
SOME CHARACTERISTICS OF ONOMASTIC UNITS IN ABDULLAH QODIRIY'S NOVEL "BYGONE DAYS"

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DOI: [10.5958/2249-7315.2022.00055.7](https://doi.org/10.5958/2249-7315.2022.00055.7)

ABSTRACT

This article describes the lexical-semantic and methodological features of anthroponyms, nicknames and pseudonyms, which are one of their types. Nicknames and pseudonyms analyzed in the article are collected from Abdullah Qodiriy's novel "Bygone days".

KEYWORDS: *Anthroponym, Name, Nickname, Abdullah Qodiriy, "Bygone Days", Style, Pseudonyms.*

1. INTRODUCTION

Anthroponyms from the farthest reaches of the language dictionary system are an integral part of Abdullah Qodiriy's novel *Bygone Days*. Famous horses should be considered as a necessary formal, semantic and methodological part that creates an image in a work of art and enhances its impact. In the study of human names in a work of art, it is necessary to pay attention to how they convey information to the addressee and how they have an aesthetic effect, based on the unity of form and content. The names of people encountered in the writer's work are formed mainly on the basis of common words, and are often concrete, that is, horses with a clear meaning. When choosing a name, Abdullah Qodiriy follows the motivation of the author-character-reader semantic triangle.

In Abdullah Qodiriy's novel *"Bygone Days"*, in addition to the names and patronymics, which are a type of anthroponyms, there are names of historical real people, saints, and mythological heroes. Examples of father's names are Kumushbibi binti Mirzakarim Marginoni, Otabek Yusufbek Haji ogli, Muhammadrahim Yuldosh ogli. When Uzbek names are used with surnames, they come with the word forms "o`g`li", "qizi".

Husband to Kumushbibi binti Mirzakarimboy - the son of Otabek Yusufbek Haji from Tashkent. Mullah: "Did you, Kumushbibi Mirzakarim qizi, entrust the authority to dedicate yourself to the son of Otabek Yusufbek Haji, a Muslim from Tashkent, to your Uncle Muhammadrahim Yuldash oglu?" After six or seven replies, his consent was hardly obtained under the pressure of the "yanga"s.

In these examples, the use of the words "oglu" and "qizi" clearly reflects the national character of the names. Today, Uzbek surnames are formed by the form -ev, -eva, -ov, -ovna. It should be noted that the father's name was used in conjunction with the person's name until recently. Later, under the influence of the Russian language, the father's name began to be used independently of the person's name. For example, Nemat Qahhorovich or Qahhorovich.

There are many names in *The Bygone Days*. These names directly reflected the nature of the protagonists, their spiritual aspects, their natural characteristics. Names of people act in conjunction with nicknames, pseudonyms in addition to paternal names. Answers on what nicknames are can be found in the sources. In particular, nicknames of an anthroponym type [1, 42-43], which are given to a person by those around him, expressing a characteristic feature of a person, mainly used under the name of the person.

In the novel "Bygone Days" there are several nicknames that were used to achieve different goals. These nicknames can be divided into the following groups:

- 1) Nicknames related to a particular profession, lineage, occupation: Akram haji, Mizakarim kutidor, Ziyashohichi (Even though Kutidor wanted to ask Otabek something, Akram haji and Ziya continued to talk about Allanarsa), Sharofat chevar, Karima otin (charming Uzbek neighbors Karima Atin, Sharofat Chevar and Mahinabonanmade up), Pirnazar jallad, Karim sandikchi, Homid xotinboz, Tula kazak, Kambar sharbatdar, Muhammadniyaz kushbegi, Karimqul ponsad, Qasim mingbashi, Usta Alim, Usta Farfi;
- 2) Nicknames given according to a sign or defect in the physiological appearance of people. Such nicknames are found in the following texts: "Recently, Musulmanchulak's feast was hot with this Aziz bachcha," he said, looking proudly at the assembly, as if he had discovered something great.

Pointing to a curve smaller of the "qovoq", Qovoqdevona said, "It is Musulmanchulak"-pushing a small spectator "qovoq" and said, "It is Khudoybachcha (Khudoyorbachcha)," stroking the "qovoq" of water he said "Nor kalla" (Normuhammad kushbegi). He named the other two little "qovoq"s as "nosqovoq", thin throat.

They want to steal my Kalvak son's mind and eat his money. Nicknames are the product of a very historical period, and they are formed in different ways. In particular, the nickname arises by attributing to existing words in the language and creating a new word based on these units. Nicknames always convey information about the person to whom they belong, i.e. "speak". No nickname is given without reason. Many factors, such as appearance, movement, a character, speech, can be the reason for a nickname.

It is safe to say that the nickname "xotinboz" in Abdullah Qodiriy's novel "Bygone Days" fully reflects the behavior and character of this hero. As the author says, if the image of Homid does not suit the wife's heart, take the appropriate one and make the wife two. If they don't agree, take a third. It is an image that acts in accordance with the idea that it is not a man's job to grieve that his wife is inappropriate. In other words, the nickname "xotinboz" is chosen in a way that is very appropriate to his nature. The all-round clever author has even commented on the nickname himself.

