

**O‘ZBEKISTON FANLAR AKADEMIYASI O‘ZBEK TILI,
ADABIYOTI VA FOLKLORI INSTITUTI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI DSc.02/30.12.2019.Fil.46.03
RAQAMLI ILMIY KENGASH**

**O‘ZBEKISTON FANLAR AKADEMIYASI O‘ZBEK TILI,
ADABIYOTI VA FOLKLORI INSTITUTI**

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**O‘ZBEK TILIDA MUVAQQAT ONOMASTIK BIRLIKLARNING
BADIY-ESTETIK XUSUSIYATLARI**

10.00.01 – O‘zbek tili

**FILOLOGIYA FANLARI DOKTORI (DSc)
DISSERTATSIYASI AVTOREFERATI**

Toshkent – 2025

Filologiya fanlari doktori (DSc) dissertatsiyasi avtoreferati mundarijasi

Contents of dissertation abstract of doctor of (DSc) philological sciences

**Оглавление автореферата диссертации доктора (DSc)
по филологическим наукам**

Andaniyazova Dilrabo Ruziqulovna

O‘zbek tilida muvaqqat onomastik birliklarning badiiy-estetik xususiyatlari 3

Andaniyazova Dilrabo Ruzikulovna

Literary and aesthetic features of temporary onomastic units in the Uzbek language..... 37

Анданиязова Дилрабо Рузикуловна

Художественно-эстетические особенности окказиональных ономастических единиц в узбекском языке..... 73

E‘lon qilingan ishlar ro‘yxati

List of published works
Список опубликованных работ 78

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Toshkent – 2025

Filologiya fanlari doktori (DSc) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2025.2.DSc/Fil537 raqam bilan ro'yxatga olingan.

Dissertatsiya O'zbek tili, adabiyoti va folklori institutida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume)) Ilmiy kengashning (www.tai.uz) veb-sahifasiga va "ZiyoNet" axborot-ta'lim portali (www.ziyounet.uz) manzillariga joylashtirilgan.

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KIRISH (fan doktori (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida tilning shaxs dunyoqarashi, tafakkuri bilan aloqador jihatlarini o'rganayotgan yangi yo'nalishlarning yuzaga kelishi fan oldiga muhim vazifalarni qo'ymoqda. Badiiy matnning kognitiv-semantik, lingvopoetik, lingvopragmatik, lingvomadaniy xususiyatlarini tadqiq qilish orqali turli til birliklarining badiiy-estetik imkoniyatlarini belgilash hamda matn muallifining tildan foydalanish darajasini aniqlash ehtiyoji kuchaymoqda. Bu esa til birliklarining badiiy matndagi o'ziga xos jihatlarini o'rganish zaruratini keltirib chiqaradi.

Dunyo tilshunosligida onomastik birliklarning xalq tarixi, madaniyati va tilining ko'p asrlik tajribasi va an'analarini o'zida aks ettirishi, badiiy matnda esa poetik aktuallashtirish imkoniyati juda yuqori bo'lgan vosita sifatida emotsional-ekspressivlikni ta'minlashga xizmat qilishi e'tirof etilgan. Tilshunoslikning yangi ilmiy konsepsiyalari asosida nomlarning badiiy matni shakllantirishdagi turli vazifalarini aniqlash, shu asosda ularning badiiy-estetik xususiyatlarini ochib berish hamda mazkur birliklarni fanlararo mushtarak tamoyillar asosida tekshirish tilshunoslikning muhim vazifalaridan hisoblanadi.

O'zbek tilshunosligida onomastik birliklar turli yondashuvlar asosida o'rganilgan. Biroq muvaqqat onomastik birliklarning badiiy-estetik xususiyatlari maxsus tadqiq qilinmagan. Muvaqqat onomastik birliklar muallif tomonidan alohida badiiy maqsadlarni ifodalash uchun yaratiladi va ular poetik aktuallashtirish imkoniyati yuqoriligi bilan ajralib turadi. Bunday birliklar standart onomastik tizimdagi nomlarga nisbatan kuchli ekspressivlikka ega bo'lib, hissiy ta'siri va estetik qiymati bilan matnning ta'sirchanligini sezilarli darajada oshirishga xizmat qiladi. Shuningdek, muayyan matn doirasida idrok qilinadi va bir marta qo'llanishga mo'ljallanadi. Muvaqqat onomastik birliklarning o'ziga xos vazifalari, xususiyatlari mavjudki, ular o'zbek tilshunosligida hali monografik aspektda o'rganilmagan. Respublikamiz rahbari Sh.M.Mirziyoyevning "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida"gi farmoni milliy tilimizni zamonaviy tadqiq usullarida o'rganishni taqozo qiladi. Shu nuqtayi nazardan muvaqqat onomastik birliklar orqali yuzaga keladigan badiiy-estetik holatlarni ilmiy-nazariy jihatdan chuqur tadqiq etish mavzuning dolzarbligini belgilaydi.

O'zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi to'g'risida", 2019-yil 21-dekabrda PF-5850-son "O'zbek tilining davlat tili sifatida nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida", 2020-yil 20-oktyabrdagi PF-6084-son "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida"gi farmonlari, 2025-yil 20-oktyabrdagi PQ-308-son "Davlat tilini yanada rivojlantirishga oid qo'shimcha chora-tadbirlar to'g'risida"gi qarori hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishi doirasida amalga oshirilgan.

Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi¹. Xalqaro miqyosda onomastik birliklarning lingvopoetik, lingvomadaniy, lingvopragmatik, sotsiopragmatik xususiyatlariga bag'ishlangan tadqiqotlar jahonning yetakchi ilmiy markazlari va oliy ta'lim muassasalarida, jumladan, Xalqaro onomastika kengashi (ICOS), Amerika onomastika jamiyati (ANS), Yevropa onomastika jamiyati (SLO), Rossiya onomastika markazi, Germaniyaning Leypsig-Nemis tili ilmiy-tadqiqot instituti, Sorbonna universiteti (Fransiya), Pekin universiteti (Xitoy), Voronej pedagogika universiteti (Rossiya), Ege universiteti Turk dunyosi tadqiqotlari instituti (Turkiya), Donesk davlat universiteti (Ukraina), Qozoq milliy universiteti (Qozog'iston), O'zR FA O'zbek tili, adabiyoti va folklori instituti hamda Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti (O'zbekiston)da olib borilmoqda.

Jahon va o'zbek tilshunosligida onomastik birliklarning badiiy-estetik xususiyatlarini o'rganish va shu orqali til imkoniyatlarini belgilash borasidagi tadqiqotlar natijasida quyidagi ilmiy yutuqlarga erishilgan: muvaqqat onomastik birliklarning badiiy matndagi vazifalari ochib berilgan (Frayburg universiteti), onomastik birliklarning lingvopoetik, lingvokulturologik xususiyatlari asoslangan (Donesk davlat universiteti), yozuvchilarning onomastik birliklarni qo'llash mahorati yoritilgan (Sophia University; University of Tokio, Yaponiya), muvaqqat onomastik birliklarning uslubiy vazifalari yoritilgan (Qozon federal universiteti), badiiy matndagi onomastik birliklarning lingvopoetik xususiyatlari aniqlangan (O'zR FA O'zbek tili, adabiyoti va folklori instituti), shuningdek, o'zbek mumtoz adiblari asarlari onomastik ko'laminig o'ziga xos jihatlari ochib berilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti).

Muammoning o'rganilganlik darajasi. Tilshunoslikning muhim masalalaridan bo'lgan onomastik birliklar tadqiqi dunyo tilshunoslari e'tiboridan tushmay kelmoqda. Bu borada A.A.Reformatskiy, S.P.Vaynshteyn, V.A.Nikonov, N.V.Podolskaya, E.M.Murzayev, V.N.Toporov, Y.A.Karpenko, A.V.Superanskaya, A.E.Mitroshkina, V.U.Maxpirov, E.U.Omakayeva kabi qator olimlar o'zlarining samarali ishlari bilan ushbu soha taraqqiyotiga munosib hissa qo'shdilar². Keyingi yillarda onomastik birliklar turli aspektlarda tadqiq qilinmoqda. I.V.Vasilyeva, E.N.Mikailova, O.V.Sheverinova va boshqalar onomastik birliklarning stilistik, lingvomadaniy, lingvopragmatik, sotsiomadaniy xususiyatlariga to'xtalgan bo'lsa³, A.Bem, V.N.Mixaylov, E.B.Magazanik,

¹ Dissertatsiya mavzusi bo'yicha xorijiy ilmiy-tadqiqotlar sharhi quyidagi manbalar asosida amalga oshirildi: www.utexas.edu, www.berkeley.edu, www.northwestern.edu, www.bu.edu, www.ecu.edu.au, www.unice.fr/en, www.u-bordeaux.com, www.lang.ox.ac.uk, www.english.pku.edu.cn, www.sophia.ac.jp/eng, www.u-tokyo.ac.jp/en, www.bsu.edu.az, www.msu.ru, www.bashedu.ru, www.kaznu.kz, www.navoiy-uni.uz.

² Реформатский А.А. Топономастика как лингвистический факт. "Топономастика и транскрипция". – М., 1964; Вайнштейн С.П. Личные именные термины родства и прозвища у тувинцев // Ономастика. – М.: Наука, 1969; Суперанская А.В. Общая теория имени собственного. – М.: Наука, 1973; Никонов В.А. Имя и общество. – М.: Наука, 1974; Митрошкина А.Э. Бурятская антропонимия. – Новосибирск, 1987; Подольская Н.В. Словарь русской ономастической терминологии. – М., 1988; Махпиров В.У. Имена далеких предков. – Алматы, 1997; Омакаева Э.У. Триада "язык – культура – этнос" сквозь призму антропонимии: калмыцкие личные имена в контексте буддийской культуры // Вестник Калмыцкого института гуманитарных исследований РАН. – №2. – М., 2008.

³ Васильева И.В. К стилистике имени собственного: ономастические приёмы // ResLinguistica. – М.: Academia, 2000; Xalqov F.R. Azərbaycan dilinin folklor onomastikasi. Filol. elm. d-ri. ... diss. – Bakı: Az.MEA, 2001; Чигирева А.В., Бондарь В.А. Стилистическая функция антропонимов в романах Ч.Диккенса // Восточноукраинский лингвистический сборник: сб.науч.тр. Вып.7. – Донецк, 2001; Hüseynova H.E. Səməd Vurğunun bədii əsərlərində onomastik vahidlərin linqvistik xüsusiyyətləri: Filol. elm. nam. ... diss. – Bakı: ADPU, 2002; Mikayilova Ə.N. Onomastik vahidlərin üslubi imkanları. (XIX əsrin ikinci yarısında yaranmış nəsr əsərlərinin materialları əsasında linqvistik tədqiqat). "Məmar Nəşriyyat–Poliqrafiya" MMC. – Bakı, 2008.; Шеверина О.В. Социопрагматический подход к исследованию литературных онимов. – М.: Ученые записки, 2018.

L.I.Kolokolova, S.I.Zinin, D.Lamping, G.B.Bakastova, C.Dolny, V.M.Kalinkin kabi olimlar nomlarning badiiy matndagi vazifalarini yoritishgan⁴. Shuningdek, tilshunoslikda muvaqqat onomastik birliklarga bag'ishlangan qator taqdqiqotlar olib borilgan bo'lib, ularda mualliflar tomonidan yaratilgan nomlarning o'ziga xos xususiyatlariga e'tibor qaratilgan⁵.

O'zbek tilshunosligida E.Begmatov, Z.Do'simov, N.Mahmudov, T.Nafasov, G'.Sattorov, I.Xudoynazarov, D.Xudoyberganova, D.Yo'ldoshevlarning tadqiqotlarida onomastik birliklar turli aspektlarda o'rganilgan⁶. R.Qo'ng'urov va R.Mo'minovalarning o'zbek badiiy adabiyotida va satirik jurnallarda qo'llangan antroponimlarning uslubiy xususiyatlarini o'rganishga bag'ishlangan maqolasida yozuvchi va shoirlar tomonidan yaratilgan antroponimlar matnning ta'sir kuchini orttirishga xizmat qilishi aytiladi⁷. E.Qilichev esa o'z tadqiqotlarida badiiy matndagi antroponimlarga e'tibor qaratgan bo'lib, olim S.Ayniy ijodiga mansub kishi nomlarining uslubiy-semantik xususiyatlarini chuqur tadqiq qilgan⁸.

Badiiy matndagi onomastik birliklar, avvalo, ijodkorning badiiy niyatini yoritishga, emotsional-ekspressivlikni yuzaga keltirishga hamda matnni shakllantirishga xizmat qiladi. N.Mahmudov qayd etganidek, "Har qanday san'at asarida, xususan, badiiy asarda voqeaning ham, undagi lisoniy tasvirning ham kutilmaganligi, favquloddaligi, ohorliligi

⁴ Бем А. Личные имена у Достоевского // Сборникъвъ честь на проф. / Л.Милетичъ. – София, 1933; Михайлов В.Н. Собственные имена персонажей русской художественной литературы XVIII и первой половины XIX в., их функции и словообразование: Автореф. дисс. ... канд. филол. наук. – М., 1956; Магазаник Э.Б. Поэтика имен собственных в русской классической литературе: Автореф. дисс. ... канд. филол. наук. – Самарканд, 1967; Колоколова Л.И. Ономастика в художественной речи А.П.Чехова: Автореф. дисс. ... канд. филол. наук. – Киев, 1970; Зинин С.И. Имена персонажей в художественной литературе и фольклоре / С.И. Зинин, А.Г. Степанов // Антропонимика. – М., 1970. – С. 330–355; Lamping D. Der Name in der Erzählung: Zur Poetik des Personennamens. – Bonn, 1983; Бакастова Г.В. Имя собственное в художественном тексте // Русская ономастика. – М., 1984. – С. 23–27; Dolny C. Literarische Funktionen der Personeneigennamen in den Novellen und Erzählungen von I.S. Turgenev. Bern e.a. 1996 // Slavica Helvetica 51; Калинин В.М. Поэтика онама. – Донецк, 1999; Shu muallif. Теоретические основы поэтической ономастики: Автореф. дисс. ... д-ра филол. наук. – Киев, 2000.

⁵ Касьяненко Н.Е. Отонимные окказионализмы и окказиональные онимы в русском языке: Автореф. дисс. ... канд. филол. наук. – Днепропетровск, 1991; Бонджолова В.Ц. Окказионализми от собствени имена. В Състояние и проблеми на българската ономастика. – Велико Търново: Изд-во Великотър университет. 2001. – С. 228–235. Shu muallif. Окказиональные трансформации антропонимов как инвективная лексика. Медиалингвистика, 7 (3), 357–367. 2020. <https://doi.org/10.21638/spbu.22.2020.30>; Шебалов Р.Ю. Ономастическая игра в художественном тексте (на материале ранних рассказов А.П.Чехова): Автореф. дисс. ... канд. фил. наук. – Екатеринбург, 2004; Фомин А.А. Литературная ономастика в России: Итоги и перспективы // Вопросы ономастики. – №1. – Екатеринбург: Издательство Уральского университета. 2004. – С. 108–120; Пулина Е.А. Окказиональные имена собственные в романе Дж. Джойса "Улисс" и их межъязыковая передача // Пермский государственный фармацевтический вестник. 2007. – №3. – С. 195–198; Астафьев А.Ю. Художественные функции окказионализмов: Дисс. ... канд. филол. наук. – М., 2007; Яковенко Н.С. О некоторых особенностях окказиональных антропонимов в английских романах В.В. Набокова // МНКО. 2011. – №2. – С. 48–50.

⁶ Бегматов Э. Антропонимика узбекского языка: Автореф. дисс. ... канд. фил. наук. – Ташкент, 1965; Shu muallif. Антропонимияни тадқиқ қилишнинг социолінгвистик аспекти // Ўзбек тили ва адабиёти. 2011. – №4. – Б. 23–30; Дўсимов З. Хоразм топонимлари. – Тошкент: Фан, 1985; Сатторов Ф. Ўзбек исмларининг туркий қатлами: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1990; Нафасов Т., Нафасов Ш. Атоқли отларга хос умумий хусусиятлар // Жой номлари – халқ тили ва маданиятининг нодир мероси. – Навоий, 1998; Худойназаров И. Антропонимларнинг тил луғат тизимидаги ўрни ва уларнинг семантик-услубий хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1998; Махмудов Н. Маърифат манзиллари. – Тошкент: 1999; Shu muallif. Тил тилсими тадқиқи. – Тошкент: Mumtoz so'z, 2017; Худойберганова Д. Ўзбек тилидаги бадий матнларнинг антропоцентриқ таъкини: Филол. фан. д-ри ... дисс. – Тошкент, 2015; Shu muallif. Лингвостилистиканинг тадқиқ объекти хусусида / Ўзбек тилшунослигининг долзарб муаммолари. – Тошкент, 2018. – Б. 60–65; Д.Юлдашев. Атоқли отларнинг антропоцентриқ тадқиқи: Филол. фан. д-ри (DSc) ... дисс. – Тошкент, 2021.

⁷ Кунгуров Р., Муминов Р. Собственные имена в языке художественной литературы / Ономастика Узбекистана. – Ташкент, 1989. – С. 124–125.

⁸ Қиличев Э. Айний асарларидаги антропонимларнинг стилистик хусусиятлари // Ўзбек тили ва адабиёти. – Тошкент, 1978. – №4. – Б. 25.

mutlaqo ayricha ahamiyatga molik, mazkur sifatlarga sohiblik badiiy matn rasoligining azaliy o‘lchovlaridan biri bo‘lib kelgan”⁹.

Darhaqiqat, badiiy asarda kutilmaganlik – bu nafaqat asar voqealaridagi tasvirlarda, balki turli holatlarda namoyon bo‘ladi. Masalan, muvaqqat onomastik birliklarning yuzaga kelishi ko‘pincha ana shu kutilmaganlik va favquloddalik talabidan kelib chiqadi. Ular matnda ironiya, parodiya, komik effekt, obrazlilik, emotsional-ekspressivlik hamda jozibadorlikni yuzaga keltiradi va shu orqali o‘quvchini jalb qiladi. Shu ma’noda N.Mahmudovning yuqoridagi fikrlari muvaqqat onomastik birliklarni tahlil qilishda muhim asos bo‘la oladi. Chunki muvaqqat nomlar badiiy kutilmaganlik asosida, ya’ni yangicha ifoda yaratish orqali vujudga keladi.

Umuman, o‘zbek tilida muvaqqat onomastik birliklarning badiiy-estetik xususiyatlari maxsus tadqiq etilmaganligi ushbu mavzuni ilmiy-nazariy jihatdan chuqur o‘rganishni taqozo etadi.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot rejaları bilan bog‘liqligi. Tadqiqot O‘zbekiston Respublikasi Fanlar akademiyasi O‘zbek tili, adabiyoti va folklori instituti O‘zbek tili yo‘nalishi ilmiy-tadqiqot ishlari rejasining “O‘zbek tilshunosligining zamonaviy yo‘nalishlari: muammo va yechimlar” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi muvaqqat onomastik birliklarning badiiy-estetik xususiyatlarini yoritishdan iborat.

Tadqiqotning vazifalari:

muvaqqat onomastik birliklarning bir marta qo‘llanishga moslanganlik, matnga bog‘liqlik, anormallik, ta’sirchanlik, individuallik, ramziylik, ko‘nikilmaganlik kabi xususiyatlarini dalillash;

muvaqqat onomastik birliklarning badiiy matnning estetik idrok etilishini yanada qulaylashtirishi, adabiy asarning g‘oyaviy mazmuni va muallif badiiy maqsadini yuzaga chiqarishga xizmat qilishi, matnlararo aloqadorlikni ta’minlashi va obrazlilikni yuzaga keltirishi kabi vazifalarni bajarishini asoslash;

o‘zbek milliy onomastika an‘analari asosida yuzaga kelgan muvaqqat onomastik birliklarning, shuningdek, o‘zbek milliy onomastika an‘analariga mos kelmaydigan nomlarning muallif badiiy niyatiga ko‘ra hosil qilinishini asoslash, ularning real nomlardan farqini ochib berish;

muvaqqat nomlarning yuzaga kelishida onomastik transformatsiya, onomastik kontaminatsiya, badiiy tarjimaning ahamiyatini, ularning matnda namoyon bo‘lishini asoslash;

muallifning subyektiv munosabatini ifodalovchi muvaqqat onomastik birliklarning badiiy-estetik xususiyatlarini ochib berish.

Tadqiqotning obyektı sifatida badiiy matndagi muvaqqat onomastik birliklar tanlangan.

Tadqiqotning predmetini o‘zbek tilidagi muvaqqat onomastik birliklarning badiiy-estetik xususiyatlari tashkil etadi.

Tadqiqotning usullari. Tadqiqotni amalga oshirishda tavsiflash, tasniflash, qiyoslash, leksik-semantik usullardan, lingvopoetik tahlil tamoyillaridan foydalanildi.

