

In The Works Of Abduqayum Yuldoshev Poetics Of Pronouns

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Abstract: This article provides an in-depth analysis of the poetic function of nicknames and their role in the construction of literary characters in the works of prominent Uzbek writer Abduqayum Yuldoshev. The nicknames featured in his stories reflect the author's satirical perspective, his response to societal issues, and his approach to portraying typical figures rooted in everyday reality. The study highlights the writer's skill in imbuing nicknames with semantic weight, phonetic nuance, and psychological depth. The semantic potential, folkloric tone, and socially critical function of these nicknames are analyzed through specific literary examples.

Keywords: Work of art, poetic function, artistic image, nickname, middle name, typical character, folkloric art.

Introduction: Literature is a type of art that reflects the spiritual world of a person, social relations in society, national mentality and thinking, in which the naming of heroes is an important artistic factor. In literary works, the names or nicknames of characters appear as one of the powerful means of determining their personal characteristics, social status, behavior, and the author's attitude towards them. Even in literary works, choosing names for characters requires some consideration. In some works, the hero's name is an important tool for revealing the idea expressed in the work. Because some names used in a work of art help to determine the writer's artistic and aesthetic intention.

LITERATURE ANALYSIS AND METHODS

In Uzbek literature, names that reveal character traits and create meaningful laughter are often found in the satirical works of Abdulla Qodiriy, Abdulla Qahhor, Said Ahmad, and other writers. Our skilled writers try to create unique images by establishing commonality between the life, fate, and psyche of the hero and his name. [1: 49-b] In particular, nicknames have been important in all genres, from folklore to written literature.

Through nicknames, representatives of folk art and classical literature depict the characters more vividly and truthfully. In particular, nicknames found in folk epics, proverbs, and wise sayings, along with expressing the personal characteristics of a certain person, also reflect the forms of behavior characteristic of society as a whole. For example, in the epic "Gorogli"[9], the name Gorogli creates an image of a person "born in a cave," that is, not ordinary, but special, physically powerful and courageous. Such a nickname undoubtedly reflects not only the character of the individual, but also their place in society.

DISCUSSION AND RESULTS

The use of nicknames in modern Uzbek prose is becoming more comprehensive and serves to form the unique artistic style and aesthetic principles of writers. In this regard, the poetic use of nicknames in the stories of Abduqayum Yuldashev deserves attention. In his work, nicknames are not a simple artistic decoration, but a means of revealing the inner world of the hero, forming the content of the work, and expressing the social views of the writer. In this study, we will consider the use of nicknames in the works of Abduqayum Yuldashev, their artistic features, artistic functions, the

influence of nicknames on the character of the hero, the plot and ideological content of the work.

Literature is a product of human thought, worldview, and aesthetic taste, capable of expressing the most complex socio-emotional processes in human consciousness through artistic words. Therefore, in a work of art, every word, every detail, especially personal names and nicknames, has an important semantic and aesthetic load, which is important in revealing the deep characteristics of the image. In literary works written in a folk spirit, nicknames are a means of fully revealing the essence of the image, and their content means more than just naming. This aspect, especially in Uzbek literature, is a vivid example of life events, folk images, and realistic expression in the works of Abduqayum Yuldashev, created with the help of the element of the nickname, each of whose heroes is embodied as a character with a unique character, representing a certain social stratum of society. The writer makes each character more impressive and vivid by expressing them with nicknames close to the vernacular, memorable and satirical. Through nicknames, the author not only expresses the appearance or character of the image, but also exposes the vices in society, shows moral problems, and intensifies social criticism. In this process, nicknames serve as a powerful poetic tool that increases the semantic and aesthetic load in the writer's artistic speech.