While some of the nicknames in the work have lost their stylistic color and shifted to show a nominative character, some are stylistically colored. These types of colorful nicknames have an emotional impact on the reader, giving him a positive or negative attitude towards the events in the artistic image. Another unit that is actively involved in naming a person is a pseudonym. Pseudonyms are a part of the anthroponyms of the novel "Bygone Days".

A pseudonym is an anthroponym type of tissue nickname used in conjunction with or in place of a person's chosen personal name in his or her social activities [1].

The nickname is actually an Arabic word meaning "self-rescue", "liberation"; Has the meaning of "getting rid of." Another, second name chosen by an artist (poet, writer, painter, scholar, etc.) or a political figure himself.

The term "nickname" we have described above is different from "pseudonym". While a nickname

is an additional name given by others according to a person's various traits, characteristics, actions, place of residence (style), lineage, social origin, etc., pseudonyms are derived from certain social, political, or economic circumstances. Selected by the individuals themselves. In some cases, the nickname may also be given by other individuals or the public.

In the text of the work we are analyzing, the following nicknames are anthroponyms. These are: Mirzo Bobur, Farobi, Ulugbek, Ali Sino: Growing up geniuses like Temur Koragon, conquerors like Mirzo Babur, scholars like Farobi, Ulugbek and Ali Sino, who dragged a country to the depths of destruction, certainly deserves the wrath of God, my son!

Thus, the various nicknames used in the novel *The Bygone Days* have served to express nominative meaning on the one hand, and additional emotionality on the other. In the text of the author's work, the names encountered can be divided into groups such as fabricated and real names. In the play, we consider it appropriate to divide the names of real historical figures into two groups. Because some historical figures are directly involved in the system of events of the work, and some indirectly:

Historical figures directly involved in the play: A. Qodiri gave detailed information about these people under the page of his work. Khudoyorkhan, Azizbek, Utaboy, Musulmonqul, Normuhammad kushbegi, Muhammadniyoz kushbegi, Qasim minboshi, Sulaymon hudaychi, Ganibek yuzboshi, Rayimbek dodhoh, Alimqul, Qanoatshoh are the direct participants of the works. These names reflect various historical aspects, such as career, occupation, lineage, tribe, and so on. [2]

For example, the image of a Muslim actively participates in the work "*Bygone Days*". In the chapter "Otabek Yusufbek Haji oglu" of the first part, Otabek's speech contains the following opinion about the Muslim historical figure:

- For example, who thinks Musulmankul is an impartial person?
- What did he do for the country but bloodshed?
- You are right, - said the haji, taking off his turban, - we had to oust Musulmankul - we ousted him.

These ideas are reflected in the speech of Yusufbek Haji. In the speeches of Otabek and Yusufbek Haji, Musulmankul personality is portrayed as a person with a negative character. The author has devoted two chapters of this work to this historical figure, and these sections are called "Musulmankul", "Introduction to the oppression of Musulmankul".

- The oppression of Musulmankul against the population has gone to extremes.

The author himself does not have a positive opinion about this image. The novel features the image of Qovoqdevona a protagonist who lives with his life's worries, a pure-hearted person. The image of Musulmankul is also negatively expressed in the language of Qovoqdevona and is expressed as follows:

Pointing to a curve smaller of the "qovoq", Qovoqdevona said,

- "It is Musulmanchulak"

From the speeches of the Otabek and Yusufbek haji and Qovoqdevona, author portrayed Musulmankul as a person with a negative character.

Let's turn to history. Who is Musulmankul?

Musulmankul lived about 1794-1852. Leader of the Kipchaks in the Kokand Khanate. Until 1844 he served in Andijan as a commander-in-chief, batyrboshi, and from 1847 as a mingbashi. He was

one of the leaders who protected Kokand from the Emir of Bukhara Nasrullokhan. Killed Sheralikhan's son Salimsokbek and ensured that the young Khudoyorkhan ascended the throne. Until Khudoyorkhan grew up, he did what he knew how to do and enjoyed himself.

The author used the names of the historical figures directly involved in the play for various purposes.

2. Indirect historical figures involved in the play:

In the play, we called the names of people who do not act directly, who do not participate themselves, episodic names. These names can also be analyzed in the following subdivisions: a) historical figures who lived in ancient times: Nasrullah, Sheralihon, Norbutakhan, Hojibek, Salimsokbek, Murodkhan, Ulugbek, TemurKoragon, MirzoBobur; b) poets and scholars: Ali Sino, Farobi, Fuzuli; c) characters of various literary works: Yusuf, Zulayho, Majnun, Layli; d) other types of names (prophet, saints): Prophet Muhammad, Char dervish, Bahromgur and so on.

The play also has names formed on the basis of various ethnonyms, including those based on the Kipchak ethnonym. [3], Thus, this work of Abdullah Qodiriy is rich in onomastic, in particular, anthroponymic materials, in which one can observe several forms of names applied to human. They are an integral part of the events in the play, a participant and used to achieve various goals. It can be said that the author also paid special attention to the choice of names, the names used in relation to the characters should have different semantic and methodological aspects. [4]

In fact, choosing a name for the protagonists is a separate creative process for the word artist. This process is fully reflected in the work of Abdullah Qodiriy, and each name was used in its place, most importantly, skillfully.

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