⁹ Mahmudov N. Badiiy matnda aldangan kutilganlik // O‘zbek tili va adabiyoti. – Toshkent, 2025. – №2. – B. 3–13.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

muvaqqat onomastik birliklarining bir marta qo‘llanishga moslanganlik, matnga bog‘liqlik, anormallik, ta’sirchanlik, individuallik, ramziylik, ko‘nikilmaganlik kabi xususiyatlari dalillangan;

muvaqqat onomastik birliklarning badiiy matnning estetik idrok etilishini yanada qulaylashtirishi, adabiy asarning g‘oyaviy mazmuni va muallif badiiy maqsadini yuzaga chiqarishga xizmat qilishi, matnlararo aloqadorlikni ta’minlashi va obrazlilikni yuzaga keltirishi kabi lingvopoetik vazifalarni bajarishi asoslangan;

o‘zbek milliy onomastika an‘analari asosida yuzaga kelgan *Salomobod*, *Donishqishloq*, *Xaxisxo‘ja*, *Tuproqbibi* kabi muvaqqat onomastik birliklarning, shuningdek, o‘zbek milliy onomastika an‘analariga mos kelmaydigan *Xon Man Men*, *Men Xon Man*, *Falonchiyan*, *Turobadze*, *Gugushidze*, *Faloniya*, *Qahratoniya* singari nomlarning muallif badiiy niyatiga ko‘ra hosil qilingani asoslanib, ularning real nomlardan farqi ochib berilgan;

onomastik transformatsiya, onomastik kontaminatsiya, badiiy tarjimalar asosida yuzaga kelgan nomlarning matndagi ahamiyati yoritilgan;

muvaqqat onomastik birliklarning baholash vazifasi *Manguqut*, *Tongyorug‘*, *Manguhayot*, *Tongli*, *Quvnoqboy*, *Quyoshiston*, *Salomobod* kabi ijobiy ma’no hamda *Xaxisxo‘ja*, *Qog‘oz Bozov*, *Yepto‘ymasov*, *G‘iybatillo* singari salbiy ma’no ifodalovchi muvaqqat nomlar orqali ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

muvaqqat onomastik birliklarning badiiy-estetik xususiyatlarini o‘rganish natijasida olingan xulosalar o‘zbek tilining badiiy imkoniyatlarini yanada kengroq yoritishga imkon berishi ilmiy-nazariy jihatdan asoslangan;

muvaqqat onomastik birliklarning lingvopoetik mohiyati matnda aniq namoyon bo‘lishi, shu nuqtayi nazardan mazkur birliklarni matn doirasida o‘rganish maqsadga muvofiq ekanligi asoslangan;

ijobiy hamda salbiy ma’no ifodalovchi muvaqqat onomastik birliklar, ularning badiiy-estetik xususiyatlarining qiyosiy tahlili o‘ziga xos jihatlarni namoyon qilishi dalillangan;

muvaqqat onomastik birliklar badiiy matnda poetik aktualashish imkoniyati juda yuqori bo‘lgan muhim vositalardan ekanligi, shuningdek, badiiy matnni shakllantirishda alohida ahamiyat kasb etishi ilmiy jihatdan asoslangan;

muvaqqat onomastik birliklarning komik tasvir vositasi bo‘la olishi, matnlararo aloqadorlik yaratishdagi ishtiroki, umuman, badiiy matndagi imkoniyatlari benihoya keng va rang-barang ekanligi asoslab berilgan.

Tadqiqot natijalarining ishonchliligi qo‘yilgan muammoning aniqligi, nazariy ma’lumotlarni berishda asosiy ilmiy manbalarga tayanilganligi, tarkibida muvaqqat onomastik birliklar mavjud bo‘lgan badiiy matnlar tilshunoslikning zamonaviy tahlil usullari vositasida amalga oshirilganligi, xulosalarning zamonaviy lingvistik tahlil metodlari orqali asoslanganligi, nazariy qarashlar va xulosalarning amaliyotga joriy etilganligi, mavzuning jahon tilshunosligining eng so‘nggi ilmiy konsepsiyalari asosida o‘rganilganligi, tadqiqot metodologiyasining mukammalligi, olingan natijalarning keng muhokamadan o‘tkazilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Dissertatsiya natijalarining ilmiy ahamiyati muvaqqat onomastik birliklarning badiiy matndagi vazifalari borasidagi

qarashlarni takomillashtirishda, lingvopoetika, matn tilshunosligi, lingvokulturologiya doirasida olib borilayotgan tadqiqotlarni yangi nazariy ma'lumotlar bilan boyitishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqotning amaliy ahamiyati shundaki, uning materiallaridan lingvopoetika, matn tilshunosligiga oid darslik, o'quv qo'llanmalarini yaratishda; oliy o'quv yurtlari filologiya yo'nalishida "Leksikologiya", "Stilistika", "Nutq madaniyati", "Lingvopoetika", "Badiiy matnning lingvistik tahlili" fanlari bo'yicha ma'ruza, seminar mashg'ulotlarini tashkil qilishda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. O'zbek tilida muvaqqat onomastik birliklarning badiiy-estetik xususiyatlarini o'rganish bo'yicha olingan ilmiy natijalar asosida:

o'zbek milliy onomastika an'analari asosida yuzaga kelgan *Salomobod, Donishqishloq, Xasisxo'ja, Tuproqbi* kabi muvaqqat onomastik birliklarning, shuningdek, o'zbek milliy onomastika an'alariga mos kelmaydigan *Xon Man Men, Men Xon Man, Falonchiyan, Turobadze, Gugushidze, Faloniya, Qahratoniya* singari nomlarning muallif badiiy niyatiga ko'ra hosil qilinishi, ularning real nomlardan farqi yoritilgan xulosalaridan OT-F1-78 raqamli "Hozirgi globallashuv davrida o'zbek tili, uning tarixiy taraqqiyoti va istiqbollari (vazifaviy uslublar tahlili asosida)" mavzusidagi (2017-2020) fundamental loyihada foydalanilgan (Fanlar akademiyasining 2025-yil 3-iyuldagi 3/1255-1634-son ma'lumotnomasi). Natijada fundamental loyihaning o'zbek tilining badiiy uslubi taraqqiyoti haqidagi qismlarining yangi tushunchalar va terminologik birliklar bilan boyitilishiga erishilgan;

muvaqqat onomastik birliklarning ramziylik, matn bilan bog'liqlik, anormallik, ijodiylik, ta'sirchanlik va individuallik kabi asosiy xususiyatlari va ularning badiiy matnni shakllantirishdagi o'rni haqidagi xulosa va tavsiyalardan; nom hamda jamiyat munosabatlari in'ikosida antroponim va toponimlarning o'rniga oid ilmiy-nazariy fikrlardan IL-21071156 raqamli "Antropotsentrik tilshunoslik terminlari izohli lug'atini tuzish va nashr qilish" (lug'atning mobil ilovasi va veb-saytini yaratish) mavzusidagi (2021-2022) innovatsion loyihada foydalanilgan. (Fanlar akademiyasining 2025-yil 3-iyuldagi 3/1255-1634-son ma'lumotnomasi). Natijada zamonaviy o'zbek tilshunosligi onomastik birliklarning lingvopoetik, lingvomadaniy xususiyatlari bilan bog'liq terminlar bilan boyitilishida tadqiqot ishi zaruriy manba vazifasini o'tagan;

muvaqqat onomastik birliklarning badiiy matnning estetik idrok etilishini yanada qulaylashtirishi, adabiy asarning g'oyaviy mazmuni va muallif badiiy maqsadini yuzaga chiqarishga xizmat qilishi, matnlararo aloqadorlikni ta'minlashi va obrazlilikni yuzaga keltirishi kabi vazifalari, shuningdek, o'zbek xalqining dunyoqarashi, turmush tarzi, qadriyatlarini, fe'l-atvori, e'tiqod va an'alarini aks ettirgan muvaqqat onomastik birliklar va ularning ijodkor badiiy niyatini yoritishdagi ahamiyati haqidagi xulosalardan FA-F-1-005 raqamli "Qoraqalpog' folklorshunosligi va adabiyotshunoslik tarixini tadqiq qilish" nomli fundamental loyihada (2017-2020) foydalanilgan. (Fanlar akademiyasi Qoraqalpog'iston bo'limi Qoraqalpog' gumanitar fanlar ilmiy-tadqiqot institutining 2025-yil 9-iyuldagi 394/2-son ma'lumotnomasi). Natijada loyihaning folklor asarlaridagi kishi nomlari, joy nomlarining badiiy-estetik xususiyatlari haqidagi qismlari yangi tahlillar va tushunchalar bilan boyitilgan;

onomastik birliklarning xalq tarixi, madaniyati va tilining ko'p asrlik tajribasi va an'alarini o'zida aks ettirishi, badiiy matnda esa ekspressivlikni ta'minlashi bilan

bog'liq ilmiy xulosalar va tavsiyalardan "2023 KA 171 Mobility Higher Education students (Erasmus+)" nomli grantda (2023–2024) foydalanilgan. (Qo'qon davlat universitetining 2025-yil 30-avgustdagi 70-son ma'lumotnomasi). Natijada nomlar va ularning vazifalari bo'yicha ma'lumotlar takomillashtirilgan;

ona tilimizning qimmatli boyligi bo'lgan kishi nomlari, joy nomlari, ularning jamiyatdagi va badiiy matndagi o'zni haqidagi ilmiy xulosalar va materiallardan "O'zbekiston" teleradiokanali tomonidan efirga uzatilgan "Xulosa o'zingizdan" ko'rsatuvini tayyorlashda foydalanilgan (O'zbekiston milliy teleradiokompaniyasi "O'zbekiston telekanali"ning 2025-yil 8-iyuldagi 04-16-1499-son ma'lumotnomasi). Natijada teleko'rsatuvning faktik materiallar bilan boyitilishiga va mazmunli bo'lishiga erishilgan;

o'zbek xalqining uzoq yillik milliy qadriyatlarini o'zida aks ettirgan nomlarning badiiy matndagi turli vazifalari, badiiy matndagi nomlarni tahlil qilish bo'yicha ilmiy qarashlar va xulosalardan O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanalining "Bedorlik", "Ijod zavqi", "Ta'lim va taraqqiyot", "Millat va ma'naviyat" eshittirishlari ssenariysini yozishda foydalanilgan va muallif bilan suhbatlar uyushtirilgan. ("O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanalining 2025-yil 10-iyuldagi 26-36-1019-son ma'lumotnomasi). Natijada mazkur eshittirishlar uchun tayyorlangan materiallarning ilmiy dalillar bilan ta'minlanishiga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 11 ta xalqaro va 4 ta respublika ilmiy-amaliy anjumanida muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 32 ta ilmiy ish, jumladan, 1 ta monografiya nashr etilgan. Shundan O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 15 ta maqola (9 tasi respublika, 6 tasi xorijiy jurnallarda) e'lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, to'rtta bob, xulosa, foydalanilgan adabiyotlar ro'yxati va ilovadan iborat. Tadqiqotning umumiy hajmi 235 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, muammoning o'rganilganlik darajasi oydinlashtirilgan, tadqiqotning maqsad va vazifalari, obyekti va predmeti belgilangan, respublika fan, texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, ilmiy yangiligi va amaliy natijalari yoritilgan, olingan natijalarning ishonchliligi, ilmiy va amaliy ahamiyati asoslangan, natijalarning joriylanishi, e'lon qilinganligi, ishning tuzilishi va hajmi bo'yicha ma'lumotlar berilgan.

Dissertatsiyaning birinchi bobi **“Muvaqqat onomastik birliklar va ularning okkazonalizmlar tizimidagi o'rni”** deb nomlangan. Unda tilshunoslikda okkazonalizmlarning o'rganilishi, okkazonallikning nomlarda voqelanishi, muvaqqat onomastik birliklar va ularning o'ziga xos xususiyatlari, shuningdek, muvaqqat va real onomastik birliklar munosabati tahlil qilingan.

Bobning birinchi bo'limi *“Tilshunoslikda okkazonalizmlarning o'rganilishi”* deb nomlangan. Ma'lumki, okkazonalizmlar badiiy matn ta'sirchanligini ta'minlovchi muhim vositalardan hisoblanadi. Badiiy matn tadqiqi bo'yicha olib borilgan ishlarda odatda poetik aktuallashtirgan ma'nodosh, shakldosh, zid ma'noli, ko'p ma'noli, tarixiy va arxaik so'zlar, shevaga xos so'zlar, chet va dag'al so'zlarga alohida diqqat qaratiladi. Mazkur vositalar qatorida yana shunday birliklar ham borki, ular shoir yoki yozuvchining individual so'z yasashi natijasida yuzaga keladigan so'z va iboralardir. O'tgan asrning 50-yillaridan *okkazonalizm* atamasi ostida o'rganilgan bunday birliklar umumxalq tili va adabiy til lug'atida mavjud bo'lmagan, nutq jarayonida muayyan shaxs tomonidan ayni shu vaziyat, mazmun ehtiyojidan kelib chiqib hosil qilingan yasalmalarga nisbatan qo'llangan¹⁰. Okkazonalizmlarning asosiy xususiyati – ular muayyan kontekst talabi bilan hosil qilinadi va ko'pincha vaqtinchalik qo'llanish xususiyatiga ega bo'ladi¹¹. V.Z.Panfilov okkazonal so'zlar kishini nafaqat aqliy bilimga, balki hissiy bilimga, ya'ni voqelikni estetik jihatdan qabul qilishga undashini alohida ta'kidlaydi¹². Mazkur mezon aynan badiiy matnlar uchun taalluqli bo'lib, okkazonal birliklar muallif niyatiga ko'ra voqelikning emotsional-ekspressivligi bilan bevosita aloqalantiriladi.

Okkazonalizmlar bo'yicha samarali tadqiqotlar olib borgan A.G.Likov ularning asosiy xususiyatlari sifatida quyidagilarni ko'rsatadi: 1. Nutqqa oidlik. 2. Bir marta qo'llanishga moslanganlik. 3. Me'yorsizlik. 4. So'z yasalishi asosida vujudga kelishi. 5. Anormallik. 6. Ekspressivlik. 7. Nominativlik. 8. Sinxron-diaxron qorishqlik. 9. Individuallik¹³.

Olim nutqqa xoslikni okkazonal so'zlarning muhim belgilaridan biri deb hisoblaydi va bu haqda shunday yozadi: “Boshqa belgilarning hammasi ana shu umumiy belgining aniq aks etishi uchungina xizmat qiladi”¹⁴. A.G.Likov nazarda tutgan nutqqa oidlik deyilganda, badiiy nutq nazarda tutiladi. Zero badiiy nutqda og'zaki nutqning ba'zi ko'rinishlari u yoki bu darajada aks etishi mumkin. Ikkinchi o'rinda keltirilgan “bir

¹⁰ Винокур Г.О. Маяковский – новатор языка. – М., 1943.

¹¹ Bu haqda qarang: Розенталь Д. Э. и Теленкова М. А. Словарь-справочник лингвистических терминов: Пособие для учителей. Изд. 2-е, испр. и доп. – М., “Просвещение”, 1976. – С. 543.

¹² Панфилов В.З. Философские проблемы языкознания. – М.: Наука, 1977. – С. 86.

¹³ Лыков А.Г. Современная русская лексикология: русское окказиональное слово. – М.: Наука. 1976. – С. 6.

¹⁴ Лыков А.Г. Ko'rsatilgan manba. – С. 7.

marta qo‘llanishga moslanganlik” deyilganda, muvaqqatlik nazarda tutiladi. Keyingi raqamda sanalgan “me’yorsizlik” belgisida okkazonal birliklarning standart adabiy me’yordan chekinishi inobatga olingan. Qolgan xususiyatlar aynan okkazonalizmlarning umumiy belgilarini o‘zida aks ettiradi.

O‘zbek tilshunosligida okkazonal birliklar va ular bilan bog‘liq lisoniy hodisalar muayyan darajada o‘rganilgan. Bu borada quyidagi yo‘nalishlarda olib borilgan tadqiqotlarda to‘xtaligan:

1. Muayyan ijodkorning so‘z qo‘llash mahoratiga bag‘ishlangan tadqiqotlar¹⁵.
2. Adabiy til me’yorlari bo‘yicha olib borilgan tadqiqotlar¹⁶.
3. Okkazonal ma‘no va okkazonal so‘z yasalishi haqidagi maqolalar va tadqiqotlar¹⁷.

Ijodkorning individual uslubiga xos so‘zlar, ularning xususiyatlari va nutq jarayonidagi o‘rni xususida fikr yuritilgan muhim manba X.Abdurahmonov va N.Mahmudovlarning “So‘z estetikasi” kitobidir. Mualliflar ushbu asarda qayd qilganidek, “Badiiy asar tilida uchraydigan yangi so‘zlar faqat matndagina yashaydi, ma’noga ega bo‘ladi. Ular matndan ajratib olinganda, o‘z ma’nosini deyarli yo‘qotadi, shuning uchun ular adabiy tilga deyarli o‘tmaydi”¹⁸.

Okkazonalizmlar bo‘yicha tadqiqot olib borgan O.To‘xtasinova o‘zining dastlabki ishlarida okkazonal so‘zlarga nisbatan “muvaqqat so‘zlar” atamasini qo‘llaydi¹⁹. Uning nomzodlik dissertasiyasida okkazonalizmlarning yasalishi, leksikografik talqini, okkazonalizmlarning badiiy-estetik vazifasi kabi masalalar yoritilgan²⁰.

Tilshunos B.Umurqulov ham o‘z tadqiqotlarida okkazonalizmlarga e’tibor qaratib, ularning poetik nutqdagi ahamiyati beqiyos ekanligini alohida ta’kidlaydi: “Okkazonal so‘zlar voqea-hodisani original ifodalash imkonini beradi. Shu jihatdan ham okkazonal so‘zlar poetik nutqning xususiyatlarini yuzaga chiqaruvchi muhim leksik birliklar sirasiga kiradi”²¹.

Okkazonal birliklarni muallif idiostilini shakllantiruvchi til vositasi sifatida o‘rgangan M.Abdupattoyev mazkur birliklarning poetik xususiyatlarini keng yoritgan²².

Birinchi bobning ikkinchi bo‘limi “*Onomastik birliklar va badiiy matn. Okkazonallikning nomlarda voqelanishi*” deb atalgan.

Tilshunoslikda onomastika va uning nazariy masalalari keng va chuqur o‘rganilgan sohalardan hisoblanadi. Keyingi yillarda yuzaga kelgan onomapoetika (badiiy onomastika) bo‘yicha olib borilgan tadqiqotlar natijasida nomlarning badiiy matndagi

¹⁵ Самадов Қ. Ойбек – сўз санъаткори. – Тошкент, 1965; О‘sha muallif. Ойбекнинг тил маҳорати. – Тошкент, 1981; Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Ёриев Б. Шайхзода поэзиясида окказионализмлар // Ўзбек тили стилистикасидан кузатишлар. – Самарқанд. 1981. – Б. 77– 80; Чориев Б. Ғ.Ғулом шеърятти тили. – Тошкент: Фан, 1990.

¹⁶ Абдуллаева Л. Стилистическая дифференциация лексики художественной литературы: Дисс. ... д-ра филол. наук. – Самарқанд, 1980; Каримов С. Ўзбек тилининг бадийи услуби: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 1993.

¹⁷ Миргожиев М. Окказионал маъно // Ўзбек тилшунослиги масалалари. ТошДУ Илмий ишлар тўп. 443. – Тошкент: Фан, 1973; Мўминов С. Окказионал нуткий номинацияда мотивациянинг роли: Филол. фан. номз. ... дисс. – Тошкент, 1990. – Б. 147. Махмудова С. Ўзбек тилида окказионал сўз ясалиши: Монография. – Тошкент: Fan ziyosi. 2021.

¹⁸ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 29.

¹⁹ Тўхтасинова О. Муваққат сўзларнинг ўзига хос хусусиятлари // Ўзбек тили ва адабиёти. – Тошкент, 1994. – №1-2. – Б. 51–55.

²⁰ Тўхтасинова О. Ўзбек тилида лексик окказионализмлар ва уларнинг бадийи-эстетик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2007.

²¹ Умурқулов. Б. Поэтик нутқ лексикаси. – Тошкент: Фан, 1990. – Б. 50; Shu muallif. Шеърятда окказионал сўзлар // Ўзбек тилининг лексик-грамматик хусусиятлари. – Тошкент, 1988.

²² Абдулаттоев М. Ўзбек тилининг поэтик синтаксиси: Филол. фан. д-ри ...дисс. – Фарғона, 2021. – Б. 143.

yangidan yangi vazifalari kuzatilmogda²³. Bu ayniqsa, ijodkorlar tomonidan alohida maqsadlar bilan yaratilgan onomastik birliklarda yaqqol namoyon bo'lmogda.

Akademik V.Vinogradovning mazkur fikrlari nomlarning badiiy matndagi o'rni o'ta muhim ekanligini dalillaydi: "badiiy matnda qahramon ismi, familiyasi va laqabini tanlash masalasiga, turli janr va uslublarda tuzilish jihatidan o'ziga xos namoyon bo'lish tarziga, tavsifiy vazifasi va shu kabilarga bir necha misol berish bilan kifoyalanib qolmaslik kerak. Bu badiiy onomastikaning juda katta va murakkab mavzusi hisoblanadi"²⁴.