If we look at the essence of the nickname, this term comes from the Arabic language and means "second name," "an additional name given to a person jokingly or mockingly according to some characteristic; as well as a name changed for a certain purpose" [2:492-b]. Historically, it was used to show the physical or spiritual qualities of a person, and in literature, it is one of the most important features in drawing a social and psychological portrait of an artistic image. Especially in satirical works, nicknames provide direct and indirect information about the character's behavior, place in society, worldview, and attitude towards life. Therefore, nicknames are not only an external description, but also have internal semantic layers, through which the writer expresses a certain opinion, viewpoint, and aesthetic ideal.

In Uzbek linguistics, the linguopoetic and linguocultural features of nicknames used in the works of certain creators have been studied by a number of researchers [6: 100-104-b], and in this regard, it is noticeable that the poetic features of nicknames have not yet been sufficiently studied in literary studies.

Abduqayum Yuldashev skillfully uses folk language, oral creative experience, and general ideas about certain

behaviors in society when creating nicknames. The nicknames he chose are extremely concise, expressive, harmonious in sound, and multi-layered in content, immediately interest the reader and increase attention to the image. Importantly, nicknames are far from ordinary funny names: they appear as a means of revealing the spirit, character, social status of each hero, and even their internal contradictions with the era. For example, "Double Forehead," "Tarzan," "Jon Zak," "Beard," "Brave Fool," "Zo'r," "Citizen," "New Uzbek," "Attention! Nicknames such as "Toshkentdan ko'rsatamiz," "Duxyol," "Paravoz" are not just funny names, but tools that fully express the character's personality, his attitude towards society, and his manner of behavior. Through nicknames, the writer gives his characters the power of an artistic and aesthetic impact, making them memorable and unique. This enhances the overall artistic impact of the work, allowing the characters to be brought to life in a form familiar to the people and close to real life. In particular, the phonetic tone of nicknames, their interpretation characteristic of folk oral speech, their satirical appearance play an important role in making the text appealing to the heart. When choosing nicknames, the writer deeply feels their semantic possibilities. He chooses each nickname in accordance with the inner essence of the image, thereby revealing the internal contradictions and social masquerades of the hero. Another important aspect is that nicknames are also considered as a means of revealing the author's attitude to society, his literary and aesthetic ideal. The writer criticizes the shortcomings of society through nicknames, exposes in artistic form the distortions in public consciousness, the erosion of human values. Also, nicknames are far from simple funny names. They manifest themselves as a means of revealing the spirit, character, social status, and even internal contradictions of each hero with the era. In the writer's works, nicknames have a unique multi-layered semantic layer. Although at first glance they seem to convey an external image, when understood more deeply, they express their attitude towards social criticism, a reference to spiritual heights or lowliness, stereotypes and expectations existing in society. The writer, using folk language and oral creative tradition, incorporates the social spirit characteristic of that time into each nickname. For example, the nickname "Double Forehead," given by his classmates to Akbar, the main character of the novel "Kasofat raqamlar" [3: 6-b], reveals not only the appearance, but also the existing opinions in society regarding the nickname image, that is, the state of evaluating people based on external characteristics. This nickname has an ironic tone and embodies a critical view of society, which reacts to it not on the basis of a person's inner world,

but on the basis of facial defects. "Tarzan" creates a unique image of the "modern savage." Through this nickname, the writer describes individuals who try to appear strong in society, but have a low inner level, who understand savagery as "freedom." The criticism in this nickname was directed not only at an individual, but also at a whole stratum of people. The nickname "Cowardly Fool" has a contrasting character and embodies folk wisdom. Through this nickname, the writer not only creates a cheerful image, but also shows what social situations arise if courage and stupidity are combined in one person. The irony and bitter truth in this nickname serve to condemn the actions of the character through laughter. Nicknames such as "Zo'r," "Yangi o'zbek," "Shaharlik" create the image of the spirit of the time, the bearers of a new way of thinking that is being formed in post-independence society. These nicknames seem to embody modernity, change, renewal, but the writer presented them with irony. For example, the nickname "Citizen" is used for people who consider themselves cultured, but are actually alienated from the people, alienated from simplicity. Through such nicknames, the writer exposes superficiality, artificiality, and false modernity.

