

THE INTERPRETATION OF NAMES IN "OTKAN KUNLAR"

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Annotation: This article analyzes the names of the characters in Abdulla Qadiri's "Otkan Kunlar" and their role in revealing the hero's character.

Key words: Novel genre, hero, image, portrait, sociological analysis.\

Writers and poets use various image tools and other methods in their works to reveal the atmosphere of the work and express the emotions of the characters. One of these methods is the names given by the writer to his hero. A writer can simply choose a name for his hero, but in most cases each name has its own artistic function. The chosen names serve to express the hero's character, artistic status, behavior. When reading the name of the hero, the reader gets a first impression, a positive or negative thought arises. Therefore, it is one of the most important tasks for a writer to choose a suitable name for his hero. Sometimes the writer deliberately chooses a name for his character that does not match his body, and this certainly has some artistic purpose. The first work created in Uzbek literature in the novel genre is the work "O'tkan kunlar" by Abdulla Qadiri. The names given to the characters of the writer in this work "tell" us about the character, outlook and behavior of the characters. Let's talk about some of the characters in the novel "Otkan Kunlar":

Yusufbek Haji is a very gentle, compassionate, philanthropic person who lives with the pain of the nation and the country. He always puts the nation's pain before his own pain, and he does not hesitate to give his life on this path. The name Yusuf is one of the prophets sent to the earth by Allah. Yusuf, peace be upon him, was the most beautiful person in the world. Yusuf, peace be upon him, was the best of people not only in appearance, but also in manners and behavior. His passion was so strong that all the women of Egypt fell in love with him, but they did not even look at him. They always tried to make the people of Egypt happy and prosperous. The fact that the name of Prophet Yusuf was chosen for one of the main characters of the work reveals the writer's purpose. Adib wants his hero to be similar to Yusuf alayhissalam in behavior and culture. Just as Yusuf, peace be upon him, mourns for the people of Egypt, Yusufbek Haji is worried for the people of Turkestan. We can see these concerns in many speeches of Yusufbek Haji and Otabek, as well as in many places where Yusufbek Haji opposed Tashkent clerics and officials.

Uzbek mother - "Fifty-five years old, although she was a woman with a chubby nature, but she was known for being sharp towards her husband. Her sharpness was not only for her husband, but also for the women of Tashkent. Other wives saluted her shadow at weddings, in mourning, in short, at packed gatherings, and called the net of their houses Uzbek Aym. In his home, he used to sit in his chair, wearing a satin shirt and an adras mursak, a white shah dakana and an amber rosary. [1, 152] In this passage, some aspects specific to the Uzbek woman are revealed. Characteristics of Uzbek women, such as sharpness, eloquence, and in a certain sense cheerfulness, are highlighted. Also, the clothes of the Uzbek woman once again indicate that she is a true Uzbek woman. Atlas and adras are the national clothes of Uzbek women and girls. The fact that the Uzbek woman wears satin and adras even in cold winter days shows how loyal a

woman she is to our national traditions. Also, the fact that he always tries to convey his message to Yusufbek Haji and Otabek, and that he does not go to all weddings, reveals his arrogance and pride. All the pain of my Uzbek mother was Otabek alone, she wanted Otabek to live a happy life in front of her, to get a bride, to have dreams, that is, like a mother, she wanted to see the happiness and perfection of her child. These aspects are characteristic of a true Uzbek woman. We see a real Uzbek woman in the image of Oym Uzbek. It is not surprising that the writer chose this name for his character.

Hamid - The root of the name Hamid is derived from the Arabic word hamd, which means "praise", "praise", "glorification", "thanks", "thanks" [2, 497]. Hamd - a praise, poem, hymn to the honor of God, prophets, caliphs, kings. Now let's look at the description given by the writer to the character of Hamid in the work: "Tall height, dark swarthy face, hazel eyes, bushy beard, thirty-five-year-old handsome one person". [1, 5] How true is the description of Hamid's image to the meaning of Hamid's name? Is it generally correct? I don't think so. Despite all the wealth and prestige that Hamid has, he does not appreciate them and does not thank them. Despite the fact that he has two beautiful wives and a prosperous family, he also sets his sights on Kumushbibi. He wants Kumushbibi not because of her manners or knowledge, but because she is beautiful. She is ready for anything for a fleeting beauty. He hardly knows about Kumushbibi's inner world, and inner beauty is not important to him. Hamid is the devil of external beauty, its slave. So much so that even after Kumushbibi gets married, he does not leave her alone and starts to destroy her family. These aspects indicate that Hamid's name does not suit his work and character at all. The phrase "the name does not match the body" seems to have been said for Hamid. By giving this negative character in the work a name that does not suit him, the writer shows that not everyone can live up to his name in this life, and that he cannot bear the burden of this one name.

Xulosa qilib aytish mumkinki, ijodkor asar yaratar ekan, asarda adibning g'oyaviy-badiiy maqsadi aks etishi tabiiydir. Bu yo'lda adib turli vosita va usullardan foydalanadi. Shunday vositalardan biri yuqorida ko'rib o'tilganidek asar obrazlarining ismlaridan foydalanishdir. Asardagi ismlarni to'g'ri anglay olish kitobxonni ijodkorning badiiy-estetik maqsadiga ancha "yaqinlashtiradi". Shuningdek, yaxshi ism qo'yish har bir ota-onaning bola oldidagi vazifasi, ammo bu ismga mos bo'lish farzandning vazifasidir. Shunday ekan, go'zal ismga mos go'zal axloqli bo'lib hayot kechirish muhimdir.

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