Onomastik birliklarning badiiy adabiyotdagi qo'llanishi milliy qadriyatlar bilan bog'liq holatlarni ham ifodalashga xizmat qiladi. Bu haqda A.Nurmonov shunday yozadi: "Badiiy adabiyotda qahramonlarning xarakteriga mos ism tanlashga harakat qilinadi. Masalan, "Tohir va Zuhro" dostonida *Tohir* – pokiza, nuqsonsiz; *Zuhro* – nurli, ko'rkam; niyati qora bo'lgan qahramonga esa *Qorabotir* deb ot qo'yiladi. Ko'rinadiki, ism insonning o'z zurriyotiga bo'lgan orzu-niyatining debochasi, badiiy asarlarda esa qahramon xarakteriga ishoradir. Demak, ismda gap ko'p. Ismning tilsimini ochish, ma'nolarini belgilab berish katta amaliy ahamiyatga ega"²⁵. Shuningdek, "badiiy asar tilidagi toponimlarni tadqiq etish, bir tomondan, tilshunoslikning toponimika sohasi uchun ahamiyatli bo'lsa, ikkinchi tomondan, tilshunoslikdagi eng dolzarb masalalardan biri – badiiy asar tili va yozuvchi uslubi muammosiga ma'lum bir aniqliklar kiritishi shubhasizdir"²⁶.

Badiiy matnda qo'llangan nomlar tasvirlanayotgan voqea mazmuniga bog'liq holda uni badiiy aks ettirish uchun ham xizmat qiladi. Bu haqda antroponomlar uslubiyati bo'yicha kuzatuvlar olib borgan tilshunos E.Qilichev o'z tadqiqotlarida batafsil ma'lumot bergan²⁷.

Badiiy matnda qahramon ismlarining tanlanishi bilan birga uning taqdim qilinishi ham muhim hisoblanadi. Mualliflar qahramonni tanishtirar ekan, o'ziga xos usullarni qo'llaydilar. Nomdan kutilgan badiiy maqsad aksar hollarda muallif-roviiy nutqi orqali

²³ Михайлов В.Н. Собственные имена персонажей русской художественной литературы XVIII и первой половины XIX в., их функции и словообразование: Автореф. дисс. ... канд. филол. наук. – М., 1956; Магазаник Э.Б. Поэтика имен собственных в русской классической литературе: Автореф. дисс. ... канд. филол. наук. – Самарканд, 1967; Shu muallif. Ономапоэтика или "говорящие имена" в литературе. – Ташкент: Фан, 1978; Зинин С.И. Введение в поэтическую ономастику // [www.planeta-imen.narod.ru / litonomastika/main.html](http://www.planeta-imen.narod.ru/litonomastika/main.html); Фоянкова О.И. Имя собственное в художественном тексте: учеб. пособие. – Л., 1990; Калинин В.М. Поэтика онима. – Донецк, 1999; Shu muallif. Теоретические основы поэтической ономастики: Автореф. дисс. ... д-ра филол. наук. – Киев, 2000; Супрун В.И. Ономастическое поле русского языка и его художественно-эстетический потенциал. – Волгоград, 2000; Жаппар К.З. Эстетические функции имен собственных в поэзии О.Сулейменова: Автореф. дисс. ... канд. филол. наук. – Алмата, 2000; Гаррапова Г.Х. Поэтическая ономастика прозы Мухаммета Магдеева: Автореф. дисс. ... канд. филол. наук. – Казань: Казанск. гос. ун-т, 2000; Виноградова Н. В. Имя в художественном тексте: Автореф. дисс. ... канд. филол. наук. – Тверь, 2002; Хамитова Л.М. Поэтический ономастикон в татарских детских стихотворениях: Автореф. дисс. ... канд. филол. наук. – Елабуга, 2007; Курбонмамадов С.Х. Семантико-стилистические особенности поэтонимии "Шахнаме" Абулкаси́ма Фирдавси: Автореф. дисс. ... канд. филол. наук. – Душанбе, 2014; Худойберганова Д., Анданиёзова Д. Ўзбек тили поэтонимларининг изоҳли луғати. – Тошкент: Турон замин зиё, 2016; Худойберганова Д. Лингвостилистиканинг тадқиқ объекти хусусида / Ўзбек тилшунослигининг долзарб муаммолари. – Тошкент, 2018. – Б. 60–65. Муқимова З. Ўткир Ҳошимов асарларидаги поэтонимларининг изоҳли луғати. – Тошкент: "Qaqrus media", 2020; Юлдашев Ж. Усмон Носир шеърининг лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2023.

²⁴ Виноградов В.В. Стилистика, теория поэтической речи, поэтика. – М.: Наука, 1963. – С. 38.

²⁵ Bu haqda qarang: Nurmonov A. Tanlangan asarlar. III jild. – Тошкент: Академнашр, 2012. – Б. 286.

²⁶ Курбонов Т. Бадий асарлардаги топонимларнинг лингвистик тахлили ва изоҳи масалалари. – Самарканд, 2006. – Б. 11.

²⁷ Bu haqda qarang: Қиличев Э. Айний асарларидаги антропонимларнинг стилистик хусусиятлари // Ўзбек тили ва адабиёти. – Тошкент, 1978. – № 4. – Б. 25.

taqdim qilinsa, ayrim hollarda qahramonlar nutqi orqali oshkor qilinadi. Umuman, badiiy matnda onomastik birliklarning bir-biri bilan chambarchas bog‘liq ikki guruhi mavjud bo‘lib, ularning birinchisi real nomlar bo‘lsa, ikkinchisi ijodkorlar tomonidan yaratilgan nomlar, ya‘ni muvaqqat onomastik birliklardir. Birinchi guruhga kiradigan kishi nomlari har bir xalqning yangi tug‘ilgan chaqaloqni nomlash an‘analaridan kelib chiqib, ushbu xalqning hayot tarziga mansub muayyan ma‘noni ifodalashga xizmat qiladi. Ikkinchi guruhga mansub nomlar esa, asosan, badiiy asarlarda uchraydi hamda V.S.Vinogradov qayd etganidek, “Ijodkorlar yaratgan nomlar ham aslida mavjud onomastik qolip va onomastik tizimdagi nomlardan farqlanmaydigan, atoqli va turdosh otlar xususiyatlarini qamrab oladigan kitobiy otlardir”²⁸.

Birinchi bobning uchinchi bo‘limi “*Muvaqqat onomastik birliklarning o‘ziga xos xususiyatlari*”ni yoritishga yo‘naltirilgan.

Ma‘lumki, ijodkor o‘zi yaratayotgan badiiy olamini to‘laqonli ifodalash uchun nafaqat mavjud til birliklaridan foydalanishga, balki estetik qimmatga ega bo‘lgan boshqa birliklarni yaratishga ham ehtiyoj sezadi. Ana shunday vaziyatda muvaqqat so‘zlar yuzaga keladi. L.K.Nikitinaning quyidagi fikrlarida bunday birliklarning yuzaga kelish sabablari aniq ifodasini topgan: “Birxillikdan voz kechish istagi ijodkorlarni shunday so‘zlarni topishga undaydiki, ular lug‘aviy birliklar bilan o‘zaro munosabatga kirishib, muallifning fikri, hissiyotini aks ettiradigan semantik o‘zgachalikni vujudga keltiradi”²⁹. Onomastik tizimdagi nomlar har doim ham qahramonlarni, joylarni nomlashda matn talabi bilan yuzaga keladigan holatlarga mos kelmaydi. Masalan, muallifning subyektiv munosabati ifodalanadigan vaziyatlarda kinoyaviy ma‘noga ega nom tanlanishi kerak bo‘lganda, onomastik tizimda bunday mazmundagi nomlar uchramasligi mumkin. Shu kabi vaziyatlarda ijodkor o‘zi nom yaratadi. Unda qahramonning yoki tasvirlanayotgan obyektning muayyan xususiyatlarini ifodalovchi belgilar, holatlar inobatga olinadi.

Badiiy onomastika doirasida olib borilgan ishlarda bu kabi onomastik birliklarga nisbatan to‘qima nomlar³⁰, o‘ylab topilgan nomlar³¹, okkazonal atoqli otlar³², muallif poetonimi³³, okkazonal onomastik birliklar³⁴ kabi terminlar qo‘llangan.

Tadqiqotimizda muallifning alohida badiiy maqsadlarini ifodalash uchun yaratilgan nomlar *muvaqqat onomastik birliklar* termini ostida tekshirildi.

Biz nazarda tutayotgan bu termin *okkazonal onomastik birliklar* terminiga o‘zbekcha muqobil bo‘la oladi. Avvalo, muvaqqat nomlarning chegarasini belgilash zarur. *Muvaqqat* so‘zi “O‘zbek tilining izohli lug‘ati”da quyidagicha berilgan: “muayyan vaqtga belgilangan; vaqtincha, qisqa vaqtli. Vaqtinchalik, doimiy bo‘lmagan”³⁵. Mazkur

²⁸ Виноградов В.С. Лексические вопросы перевода художественной прозы. – М., 1978. – С. 134.

²⁹ Никитина Л.К. Окказиональные слова и способы их образования // Актуальные проблемы русского словообразования. – Самарканд: СамГУ, 1972. – С. 190.

³⁰ Нуритдинова Р. Ўзбек ономастикаси терминларининг лисоний тахлили: Филол. фан. номз. ...дисс. – Тошкент, 2005. – Б. 62–63.

³¹ Зинин С.И. Введение в поэтическую ономастику // www.planeta-imen.narod.ru/litonomastika/main.html.

³² Пулина Е.А. Окказиональные имена собственные в романе Дж. Джойса “Улисс” и их межъязыковая передача // Пермский государственный фармацевтический вестник. 2007. № 3. – С. 195–198.

³³ Зинин С.И. Имена персонажей в художественной литературе и фольклоре / С.И. Зинин, А.Г. Степанов // Антропонимика. – М., 1970. – С. 330–355.

³⁴ Касьяненко Н.Е. Отонимные окказионализмы и окказиональные онимы в русском языке: Автореф дисс. ... канд. филол. наук. – Днепропетровск, 1991; Яковенко Н.С. О некоторых особенностях окказиональных антропонимов в английских романах В.В.Набокова // МНКО. 2011. № 2 – С. 48–50;

³⁵ O‘zbek tilining izohli lug‘ati. 6 jildli. 3-jild. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B. 298.

ishda *muvaqqat* soʻzining “doimiy boʻlmagan”, “anʼanaga aylanmagan”, “ommalashmagan” maʼnolaridan foydalanildi. Bunda faqat bir asar yoki matn doirasida amal qiluvchi shaxs yoki joyning qaysidir xususiyatini belgilaydigan, ijodkorlar tomonidan maxsus yaratilgan nomlar onomastik tizimdagi barqarorlashgan, turgʻunlashgan, odatiy nomlarga nisbatan belgilanadi.

Muvaqqat onomastik birliklarning oʻziga xos xususiyatlari sifatida quyidagilarni aytish mumkin:

- onomastik tizimda uchramaslik;
- matnga bogʻliqlik (kontekstuallik);
- individuallik;
- situativlik (vaziyatga bogʻliqlik);
- koʻnikilmaganlik;
- qoʻllanish jihatdan cheklanganlik.

Yuqoridagilardan kelib chiqib, muvaqqat onomastik birliklarga quyidagicha taʼrif berish mumkin: Muvaqqat onomastik birliklar standart onomastik tizimda uchramaydigan, odatda bir marta qoʻllanishga moʻljallangan, shuningdek, badiiy niyatni oʻziga xos tarzda yoritishga, tasvirlanayotgan biror obrazning eng muhim qirralarini namoyon etishga, muallifning subyektiv munosabatni ifodalashga xizmat qiladigan hamda matn mazmuni bilan bogʻliqlik kasb etgan poetik vosita hisoblanadi.

Toʻplangan faktik materiallar asosida aytish mumkinki, muvaqqat nomlarning deyarli barchasi ijodkorlarning oʻta shaxsiy, oʻziga xos tafakkurini, yondashuvini namoyon qiladi. Masalan, *Tuproqbibi* (A.Qodiriy); *Mafkuraxonim*, *Aralashqoʻrgʻon*, *Dongʻiston* (E.Aʼzam); *Mustayiston*, *Birlashgan Gullar Tashkiloti*, *Ranjkom* (A.Oripov); *Donishqishloq*, *Qobiliston* (E.Vohidov); *Gʻuliston*, *Boqizavr* (A.Aʼzam); *Robotqul* (O.Matjon); *Kungaboqarov*, *Xasisxoʻja*, *Qogʻoz Bozov*, *Xushim Keldiyev*, *Oʻsalkent* (H.Siddiq); *Qoyilxoʻja*, *Shudringboyvachcha*, *Gʻiybatillo*, *Vaʼdayev* (Alp Jamol); *Pinhonov* (Sh.Xolmirzayev), *Lugʻatxoʻjayev*, *Soʻzpardoziy*, *Qahratoniya* (A.Obidjon); *Alomatxon* (Sh.Boshbekov), *Yoʻqqulobod*, *Janjalqishloq*, *Falonna Pismadonxoʻjayev* (T.Malik); *Manguqut*, *Manguhayot*, *Tongyorugʻ* (U.Azim) va boshqalar.

Muvaqqat onomastik birliklarning muhim lingvopoetik vazifalari quyidagilarda koʻrinadi:

1. Badiiy matnda muvaqqat onomastik birliklar oʻquvchi diqqatini oʻziga qaratishi, tegishli badiiy maʼnolar bilan toʻyinib, lingvopoetik qimmat kasb etishi barobarida badiiy matnning estetik idrok etilishini yanada qulaylashtiradi.

2. Adabiy asarning gʻoyaviy mazmuni va shu bilan bogʻliq muallif badiiy maqsadini yoritishga xizmat qiladi.

3. Ekspressivlik va emotsionallikni yuzaga keltirish uchun xizmat qiladi.

4. Komik effekt, ironik mazmuni ifodalashga yordam beradi.

5. Matnlararo aloqadorlikni taʼminlaydi.

6. Obrazlilikni yuzaga keltiradi.

7. Baholash vazifasini bajaradi va muallifning subyektiv munosabatini ifodalab keladi.

Bobning oxirgi boʻlimida “*Muvaqqat va real onomastik birliklarning munosabati*” yoritilgan. Badiiy matnning onomastik koʻlamini, asosan, real (barqaror) nomlar tashkil etadi. Real nomlar bilan birga muvaqqat nomlarning uchrashi oʻquvchiga badiiy zavq beradi. Tatar tilshunosi G.Zinnatullina fikriga koʻra, “badiiy asarda real nom boʻladimi

yoki muvaqqat nom, barchasi muayyan ahamiyatga ega. Poetik maqsad nazarda tutilmagan holda ham badiiy asardagi antroponimlar muayyan bir xalqning ism qo'yish madaniyatidan xabar beradi va badiiy asarning onomastik ko'lamini belgilaydi"³⁶. Olima tatar-boshqird yozuvchisi A.Yeniki asarlaridagi antroponimlarni uchga bo'lib o'rganar ekan, unda real va muvaqqat nomlarning xususiyatlarini inobatga oladi: 1. Tavsiflovchi ismlar. Bunga badiiy asarda maxsus qo'llangan, qahramon xarakteriga mos badiiy antroponimlarni kiritgan. 2. Tagma'noli tavsiflovchi ismlar. Bunga g'oyaviy (ideologik) vazifa bajaruvchi ismlar kiradi. Bu tur ismlar yashirin ekspressiya ifodalab keladi. 3. Neytral xarakterdagi poetik antroponimlar. Bunga faqat nominativ vazifa bajaruvchi antroponimlar kiradi. Tasnifdan ko'rinadiki, badiiy asardagi har qanday antroponimda ekspressivlik oshkora yoki yashirin tarzda ifodalanadi yoki nom butunlay neytral baho anglatgan holda qo'llanadi. Bu xususiyat real nomlarga xosdir. Badiiy matndan tashqarida real antroponimlar odatda neytral xarakterli bo'ladi. Shuningdek, barcha real nomni ham poetik ahamiyatga ega birlik, ya'ni poetonim deb bo'lmaydi. Biroq real nomlarning apellyativ ma'nosiga ishora qilish orqali ijodkor muayyan badiiy niyatini ifodalaganda, nom poetik aktuallashadi, uning turli vazifalari namoyon bo'ladi.

Muvaqqat onomastik birliklar va real onomastik birliklar quyidagi jihatlari bilan bir-biridan farq qiladi:

1. Qo'llanishiga ko'ra. Real onomastik birliklar tilning onomastik tizimiga mansub bo'ladi. Masalan: kishi nomlari (Nargiza, Asqar), joy nomlari (Buxoro, Farg'ona), daryo yoki tog' nomlari (Sirdaryo, Zarafshon), tarixiy shaxslar nomlari (Amir Temur, Jaloliddin Manguberdi). Muvaqqat onomastik birliklar esa faqat muayyan matn doirasida qo'llanadi. Masalan: *Qobiliston* (E.Vohidov), *Tijoratxon* (S.Ahmad), *G'uliston* (A.A'zam), *Mustayiston* (A.Oripov) kabi. 2. Vazifasiga ko'ra. Real nomlar jamiyatda insonlarni, joylarni bir-biridan farqlashga xizmat qiladi. Muvaqqat onomastik birliklar esa nominativ vazifa bilan birga, estetik vazifa bajarishga xoslangan bo'ladi. 3. Til va nutqda kuzatilishiga ko'ra. Real onomastik birliklar til birligi hisoblanadi. Muvaqqat onomastik birliklar esa nutq jarayonida yaratiladi. 4. Yasalishiga ko'ra. Real nomlar tilda tayyor bo'ladi. Muvaqqat onomastik birliklar odatda milliy onomastika an'analari asosida, ba'zan undan chekingan holda hosil qilinadi. 5. Mazmun-mohiyatiga ko'ra. Real nomlar odatda ijobiy mazmunga ega bo'ladi. Muvaqqat onomastik birliklarda ham ijobiy, ham salbiy mazmun ifodalanadi. 6. Yangilik bo'yog'ining ifodalanishiga ko'ra. Real nomlarda yangilik bo'yog'i bo'lmaydi. Ular odatiy nom sifatida ommalashgan bo'ladi. Muvaqqat onomastik birliklar yangilik bo'yog'ini yo'qotmaydi hamda kutilmaganligi jihatdan diqqatni tortadi. 7. Davriylik belgisiga ko'ra. Muvaqqat onomastik birliklar vaqtinchalik xususiyatiga ega bo'lgan, ijodkorning individual so'z yasashi asosida yuzaga keladigan, turg'unlashmagan nomlardir. Real nomlar esa tilda va jamiyatda keng ishlatiladigan, tez-tez murojaat qilinadigan barqaror nomlardir.

Tadqiqotning ikkinchi bobi "**Muvaqqat onomastik birliklarning yuzaga kelishi, tasnifi va semantik xususiyatlari**" deb nomlanib, u uch bo'limdan tarkib topgan. Bobning birinchi bo'limi "*Onomastik birliklarga turli yondashuvlar*" deb ataladi. Olimlar onomastik birliklarni faqat lingvistik nuqtayi nazardan emas, balki fan tarmoqlarining maxsus usullaridan unumli foydalangan holda tadqiq etish muhimligini

³⁶ Зиннатуллина Г.Х. Поэтическая ономастика прозы Амирхана Еники: Дисс. ... канд. филол. наук. – Казань, 2005. – С. 58.

aytishadi hamda bu borada turli fanlarning tilshunoslik bilan hamkorlik qilishidan faqat bir tomon emas, hamkorlikdagi barcha fanlar u yoki bu tarzda muayyan yutuqqa erishishlari mumkinligini ta’kidlashadi³⁷.

Keyingi yillarda onomastik birliklar quyidagi yondashuvlar asosida o’rganilayotgani kuzatiladi. Ular: nazariya bilan shug’ullanuvchi sof lingvistik (masalan, antroponimlar tipologiyasi, tasnifi kabi) va uning amaliy jihatini o’rganuvchi (masalan, onomastik birliklar lug’ati kabi) yo’nalish; sotsiolingvistika bilan shug’ullanuvchi yo’nalish; psixolingvistik; etnolingvistik (yoki lingvomadaniy) va lingvopoetik³⁸.

Umuman, nomlarda muayyan bir shaxs yoki etnosning tarixiy va ijtimoiy ahvoli haqidagi ma’lumotlar, ma’lum bir xalqning milliy-ma’naviy dunyosi, olam va hayot haqidagi tasavvurlaridan tarkib topgan axborotlar kodlangan bo’ladi. Ayniqsa, muayyan til onomastik tizimi asosida hosil qilingan muvaqqat nomlarning badiiy asarda qo’llanishi o’ziga xos qonuniyatlarni namoyon qiladi.

