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THE RELATIONSHIP OF PERSONAL NAMES TO THE VOCABULARY LAYER IN THE NOVEL “DAYS GONE BY”

*Bafojeva Nigora Azimovna, Teacher of Bukhara State
Pedagogical Institute, Independent researcher at Bukhara State
University*

“O‘TKAN KUNLAR” ROMANIDAGI SHAXS NOMLARINING LEKSIK QATLAM BILAN MUNOSABATI

*Bafojeva Nigora Azimovna, Buxoro davlat pedagogika instituti
o‘qituvchisi, Buxoro davlat universiteti mustaqil izlanuvchisi*

СООТНОШЕНИЕ ЛИЧНЫХ ИМЕН С ЛЕКСИЧЕСКИМ СЛОЕМ В РОМАНЕ “МИНУВШИЕ ДНИ”

*Бафоева Нигора Азимовна, преподаватель Бухарского
государственного педагогического института, независимый
исследователь Бухарского государственного университета*

Abstract: This article analyzes the relation of personal names to own and possessive layers in Abdulla Qadiri's novel “Days Gone By”.

Keywords: names of persons, own stratum, native stratum, historical person, turkish stratum.

Annotatsiya: Maqolada Abdulla Qodiriyning “O‘tkan kunlar” romanidagi shaxs nomlarining o‘zlik va egalik qatlamlari bilan munosabati tahlil qilinadi.

Kalit so‘zlar: shaxs nomi, o‘z qatlami, mahalliy qatlam, tarixiy shaxs, turkiy qatlam.

Аннотация: В статье анализируется соотношение личных имен с собственным и притяжательным слоями в романе Абдуллы Кадири “Минувшие дни”.

Ключевые слова: имена лиц, свой слой, коренной слой, историческое лицо, тюркский слой.

INTRODUCTION. As we know, each language goes through different stages in the history of its development. At these stages of language development, certain changes occur in its vocabulary composition and grammatical structure. This circumstance in itself brings to the surface the peculiarities and norms of the language of each period. It is according to these norms that the literary language of one period differs from the literary language of the second period in certain

characteristics. The specific lexicon, grammatical means for a specific period of language development is the periodic norms of the language of that time[1:9].

The separation of the anthroponymy of Abdulla Kadiri's “past days” into dictionary layers also plays an important role in knowing the history of the anthroponym, pseudonym, nicknames that enriched the composition of the work, in determining what languages the Uzbek language was influenced



<https://orcid.org/0009-0009-0703-2404>

e-mail:

bafoyevanigora@buxdpi.uz

by in the past. The separation of anthroponyms in the work into lexical layers is one of the important ways to study anthroponymy as a system. Historical figures make up much of the anthroponymy of “Days gone by”. In the study of their lexical layers, Indigenous Turkic anthroponyms or original Turkic anthroponyms were actually analyzed in relation to non-Turkic anthroponyms, i.e., assimilative anthroponyms.

THE MAIN PART. Well, it is clear that there are historical lexical layers in the anthroponymic system of the work. In the work considered by our source, historical vocabulary layers differ according to their mutual Origin, period of appearance, specific functional signs. Stratification is a common phenomenon in all aspects of the Uzbek language. Historical, realistic and textured anthroponyms in the work are no exception. As a result of our research, we found that four anthroponymic layers have formed in the system of anthroponymy of Abdulla Kadiri “Days gone by”:

1.Layer of Turkic anthroponyms. These include Arabic- Turkic; Tajik–Turkic; Turkic, Persian–Tajik; anthroponyms.

2.Persia is a layer of Tajik anthroponyms. These include Arabic, Persian-Tajik; Persian –Tajik , Arabic; anthroponyms.

3.Arabic layer of anthroponyms. These include Arabic - Turkish; Arabic , Persian –Tajik; Persian-Tajik, Arabic; Arabic, Jewish; divided into names.

4.In addition, the Jewish and Arabic –Jewish names reflect found.

We we tried to learn them by combining them based on the tables below.

Arabic: *Akram, Azizbek, Ahmadkhan, Aziz, Abdukarim, Azimbek, Farfi, Hajibek, Husaynbek, Homid, Hasanali, Hotham, Komilbek, Muradkhan, Muhammadrahim, Mohinjan, Mutal, Malikboy, Muhammadrajab, Nusratbek, Najmiddin, Olim, Qayum, Qayumjan, Kasim, Qambar, Rahimbek, Rajab, Rahmat, Salimsoqbek, Solihbek, Sayfi, Umarbek, Khaliq, Ziyoy, Ganibek, Shokirbek, Hanifaniso, Jannat, Karima, Mohira, Aysha, Risolat, Savra, Saadat, Zainab, Sharafat.*

Arabic-Turkish: *Alimqul, Karimqul, Karimbek, Moslemqul, Mallahan.*

Turkish: *Esh, Otabek, Sotiboldi, Stone, Ottaboy, Kumushbib, Oybodok, Toybeka.*

Persian-Tajik: *Norbotakhan, Niyaz, Khudoyarkhan, Yodgor, Shamshodbek, Gulsinbib, Oftoboyim, Khushroybib.*

Arabic, Persian-Tajik: *Normuhammad, Pirmat, Pirnazar, Sheralikh.*

Tajik, Turkey: *Jonkeldi.*

Persian-Tajik, Arabic: *Mirzakarim.*

Turkish, Persian-Tajik: *Xonimbibi.*

Arabic, Jewish: *Yusufbek.*

Layer of Turkic anthroponyms in the work.

