

## ETHNOLINGUISTIC UNITS AS THE NATIONAL AND CULTURAL VALUE OF THE PEOPLE

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### ABSTRACT

This article examines and analyzes anthroponyms. Pseudonyms are ethnolinguistic units that reflect the linguistic consciousness, national cultural values and worldview of the people. A pseudonym differs from related concepts in terms of its formation, genetic development, personal perception, thinking and emergence under the influence of socio-political and economic factors.

**Keywords:** onomastics, anthroponyms, semantics, concepts, cognitive features, preonomastic meaning, metaphorization, verbalized concepts.

### INTRODUCTION

Pseudonyms in relation to the activities of the owner are divided into three categories: literary, stage and political pseudonyms.

There are more literary tahalluses in the Uzbek language than there are stage ones.

At the end of the XVIII – beginning of the XIX centuries, authors dissatisfied with their plight appeared in Uzbek literature, who appeared under fictional tahalluses, for example, Gulkhani, Mashrab, Makhmur, Nishoti.

There are many reasons for adopting a tachallus – in order to hide his thought from the censors, the author of a political feuilleton-critical article chooses a tachallus or a pseudonym (seasonal pseudonym).

Considering the formation of Russian and Uzbek pseudonyms, it is possible to identify the relationship between personal names and pseudonyms.

In the formation of some pseudonyms, we see this connection, and in some we do not, therefore, as V.I. Suprun suggests, the internal nuclear peripheral structure can be divided into two types [5, p.76]:

- 1) pseudonyms associated with the author's real name are Saltykov-Shchedrin, Alsu (Alsu Safina), Anna Akhmatova (Anna Gorenko); Hakima (Hakima Abdurakim kizi), Anbar otin (Anbar Farmoncool kizi);
- 2) pseudonyms unrelated to the author's real name are Boris Akunin (Grigory Chkhartishvili), Andrey Bely (Boris Bugaev); Uvaisiy (Zhahon otin Siddikbobo kizi), Mutriba (Salomat Parida kizi).

In Uzbek pseudonyms of the XX century, there is mainly a truncation in the surnames of the suffix -s, (Gafur Gulyam – Gafur Gulomov, Askad Mukhtor – Askad Mukhtorov), and Uzbek tahalluses of the XV and XIX centuries. mostly they are not related to the poet's real name (Hiromi, Bobur, Furkat).

In Russian pseudonyms, remoteness from one's real name has been observed since the end of the XIX – early XX centuries, for example, Yehudail Chlamydia, Maxim Gorky, Tired, Taffy, Artem Vesely, etc. Only after the 40s does a pseudonym link with a real name appear, for example, Veniamin Kaverin – Veniamin Silber, Boris Polevoy – Boris Kampov and etc.

Let's consider the Uzbek pseudonyms of the XV century. Alisher Navoi commented on the tahalluses of some writers in his tazkira.

Muflisi is an Uzbek poet who lived in the XV century. The poet's pseudonym hints at the social status of the author [1,p.34] (from the Arabic "muflis" ozn. "bankrupt"); Mavlon Kavkabi: "He is a young astrologer and he chooses a suitable nickname for his science" (MN, 86); Sakkokiy: one who was a master of knives, was engaged in the manufacture of knives, "sakkok" in the meaning of a knife (Navoi. Navodir ush-shabob. 1959, 588); Raykhoni: "Raykhoni used tahallus ... because of his attitude to his profession, he was given the nickname Jomiy. He is from Shahzade and takhallus testifies to the same thing" (MN, 76); Zuloliy: "Do not confuse your mind, the poetry of Zuloliy is pure and clear, he received the tahallus Zuloliy from that (MN, 76); Amiri – Mirzaolim Mushrif was a clerical employee in the khan's palace, from that he has the tahallus "mushrif"[7, p.331]; Malik: "He considered himself from a generation Malik-Ravzanov, therefore his tahallus Malik" (MN, 78); Bu-Ali: "He walks like a madman, if he were not crazy, he would not have tahallus Bu-Ali" (MN, 83), i.e. he should not equate himself with Abu Ali ibn Sino[2, p.64]; Zhalol Tabib Sherozi: "Despite the fact that he was engaged in healing, he wrote the dastan "Gul and Nowruz", which became popular among young people"[4, p.124]; Otoi: "Otoi's father Ismail was the son of Ibrohim the younger brother of Ahmad Yassawi. So, Otoi was a descendant of famous sheik fathers. For this reason, his tachallus became Otoi, and not Atoi from the word ota-father" [3, p.5], etc.

It seems that poets chose tachallus for various reasons, for example, in such tachallus as Mutts, Waffles, Yakini, the World of Guts, the hopes and dreams of the writer are expressed. Scientists call this type of tachallus obtained "for their own spiritual pleasure" [6, p. 33].

Hence it becomes clear that in the Uzbek pseudonyms of the XV century. there is no connection with the first and last name. This phenomenon continues until the beginning of the XX century. Since the middle of the XX century, the connection of pseudonyms with a first or last name has appeared, only under satirical works seasonal tachaluses are placed, not related to the first and last name, but having a great connection with the content of a satirical story (Zhulkunboy, Boykush, Dumbulboy, Dumbul Zhiyani – A. Kodiri, 1894-1938).

Tachallus, or alias, has some unique features:

1. One author signs with more than one pseudonym. Such people can be called poets or political figures with many pseudonyms. For example, Alisher Navoi tells about 4 pseudonyms of Mavlon Yahya Saibak (XVI century): "At first he used the pseudonym Tuffoni, then Fattohi, but Humori and Asrori are also his pseudonyms" (MN, 17) [2, p. 74]. Uzbek poetess Mokhlaroyim (1792-1842) had three pseudonyms: Komila, Nodira, Maknuna [7, p.220].