Bobning ikkinchi bo’limi “*Muvaqqat onomastik birliklarning yuzaga kelish xususiyati*”ga bag’ishlangan. Tilning so’z yasash tizimi muayyan qonuniyatlarga, morfemalarning o’zaro bog’lanish valentligiga asoslanadi. Shu jihatdan, har qanday yasama so’z mavjud so’z yasash qoidalari asosida vujudga kelishi kerak. Biroq badiiy matnlarda, xususan, hajviy yoki publitsistik asarlarda, mediamatnlarda shunday so’zlar ham borki, ular mavjud so’z yasash qonun-qoidalariga mos kelmaydi. Mazkur holat muvaqqat so’zlarga xos yasash sifatida tilshunoslikda alohida tahlilni taqozo etadi. Bunday yasalmalar “narsa-hodisalarni tasniflash, tavsiflash – tushuncha yaratish xususiyatiga ega bo’lib, ayniqsa, ularda muayyan tushunchani atash, nomlash jarayoni juda aniq ko’zga tashlanadi”³⁹.

Aytish joizki, muvaqqat onomastik birliklar, avvalo, ijodiy (badiiy) yasalmalar sifatida ahamiyatli hisoblanib, ular matn mazmuni va qurilishi bilan uzviy bog’liqlikda yuzaga keladi. Shuningdek, bunday nomlar odatda onomastik tizimga kiritish uchun emas, balki badiiy vosita sifatida xizmat qiladi.

Muvaqqat onomastik birliklarning yuzaga kelishini milliy til tabiatidan kelib chiqib ikki guruhga bo’lib o’rganish mumkin: 1. **O’zbek tili milliy onomastika an’analari asosida hosil qilingan muvaqqat onomastik birliklar.** Bunda o’zbek tili onomastik tizimiga xos antropoindikator yoki topoindikatorlar orqali muvaqqat nom hosil qilinadi. Misollar: *Tuproqbibi, G’iybatillo, G’iybatniso, Xarajatxon, Ma’quljon, Voyqul, Xudbiddin, G’amxo’rov, Va’dayev, Salomobod, Janjalmahalla, Donishqishloq, Aralashqo’rg’on* kabi. Ma’lumki, tilimizda *-bibi, -niso, -oyim* kabi antropoindikatorlar qizlar ismlarida uchrasa, *-illo (-ullo), bek, -qul* kabi antropoindikatorlar o’g’il bolalar ismiga xosdir. Tabiiy, onomastik tizimga xos bo’lgan qoliplar badiiy asarlarda ham o’z aksini topgan bo’lib, qahramonlarning rasmiy maqomini ta’kidlashga qaratilgan o’rinlarda yoki nutqiy vaziyat talabi bilan badiiy matnda ham ism, otaism, familiyalarni shakllantiruvchi vositalar qo’llanilgani kuzatiladi. Masalan, Mirmuhsinning “Chotqol yo’lbarisi” asaridagi qahramon *Ishlarbek Xudourganovich Sapchaboshev* deb

³⁷ Шоабдурахмонов Ш. Антропонимик формантларнинг таркибий функционал ривожига ҳақида // Ўзбек тили ва адабиёти. – №4. – Тошкент, 2003. – Б. 20.

³⁸ Бу ҳақда қаранг: Омакаева. Э.У. Триада “язык – культура – этнос” сквозь призму антропонимии: калмыцкие личные имена в контексте буддийской культуры // Вестник Калмыцкого института гуманитарных исследований РАН. – №2. 2008. – Б. 8.

³⁹ Бу ҳақда қаранг: Махмудова С. Ўзбек тилида окказионал сўз ясалиши: Монография. – Тошкент: “Fan ziyosi”, 2021. – Б. 123

nomlangan. Yoki badiiy matndagi muvaqqat joy nomlarini kuzatadigan bo'lsak, aksar hollarda milliy toponimik tizimga mos nomlar yasalganini ko'ramiz. Umuman, badiiy matnda aks etgan onomastik an'analar orqali milliy tilning muayyan jihatlari namoyon bo'ladi hamda nom mansub bo'lgan xalq haqida tegishli axborotlar saqlanadi.

2. O'zbek tili milliy onomastika an'alariga mos kelmaydigan muvaqqat onomastik birliklar: *Xon Man Men, Man Xon Man, Turobadze, Gugushidze, Qahratoniya, Tursoriya, Faloniya*. Bunday nomlardan badiiy matnda vaziyat talabi bilan foydalaniladi. Odatda biror millatga mansub qahramonni atashda o'sha millatga xos nomlar tanlanadi yoki o'sha millat onomastik an'alariga xos nom yasaladi. E.A'zam tomonidan yaratilgan quyidagi nomlar boshqa tillarning onomastik an'analari asosida hosil qilingan: *Gugushidze Xon Man Men, Men Xon Man*. Jumladan, *Gugushidze* (qulog'ida hushtak chaladigan qahramon nomi, forschada "gush" – quloq, "gu" – ayt, gapir degani; yozuvchi izohi), *Turobadze* nomlari gruzincha nomlar shaklida yasalgan bo'lib, qahramonlarning asarda bevosita shu muhitga aloqadorligi ta'kidlangan.

Muvaqqat onomastik birliklarning yuzaga kelishi faqat so'z yasalishi turlari va andozalari, yasovchi asos va yasalma o'rtasidagi munosabatlar buzilishi, onomastik an'analarga mos bo'lishi yoki bo'lmasligi bilan cheklanmaydi. Muvaqqat onomastik birliklar so'z morfem qurilishida yuz beradigan turli xil fonomorfologik va semantik o'zgarishlar (transformatsiya), o'zlashtirma so'zlarga xos morfem tuzilishlar bilan bog'liq qayta fahmlash, tarjima qilish orqali ham yuzaga kelishi mumkin. Shu asosda biz mavjud tasniflarga tayanib hamda muvaqqat onomastik birliklarda kuzatiladigan o'ziga xos yasalishni inobatga olib, ularning yuzaga kelishini quyidagicha guruhlashtirdik:

1. Mahsuldor so'z yasalish andozasiga muvofiq yaratilgan, biroq me'yoriy yasalishga xos grammatik va semantik shart-sharoiti buzilgan muvaqqat onomastik birliklar. Bu hodisani onomastik birlik bo'lmagan muvaqqat so'zlar misolida kuzatsak, masalan, *qorong'uzor, she'riston, multiqzor* kabi yasalmalarda yasovchi asosning ma'no mezonini – so'z va qo'shimchaning birikish maromi, valentligi buzilgan. Bu hodisa muvaqqat nomlarda ham kuzatiladi. Masalan: *...shaharga qatnovchilar Soybozorda avtobus poylab o'tirishib, "Bu Soybozor emas, Oftobzor" deb yuborishibdi*. Mushtum, "Oftobguzar". Misoldagi *Soybozor* toponimi real joy nomini atab kelgan bo'lib, matnda uning boshqa belgilari asosida *Oftobzor* muvaqqat toponimi hosil qilingan. Nomlarning denotativ ma'nosi nomlararo zidlikni ham yuzaga keltirgan. Ya'ni real nomning *soy* komponentida "salqinlik" ma'nosi aks etsa, *Oftobzor* toponimining *oftob* qismi "issiqlik" ma'nosi bilan ishtirok etgan. Demak, matndagi asosiy joy nomi matn vaziyati talabi bilan o'zgartirilgan hamda o'sha hududga xos bo'lgan qo'shimcha xususiyatlarni namoyon qilgan. Ma'lumki, o'rin-joy oti yasovchi -*zor* qo'shimchasi ekin, daraxt, meva kabilarni bildiruvchi so'zlarga qo'shilib, o'sha narsa mo'l bo'lgan joyni ifodalashi adabiy tildagi so'z yasash qonun-qoidalariga mos keladi: *bedazor, shaftolizor, daraxtzor, bodomzor* kabi. Misolda -*zor* qo'shimchasining o'simlik yoki daraxt nomi bo'lmagan so'z, ya'ni *oftob* so'ziga qo'shilib, muvaqqat joy nomi yasalgani kuzatiladi va oftob bilan kengaygan muayyan hudud (matnda avtobus kutadigan bekat) nazarda tutiladi. Shuningdek, oftobda uzoq qolib ketganlikka ham ishora bor. Matn doirasida nazarda tutilgan mezon buzilgani hamda iste'molda bunday toponim mavjud bo'lmagani sababli *Oftobzor* muvaqqat toponim hisoblandi. Yoki -*iston* qo'shimchasi odatda millat, elat nomini bildiruvchi so'zlarga qo'shilib joy nomi hosil qiladi. Muvaqqat toponimlarning yuzaga kelishida esa bu mezon farqli ekanini kuzatish

mumkin. Masalan, *Qobiliston* nomi misolida ko‘radigan bo‘lsak, muvaqqat nom insonning xarakter-xususiyatiga oid sifat so‘z turkumi (*qobil – Qobiliston*) orqali yuzaga kelgan.

2. Onomastik transformatsiya orqali hosil qilingan muvaqqat onomastik birliklar. Onomastik transformatsiya mavjud (real) nomlarning qayta shakllanishi, ularning fonetik, morfologik, semantik jihatdan o‘zgartirilishi jarayonidir. Ya’ni bunda nom shakliy-ma’noviy jihatdan o‘zgarishga uchraydi hamda matnda mavjud muayyan nomga bog‘liq holda yangi nom yasaladi. Bunday yasalmalarda ekspressivlik yuqori bo‘ladi. Masalan: *Qulahmad* → *Pulahmad*, *Ishlarbek* → *Shilarbek*, *Xudoyberganovich* → *Xudourganovich*, *Mustafqulov* → *Mustaqil domla*, *Asadillo* → *Hasadillo*.

Onomastik transformatsiya odatda antroponimlar doirasida yuzaga keladi hamda bu hodisa ismlar, otasmlar, familiyalar, laqablar va nikneymlar (ijtimoiy tarmoqlardagi nomlar)da ko‘p kuzatiladi. Tilshunos V.Bondjolova qayd etishicha, “transformatsiyaga uchragan nomlar nominativ xususiyatini saqlab qolishi bilan birga unda muallifning subyektiv munosabati, qahramonning xulq-atvori, faoliyati, sifatleri va boshqa jihatlari ham o‘z aksini topadi”⁴⁰.

Quyida berilgan matnda muvaqqat nomning onomastik transformatsiya asosida hosil qilingani kuzatiladi: *Bu yigitning to‘la nomi Ishlarbek Xudoyberganovich Sapchaboshevdur. Ba’zi oshnalari Ishlarbek emas, Shilarbek, Xudoyberganovich emas, Xudourganovichsan, deyishardi.* Mirmuhsin, “Chotqol yo‘lbarsi”. Ko‘rinadiki, bir qahramonga berilgan ikki ism ham muvaqqat nom sifatida namoyon bo‘lgan. Har narsadan foyda ko‘zlaydigan, rahbarlar oldida o‘zini o‘ta ishlaydigan odam sifatida ko‘rsatish mahoratiga ega bo‘lgan *Ishlarbek* xalqqa qarashli mahsulotlarni o‘zlashtirib, ulardan shaxsiy maqsadda foydalanadi. Shunga ishora sifatida uning nomi kasbdoshlari tomonidan *Shilarbek* tarzida ataladi. Bunda salbiy bo‘yoq ifodasiga ega bo‘lgan *shilmoq* fe’li ma’nosi orqali qahramonning xalq mulkini o‘ta mohirlik bilan o‘zlashtirishiga ishora qilinadi. *Sapchaboshev* familiyasi anglatgan ma’no esa *sapchabosh* so‘zining apellyativ ma’nosi – “pishib yetilmagan kichkina qovun” bilan aloqador. Nom orqali qahramonning o‘rtamiyona fikrlaydigan, o‘z foydasi yo‘lida hech narsadan qaytmasligi ifodalangan: Shuningdek, matnda qahramonning otasmi – *Xudoyberganovichning Xudourganovich* tarzida transformatsiyaga uchrashi ham muallifning badiiy maqsadi asosida yuzaga kelgan. Mazkur muvaqqat nom salbiy ma’noga ega bo‘lib, qahramon xarakterini yoritishda muhim poetik vosita hisoblanadi.

3. Kontaminatsiya asosida hosil qilingan muvaqqat onomastik birliklar.

Ikki (ba’zan uch) so‘z yoki iboraning ma’lum umumiylikiga ko‘ra o‘zaro birikish yo‘li bilan yangi so‘z yoki ibora hosil qilish hodisasiga kontaminatsiya (lat.contominat:o – tutashtirish, aralashtirish) deyiladi⁴¹. Bunda so‘zlarning muayyan qismlari birlashishi natijasida yangi onomastik birlik hosil qilinadi. Tilshunos A.V.Spiridonov o‘z maqolasida mazkur usul bilan hosil qilingan nomlarga quyidagilarni misol sifatida keltiradi: *Gogol+Dostoyevskiy = Gogloyevskiy; Akulin (a)+Nin (a) = Akulenina*⁴².

⁴⁰ Бонджолова В.Ц. Окказиональные трансформации антропонимов как инвективная лексика. Медиалингвистика, Болгария. 7 (3). <https://doi.org/10.21638/spbu22.2020>. – С. 359.

⁴¹ Фуломов А. Диалектал луғат ҳақида // Ўзбек тили ва адабиёти. – №4. – Тошкент, 1968. – Б. 20.

⁴² Bu haqda qarang: Спиридонов А.В. Неузальный способ образования окказиональной лексики в произведениях В.Аксенова // Вестник СамГУ 2014, – №5 (116). – С. 80-85.

Quyidagi misolda *Boqizavr* muvaqqat nomi hosil bo'lishida uning ikkinchi qismidagi turdosh ot qisqarishi kuzatilgan: *Biz bilan bir barzangi yigit ishlar edi, yurish-turishi vahima, hamkasbimiz uylanganda, to'yda shu gavdasi bilan o'yinga tushib, hammani qo'rqitdi, shundan keyin uning Boqi oti Boqizavr bo'lib ketdi.* A.A'zam, "G'ulistonga safar".

Asarda qahramonning tashqi ko'rinishi bahaybat, ya'ni bo'yi uzun va beso'naqay bo'lgani uchun yangi hosil qilingan ismda ham shunga ishorani sezish mumkin. Ta'kidlash kerakki, bu usul bilan nom hosil qilinishi o'zbek badiiy matnlarida faol emas.

4. So'z birikmasini qisqartirib, uni lug'aviy birlikka aylantirib olish yo'li bilan yasalgan muvaqqat onomastik birliklar: *Eltug'i* (*elning tug'i* birikmasi asosida hosil qilingan), *Janjalqishloq* (*janjalkashlar qishlog'i* birikmasi asosida yasalgan), *Aralashqo'rg'on* (*aralashganlar qo'rg'oni* birikmasi asosida yasalgan).

Quyidagi matnda yozuvchi har joydan kelgan, har xil odamlar yashab, aralashib ketgan mahallani "Aralashqo'rg'on" deb atagan. Nom orqali hududga xos xususiyat hamda kinoyaviy maqsad yoritilgan: *Kimdir bu joy ahlini qurama, aralash degandek gap qilgan ekan, mahallaning nomi o'z-o'zidan "Aralashqo'rg'on" bo'lib ketdi. To'g'ri-da, daydi shopir-u oddiy nafaqachidan tortib, sobiq vazir-u vahimali prokurorlargacha shu yerda!* E.A'zam, "Aralashqo'rg'on".

Ta'kidlash kerakki, muvaqqat nomlar badiiy matnda shunchaki yangi so'z ijod qilish istagi bilan emas, balki muallifning g'oyaviy pozitsiyasi, estetik munosabati va ijtimoiy-tanqidiy bahosi sifatida yuzaga chiqadi.

5. Badiiy matnlar tarjimasi jarayonida yuzaga kelgan muvaqqat onomastik birliklar. Bunday nomlar bolalar adabiyotida ko'p uchraydi. Misollar: *Bilmasvoy* (*Neznayka*), *Bilag'on* (*Znayka*), *Voyjonim* (*Aybolit*), *Murvatvoy* (*Винтук*), *Magarqul* (*Небоська*).

Badiiy matndagi nomlar tarjimasi masalasi D.Igamuratova tadqiqotida atroflicha yoritib berilgan bo'lib, olimlar rus bolalar adabiyotidagi qator nomlarning o'zbekcha matnlarda berilishi bo'yicha o'rinli mulohaza yuritgan: "Badiiy tarjima jarayonida "nomlar tarjimasi bir qarashda qiyinchilik tug'dirmaydigandek tuyulishi mumkin. Hattoki, bu tarjima shartli harakat deb nomlanadi: odatda atoqli otlar transkripsiya (transliteratsiya) qilinadi, boshqacha qilib aytganda, tarjima qiluvchi tilning alfavit tizimi yordamida ularning talaffuz qilinishi yoziladi"⁴³. Bu o'rinda aytish kerakki, badiiy asarlar tarjimasida ijodkorning individual yasalmasi bo'lgan "so'zlovchi" nomlarni tarjima qilish tarjimon zimmasiga muayyan qiyinchiliklarni yuklaydi. Shu ma'noda tarjima jarayonida muvaqqat onomastik birliklarni boshqa tilga o'girish har doim ham o'zini oqlamaydi. Ayniqsa, boshqa bir tildagi muvaqqat onomastik birlik ikkinchi bir tilga tarjima qilinganda bu muammo aniq ko'rinadi.

Ba'zan tarjimolarning nomlarni til tabiati hamda talaffuz me'yorlariga moslashi natijasida muvaqqat nom hosil qilinishi kuzatiladi. J.Rodarining "Jelsomino yolg'onchilar mamlakatida" nomli qissasi tarjimoni A.A'zam qissa qahramonlari ismlarini o'zbekchada berish uchun so'z morfem tarkibini "yarim kalkalash" usulidan foydalangan bo'lib, ularni *Dahshatus*, *Iblisus*, *Sehrgarius*, *Ohangrabus*, *Mo'jizus* deb nomlaydi.

⁴³ Bu haqda qarang: Игамуратова Д. Болалар саргузашт-фантастик насри ўзбекча таржималарининг ўзига хос хусусиятлари (Н.Носов ва А.Некрасов асарлари таржималари мисолида): Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2021. – Б. 19.

Yoki *Bilmasvoy*, *Bilag'on* muvaqqat nomlari garchi so'zma-so'z tarjima namunlari bo'lsa-da, ular asliyatdagi zidlik semasini saqlashi bilan birga *-voy*, *-a(g'on)* kabi vositalarning o'rinli va o'quvchi yoshiga mos tanlangani bilan ahamiyatli. Biroq doim ham muallifning asliyatdagi nom orqali ifodalamoqchi bo'lgan maqsadini tarjima orqali berish imkoni bo'lavermaydi. Bunda tarjimon ba'zan butunlay yangi muvaqqat onomastik birlik yaratishiga to'g'ri keladi. Chunki muvaqqat nomning semantik mazmuni o'quvchiga tushunarli bo'lmasa, matn ta'sirchanligi ta'minlanmaydi.

Ikkinchi bobning uchinchi bo'limida "*Ijodkor munosabatiga ko'ra muvaqqat onomastik birliklar tasnifi*" keltirilgan. Tilshunoslikda onomastik birliklar badiiyati bo'yicha olib borilgan tadqiqotlarda nomlarning bir necha yondashuvlar asosida tasnif qilingani kuzatiladi. Jumladan, L.M.Shetinin poetonimlarni quyidagicha tasnif qilgan: 1) ma'nosi va fonetik shakli personaj xarakter-xususiyati bilan assotsiatsiya hosil qilmaydigan nomlar; 2) tavsiflovchi, ya'ni o'z ma'nosi bilan personajning muayyan belgisiga ishora qiluvchi nomlar; 3) salbiy ma'noga ishora qiluvchi emotsional-ekspressiv, parodiya yo'li bilan hosil qilingan nomlar; 4) assotsiativ nomlar⁴⁴.

Olim nazarda tutgan tavsiflovchi nomlar personajning muayyan belgisi yoki xususiyatini ifodalaydi. Ular ko'pincha qahramon xarakteri, tashqi ko'rinishi yoki yashash sharoitlari haqida ma'lumot beradi. Tavsiflovchi nomlar ma'nosi ism semantikasi orqali yaqqol aks etib turadi. Tasnifdan o'rin olgan navbatdagi salbiy ma'no anglatgan emotsional-ekspressiv poetonimlar orqali esa qahramonga nisbatan salbiy emotsiyalarni ifodalash maqsad qilinadi. Assotsiativ nomlarga xos belgilardan asosiysi ular o'quvchini aniq bir badiiy muhitga olib kirish yoki obraz bilan yaqinlashish uchun yordam beradi.