The nicknames "Duhyol" and "John Zach" reflect the social contradiction between national and Western thinking. "Duxyol" - means bravery, indifference, foolishness (Abdurayim Qattiq's youngest son grew up mentally weaker. In our village, the nickname "duxyol," meaning "crazy," "crazy," in short, "crazy," was also attributed to Xorozqul for this reason) [4: 89-b], while "Jon Zak" humorously exposes a segment of people who are following a Western lifestyle but losing their national identity. Here, the writer expresses the spiritual void formed among the people, but expanding in society, through an artistic discovery.

"Attention! The nickname "We'll show you from Tashkent" is among them. Although it refers to the character of Ghanibay in the work and stems from a random error, it has a very deep meaning. The main character is actually the "Attention! We will speak from Tashkent," but mistakenly pronounces the word "we will speak" as "we will show." Language errors create a funny situation, and nicknames are formed on the basis of this situation. This nickname is a tool that ironically reveals the psychology and level of thinking of a person who has not mastered a simple phrase in the vernacular, but wants to present himself as modern and knowledgeable. A nickname is not just laughter. It reveals the inner paradox of the hero of the work - the desire to show himself intellectually and the shallowness of his real thinking. Through this, the writer gives a critical and aesthetic assessment of the image. "Attention! We'll show you from Tashkent,"

which proves the nickname's memorability, vividness, and vitality. This nickname reveals the character of the hero, who strives to be funny, dignified, but incorrectly uses a simple phrase. Through this nickname, the writer combines folk humor, irony, and realistic artistic imagery. Thus, Yuldashev not only describes the image through nicknames, but also expresses his philosophical views about the era, society, and people through them. Each nickname indicates a social state, a psychological environment, a rise or fall in society. Although most of these nicknames are borrowed from the vernacular, the writer transforms them in the artistic context, transforming them into a means with new content, a new aesthetic appearance. At the same time, the nickname "Parovoz" was given to the image of Hamid, which was caused by his addiction to smoking and continuous smoking of cigarettes. This nickname expresses not only the external habit of the hero, but also his unbalanced, careless, uncontrollable behavior, which causes discomfort to the surroundings. "The locomotive," as a technical image, resembles a suffocating, continuously moving, noisy device. Through this, the writer reflects the image of Hamid with laughter, but in the spirit of sharp criticism. Both of the above nicknames demonstrate the writer's skill in creating social and psychological portraits, inspired by the folk language. They are created on the basis of simple expressions and realities of real life, revealing the author's artistic and aesthetic views and attention to folklore. Also, these nicknames serve as a means of strengthening the satirical spirit of the text, making the image memorable, and its critical evaluation.

RESULT

In conclusion, in the works of Abduqayum Yuldashev, nicknames are used not only as a means of external characterization, but also as an artistic means of revealing the inner world of the characters, reflecting their social status and spiritual portraits in society. The writer depicts each character with nicknames close to the vernacular, memorable, and satirical in spirit, showing their character, worldview, and attitude towards society more vividly. Through nicknames, Yuldashev acquires artistic and aesthetic significance not only in the depiction of images, but also in the criticism of the era, society, and its internal contradictions. The semantic and phonetic tone of each nickname, their connection with folklore, enriches the writer's works and strengthens social and psychological analysis. Abduqayum Yuldashev skillfully demonstrates the power of folk art in creating nicknames in his works and turns them into a tool rich in deep artistic, aesthetic, and spiritual meanings in the writer's style. Thus, in his works, nicknames become an integral part of artistic speech, each of which is illuminated as a

unique, influential, and socially critical tool.

In this small study, we have thoroughly studied the artistic and functional features of nicknames used in the works of A. Yuldashev, one of the leading creators of modern Uzbek prose. The study of the poetic features of nicknames used in the works of other creators of Uzbek literature serves as the object of our further research.

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