The writer Abdullah Kahkhor (1907-1968) publishes poems and articles in newspapers and magazines under the pseudonyms Nish, Norin Shilpik, Mavlon Kufur, Guler, Erkaboy, Elboy, Yalangoek; Abdullah Kodiri publishes under several pseudonyms: Shoshi, Alimov, Zhulkunboy, Boykush, Dumbulboy, Dumbul zhiyani, Dumbuldevona, Dumbul ugli, Kalvak Makhsumning zhiyani, zhiyan Sovrinboy, Ovsar, Zhirtaki, Shigoy, Yulovchi; Sharafiddin Shamsiev had more than 27 aliases: Shukriya, Doiy, Sharafzoda, Khurshid, Ali Toshkandi, Shukri, Toshkandi, Shamsiddin Sharof, Shamsiddin Toshkandi, Dilhasta, Fakir, Tozhali, Uzhar, Indamas, Injik, Shukri, Sharof, Chaenbai, Shohidi, Alin Shoshi, Alon Shukri, Shoshi, Eliboy, Zharkinboy, Zhiyan[10, pp.218-220].

Such a multitude of pseudonyms was typical only for satirical writers and politicians, for example, A.P.

Chekhov (1860-1904) has more than forty pseudonyms:

only the letters: A.P., A-n Ch-te, An. Che-v, A.Ch, A. Che, An. Ch., An, Ch-e, C. B. S., C. without S., C. B. C., ...in, C, Z;

fictional surnames: Antosha Chekhov, Ch. Honte, A. Chekhov, G. Baldastov, Makar Baldastov, Schiller Shakespeare Goethe, Vasily Spiridonov, Svolachev, M. Kovrov, Don Antonio Chekhov, Colonel Kochkarev, Purselepetanov, Akaky Tarantulov, N. Zakharieva, Smirnova, Kislyae, Champagne;

phrases: A hot-tempered man, My brother's brother, A doctor without patients, A man without a spleen, A young elder, A prose poet;

Item: Nut No. 6, Nut No. 9;

Bird names: Rook, Arkhip Turkeykin, Turkeykin, Roosters;

ironic words: Uncle, Antosh, Zevulya, Propter, Laertes, Ruver, Ruver and Revur, Ulysses, Someone Famous, Anche;

Plant: Nettle.

In parallel, in the same years, such writers as Jalil Mammadkuluzade (1866-1932), Omar Faik Neymanzade (1872-1937) published their satirical articles, feuilletons, and short stories in humorous magazines in Azerbaijan. Let's consider some pseudonyms of the Azerbaijani satirical writer Omar Faik Neimanzadeh, who has more than 20 pseudonyms: Bir Eronli (one Iranian), Umid (dream), Ola Karga (forty), Laglagi, Dardli (sad), Bozor zhuzhasi (market chicken), Vizviza (buzzing), Dali (crazy), Heirani (surprised), Achchik suz (bitter word), Mullah Kulu, Iina (needle), Mumin (believer), etc. Jalil Mammadkuluzade also had many pseudonyms, but mostly he subscribed under the pseudonym Mullah Nasruddin, and also published a satirical magazine called Mullah Nasruddin. He, too, like Chekhov, was a master of short stories, feuilletons [11].

**Table 1 The number of seasonal pseudonyms adopted by Russian writers \***

<b>№</b>	<b>Full names of Russian writers</b>	<b>Number of aliases</b>
1.	A.P. Chekhov	More 40
2.	Yehiel-Leib Aryevich Fainzilberg	10
3.	M.Gorky	11
4.	Kir Bulychev	11

**The number of seasonal pseudonyms adopted by Uzbek writers \***

<b>№</b>	<b>Full names of Uzbek writers</b>	<b>Number of aliases</b>
1.	Abdullah Kadiri	14
2.	Abdullah Kahhar	7
3.	Gazi Yunusov	30
4.	Hodji Muin	10
5.	Sharofiddin Shamsiev	More 27

\* Compiled by the author of the dissertation.

I would also like to note that some pseudonyms have several meanings, for example, the basis of the pseudonym Sadriddin Ayni ain has 48 meanings.

They did not lag behind the satirists and politicians, who resorted to various maneuvers. As a public eye, writers were forced to hide their name. This is especially observed before revolutions, with the growth of popular discontent over those in power. For example, in Russia, Zinoviev, Grigory Yevseevich – Ovseyev-Hersh Aronovich Radomyslsky; Kamenev, Lev Borisovich – Lev Borisovich Rosenfeld; Kamo – Simon Arshakovich Ter-Petrosyan; Kirov – Sergey Mironovich Kostrikov; Molotov – Vyacheslav Mikhailovich Scriabin; Trotsky Lev Davidovich (Pero, Antide Otho, L. Sedov) – Leiba Davidovich Bronstein and others .

In Uzbekistan, Mahmud Maksudovich Khodiev is a poet, writer, journalist, public figure, editor-in-chief of the socio-political publications Ferghana and Yelenge. He was the secretary of the Anti-Religious Commission and the Commission for the Struggle for the Emancipation of Women (Khujum), performed under takhallus Batu [9]; Kosim Solikhov (1902-1938), Uzbek journalist, playwright and critic, jadid - Ziyoy Said; Abdullah Badriev (1893 -1936) – Abdullah Badri; Ashurali Zohirov (1885-1937), famous educator, jadid – Ashurali Zohiri; Otajon Hoshimov (1905-1938), literary critic – Hohim Otajon; Shokir Sulaimonov (1900-1942) – Shokir Sulaimon;

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