Bu o'rinda aytish kerakki, tasnif ikki guruhga ajratilganda, maqsadga muvofiq bo'lar edi deb, hisoblaymiz. Ya'ni ikkinchi va uchinchi guruhdagi nomlar baholovchi yoki tavsiflovchi nomlar sifatida birlashtirilsa, tasniflash mantig'iga zarar yetmaydi. Chunki ikkinchi guruhdagi nomlarda personajning muayyan belgisiga ishora qilinishi ta'kidlangan. Salbiy xarakter ham, ijobiy xarakter ham qahramonning biror belgisi hisoblanadi. Shu ma'noda salbiy xarakterdagi emotsional-ekspressiv, parodiya yo'li bilan hosil qilingan hamda ijobiy xarakterdagi nomlar qahramonlarning muayyan belgisiga ishora qiluvchi nomlar doirasida o'rganilishi mumkin.

I.O.Fonyakova poetonimlar tasnifiga quyidagicha yondashgan: 1) denotativ ma'nosiga ko'ra farqlanuvchi nomlar; 2) uzual va okkazional nomlar; 3) real-to'qima; 4) kam qo'llanuvchi-ko'p qo'llanuvchi nomlar⁴⁵.

Mazkur tasnifning uchinchi guruhidagi real va to'qima nomlarga ajratilgani tasnifda takroriylikni yuzaga keltirgan, chunki ikkinchi guruhdagi uzual va okkazional nomlar aynan shu mazmunni ifodalaydi. Shuningdek, tasnifda nomlarning qo'llanilish chastotasiga ko'ra alohida diqqat qaratilganini ma'qullash mumkin. Buni biz faol va nofaol nomlar sifatida tekshirish ham mumkinligini ta'kidlaymiz. Faol qo'llanuvchi nomlar deganda, ikki yoki undan ortiq asarda uchraydigan nom nazarda tutilsa, nofaol nom deganda esa, asosan, okkazional derivatlar nazarda tutiladi. I.O.Fonyakova taklif qilgan tasnif badiiy asardagi har qanday nomni qamrab oladi. Ko'rinadiki, uning tasnifidan muvaqqat onomastik birliklar – kam qo'llanuvchi nomlar sifatida o'rin olgan.

⁴⁴ Щетинин Л.М. Слова, имена, вещи. – Ростов-на-Дону: Издательство Ростовского университета, 1966. – С. 59.

⁴⁵ Bu haqda qarang: Зинин С.И. Введение в поэтическую ономастику // [www.planeta-imen.narod.ru / litonomastika/main.html](http://www.planeta-imen.narod.ru/litonomastika/main.html). Поэтическая ономастика. – С. 13.

S.I.Zinin esa nomlarni turli aspektlarda tasnif qilgan. E'tiborlisi shundaki, olim o'z tasnifida ijodkor tomonidan yasalgan, ya'ni muvaqqat nomlarga alohida e'tibor qaratgan⁴⁶.

O'zbek badiiy matnlaridagi muvaqqat onomastik birliklarni quyidagicha tasnif qilish mumkin:

1. **Muayyan belgi yoki xususiyatga ko'ra tavsiflovchi muvaqqat onomastik birliklar:** *Alomat, Kungaboqarov, Yebto'y masov, To'y mas Qo'ziyevich, Olg'irboy, Yumshoqboyev, Shoshmaqul, Dadilxo'ja, Qoyilxo'ja, Diqqatjon, Xudbiddin, Shudringboyvachcha, Xarajatxon, Egriboy, To'g'riboy, Quvnoqboy, Qahratoniya, Salomobod, Jajman.* Bunday nomlar tilning madaniy va estetik xususiyatlarini o'zida aks ettiradi. Ularning mazmun-mohiyatini bilgan o'quvchi qahramonlarning ham xarakter-xususiyatini yaxshi anglaydi.

2. **Qahramonlarning kasbi va mashg'ulotiga ko'ra tavsiflovchi onomastik birliklar:** *Lug'atxo'jayev, So'zpardoziy, Ma'fkuraxonim, Arbobxonim, Daryobog'lar, Yulduzsanar, Yolg'iz Mergan.* Bunday kasbiy-onomastik birliklar qahramonning asosiy kasbi yoki mashg'ulotiga bog'liq holda yaratilgan nomlar bo'lib, ular qahramon haqida tez va ta'sirli ma'lumot beruvchi poetik vosita hisoblanadi.

3. **Qahramonlarning tashqi qiyofasiga ko'ra tavsiflovchi onomastik birliklar:** *Do'mboqov, Meshpolvon, Jingalakxon, Alvastixonim, Boqizavr, Xurmacha polvon, Quloqvoy, No'xatvoy, Handalak polvon* kabi. Qahramonning tashqi qiyofasiga ishora qilib yaratilgan onomastik birliklar muallifning qahramonga nisbatan munosabati va bahosini yumoristik yo'l bilan ifoda etadi.

4. **Apellyativ ma'nosi nom bilan assotsiatsiya hosil qilmaydigan muvaqqat onomastik birliklar:** Bunday nomlar kinoyaviy ma'noga ega hisoblanadi. Masalan, *G'amxo'rov, Yo'g'onboy* nomlari orqali muallif jamiyatdagi shunday insonlarga tanqidiy munosabatini bildiradi.

Dissertatsiyaning uchinchi bobi "**Muvaqqat onomastik birliklarning baholash vazifasi**" deb nomlanadi.

Bobning ilk bo'limida "*Ijobiy ma'no ifodalovchi muvaqqat onomastik birliklar va ularning badiiy-estetik xususiyatlari*" haqida fikr yuritiladi. Tadqiqotlarda muvaqqat so'zlarning bir necha vazifasi sanalganda, ularning baholash vazifasiga alohida e'tibor qaratiladi⁴⁷.

Muvaqqat nomlarning baholash vazifasi eng asosiy vazifa bo'lib, u estetik vazifaga ham yo'l ochadi. Badiiy matndagi onomastik birliklar bo'yicha olib borilgan izlanishlarda ijobiy yoki salbiy ma'no anglatgan nomlarni qo'llashda ijodkorning badiiy niyati muhim ekanligi aytiladi. Xususan, kabardin yozuvchilari ijodidagi antroponimlarni tadqiq etgan M.A.Kardanova ijobiy obrazlarni ijobiy ma'noli, salbiy obrazlarni esa salbiy ma'noli nomlar bilan atash badiiy matnga xos xususiyatlardan biri ekanini alohida qayd etadi⁴⁸. Olima o'z ishida ayrim yozuvchilar salbiy qahramonlar nomini ongli ravishda ijobiy ma'noli nomlar bilan ataganligi haqida yozadi hamda buni

⁴⁶ Bu haqda qarang: Зинин С.И. Ко'rsatilgan asar. – С. 13.

⁴⁷ Bu haqda qarang: Тўхтасинова О. Ўзбек тилида лексик окказионализмлар ва уларнинг бадий-эстетик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент. 2007. – Б. 120

⁴⁸ Карданова М.А. Стилистические функции антропонимов в современной кабардинской прозе: Автореф. дисс. ... канд. филол. наук. – Нальчик, 2000. – С. 20.

antroponimlarning alohida badiiy-estetik vazifasi sifatida baholaydi. M.A.Kardanova mazkur hodisani *personaj-nom antinomiya* termini bilan nomlaydi⁴⁹.

Muvaqqat onomastik yasalmalarni baholash vazifasiga ko'ra ikki guruhga, ya'ni ijobiy va salbiy ma'no ifodalovchi muvaqqat onomastik birliklarga bo'lib o'rganish mumkin. **Ijobiy ma'no ifodalovchi muvaqqat onomastik birliklar va ularning badiiy-estetik xususiyatlari.** Bunga tavsiflovchi, ya'ni nomning apellyativ ma'nosi asosida qahramon, joy yoki hayvonlarning muayyan ijobiy belgisiga ishora qiluvchi nomlar kiradi. Misollar: *Tongyorug'*, *Manguhayot*, *Manguqut* (U.Azim), *Quvnoqboy* (folk.), *To'g'riboy* (folk.), *Quyoshiston* (M.Yusuf), *Oltiniston* (A.Oripov), *Salomobod* (M.Shayxzoda) va boshq.

Ma'lumki, an'anaviy ismlar mohiyatan insonning ichki va tashqi go'zalligi hamda ijobiy sifatlari bilan bog'liq bo'ladi. Ya'ni yangi tug'ilgan chaqaloqqa ism tanlanayotganda, uning ehtimoliy fazilatlaridan umid qilinadi. Ism ma'nosiga ko'ra yaxshi xislatlar egasi bo'lishi uchun niyat qilinadi. Badiiy onomastikada esa qahramonga tanlanayotgan ism uning muhim ijobiy qirralarini o'zida mujassam etib, kalit vazifasini bajaradi.

Ijobiy ma'noli nomlarning yuzaga kelishi, avvalo, muallif munosabati, uslubi bilan bog'liq bo'ladi. Qolaversa, badiiy matnda ijobiy ma'noli muvaqqat onomastik birliklar inson, joy yoki muhitga nisbatan ijobiy munosabatni ifoda etish maqsadida qo'llaniladi.

Qahramonlar ismlarining muayyan maqsad bilan tanlangani jihatidan U.Azimning "Tong otgan taraflarda" nomli dramatik asari diqqatga molik bo'lib, u xalqning tarixiy xotirasi bilan bog'liq o'ziga xos asar hisoblanadi. Asarda *Manguqut*, *Manguhayot*, *Kunyorug'*, *Yolg'iz Mergan*, *Tongyorug'* kabi muvaqqat nomlar qo'llangan. Mazkur nomlar o'zbek tilining ichki imkoniyatlari asosida hosil qilingan. Shuningdek, nomlarda aks etgan umumturkiy tilning tarovati o'quvchini befarq qoldirmaydi. Masalan, asardagi bosh qahramon bo'lgan ona obrazining nomi *Tongyorug'* bo'lib, u mansub bo'lgan xalqning nomi *Tongli*. Bu ikki nom yasalişida *tong* so'zi muhim hisoblanadi. *Tong* so'zi ham aslida yorug'likni ifodalaydi. *Yorug'* so'zi bilan birikkanda esa barcha tonglarning yorug' bo'lish istagini kuchli ifodalagan. Yorug'lik, oydinlik *tong* so'zi bilan aloqalantirilgan holda ham etnonim, ham antroponim vazifasini bajargan: **Tongyorug': Bilib qo'y, o'g'lim, dunyodagi eng chiroyli xalq Tongli xalqidir.** U.Azim, "Tong otgan taraflarda".

Mahoratli adib qahramonlarining ismi, asosan, uzoq o'tmish bilan bog'liqligi, milliy qadriyat va tafakkur tarzi bilan uyg'unligi jihatidan ham qimmatli. Muallif hech bir qahramonining ismini shunchaki tanlanmaydi. Har biri o'ziga xos ma'no va mazmun bilan to'yingani kuzatiladi: *Manguqut* antroponimi *mangu* va *qut-baraka* so'zlarining sintezidan hosil bo'lgan. *Mangu* so'zi uzoq umrni, abadiyat ma'nosini anglatadi. *Qut* so'zi bilan birgalikda barakaning umr bo'yi davom etishi istagini ifodalaydi: ***Manguqut xarsangga suyanib arang turibdi. Tongyorug' va Kunyorug'larning qo'llarida chaqaloqlari, uning qarshisida tik qotishgan.*** U.Azim, "Tong otgan taraflarda".

Quyidagi misolda *-iston* o'rin-joy oti yasovchi qo'shimchasi ishtirokida hosil qilingan muvaqqat toponim mavjud uzual toponimning yangicha nom bilan talqin etilishga xizmat qilgan hamda bu yozuvchining hududga nisbatan ijobiy munosabatini yanada to'yintirgan:

⁴⁹ Kardanova M.A. Ko'rsatilgan asar. – C. 20.

Qabul ayla qullug'im,

Qadim Quyoshistonim. M.Yusuf, "Quyoshistonim".

Uchinchi bobning navbatdagi bo'limi "*Salbiy ma'no ifodalovchi muvaqqat onomastik birliklar va ularning badiiy-estetik xususiyatlari*" deb nomlanadi. Salbiy ma'no anglatgan emotsional-ekspressiv poetonimlar orqali personaj yoki joy nomiga nisbatan salbiy emotsiyalarni ifodalash maqsad qilinadi. Ular odatda tildagi belgi-xususiyat, harakat-holat bildiruvchi salbiy bo'yoqdor so'zlar orqali yasaladi. Masalan, *xasis* so'zi vositasida yasalgan *Xasisxo'ja* (H.Siddiq) poetonimi yoki *puxta* so'zi asosida hosil qilingan *Puxtayev* familiyasida (Sh.Xolmirzayev) qahramon xarakteri aks etgan. Shuningdek, *to'ymas*, *yulg'ich*, *olibsotar*, *yebto'ymas*, *kemirmoq* kabi fe'l shakllari asosida yaratilgan *To'ymas Qo'ziyev*, *Yulg'ich Olibsotarov*, *Kemirboyev* kabi ism va familiyalar ham shunday badiiy maqsad asosida yuzaga kelgan.

Quyidagi matnda qo'llangan *Xasisxo'ja* muvaqqat antroponimi salbiy ma'noga ega bo'lgan *xasis* so'zi hamda ijobiylikni ifodalaydigan *xo'ja* komponenti birikishidan hosil bo'lgan. Ya'ni ismning *xasis* komponenti o'zbek tilida "juda tejamkor, ziqna" ma'nosini anglatadi. Unga qo'shilgan *xo'ja* so'zi esa diniy mazmunga ega bo'lib, hurmatli shaxs ma'nosida qo'llanadi. Bu o'rinda yozuvchi bir-biriga zid ma'nodagi so'zlardan ism hosil qilib, ziddiyatli va yumoristik qahramon portretini yaratgan. *Xasisxo'ja* yuqoridagi xususiyatlari bilan kinoyaviy mazmunga ega muvaqqat antroponim hisoblanadi: – *Tejamkorligimga endi qoyil qolarsiz, dadasi, – dedi bir kuni xotini Xasisxo'jaga. – O'zimning eski ko'ylagimdan sizga galstuk tikib qo'ydim.*

– *Mutlaqo qoyil emasman. Men sening tejamkorligingga qachon tan berishim mumkinligini aytaymi? Mening eski galstugimdan o'zingga ko'ylak tikib olganingda.* H.Siddiq, "Qoyil emas".

Muvaqqat nom hosil qilinishida davrga bog'liqlik masalasi ham muhim hisoblanadi. Kuzatishlarimizga ko'ra, bu kabi nomlarning aksariyati salbiy mazmundagi nomlar bo'lib, ular jamiyatdagi mavjud muammolar asosida yaratiladi va badiiy matnga ham shu vazifasi bilan olib kiriladi. Biz shu ma'noda "Mushtum" jurnalining 1980 – 1983, 1990 – 1995-yillardagi sonlarini kuzatdik. Ma'lum bir davr oralig'idagi qo'llangan muvaqqat nomlar mazmun-mohiyatiga qiziqdik. Natijalarga ko'ra, masalan, 1990 – 1995-yillar o'tish davriga to'g'ri kelgani hamda bir tuzumning ikkinchi bir davrga o'rni bergani bois ba'zi nomlarda davr in'ikosi seziladi. Shunday nomlardan biri "Mushtum" jurnalining 1990-yilgi sonida qo'llangan *Kungaboqarov* familiyasidir. Ma'lumki, *kungaboqar* fitonimi quyoshga qarab harakatini o'zgartiradigan o'simlikni anglatadi. Mazkur so'z anglatgan ma'no asosida yasalgan *Kungaboqarov* muvaqqat familiyasi orqali esa fikrlarini, hayot tarzini davrga mos holda o'zgartirib yashaydigan odam xarakterining poetik portreti yuzaga kelgan: *Agar bu qishloqning bunchalik serpashshaligini bilganida edi, Kungaboqarov o'lsa ham leksiya o'qigani kelmasdi. "Bilim" jamiyatining beradigan yuz so'midan ham voz kechardi. Biroq unga topshirishdi. Bajarmasa bo'lmaydi. Hozirgi sharoitda kattalar bilan to'qnashuvga olib boradigan mojarolardan uzoqroq yurish kerak, o'zi liqillab turibdi. Oshkoralik deb xodimlarning tap tortmay talab turganini aytmaymizmi?..* A.Abduvaliyev, "Turg'unovning davri" ("Mushtum" jurnali, 1990, 8-son, 7-bet).

Mazkur matnda yana bir holat kuzatiladiki, ya'ni muvaqqat nom tarkibidagi *kungaboqar* so'zi o'z leksik ma'nosini saqlagan holda, yangi ma'nolarga ham ishora qilgan. Natijada nom orqali salbiy ma'no ifodasi yuzaga kelgan. Umuman, badiiy

matndagi soʻz va uning maʼnolari murakkab va oʻziga xos hodisa ekanligi haqida filologlarning juda koʻp mulohazalarini oʻqish mumkin. Bu borada M.Yoʻldoshevning badiiy matnda soʻzning yangi maʼnolar va mazmunlarning ifodachisiga aylanishi haqidagi quyidagi fikrlari diqqatga sazovor: “Soʻz badiiy matnda boshqa soʻzlar va undan katta birliklar bilan munosabatda oʻz leksik maʼnolari bilan bogʻliq holatda muallifning badiiy mahorati natijasi oʻlaroq semantik jihatdan murakkablashadi, xilmal xil kutilmagan maʼnolar va mazmunlarning ifodachisiga aylanadi. Boshqacha qilib aytganda, soʻzning leksik maʼnosi saqlanib turadi, ammo badiiy matndagi munosabatlarga koʻra yana yangi maʼnolarga ham ishora qiladigan boʻladi, soʻz maʼnan serqatlamlik kasb etadi”⁵⁰. Ayni hodisa yuzasidan dunyo filologlarining ham shunday fikrlarini koʻrish mumkin: “Agar soʻzlarda faqat lugʻatda qayd etilgan muayyan maʼnoga boʻlganda edi, – deydi fransuz adabiyotshunosi R.Bart, ikkinchi til, yaʼni badiiy til tilning bunday toʻgʻriligini buzmaganda va undan ozod qilmaganda edi, adabiyot ham boʻlmas edi”⁵¹. Rus filologi Y.N.Tinyanovning obrazli taʼbiri bilan aytganda, badiiy matndagi soʻz “buqalamunga oʻxshaydi, unda har safar nafaqat turlicha nozikliklar, balki baʼzan hatto turlicha boʻyoqlar paydo boʻladi”⁵².

Quyidagi matnda *Gʻizgʻizon* muvaqqat antroponimi personajning laqabi sifatida boshqa qahramonlar nutqida keltirilgan. Sahnaga moʻljallab yozilgan asarlarda bu eng keng tarqalgan usul hisoblanadi. Chunki sahnada muallif jarayonga bevosita aralasha olmaydi. Qahramonlar nutqi orqali muayyan onomastik axborot oshkor qilinganda, nomga nisbatan munosabat ham aniq ifodalangan boʻladi:

Ikkinchi koʻrinish

Gʻizgʻizonning eshigi. Mahalla aktivlari kirib keladi.

1-faol (*chaqirib*). **Gʻizgʻizon, hu, Gʻizgʻizon!.. Iye, haligi... Gʻozivoy! Hoʻ, Gʻozivoyjon!**

Mahalla raisi. *Yaxshiyamki uyda yoʻqqa oʻxshaydi, boʻlmasa naq baloga qolardik.*

1-faol. *Ogʻzimdan chiqib ketdi-da. E, laqabiyam qurib ketsin. A.Jamol, “Gʻizgʻizon”.*

Koʻrinadiki, *Gʻozivoy* ismining *Gʻizgʻizon* tarzida berilishidan salbiy munosabat aniq sezilib turibdi. *Gʻizgʻizon* duch kelgan kishining ustidan boʻlar-boʻlmas igʻvolarni yozaveradigan, xalq orasida “yozuvchi, yumaloq xat yozishga usta” taʼbiri bilan tilga olinadigan kishilarning xulq-atvoriga nisbatan qoʻyiladigan laqab hisoblanadi. Matnda qahramonning asl ismi boʻlgan *Gʻozivoy* antroponimining tovush tarkibi bilan muallif yaratgan *Gʻizgʻizon* antroponimining tovush tarkibidagi *gʻ/z* tovushlarining bir xilligi natijasida ohang yaqinligi yuzaga kelgan. Biroq laqab maʼnosida *Gʻozi* ismi maʼnosiga ishora qilish sezilmaydi. Chunki *Gʻozi* mardlik, durustlik, tantilik, fidokorlik, jangavorlik maʼnolari bilan aloqalantiriladi. Umuman, mazkur laqabni yaratishda qahramonning xulq-atvori, igʻvogarligi, tuhmatchiligi kabi sifatlar asos boʻlgan.

Badiiy matnda salbiy mazmundagi soʻzlarning ijobiy, oʻz navbatida ijobiy maʼnodagi soʻzlarning salbiy tarzda voqelanishi ham kuzatiladi. Masalan, *Maʼnison*, *Maʼquljon*, *Gʻamxoʻrov* kabi antroponimlardagi *maʼni*, *maʼqul*, *gʻamxoʻr* kabi soʻzlar

⁵⁰ Ёўлдошев М. Бадий матн лингвопоэтикаси: Монография. – Тошкент: Oʻzbekiston, 2019. – Б. 13.