In reference to Turkic anthroponyms, the researcher G.Notable is satorov’s study on the Turkic stratum of Uzbek names. G.Sattorov, in his study “the Turkic layer of Uzbek names” [2:24], touched on Turkic names, and the E.Begmatov quotes the following points: first, Turkic names in Turkic languages make up the ancient layer of the proverbial nouns, the anthroponym system. The antiquity of Turkic names can be understood in two senses. First, names began to be made from lexemes, which belong to the ancient layer of the Turkic language lexicon. These words belong to the first, ancient layer of the lexicon of the Uzbek language [3:90]. In this place, the scientist particularly emphasizes the fact that names have an ancient history, which determines that the words that formed the basis for these names are the most common.

In the latter, considering that much of the names in the novel “past days” are ancient, most of the names that are in use in modern Uzbek are actually names that have existed in the language since old times. In the anthroponymic system, ancient names, giving the reserve of names the property of archisystemality, determine the historical and traditional nature of the anthroponymic Reserve.

Ancient examples of Uzbek anthroponymy, including Turkic in the work, are names preserved in two sources: 1)in the language of historical written monuments. 2)names that exist in the anthroponymic reserve of the present period. The first source includes written works of a different historical, artistic didactic nature, as well as archaeological, archival materials of the Khan’s Palace, etc. Some references to these anthroponyms have been cited by Abdulla Kadiri under an appendix in his work “days gone by”. The following information is directly cited by the author himself: These granaries were suppressed at the time of the 1273rd year of Mallahan’s governorship of Tashkent [P. 36].

At the same time a number of original Turkic names appear in the work. The lexical layer of Turkic anthroponyms listed in the work can be divided into:

Turkish: Ash, Stone, Sotibaldi, Otabek, Otoboy, Kumushbibi, Aybodoq, Toybeka.

Stone with ashbrother be stolen goods pierced behind brother's houses prostitutes also grow up to be strangled from the roof to the bag[122-P].

On the side of Pirnazar the executioner were Otabek and Sotiboldi in the line of his brother Yusufbek Haji[183-P].

The Moon went into the outside, crying [178-P].

The Kumushbibi turned his face from the Toybeka[16-P].

CONCLUSION. It is also not for nothing that the names of Otabek and Kumush, which are considered the main characters of the work, fall into the ranks of the original Turkic names. Tohir Malik: "The foundation of this novel is the pure and great love of Otabek and Kumush. I make their love look like huge icebergs in the Great Mountains. They will never melt, they will never be undermined", - says in an article about "Past days". In our eyes, these icebergs are also given a special shine by antproponyms. Why is Otabek "father", "Beck", Kumush why Kumush? Considering that in this place Zainab belongs to another lexical layer, under these three love triangles lies the fate of the motherland, in our eyes.

Otabek barely got up... After Ul went away, Kumush slowly took a blanket from his face and smiled at Otabek with his wiser eyes. When Otabek heard the foot talk, he was extinguishing three of the candles on the shelf, Zaynab appeared: "You Are Still Here, I think you are going out..." he said.

Otabek went unanswered and extinguished the candles. Zainab's "still here..." with the word Kumush's eye open from sleep... Otabek comes out with the door closed.

In this passage of the work, only individuals are in motion. Tohir Malik said Otabek is the future of the land, but could not see the future of the land in the light. Kumush is a gesture of the light of the future of the Fatherland, which, like the polish of Kumush, makes Otabek a devotee of the Fatherland.

Zaynab is a beacon that calls for alertness in this place. As we have already said, names always speak, there are no names that do not speak. Both the author and the reader notice that in the process of

reading the work, such issues as love, Uzbek habits, fate of the motherland from the names of the person in the work are moving in the plot.

In the Turkic stratum of anthroponyms collected from "days gone by", Turkic words are accompanied by Arabic and Persian-Tajik words. Most of them are Arabic or Persian-Tajik names of local and historical figures. It is advisable to study these types of names in groups as follows:

a) Arabic-Turkish: Arabic-Turkish: Alimqul, Karimqul, Karimbek, Muslimqul, Mallahan; Alimqul (1833-1865) was born in one of the Kyrgyz-Kipchak tribes around Andijan. The Khan of Kokand is the paternal uncle (mentor and advisor) of Muhammad Sultan said. One of the Army leaders who fought against the Russians. He was killed in a battle in the Shontepa mausoleum of Tashkent and buried in the Shaikhantohur cemetery [120-P].

The procession consisted of fifteen people, from Muhammadniaz qushbegi, Kasim mingboshi, Qambar sharbador, Karimqul ponsads, to the maturing Ashraf and a'yan of Tashkent[157 -P].

Two sons and two daughters from Mohirabonu came to the world, the firstborn was Azimbek, the next one was Khushra (in his youth they were Khushra instead of Khushra), khashchi was Karimbek, and the fourth was our Zaynab[P. 206].

And who would say to him when the Muslim qul'qul followed a good cause and raised the wrongdoers from the middle and gave peace to the land?[P.8].

b) Tajik-Turkish: Jonkeldi;

As long as Jonkeldi stood dead, he said he would not clap his ear [P.138].

d) Turkish, Persian-Tajik: Khanbibi.

While the lady-in-waiting jumped up without staring at the girls, she also went playing [P.30].

The lexical layer of the work is rangba – color, and the time reflected in the work played a significant role in revealing the character of the hero.

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