuse was ready. Then he said that he would finish his postgraduate studies... There was no specific excuse for not getting married. Although the marriage of a boy and a girl was interpreted as a natural need, and he was not deprived of that "natural need", he did not want to touch the ground, to connect his life with someone. He had his own world and he wanted to live alone in this world."

Another character, Matluba, is an aspiring, desirable, dreamy girl who asks for Arabic. Matluba is really Naima's dream daughter:

“Embrace your sister's daughter. Educate. Then, if you want, you can drink in this house.” He also loved his nephew, who had curly hair, long eyelashes and a sweet tongue.

The name of Ahmadboy, the protagonist of Tahir Malik's story "Kurort (Resort)", is a man who praises and praises God in Arabic. This name is one of the attributes of Muhammad (s.a.v). The respect for adults in this image is truly commendable:

"Did he arrive right away?" "Brigadier Ahmad smiles, thinking, 'My grandfather is upset that you did something wrong.' 'It's still a big deal, Grandpa. Would I go anywhere other than you?' ”

There are also images with the following names in the story:

Samad in Arabic is eternal, everlasting, everlasting. This name is one of the attributes of Allah Almighty.

Abbos is exactly Arabic: frown tax, bad-tempered, ruthless or brave, warlike. The name of the uncle of the Prophet Muhammad.

Doniyor Persian-Tajik relatives, friends or educated, wise or, according to the ancient Jews, a gift, a blessing, a blessing from God.

Nazira is a girl promised in Arabic and beautiful as a flower.

These names are not only used to name images, but also to express certain aspects of them. There are anthroponyms in our society that are used in slightly modified forms. One such name is the anthroponym Matqobul in the story. The name is actually a combination of the names Muhammad and Cain. Muhammad in this name is praiseworthy in Arabic, and Cain is talented and capable in Arabic; strong or meek, a child who has been brought up or whose dreams and wishes have come true.

5. CONCLUSION

In conclusion, through the stories of Tahir Malik, anthroponyms in the play can be a detail of the relationship between the individual and society. Their rational use brings the language of the work closer to the language of the living people, which can be considered as a weapon of national identity.

Tahir Malik's stories are lexically rich, and the language of the stories shows traces of folk art, thinking and consciousness.

The anthroponyms in the stories embody the period, the history of the time, the situation, which served not only a nominative but also a stylistic function.

The works created by artists in different epochs differ from each other in terms of language. The development of social life, changes in it, the enrichment and change of the writer's worldview inevitably affect the language of literary works. Therefore, when studying the

language of a work of art, it is necessary to compare this work with other works of the author, to determine its specific features. In the study of the writer's creative language, along with the historical conditions of this period, the author's political and literary life, his worldview and the influence of his contemporaries and past artists, as well as the process of writing the work. It is impossible to ignore it.

As we have seen, language is a multifaceted phenomenon. That is why it is necessary to study the language in connection with the life of the people. To do this, we are primarily helped by works of art. The onomastic units in the work of art, in particular, the antonyms, are also reflected in the life and past of this nation, people. It is therefore important to study and research them. Through this, we take another step forward in knowing and understanding our nationality and history.

By defining the methodological value of the anthroponym in the text, its role in revealing the idea of the work, it is possible to talk about the linguistic and stylistic features of the work, the individual style of the author of the work.

Through the stories of Tahir Malik, we have seen that anthroponyms can also play a semantic and stylistic role in a work of art.

One of our next tasks is to study the meaning and content, etymology and methodological features of anthroponyms in the text of Tahir Malik's works.

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