⁵¹ Bu haqda qarang: Ржевская Н.Ф. О семиотических исследованиях в современном французском литературоведении / Семиотика и художественное творчество. – М.: Наука, 1977. – С. 79.

⁵² Bu haqda qarang: Структура и функционирование поэтического текста. Очерки лингвистической поэтики. – М.: Наука, 1985. – С. 42.

badiiy matnda salbiy qahramonning nomi sifatida qo‘llangan. Tilshunos Y.Odilov ironiya asosida qarama-qarshi ma’no ifodalashning o‘ziga xos tomonini shunday izohlaydi: “Bunda fikrning ochiqdan ochiq qo‘pol, vulgar tarzda ifodasidan qochib, obyektga bir qadar “pardali” munosabatda bo‘linadi. Bundan ko‘zlangan maqsad nutqiy ta’sirchanlikka erishish hamdir”⁵³. Onomastik birliklarda bu maqsad biroz farqli bo‘ladi. Qahramondagi salbiy xarakter kinoyaviy maqsadda atayin yumshatilib, ularning ismlari ijobiy ma’noli so‘zlardan hosil qilinadi.

Ba’zan asarning boshida qo‘llangan muvaqqat nomning mohiyati asar yakunida ochiqlanadi. Masalan, U.Azimning “Tong otgan taraflarda” asarida qo‘llangan *Manguhayot, Manguqut, Tongli* kabi muvaqqat onomastik birliklarni qo‘llashdan iborat muallif badiiy niyati asarning umumiy g‘oyasidan, asarning butunidan anglashiladi. Bu birliklar anglatgan badiiy ma’noni yoritishda tahlil muayyan parcha orqali emas, balki asarning umumiy mazmuni bilan birga amalga oshirilishiga ehtiyoj yaratadi.

Umuman, badiiy matnda qahramonlar nafaqat ijobiy ma’noli nomlar bilan, balki salbiy ma’noli nomlar bilan ham ataladi. Kundalik hayotda esa salbiy ma’no anglatuvchi nomlar odatda laqablar doirasida kuzatiladi. Shuningdek, muvaqqat onomastik birliklarning baholash vazifasini o‘rganishda badiiy ma’no va badiiy mazmunning o‘rni beqiyos hisoblanadi.

Tadqiqotning “**Muvaqqat onomastik birliklarning lingvopoetik xususiyatlari**” deb nomlangan to‘rtinchi bobida muvaqqat onomastik birliklarning matnlararo aloqadorlikni hamda komik effektini yuzaga keltirish imkoniyatlari, badiiy matndagi muvaqqat antroponimlar, toponimlar, shuningdek, folklor asarlaridagi muvaqqat nomlarning lingvopoetik xususiyatlariga diqqat qaratildi.

Bobning ilk bo‘limida “Muvaqqat onomastik birliklarning matnlararo aloqadorlikni hamda komik effektini yuzaga keltirish imkoniyatlari” yoritilgan.

So‘nggi yillarda lingvopoetik tadqiqotlar ko‘lami kengayishi bilan bir qatorda, ularning mazmun-mohiyatida ham jiddiy o‘zgarishlar, o‘sishlar kuzatilmoqda. Bu tabiiy hol, albatta. Chunki badiiyat masalasi muntazam rivojlanishni taqozo qiladigan hodisa hisoblanadi. Har bir davrning o‘ziga xos estetikasi, dunyoga qarash tarzi va badiiy umumlashmalari bo‘ladi.

Ma’lumki, intertekstuallik adabiyotlararo aloqadorlikning ichki ko‘rinishlaridan biri hisoblanadi. Unda adabiyotning bir manbasida uchragan obraz, nom yoki turli unsurlarning boshqa bir asarda qo‘llanishi, shuningdek, oldingi asarlarni yodga solishi bilan belgilanadi. Buni, albatta, pretsedent birliklardan farqlash lozim. Pretsedent birliklarda mavjudlik, mashhurlik va taniqlilik kabi xususiyatlar inobatga olinsa, intertekstuallikda asosiy e’tibor aloqadorlikka qaratilgan bo‘ladi. Quyidagi matnda *Borsa kelmas* toponimi zamonaviy adabiyotda qo‘llanib, folklor matnidagi shu nom bilan bog‘liq holatlarga ishora qilgan:

*O‘z dardingdan ulg‘ay, o‘z dardingdan o‘s,
O‘zgalar dardidan xino qo‘ymagil.
Senga boshqa bino qo‘ysa, ne chora,
Sen o‘zing o‘zingga bino qo‘ymagil.
O‘zingni hamroh qil yo‘lga chiqqanda,
Nuqson, fazilatni olmagin qarzga.*

⁵³ Одиллов Ё. Ўзбек тилида энантиосемия: Филол. фан. д-ри. ... дисс. – Тошкент, 2016. – Б. 81.

Gar o'zingdan ketsang, barcha manzillar

*Bir kun aylanajak **Borsa kelmasga**. M.Abdulhakim, "Subut".*

Ko'rinadiki, keltirilgan matnda muallifning badiiy niyatiga uyg'un tarzda folklor asarlaridagi "Borsa kelmas" nomiga mazmuniy ehtiyoj mavjud, shuningdek, matnlar o'rtasidagi shakliy-lisoniy bog'lanish esa ertak unsurlari bilan ta'minlagan.

Umuman, folklor asarlari bilan zamonaviy asarlardagi til birliklarining aloqadorligi behad tabiiy bo'lib, bu aloqadorlik xalq og'zaki ijodi materiallarining yashovchanligini ta'minlashga xizmat qiladi. Ayni paytda ular asosida betakror poetik obrazlar hosil qilinadi. Ko'rinib turganidek, folklor matnidagi onomastik birliklar zamonaviy adabiyotda aynan qaytarilayotgani yo'q. Aksincha, yangi ma'no-mazmunlar bilan to'yinib, yangi davr kishisi tafakkuriga moslangan holda badiiy matnga olib kirilyapti. Agar mazkur poetonim asarda shunchaki qo'llanilganda edi, bu eslashga va o'sha matnga aloqador bir unurni tilga olishga xizmat qilardi xolos. Til birligining poetik aktuallashishi uchun ijodkor uning shaklini olib, ichini ham mazmunan boyitishi kerak.

Badiiy matnda bir ijodkor yaratgan nomni boshqa ijodkor ham qo'llashi mumkin. Masalan, A.Qodiriy qalamiga mansub *Tuproqbibi* ismi Tohir Malik tomonidan "Shaytanat" romanida qo'llanadi. Bu borada V.Lopatin ayrim muvaqqat so'zlar ma'lum vaqt o'tgandan so'ng oldingi okkazonal ma'nosiga bog'liq bo'lmagan holda qayta qo'llanishi mumkinligi va bunday hollarda muvaqqat so'z qayta yaratilishi haqidagi fikrlarini bayon qilgan⁵⁴. Ta'kidlash kerakki, mazkur hodisa onomastik birliklar orqali yuzaga keladigan okkazonallikka daxldor emas. Chunki onomastik birliklarda kuzatiladigan bu holat matnlararo aloqadorlikni yuzaga keltirishi bilan farq qiladi. Masalan, quyidagi matndagi muvaqqat nom orqali bevosita "O'tgan kunlar" romaniga ishora qilingan va intertekstuallik yuzaga kelgan: *Atrofga shom qorong'usi bostirib keladir. Kech kuzning izg'irinli nafasi sochlarini asta to'zg'itadir. Juvonning vujudini esa xufton zulumoti bosadir, yurakkinasi muzlaydir, tanasi sovuqdanmi yoxud o'lim sharpasining qo'rquvidanmi yengil titraydir... **Kumushbibi** bo'lmoqni orzu etgan bokira, inju orzulari loyga qorishgan **Tuproqbibi**, undan-da battar qavmda so'nggi nafas sari boradir...* T.Malik, "Shaytanat".

Muvaqqat onomastik birliklarning asosiy vazifalaridan biri sifatida komik effektini yuzaga keltirishini alohida ta'kidlash mumkin. Chunki hajviy matnlarda qahramonlar ismi, familiyasi yoki laqabi orqali kulgi hosil qilish, hajvni yuzaga keltirish bu birliklarning jiddiy estetik vazifalaridan hisoblanadi. Xususan, muvaqqat onomastik birliklar hajviy asarlarda qahramon tabiatiga xos qabariq xususiyatlarni original tarzda ifodalashi bilan alohida lingvopoetik qimmat kasb etadi. Masalan, T.Malikning "Tilla kalamush yoxud Yo'qqulobod hangomalari" nomli kitobidan hajviy qissa va hikoyalar o'rin olgan bo'lib, unda odamlar tabiatidagi ba'zi "fazilatlar" yumoristik usulda ifodalangan. Asarning onomastik ko'lami ham shunga uyg'un holda komik effektini hosil qiluvchi nomlardan tashkil topgan. Ya'ni joylar va kishilarni nomlashda *Janjalqishloq, Yo'qqulobod, Arbobxonim, Yo'g'onbek, Ma'nijon, Falonulla Pismadonxo'jayev, Dumbultoy, Balliqul, Holsizova, Yumalabtortarov* kabi muvaqqat nomlardan foydalanilgan. Demak, hajviy asarlar onomastik ko'lamida ism, laqab, familiya yoki taxalluslar, hatto joy nomlarining, asosan, komik effekt hosil qilishi asosiy o'ringa chiqadi. Bunda qahramonning ismi (laqabi, familiyasi yoki taxallusi)dagi

⁵⁴ Лопатин В.В. Рождение слова // Неологизмы и окказиональное словообразование. – М.: Наука, 1973. – С. 87.

komizmdan asarning butuniga oid badiiy kulgi osongina fahmlanadigan, yozuvchining badiiy niyati qahramonlar ismini ilk marotaba o'qiganda yoki eshitgandayoq ilg'anadigan bo'ladi. O.N.Altuxova ta'kidlaganidek, "badiiy matndagi onomastik birliklar matn ko'lamini, mazmun va uslubini shakllantiruvchi muhim vosita hisoblanadi"⁵⁵. Hajviy asarlarning onomastik ko'lamida komik effektini hosil qiluvchi nomlar yetakchilik qilsa, tarixiy asarlar onomastik ko'lamini, asosan, tarixiy nomlar tashkil qiladi.

Badiiy matnda kulgi qo'zg'atuvchi muvaqqat nomlar odatda qahramonlarning biror jihatiga yoki kamchiligiga ishora qiluvchi belgi va harakat-holat bildiruvchi so'zlar asosida hosil qilinadi. Masalan, "Mushtum" jurnalidagi hajviy asarlarda qo'llangan *Yebto ymasov, Yulg'ich Yutarovich, Tolmas Charchamasov, Qochdinazarov, Pulnazarov, Yumshoqboyev* kabi muvaqqat onomastik birliklarda ma'lum bir kinoyaviy tagma'nolarga ishora qilingani kuzatiladi. Ta'kidlash kerakki, bu kabi nomlar, asosan, yumoristik ruhdagi asarlarda ko'p uchraydi.

Bobning ikkinchi bo'limi "*Muvaqqat antroponimlarning lingvopoetik xususiyatlari*" deb nomlanadi. Dunyo adabiyotining ko'plab mashhur ijodkorlari asar qahramonlarining ismiga jiddiy e'tibor berishgan, qahramonga munosib nom topishni o'ziga xos san'atkorlik deb baholashgan. Jumladan, A.P.Chexov qahramon ismining badiiy asar uchun muhim ahamiyatga ega ekanligini nazarda tutib, shunday yozadi: "Faqat asar qahramonlarining nutqlaridagina emas, balki ularning ismlari va familiyalarida ham chuqur soddalik va hayotiylik bo'lishi kerak. Binobarin, qahramonning nomi asarning g'oyaviy-badiiy mazmunini chuqurlashtirib, uning milliy ruhini, xalqchilligini kuchaytirishda, asardagi obrazlar va voqealarni tipiklashtirishda muhim ahamiyat kasb etadi"⁵⁶.

Badiiy matnda ko'pincha ism, familiya, laqablar lingvopoetik jihatdan aktuallashtirib keladi. Quyidagi matnda qahramonlar uchun tanlangan muvaqqat nomlar jiddiy poetik yuk olib, matnning ekspressivligini ta'minlagan. Taxallus (*So'zpardoziy*) va familiya (*Lug'atxo jayev*) mohiyati matnni to'liqroq o'qiganda oydinlashadi, ya'ni nomlardagi kinoyaviy maqsad, qahramonga nisbatan piching yaqqol seziladi. Xalq orasidagi noyob so'zlarini to'plab, ular haqida maqola e'lon qilishni xush ko'ruvchi domla *So'zpardoziyning shogirdi Lug'atxo jayev so'zlarning kelib chiqishi, qaysi tilga mansubligini o'rganish bilan shug'ullanadi. Uning quyidagi parchada berilgan Povulg'on, Pungon* kabi joy nomlari (*Povulg'on* – Farg'ona vil. Oltiariq tumaniga qarashli qishloq nomi, *Pungon* Namangan vil. Pop tumaniga qarashli qishloq nomi. *Izoh bizniki. – A.D.*) etimologiyasi haqidagi fikrlaridan ko'rinadiki, lug'atshunos olimning joy nomlari etimologiyasi bilan bog'liq fikrlari ilmiylikdan yiroq, izohlari asossiz. Mazkur antroponimlar qahramonlar portretini yaratishda muhim poetik vosita sifatida ishtirok etgan: – *Povulg'on, Pungon singari joylarning nomi mo'g'ulchada soqchilar qo'rg'onchasi ma'nosini anglatadi degan qarashlarga mendayam shubha bor, – Ulug'bekka uqdirayotgan kepatada so'z qotdi domla So'zpardoziy. – Bahsli fikr bu. Harqalay, biron yangiroq talqin topdingmi?*

⁵⁵ Алтухова О.Н. Поэтонимы-медиаторы в макроконтексте произведений В.Пелевина // Социосфера. – М., 2014. – №3. – С. 50.

⁵⁶ Bu haqda qarang: Шебалов Р.Ю. Ономастическая игра в художественном тексте (на материале ранних рассказов А.П.Чехова): Автореф. дисс. ... канд. филол. наук. – Екатеринбург, 2004. – С. 28.

*Lug‘atxo‘jaye*v aynan shu savolni ko‘pdan intizorlanib kutgandek, shosha-pisha bosh qimirlatdi: – Topdim, ustoz, topdim. Ishonchim komil, bu qishloq Rusiya hukmdori bo‘lmish Pavel Birinchi yoinki Pavel Ikkinchining sharafiga qurilgan. Tabiiyki, nomini o‘zbekchalashtirib, Paveljon deyishgan. Bora-bora, shevada Povulg‘on bo‘pketgan. Bu gapni eshitib, domla So‘zpardoziy puffa tutaqib ketdi. Pavellar hukmdorligi davrida Turkiston Rusiyaning ta‘sirida bo‘lmaganini aytib, shu oddiygina mantiqni nazardan qochirgani uchun shogirdini astoydil siltab tashladi. Shogirdlari orasida mana shu Lug‘atxo‘jaye sal no‘xtasizroq shakllandi-da. Buxoroning nomi o‘rischadagi “bugorok” so‘zidan kelib chiqmaganmikan, deb ilgariyam hammaga kulgi bo‘lgandi. Mana, yana qovun tushirishiga oz qoldi. A.Obidjon, “Shiliqabiliq qayerda?”

Badiiy matnda muvaqqat antroponimlar birdan ortiq komponentlardan hosil qilinganda, ular bir-birini to‘ldirib, tarkibidagi so‘zlarning ma‘nolari kengayib keladi. Shuningdek, bunday konstruksiyalar qahramon portretini to‘liqroq ifoda etish uchun xizmat qiladi. Mazkur matnda keltirilgan *Xushim Keldiyev* muvaqqat onomastik birligi *xushiga kelmoq* iborasini bo‘laklash asosida hosil qilingani hamda iboraning mazmuni onomastik birlik orqali ifodalangani bilan lingvopoetik qimmat kasb etgan: *Kolxoz kutubxonachisi Xushim Keldiyevga “Ishdan bo‘sh paytlaringizda nima bilan shug‘ullanasiz?” deb savol berishdi. – Rais, muovin buyurgan ishlardan bo‘sh paytlarimda kutubxonani ochib o‘tiranman, – deb javob berdi kutubxonachi. H.Siddiqov, “Bo‘sh paytlarda”.*

Badiiy matnda uchraydigan quyidagi muvaqqat ism-familiyalar ham analitik xarakterda bo‘lib, ular anglatgan ma‘nosiga ko‘ra bir-birini izohlab kelgan. Masalan, *Shakar Palak – shakarpalak* qo‘shma so‘zini bo‘laklash asosida yasalgan hamda qovun turlaridan birining nomiga ishora qilib kelgan; *Yulganboy Obqocharov* –ma‘nosi yaqin so‘zlar asosida yasalgan bo‘lib, poraxo‘r, yulg‘ich obrazga salbiy munosabatni ifodalash maqsadida yaratilgan (bunda *olib qochmoq* fe‘lining og‘zaki nutqda ishlatiladigan shakli tanlangan); *Urug‘ Aymoqov* antroponimi esa yaqinlik, qarindoshlikni ifodalovchi juft so‘z asosida yasalgan; *Yaxshi Yamoniy* – antonimik juftlik asosida yasalgan bo‘lib, undagi *yomon* so‘zining *yamon* tarzida (og‘zaki nutqda ishlatiladigan shaklning) qo‘llanishi va -iy affiksining qo‘shilishi bilan o‘zida kuchli ekspressivlikni namoyon qilgan.

Navbatdagi matnda berilgan *Jonjonboyev* familiyasi ham muallifning individual ijodiy yasalmasi hisoblanadi. Onomastik o‘yin asosida hosil qilingan muvaqqat familiya ironik mazmun kasb etib, istehzoli kulgini yuzaga chiqarishda vosita bo‘lgan: “*Nima, otangnikimi bu yer? Kimsan o‘zi sen?*” – “*Falonchijonman! Familiyam ham kerakmi? Falonchijonboyev! Tug‘ilgan joyim-chi? Qo‘qonjon! Xo‘qandi latif deydilar! Bilib qo‘y, uka!*”. ...*Barzangi homiysi bilan xonaning eng to‘riga borib o‘rnasharkan, jizzakimiz hech o‘zini bosolmaydi: “O‘ziyam “jon”, otasiyam “jon”! Jonjonboyev! Maqtanchoq xo‘roz!” Shu-shu, tog‘ligimizning luqmayi dahani bilan haligi kursdosh “Jonjonboyev” atalib ketdi. E.A‘zam, “Gonoluluga elchi”.* Ko‘rinadiki, *Jonjonboyev* familiyasi qahramonga kursdoshlari tomonidan berilgan bo‘lib, u ism egasining nutqida keltirilgan *Falonchijon, Falonchijonboyev, Qo‘qonjon* kabi so‘zlar tarkibidagi -jon onomastik indikator bilan bog‘liq holda yuzaga kelgan.

Bobning uchinchi bo‘limi “*Muvaqqat toponimlar lingvopoetik vosita sifatida*” deb nomlangan. Toponimlarning badiiy matndagi o‘rni, ijodkor badiiy niyatini yoritishdagi turli vazifalarini o‘rganish bu birliklarning keng imkoniyatlarini ko‘rsatishga yordam

beradi. Ayniqsa, muvaqqat toponimlarning lingvopoetik xususiyatlari o‘ziga xosdir. Tilshunoslikda bu kabi toponimlar onomastik tizimda uchramaydigan, muayyan muallifga xos bo‘lgan hamda boshqa ijodkorlar tomonidan qo‘llanmagan okkazional toponimlar sifatida o‘rganilgan⁵⁷.

Boshqa onomastik birliklar kabi muvaqqat toponimlarning shakllanishi ham mavjud real toponimlarning muayyan qoliplariga muvofiq amalga oshiriladi. Masalan, *-iston*, *-zor*, *-obod*, *-kent* topoidikatorlari orqali hosil qilingan muvaqqat nomlar sifatida quyidagilarni misol qilish mumkin: *G‘uliston* (A.A’zam), *Yo‘qqulobod* (T.Malik), *Donishqishloq*, *Qobiliston* (E.Vohidov), *Aralashqo‘rg‘on* (E.A’zam), *Shag‘alkent*, *O‘salkent* (H.Siddiq).

