

**ANTHROPONYMS IN SADRIDDIN AINI'S
“DEATH OF THE EXTORTIONER MARGI SUDKHUR”**

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Abstract: The names studied in the department of onomastics are also studied from the point of view of time. The study of names in historical works is also important for modern anthroponyms. This article analyzes the names of individuals in Sadridin Aini's "Death of the Extortioner Margi Sudkhur".

Keywords: name, means, nickname, emotional, class, historical, modern.

Onomastics is a Greek word meaning "the art of naming." [*Podolskaya N.V. Dictionary of Russian onomastic terminology. M.: Nauka, 1988. page 96.*]

It is safe to say that the onomastics department of linguistics includes all the names in a language. Including person names, place names, zoonyms, product names, and so on. It is difficult to imagine works of art without anthroponyms - personal names, because the images that govern the works are often individuals.

Anthroponyms are also divided into subgroups.

Specifically, the following onomastic devices, which are the well-known names of people in the Uzbek language, are units of Uzbek anthroponymy:

1. Names - names given to a specific person.
2. Nicknames.
3. Pen names
4. Uzbeks use some forms of naming a person in the past ("daughter" means "son").
5. Using Arabic forms of naming a person by restoring the name of his ancestors ("ibn", "binni").

6. Russian surnames and patronymics officially adopted in the 20s and 30s of the last century. [E.A. Begmatov. Uzbek anthroponymy. Science Publishing. Toshkent.2013. Page 11]

Selected as a source for the study of personal names, S. Ayni's " Death of the Extortioner Margi Sudkhur " used the names of secondary heroes and episodes due to the large number of events. You can also see the names with nicknames.

*That man's name is **Qori Ismat**. But some call it "Qori Ismati Ishkam", some call it "Qori Ismati Ishkamba" and some abbreviate it as "Qori Ishkamba". (Page 4)*

On one of these platforms, a man named Rahimi Kand was selling sugar, candy and other sweets. (P. 21)

In one place, the word "sugar, sweetness- kand" was chosen as a nickname. Because this person named Rahim was engaged in the sale of sweets.

The use of nicknames in the living language is also based on one's appearance, profession, occupation, as well as one's lineage.

The heroins of Sadridin Aini's works are usually taken from real-life individuals. But even for secondary or imaginary heroes, naming the character accordingly is an important factor for a work of art.

*I served for ten years to **Nasrulloboy**, who sold pots (people abbreviated his name to **Nasrulloyi Deg**). (P. 26)*

*That's it, 'said **Amini Mush** (the mouse), one of the cheerful mullahs. (P-23)*

There are also opinions among the people that names are related to people's behavior and life. In Kaykovus's Qobusnoma and Alisher Navoi's Mahbub ul Qulub, it is said that it is the parents' responsibility to give the child a beautiful, meaningful name. In some cases, the name is replaced by a nickname. This situation was used to increase the emotional impact of the work on the events.

*Among these beggars and the disabled appeared a mad woman named "Bibi Dahboshi". The children were as mad at **Bibi Dahboshi** as they were at each other. (P. 160)*

*The place of the mads is not in the shops, but in the house of **Hosha Obani Eshan**, "he said, pushing Qori Ishkamba towards the door. (P. 156)*

The word "Khosha Oboni" is described in the play as "the nickname of Eshan, who reads demons in Bukhara". In particular, among the people, those who are engaged in a profession in which few people work are called by the same name.

For example, those who wash and bury a person when he dies are called by the name of this profession.

Names are also divided into historical and modern anthroponyms. Although the work is enriched with imaginary heroines, it also contains the name of a historical figure:

He read a verse from Jami, which read, "My soul, you are so placed in my eyes that everything is visible to me from afar, and I think 'you'". (P. 180)

*The conversation focused on **Amir Muzaffar's** war with the Hissars. (P. 28)*

The play uses simpler names for the general public to expand its reach to the reader.

*You went with my brother **Arbob Rozi's** orphans, **Turamurod** and **Bahovuddin**, somewhere else, and two days later you came back safe, but they did not come. (P. 87)*

*Everything has to be decided today, otherwise they may stay here until tomorrow, but put the documents with the names of **Muhsin** and **Nazar** on that side. (P. 104)*

*He ordered: Appeal **Muhsin**, **Safarali**, **Polad** and **Temir!** (Page 126)*

Names were also chosen for the upper society based on their content.

***Arbob Rozi**, an elder from Sangsabz village, started a fight with me to seize my land. The elder of our village, also sided with him. (P. 65)*

***Qori Ishkamba** resumed his work a few months after **Mirza Abdullah's** blow, (p. 162)*

Just as words are obsolete, so are names. Some names are no longer available in Uzbek. But some simple names are still used today. For example, Nazar, Polat, Temir, Safar, Safarali...

References:

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