Badiiy matndagi joy nomlari ma’nosi orqali matn bilan bog‘liq turli voqea-hodisa yoki holatlarga ishora qilinadi. Onomastik qoidalarga ko‘ra, toponim o‘sha hududga xos sifatlar bilan ma’lum ma’noda muvofiq bo‘lishi kerak. Ijodkorlar ham badiiy asardagi joy nomlarida bu muvofiqlikni yanada bo‘rttirib, ta’kidlab ifodalashga harakat qiladilar. A.A’zam tomonidan qo‘llangan *G‘uliston* muvaqqat toponimi asar g‘oyasiga mos yasalgan nom sifatida matn bilan uzviylik kasb etgan. Ya’ni *zanjir*, *qul* kabi ma’nolarni bildiruvchi *g‘ul* so‘zi orqali hosil qilingan *G‘uliston* toponimi asar qatlamidagi mazmuni ifodalashda asosiy vosita bo‘lib xizmat qilgan. Shuningdek, *G‘uliston* muvaqqat toponimining *Guliston* real toponimi bilan ohangdoshlik hosil qilishi matnning ekspressivligini ta’minlagan: “*Bu qayer?*”, *dedim. Xoldori: “G‘uliston”, degan edi, qulog‘imga “Guliston” bo‘lib kiribdi, “Gulistonda yashab turib, O‘zbekistonni bilmaysizlarmi, aqlga sig‘maydi”, degan edim, Xoldori “Yaxshi eshitmadingiz, “Guliston” emas, “G‘uliston”, dedi. “E-e, shoshmang!”*, *dedim-u o‘zim birdan tushungandek bo‘ldim: “g‘ul” – “zanjir” degani, hozir bu so‘zni biz ishlatmaymiz, arxaik, lekin g‘azallarda ko‘p uchratganman, aniq esimda. “Ha-a, G‘uliston, ya’ni Zanjiriston, shuning uchun zanjir taqar ekansizlar-da”, dedim. A.A’zam, “Ro‘yo yoxud G‘ulistonga safar...”*

Tildagi mavjud toponimlarga muqobil shakllar topib, ularni o‘z badiiy maqsadiga muvofiq tarzda qo‘llash ijodkorning poetik mahorati mahsulidir. Masalan, quyidagi matnda keltirilgan *Dong‘iston* muvaqqat toponimi ifoda tiniqligi va o‘tkiriligini ta’minlash maqsadida yaratilgan. Mazkur nom *Dog‘iston* real toponimini esga soladi. Uning strukturasi o‘zgartirgan holda adib yangi ohorli toponim yasagan: *Hovlining bir chetidagi o‘g‘liga atab qurilayotgan chala imoratga tikilgan ko‘yi tushunqiramay turganimni ko‘rib, tog‘amiz alam-iztirob bilan bo‘kirib yubordi: – Bo‘lmasa, kelib mendan ko‘radi-da, jiya-an! – Yo‘g‘-e, tog‘a, jin uribdimi, axir! Amir bo‘lamiz unchalik emas. – Baribir zoti past... Mayli. Lekin, falonchining dong‘i Dong‘istonga ketgan shiyponi yonib ketibdi, desa, kimning jiyani u, deb so‘raydimi mardum – so‘raydi! Shu isnodni qanday ko‘taraman dedim-da, jiyan!* E.A’zam, “Bizning tog‘a”. Shuningdek, bu o‘rinda “*dong‘i olamga ketmoq*” iborasiga analogik tarzda “*dong‘i Dong‘istonga ketmoq*” ham qo‘llangan bo‘lib, ibora tarkibidagi leksemaning o‘zgarishi natijasida hamda uning o‘rni muvaqqat toponim bilan to‘ldirilgani sababli matnning emotsional-ekspressiv kuchi ortgan.

⁵⁷ Спиридонов А.В. Окказиональные топонимы в художественных текстах Василия Аксенова // Речевая коммуникация в современной России: материалы III Международной конференции (Омск, 27-30 июня 2013 г.): в 2 т. Т.1. – Омск, 2013. – С. 243–249; Девятайкина Г.Л. Поэтика пространства и топонимический код в уральской прозе Д.Н.Мамина-Сибиряка: Автореф. дисс. ... канд. филол. наук. – Екатеринбург, 2009. – С.23.

Badiiy matndagi muhim onomastik vositalardan biri bu *onomastik kodlari*. Onomastik kod – ma’lum bir ismlar, toponimlar, laqablar, tarjima qilinadigan yoki ramziylashtirilgan nomlar orqali ta’sirli axborot uzatish tizimi bo’lib, u madaniy kontekst, ijtimoiy hayot, ijodkor idiositili bilan chambarchas bog’liq bo’ladi⁵⁸. Ta’kidlash o’rinliki, har qanday onomastik kodni yaratish muallif mahoratiga, u kodni yechish esa o’quvchining zehninga bog’liq. Ba’zan ijodkor real joy nomini atayin qo’llamasdan, balki unga xos xususiyatlar asosida o’zi yangi nom yasaydi. Bu turdagi nomlar real toponimlarning ongimizda shakllangan tasavvurlarini qayta fahmlash orqali anglashga imkon yaratadi. Quyidagi matnda qo’llangan *Qahratoniya* poetonimi onomastik kod sifatida *Sibir* real toponimiga ishora qiladi. Ma’lumki, *qahraton* so’zi o’zbek tilida juda kuchli sovuqqa nisbatan ishlatiladigan so’z hisoblanadi. *-iya* esa joy nomini hosil qiluvchi universal topoforantdir. Hosil qilingan *Qahratoniya* nomi muallifning subyektiv munosabatini ifodalaydigan muvaqqat toponim sifatida poetik vazifa bajargan: *Tirik qolgan jangchilar bilan sog’lom qiz-juvonlarni zanjirband etishib, birini qul, birini cho’ri sifatida Qahratoniya degan uzoq o’lkaga haydab ketishdi. Ularning orasida Meshpolvonning dadasi bilan ko’zlari kiyiknikidek chiroyli onasi ham bor edi.* A.Obidjon, “Meshpolvonning sarguzashtlari”.

M.M.Do’stning “Lolazor” romanidagi qo’llangan *Faloniya* muvaqqat toponimi universal toponimik formantlarga uyg’un yasalgan bo’lib, mazmunan noaniq bir mamlakat nomiga ishora qilgan. Matndagi nom bilan bog’liq mavhumlik o’quvchini qiziqtirishi tabiiy. Ma’lumki, tilimizda *falon* so’zi aniq bo’lmagan, noma’lum kabi ma’nolarni anglatadi: falon joy, falon odam, falon ish kabi. Mazkur matnda yozuvchi asardagi joy nomini atayin ochiqalmasdan, umumiy obraz yaratadi. Shuningdek, matnda keltirilgan “tupkaning tagidagi yurtlarga”, “qo’ziqorinday bodrab chiqayotgan davlatlar” kabi ifodalar orqali muallif o’sha paytda yangi paydo bo’layotgan davlatlarning xalqaro doiradagi o’rnini ironik bo’yoqlarda tasvirlaydi: *Endigi safarlar o’zgacha, uyoq-buyoqqa emas, tupkaning tagidagi yurtlarga... Faloniyaga... rasmiy safar bilan... delegatsiya rahbari... turli qabul marosimlari, qirollar-u qirolchalar, vazirlar, saroy a’yonlari, xonimlar... Yaxshiboyev Faloniyaning qaysi qit’ada ekanini eslashga urindi. Lekin eslay olmadi. ...Ajabmaski, Faloniya deganlari keyingi yillarda qo’ziqorinday bodrab chiqayotgan yangi, mustaqil, tinchlikparvar davlatlardan bo’lsa... M.M.Do’st, “Lolazor” romani.*

Badiiy matnda yana shunday muvaqqat toponimlar borki, ular o’zining poetik vazifasi jihatidan e’tiborga molik. Mistik taxayyulga yo’g’rilgan quyidagi matnda qo’llangan *Bo’tan tog’* ma’nosidan bexabar o’quvchi nom bilan asar mazmunidan aloqadorlik izlashga urinadi. Biroq yozuvchi nom mohiyatini asar qatlamida o’quvchiga hech bir qiyinchiliksiz ochib beradi. Asarda tog’ nomi uning dialektal ma’nosiga ishora qilishi bilan birga qahramon hayoti bilan qiyoslangan: *Odamlar uyqudan uyg’onib qarashsa, ovul chetida tog’ paydo bo’lganmish. Uni “Bo’tan tog’”, ya’ni “boshqa joydan ko’chib kelgan tog’” deyishgan ekan. Men ham o’sha tog’ga o’xshab boshqa*

⁵⁸ Bu haqda qarang: Бунеева Е.В. Ономастическое пространство поэм С.А. Есенина: Дисс. ... канд. филол. наук. – Воронеж, 2011; Бушмин А.С. Своеобразие реализма Салтыкова-Щедрина // Художественный мир Салтыкова-Щедрина. – Л.: Наука, 1987. – С. 21–65; Варганова О.А. Англоязычные топонимы и их стилистический потенциал в поэзии: Автореф. дисс. ... канд. филол. наук. 1994; Васильева Н.В. Ономастические стереотипы / Н.В. Васильева // Стереотипы в языке, коммуникации и культуре. – М., 2009. – С. 93–100.

joydan kelgan bir odam edim. Bu yerga ilgari ham ikki-uch marotaba kelgan bo'lsam-da, yot odam bo'lib qolaverdim. S.Vafo, "Bo'tan tog'i".

Tilshunos T.Nafasov bo'tan so'zining Qashqadaryo va Surxondaryo shevalariga mansubligini yozadi va quyidagicha izohlaydi: "Bo'tan. 1. (Jar.) Boshqa. 2. (Chiroqchi) Alohida bo'lak. *Otasidan bo'tan yashaydi*"⁵⁹. Demak, hikoyadagi "bo'tan" so'zining muallif tomonidan "boshqa joydan ko'chib kelgan tog'" deya izohlanishi shu so'z lug'aviy ma'nosi bilan bog'liq, ya'ni "bo'tan" so'zining "boshqa", "alohida" ma'nolarini bildirishi bilan aloqalantiriladi.

Bobning to'rtinchi bo'limi "*Folklor asarlaridagi muvaqqat onomastik birliklar lingvopoetikasi*"ga bag'ishlangan. Folklor asarlarining onomastik ko'lami rang-barang bo'lib, undagi nomlar o'zbek milliy onomastik tizimi an'analarini o'zida namoyon etishi, xalq tafakkuri, hazil-mutoyiba va hayotiy kuzatuvlarning mahsuli sifatida qimmatlidir. Folklorga oid aksariyat kishi nomlari, joy nomlari yoki hayvonlar laqabiga matn maqsadidan kelib chiqib okkazional ma'no yuklanadi. Masalan: *Ultontoz, Yortiboy, Qiron botir, To'g'riboy, Qilichqora, Handalak polvon, Xurmacha polvon, No'xatvoy, Boshmaldoq Dingboy, Qing'irboy, Chalaboy, Quvnoqboy, Baxiloy* kabi muvaqqat nomlar orqali turli tag ma'nolarga ishora qilinadi. Shuningdek, xalq manfaatini himoya qiluvchi qahramonlarning ismlari apellyativ ma'nosiga bog'liq holda estetik vazifaga xoslangan bo'lib, ular kundalik turmushda ishlatiladigan buyumlar va boshqa narsalarning nomiga taqlid qilish, ularga o'xshatish asosida hosil qilingan nomlardir.

Quyidagi matnda qo'llangan *Daryobog'lar, Yulduzsanar* kabi muvaqqat nomlarning oxirgi bo'g'inlari ohangdorlik hosil qilishi o'zbek onomastikasiga xos bo'lgan an'ana, ya'ni o'zaro qarindosh bo'lgan insonlarga uyqash ismlar tanlanishi bilan bog'liq. Shuningdek, *Daryobog'lar, Yulduzsanar, Qilichqora* ertakda favqulodda kuch-qudratga ega bo'lgan qahramonlar ismlari bo'lib, ismlar tarkibidagi so'zlar anglatgan ma'no asosida ularning turli jihatlariga ishora qilingan: *Qadim zamonda, Xorazm yurtida uch og'a-ini bor ekan. Uchalasi ham bir-biriga juda mehribon, bir-biriga jonkuyar ekan. Uchalasining ham himmati bor ekan. Shuning uchun kattasini Yulduzsanar, o'rtanchasini Daryobog'lar, kenjasini Qilichqora deb atar ekanlar. Bu og'a-inilarda yulduzni sanab kimning bor-yo'qligini bilish, daryoni bog'lab qo'yish, qilichi bilan har qanday dushmandan o'ch olish xususiyati bor ekan. "Qilichqora"*.

Ba'zan so'z anglatgan lug'aviy ma'no badiiy matnda kengroq tushunchani ifodalab keladi. Quyidagi askiya namunasida qo'llangan *Ko'rdim* ismi mahorat bilan matnga olib kirilgan. Muvaqqat ismning apellyativ ma'nosi *ko'rmoq* fe'li bilan aloqalantirilishi natijasida komik effekt yuzaga kelgan: "*Bir akaxonimizning to'qqizta qizi bor ekan. O'g'il ko'rsam, yetkazganiga ismini "Ko'rdim" qo'yaman, deb o'ziga o'zi so'z beribdi. Har qalay, niyatiga yetibdi. Akaxonimiz so'zida turib, unga "Ko'rdim" deb ism qo'yibdi. Yillar o'tibdi. Bir kuni ularning uyiga mehmon kelib qolibdi. Oshni endi yeymiz, deb turishgan ekan, chiroq o'chib qolibdi. Mehmon paytdan foydalanib go'shtning kattarog'ini oldiga tortib, endi yeyman deb tursa, mezbon sham olib kelgin demoqchi bo'lib: – Ko'rdim! – deb o'g'lini chaqiribdi. Mehmon bir sakrab tushibdi. O'g'lidan darak bo'lavermagach, akamiz ovozini balandlatib yana: – Ko'rdim! – deya baqiribdi. Mehmon o'g'lining ismini bilmas ekanmi, shoshib-pishib: – Aka,*

⁵⁹ Навасов Т. Қашқадарё ўзбек сўзлари луғати. – Тошкент, 2011. – Б. 62.

baqiravermang odamni sharmanda qilib, bir marta ko'rdim, deganingizdayoq go'shtni joyiga qo'yib qo'yganman! – dermish"⁶⁰. Latifa, lof, askiyada kulgiga sabab bo'lgan jumlaning kashfiyot darajasida baholash mumkin. Zero, so'zning turli ma'nolaridan badiiy maqsadda foydalanish ham muallifning badiiy til mahoratini ko'rsatadi.

Umuman, folklor asarlaridagi muvaqqat nomlar hosil qilinishida turkiy so'zlarning faol ekani, ular ichida tuzilish jihatdan sodda tarkibli nomlar boshqa turdagi nomlarga qaraganda kam miqdorni tashkil qilgani hamda tarkibiy jihatdan qo'shma nomlarni hosil qilishda "onomastik indikatorlar" ularning muhim elementi sifatida ishtirok etgani kuzatildi.

XULOSA

1. Badiiy matnning onomastik ko'lamini real nomlar bilan birga muvaqqat nomlar ham tashkil etadi. Muvaqqat onomastik birliklar muallif tomonidan alohida badiiy maqsadlarni ifodalash uchun yaratiladi va ular poetik aktuallashtirish imkoniyati yuqoriligi bilan ajralib turadi. Bunday birliklar standart onomastik tizimdagi nomlarga nisbatan kuchli ekspressivlikka ega bo'lib, hissiy ta'siri va estetik qiymati bilan matnning ta'sirchanligini sezilarli darajada oshirishga xizmat qiladi. Ularning o'ziga xosligi shundaki, muvaqqat nomlar, odatda, muayyan matn doirasida idrok qilinadi va bir marta qo'llanishga mo'ljallanadi.

2. Muvaqqat onomastik birliklarning muhim lingvopoetik vazifalari quyidagilarda ko'rinadi: 1) badiiy matnda muvaqqat onomastik birliklar o'quvchi diqqatini o'ziga qaratishi, tegishli badiiy ma'nolar bilan to'yinib lingvopoetik qimmat kasb etishi barobarida matnning estetik idrok etilishini yanada qulaylashtiradi; 2) adabiy asarning g'oyaviy mazmuni va shu bilan bog'liq muallif badiiy maqsadini yoritishga xizmat qiladi; 3) ekspressivlik va emotsionallikni yuzaga keltirish uchun yordam beradi; 4) komik effekt, ironik mazmuni hosil qiladi; 5) matnlaro aloqadorlikni ta'minlaydi; 6) obrazlilikni yuzaga keltiradi; 7) baholash vazifasini bajarib, muallifning subyektiv munosabatini ifodalab keladi.

3. Muvaqqat onomastik birliklar real nomlardan qo'llanish ko'lamini, yangiligi, vazifasi, til va nutqda kuzatilishi, subyektiv munosabat ifodalashi, ko'nikilmaganligi bilan farqlanib turadi. Muvaqqat onomastik birliklar baholash vazifasiga ko'ra ijobiy ma'no ifodalagan muvaqqat onomastik birliklar hamda salbiy ma'no ifodalagan muvaqqat onomastik birliklarga ajratiladi.

4. Tilning so'z yasash tizimi muayyan qonuniyatlarga, morfemalarning o'zaro bog'lanish valentligiga asoslanadi. Shu jihatdan, har qanday yasama so'z mavjud so'z yasash qoidalariga asosida yuzaga kelishi kerak. Biroq badiiy matnlarda, xususan, hajviy yoki publitsistik asarlarda, mediamatnlarda shunday so'zlar ham borki, ular mavjud so'z yasash qonun-qoidalariga mos kelmaydi. Mazkur holat muvaqqat so'zlarga xos yasash sifatida tilshunoslikda alohida tahlilni taqozo etadi.

5. Muvaqqat onomastik birliklar ijodiy (badiiy) yasalmalar sifatida ahamiyatli hisoblanib, bunday nomlarning ma'nosi ham, estetik qiymati ham, avvalo, nutqiy vaziyat, matn mazmuni va qurilishi bilan uzviy bog'liqlikda yuzaga keladi. Shuningdek, muvaqqat nomlar odatda onomastik tizimga kiritish uchun emas, balki tasviriy-ta'sirchanlik vositasi sifatida bir marta qo'llash uchun yasaladi. Muvaqqat onomastik

⁶⁰ Абдулла кизиқ нима дейди? – Тошкент: Шарк, 2006. – Б. 5-6.

birliklarning yuzaga kelishida onomastik transformatsiya, onomastik kontaminatsiya, onomastik o‘yin, badiiy tarjima muhim o‘rin tutadi.

6. Muvaqqat onomastik birliklarni tadqiq etish orqali shoir yoki yozuvchilarning badiiy til mahoratini aniqlash, badiiy onomastikadagi nomlarning til onomastik tizimiga o‘tishi yoki o‘tmasligi sabablarini aniqlash, yangi nomlarning yuzaga kelishidagi omillarni belgilash, umuman, nomlarning turli badiiy-estetik xususiyatlarini kashf etish mumkin.

7. Muvaqqat onomastik birliklarga xos bo‘lgan kutilmaganlik, ohorlilik, ta’sirchanlik kabi belgilar badiiy matnning onomastik qatlamdorligini ta’minlaydi. Onomastik qatlamdorlik bu nomga yuklangan turli badiiy vazifalar orqali yuzaga keladi. Ayrim muvaqqat onomastik birliklar oldingi matniga bog‘liq holda qayta qo‘llanishi mumkin. Bunda nomlar orqali matnlaro aloqadorlik yuzaga keladi. Muvaqqat onomastik birliklar shu jihati bilan boshqa muvaqqat so‘zlardan farq qiladi.

8. Muvaqqat onomastik birliklar, shuningdek, barcha nomlar, avvalo, nominativ vazifa bajaradi. Yozuvchi yoki shoir ism, familiya, laqab, joy nomi yoki boshqa har qanday nom yaratar ekan, nom egasini yoki joy bilan bog‘liq tushunchani aniq va ta’sirchan ifodalashga harakat qiladi. Bunda onomastik tizimdagi nomdan emas, balki o‘zlari atayotgan obyektning u yoki bu jihatini ko‘rsatish, shuningdek, nutq maqsadini to‘la ifodalash uchun muvaqqat nomlar yaratiladi.

9. Matnga bog‘liqlik muvaqqat onomastik birliklarning muhim belgisidir. Boshqacha aytganda, muvaqqat onomastik birlik tizimlashgan onomastik birlikdan farq qilib, biron-bir mavzuda, muayyan bir badiiy vaziyat uchun yaratilib, shu doirada xizmat qiladi. Shuning uchun ham uning ishlatilish chegarasi ancha tor bo‘ladi. Ayrim muvaqqat so‘zlar vaqt o‘tishi bilan barqaror so‘zga aylanishi mumkin. Biroq muvaqqat onomastik birlik boshqa muvaqqat so‘zlardan farqli tarzda barqaror onomastik tizimga kirishi faol emas. Chunki bunday nomlarning aksariyati salbiy ma’no kasb etgani kuzatiladi. Ism qo‘yish madaniyati va tamoyillariga ko‘ra salbiy ma’no anglatgan antroponimlar onomastik fondan o‘rin olishi imkonsiz.

10. Badiiy matnda qahramon ismlarining tanlanishi bilan birga uning taqdim qilinishi ham muhim hisoblanadi. Mualliflar qahramonni tanishtirar ekan, o‘ziga xos usullarni qo‘llaydilar. Aksar hollarda nom haqidagi ma’lumotlar muallif-roviiy nutqi orqali taqdim qilinsa, ayrim hollarda qahramonlar nutqi orqali oshkor qilinadi. Muvaqqat nomlar hajviy asarlarda qahramon tabiatiga xos qabariq xususiyatlarni ohorli, original tarzda ta’kidlashi bilan alohida lingvopoetik qimmat kasb etadi.

11. Badiiy matndagi laqablarning barchasida okkazionallik kuzatilmasligi mumkin. Masalan, *Orif cho‘loq* insonning jismoniy nuqsoni uchun berilgan nom hisoblanib, bunda ijodkorlik sezilmaydi. Muvaqqat antroponim sifatida qabul qilinishi uchun g‘ayrioddiylik, ko‘nikilmaganlik, bir martalik va boshqa sifatlarni o‘zida aks ettirgan bo‘lishi lozim. *Xarajatxon*, *O‘rik domla* kabi laqablar esa tom ma’nodagi ijodkorlik mahsuli. Bunda qahramonning fe‘l-atvorini yanada qabariq ifodalash uchun unga mos belgi-xususiyatlarni ifodalovchi so‘zlar asosida muvaqqat nom hosil qilingan.

12. Muvaqqat toponimlarning badiiy matndagi vazifalari ancha keng bo‘lib, mualliflar o‘zlari yaratgan xayoliy makonlariga qo‘ygan nomlari orqali muayyan jamiyat, muhit, ijtimoiy tanqid kabi keng ma’no qatlamlarini badiiy tarzda ifodalaydilar. Xususan, real hayotdagi mavjud joylarga baho berish maqsadi bo‘lgan ijodkor uni atayin

o‘zi yaratgan xayoliy nomlariga yuklaydi. Bunda ijod qilingan nom ma‘nosi muhim ahamiyat kasb etadi.

13. Folklor asarlari hamda zamonaviy asarlar tilidagi birliklarning aloqadorligi behad tabiiy bo‘lib, u xalq og‘zaki ijodi materiallarining yashovchanligini ta‘minlashga xizmat qiladi. Ayni paytda ular asosida betakror poetik obrazlar hosil qilinadi. Folklor matnlaridagi onomastik birliklar ham zamonaviy adabiyotda aynan qaytarilmaydi. Aksincha, yangi ma‘no-mazmunlar bilan to‘yinib, yangi davr kishisi tafakkuriga moslashgan holda iste‘molga olib kiriladi. Bunda poetonim zamonaviy asarlar matnida shunchaki qo‘llanilsa, bu eslashga va o‘sha matnga aloqador bir unurni tilga olishga xizmat qiladi xolos. Til birligining poetik aktuallashishi uchun ijodkor uning shaklini olib, ichini ham mazmunan boyitishi kerak.

14. Dostonlar matnida qo‘llangan onomastik birliklar, avvalo, uning kuylovchisi – baxshi yoki shoirning bilimi, so‘z boyligi bilan ham uzviy bog‘liq. Dostonlar, albatta, kishilarga ma‘lum bo‘lgan qaysidir rivoyat yoki afsonalarga ishora etadi, shulardan oziqlanadi. Mazkur holat folklor asarlari tilidagi kishi ismlariga ham o‘zining jiddiy ta‘sirini o‘tkazadi. Dostonning mazmunini yanada to‘laqonli qilish, qahramonlarning sarguzashtlarini qiziqarli va ishonarli qilish maqsadida yangi obrazlarning nomlari yuzaga keladi. Dostonni ijro qilish jarayonida baxshining o‘zi nomlar to‘qiydi va uni doston syujeti bilan bog‘laydi.

15. Folklor asarlaridagi muvaqqat onomastik birliklarning aksariyat qismi umumxalq leksikasidagi belgi-xususiyat, holat bildiruvchi turkiy asosli so‘zlar vositasida yaratilgan nomlar bo‘lib, ular hozirgi kishi ismlaridan semantik-uslubiy jihatdan farq qiladi. Bu kabi muvaqqat nomlar o‘tmish jamiyatining kundalik moddiy va ma‘naviy, iqtisodiy va siyosiy turmushi, g‘oyalari va intilishlari bilan aloqadordir.

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THE UZBEKISTAN ACADEMY OF SCIENCES**

INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

ANDANIYAZOVA DILRABO RUZIKULOVNA

**LITERARY AND AESTHETIC FEATURES OF TEMPORARY ONOMASTIC
UNITS IN THE UZBEK LANGUAGE**

10.00.01 – Uzbek language

**DISSERTATION ABSTRACT
FOR DOCTOR OF PHILOLOGICAL SCIENCES**

Tashkent – 2025

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INTRODUCTION (doctoral (DSc) dissertation abstract)

Relevance and necessity of the dissertation topic. The emergence of new trends in world linguistics that study aspects of language related to an individual's worldview and thinking poses important challenges for science. In the process of examining the cognitive-semantic, linguo-poetic, linguo-pragmatic, and linguo-cultural characteristics of a literary text, the need increases to determine the artistic and aesthetic potential of various linguistic units, as well as the degree of their use by the author. This, in turn, necessitates studying the specific features of linguistic units in a literary text.

In world linguistics, it is recognized that onomastic units reflect the centuries-old experience and traditions of a people's history, culture, and language, serve as a means of emotional expressiveness, and possess a high potential for poetic actualization within a literary text. One of the important tasks of linguistics is to identify, on the basis of new scientific concepts, the various functions of names in the formation of a literary text, to reveal their artistic and aesthetic properties, and to analyze these units according to unified interdisciplinary principles.

In Uzbek linguistics, onomastic units have been studied from various perspectives. However, the artistic and aesthetic properties of temporary onomastic units have not been specifically examined. Temporary onomastic units are created by the author to express particular artistic purposes and are characterized by a high potential for poetic actualization. Such units possess stronger expressiveness compared to names in the standard onomastic system and serve to significantly enhance the impact of a text through their emotional influence and aesthetic value. They are also perceived within the framework of a specific text and are intended for one-time use. Temporary onomastic units have their own specific functions and features, which have not yet been studied in a monographic aspect in Uzbek linguistics. The decree of the Head of our Republic Sh.M.Mirziyoyev "On measures to radically increase the prestige and status of the Uzbek language as a state language" also requires the study of our national language using modern research methods. From this point of view, the in-depth scientific and theoretical study of the artistic and aesthetic phenomena that arise through temporary onomastic units determines the relevance of the topic.

This dissertation research will serve to a certain extent in the implementation of the tasks set out in the Decrees of the President of the Republic of Uzbekistan No. PD-4947 dated February 7, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan", No. PD-5850 dated December 21, 2019 "On measures to radically increase the prestige and status of the Uzbek language as the state language", No. PD-6084 dated October 20, 2020 "On measures to further develop the Uzbek language and improve language policy in our country", No. PD-5847 dated October 8, 2019 "On approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030", Resolution No. PR-308 of October 20, 2025 "On additional measures for the further development of the state language" and other regulatory legal documents related to this activity.

Accordance of the research with the priority directions of development of science and technology of the republic. The dissertation has been completed within the framework of the priority direction of development of science and technology of the republic I. "Ways of formation and implementation of a system of innovative ideas in

the social, legal, economic, cultural, spiritual and educational development of the information society and a democratic state”.

Review of foreign scientific researches on the topic of the dissertation¹.

Internationally, scientific research on the functions of onomastic units in literary texts, their linguopoetic, linguocultural, linguopragmatic, sociopragmatic aspects and semantics is being widely studied in leading scientific centers and higher educational institutions of the world, and various fundamental and applied studies are being conducted within the framework of the topic. The International Council on Onomastics (ICOS), the American Onomastic Society (ANS), the European Onomastic Society (SLO), the Russian Onomastic Center, the Leipzig-German Language Research Institute in Germany, and the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of Uzbekistan are considered leading research centers in this area. Onomastic research is also being conducted in prestigious higher educational institutions of the world, including Sorbonne University (France), Oxford University (Great Britain), Harvard University (USA), Peking University (China), Voronezh Pedagogical University (Russia), Ege University Institute of Turkic World Studies (Turkey), Donetsk State University (Ukraine), Urgench State University (Uzbekistan).

As a result of research on the artistic and aesthetic properties of onomastic units in literary texts and thereby determining the possibilities of language, the following scientific achievements have been achieved in world and Uzbek linguistics: the functions of temporary onomastic units in literary texts have been revealed (University of Freiburg), the linguopoetic and linguoculturological properties of onomastic units have been established (Donetsk State University), the ability of onomastic units to enhance speech has been revealed (Sophia University; University of Tokyo, Japan), the artistic and aesthetic functions of onomastic units have been identified (Kazan Federal University), and the specific features of the onomastic scope of the works of Uzbek classical writers have been studied (Tashkent State University of Uzbek Language and Literature named after Alisher Navoi).

The level of study of the problem. The study of onomastic units, one of the important issues of linguistics, has not escaped the attention of linguists around the world. In this regard, a number of scientists, such as A.A.Reformatsky, S.P.Weinstein, V.A.Nikonov, N.V.Podolskaya, E.M.Murzaev, V.N.Toporov, Y.A.Karpenko, A.V.Superanskaya, A.E.Mitroshkina, V.U.Makhpirov, E.U.Omakaeva, have made a worthy contribution to the development of this field with their fruitful work.² In recent years, onomastic units have been studied in various aspects. I.V.Vasilyeva, E.N.Mikhailova, O.V.Sheverinova and others have focused on the stylistic, linguo-

¹ Dissertatsiya mavzusi bo'yicha xorijiy ilmiy-tadqiqotlar sharhi quyidagi manbalar asosida amalga oshirildi: www.utexas.edu, www.berkeley.edu, www.northwestern.edu, www.bu.edu, www.ecu.edu.au, www.unice.fr/en, www.u-bordeaux.com, www.lang.ox.ac.uk, www.english.pku.edu.cn, www.sophia.ac.jp/eng, www.u-tokyo.ac.jp/en, www.bsu.edu.az, www.msu.ru, www.bashedu.ru, www.kaznu.kz, www.navoiy-uni.uz.

² Реформатский А.А. Топономастика как лингвистический факт. “Топономастика и транскрипция”. – М., 1964; Вайнштейн С.П. Личные именные термины родства и прозвища у тувинцев // Ономастика. – М.: Наука, 1969; Суперанская А.В. Общая теория имени собственного. – М.: Наука, 1973; Никонов В.А. Имя и общество. – М.: Наука, 1974; Митрошкина А.Э. Бурятская антропонимия. – Новосибирск, 1987; Подольская Н.В. Словарь русской ономастической терминологии. – М., 1988; Махпиров В.У. Имена далеких предков. – Алматы, 1997; Омакаева Э.У. Триада “язык – культура – этнос” сквозь призму антропонимии: калмыцкие личные имена в контексте буддийской культуры // Вестник Калмыцкого института гуманитарных исследований РАН. – №2. – М., 2008.

cultural, linguo-pragmatic, socio-cultural characteristics of onomastic units,³ while scientists such as A.Bem, V.N.Mikhailov, E.B.Magazanik, L.I.Kolokolova, S.I.Zinin, D.Lamping, G.B.Bakastova, C.Dolny, V.M.Kalinkin have highlighted the functions of names in literary texts.⁴

Temporary names are unique, and by studying them, one can reveal the individual style of a writer or poet as well as the potential of artistic language. In recent years, a number of studies have been conducted in this area within world linguistics.⁵ The wide proliferation of works on this topic has led to the formation of onomapoetics – a field that studies the art of onomastic units.

In Uzbek linguistics, onomastic units have been studied in various aspects in the research of E.Begmatov, Z.Dusimov, N.Mahmudov, T.Nafasov, G.Sattorov, I.Khudoynazarov, D.Khudoyberganova, and D.Yuldoshev.⁶ In an article by R.Kungurov and R.Muminova, devoted to the study of the stylistic features of anthroponyms used in Uzbek fiction and satirical magazines, it is stated that anthroponyms created by writers

³ Васильева И.В. К стилистике имени собственного: ономастические приёмы // *Reslinguistica*. – М.: Academia, 2000; Xalqov F.R. Azərbaycan dilinin folklor onomastikasi. Filol. elm. d-ri. ...diss.– Bakı: Az.MEA, 2001; Чигирева А.В., Бондарь В.А. Стилистическая функция антропонимов в романах Ч.Диккенса // Восточноукраинский лингвистический сборник: сб. науч. тр. Вып. 7. – Донецк, 2001; Hüseynova H.E. Səməd Vurğunun bədii əsərlərində onomastik vahidlərin linqvistik xüsusiyyətləri: Filol. elm. nam. ... diss. – Bakı: ADPU, 2002; Mikayilova Ə.N. Onomastik vahidlərin üslubi imkanları. (XIX əsrin ikinci yarısında yaranmış nəsr əsərlərinin materialları əsasında linqvistik tədqiqat). “Memar Nəşriyyat–Poliqrafiya” MMC. – Bakı, 2008; Шеверинова О.В. Социопрагматический подход к исследованию литературных онимов. – М.: Ученые записи, 2018.

⁴ Bem A. Личные имена у Достоевского // Сборникъвъ честь на проф. / Л.Милетичъ. – София, 1933; Михайлов В.Н. Собственные имена персонажей русской художественной литературы XVIII и первой половины XIX в., их функции и словообразование: Автореф. дисс. ... канд. филол. наук. – М., 1956; Магазаник Э.Б. Поэтика имен собственных в русской классической литературе: Автореф. дисс. ... канд. филол. наук. – Самарканд, 1967; Колоколова Л.И. Ономастика в художественной речи А.П.Чехова: Автореф. дисс. ... канд. филол. наук. – Киев, 1970; Зинин С.И. Имена персонажей в художественной литературе и фольклоре / С.И. Зинин, А.Г. Степанов // Антропонимика. – М., 1970. – С. 330–355; Lamping D. Der Name in der Erzählung: Zur Poetik des Personennamens. – Bonn, 1983; Бакастова Г.В. Имя собственное в художественном тексте // Русская ономастика. – М., 1984. – С. 23–27; Dolny C. Literarische Funktionen der Personeneigennamen in den Novellen und Erzählungen von I. S. Turgenev. Bern e.a. 1996 // *Slavica Helvetica* 51; Калинин В.М. Поэтика онима. – Донецк, 1999; Shu muallif. Теоретические основы поэтической ономастики: Автореф. дисс. ... д-ра филол. наук. – Киев, 2000.

⁵ Касьяненко Н.Е. Отонимные окказионализмы и окказиональные онимы в русском языке: Автореф. дисс. ... канд. филол. наук. – Днепропетровск, 1991; Бонджолова В.Ц. Окказионализми от собствени имена. В Състояние и проблеми на българската ономастика. – Велико Търново: Изд-во Великотърн университета. 2001. – С. 228–235. That author. Окказиональные трансформации антропонимов как инвективная лексика. *Медиалингвистика*, 7 (3), 357–367. 2020. <https://doi.org/10.21638/spbu.22.2020.30>; Шебалов Р.Ю. Ономастическая игра в художественном тексте (на материале ранних рассказов А.П.Чехова): Автореф. дисс. ... канд. фил. наук. – Екатеринбург, 2004; Фомин А.А. Литературная ономастика в России: Итоги и перспективы // Вопросы ономастики. – №1. – Екатеринбург: Издательство Уральского университета. 2004. – С. 108–120; Пулина Е.А. Окказиональные имена собственные в романе Дж. Джойса “Улисс” и их межъязыковая передача // Пермский государственный фармацевтический вестник. 2007. – №3. – С. 195–198; Астафьев А.Ю. Художественные функции окказионализмов: Дисс. ... канд. филол. наук. – М., 2007; Яковенко Н.С. О некоторых особенностях окказиональных антропонимов в английских романах В. В. Набокова // МНКО. 2011. – №2. – С. 48–50.

⁶ Бегматов Э. Антропонимика узбекского языка: Автореф. дисс. ... канд. фил. наук. – Ташкент, 1965; Shu muallif. Антропонимияни тадқиқ қилишнинг социолингвистик аспекти // Ўзбек тили ва адабиёти. 2011. – №4. – Б. 23–30; Дўсимов З. Хоразм топонимлари. – Тошкент: Фан, 1985; Сатторов Ф. Ўзбек исмларининг туркий қатлами: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1990; Нафасов Т., Нафасов Ш. Атоқли отларга хос умумий хусусиятлар // Жой номлари – халқ тили ва маданиятининг нодир мероси. – Навоий, 1998; Худойназаров И. Антропонимларнинг тил луғат тизимидаги ўрни ва уларнинг семантик-услубий хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1998; Маъмуров Н. Маърифат манзиллари. – Тошкент: 1999; Shu muallif. Тил тилсими тадқиқи. – Тошкент: Mumtoz soʻz, 2017; Худойберганова Д. Ўзбек тилидаги бадиий матнларнинг антропоцентриқ талқини: Филол. фан. д-ри. ... дисс. – Тошкент, 2015; Shu muallif. Лингвостилистиканинг тадқиқ объекти хусусида / Ўзбек тилшунослигининг долзарб муаммолари. – Тошкент, 2018. – Б. 60–65; Д.Юлдашев. Атоқли отларнинг антропоцентриқ тадқиқи: Филол. фан. д-ри. (DSc) ... дисс. – Тошкент, 2021.

and poets serve to increase the impact of the text.⁷ E.Kilichev also paid attention to anthroponyms in literary texts in his research, and the scientist deeply studied the stylistic and semantic features of anthroponyms in the works of S.Ainiy.⁸

Onomastic units in a literary text primarily serve to reveal the author's artistic intent, create emotional expressiveness, and shape the overall structure of the text. As N.Makhmudov noted, "In any work of art, and particularly in a literary one, the elements of surprise, extraordinariness, and originality – both in events and in linguistic imagery – hold special significance, and possessing these qualities has long been one of the oldest measures of the authenticity of a literary text."⁹ Such criteria as "the unexpected, the extraordinary, and the absurd – both in the events and in the linguistic imagery of a literary work," the scholar emphasizes, are considered among the main linguo-poetic factors that determine the impressiveness and high aesthetic value of a literary text. In these reflections, the author, in particular, acknowledges the decisive importance of unexpected turns in the course of a work and of expressions that contradict commonly accepted norms of thought for determining the level of artistic mastery.

This approach also provides a basis for understanding the poetic potential of literary language. Indeed, in a literary work, unexpectedness is not only reflected in the depiction of events but also manifests itself in various forms. For example, the emergence of temporary onomastic units often stems from this need for surprise and originality. They create irony, parody, comic effect, imagery, emotional expressiveness, and appeal within the text, thereby engaging the reader. In this sense, the above-mentioned ideas of N.Makhmudov can serve as an important foundation for analyzing temporary onomastic units, since such names arise from artistic unexpectedness – that is, through the breaking of linguistic stereotypes in the text and the creation of new expressions.

Overall, the absence of specialized studies on the artistic and aesthetic properties of temporary onomastic units in the Uzbek language calls for an in-depth scientific and theoretical investigation of this topic.

The connection of the research with the research work of the research institution where the dissertation was completed. The research was carried out within the framework of the research plan of the Uzbek Language Department of the Institute of Uzbek Language, Literature, and Folklore of the Academy of Sciences of the Republic of Uzbekistan on the topic "Modern Trends in Uzbek Linguistics: Problems and Solutions."

The purpose of the study is to shed light on the artistic and aesthetic characteristics of temporary onomastic units.

Research objectives:

to substantiate the characteristics of temporary onomastic units such as their adaptation to one-time usage, textual dependence, abnormality, expressiveness, individuality, symbolism, and unfamiliarity;

to justify that temporary onomastic units, perform functions such as facilitating the

⁷ Кунгуров Р., Муминов Р. Собственные имена в языке художественной литературы / Ономастика Узбекистана. – Ташкент, 1989. – С. 124-125.

⁸ Қиличев Э. Айний асарларидаги антропонимларнинг стилистик хусусиятлари // Ўзбек тили ва адабиёти. – Тошкент, 1978. – №4. – Б. 25.

⁹ Mahmudov N. Badiiy matnda aldangan kutilganlik // O'zbek tili va adabiyoti. – Toshkent, 2025. – №2. – B. 3–13.

aesthetic perception of a literary text, serving to reveal the ideological content of the literary work and the author's artistic intention, ensuring intertextual connectivity, and creating imagery;

to prove the formation of temporary onomastic units based on Uzbek national onomastic traditions as well as the creation of names that do not correspond to Uzbek national onomastic traditions according to the author's artistic intention, and to reveal their difference from real names;

to demonstrate the significance of onomastic transformation, onomastic contamination, and artistic translation in the emergence of temporary names, as well as their manifestation in the text;

to reveal the artistic and aesthetic features of temporary onomastic units that express the author's subjective attitude.

The object of the research was selected to be temporary onomastic units that serve to reveal the author's artistic intent.

The subject of the study is the artistic and aesthetic characteristics of temporary onomastic units in the Uzbek language.

Research methods. The study employs descriptive, classificatory, comparative, and lexico-semantic methods, as well as the principles of linguo-poetic analysis.

The scientific novelty of the study is as follows:

the characteristics of temporary onomastic units such as being suited for one-time use, text-dependence, abnormality, expressiveness, individuality, symbolism, and unfamiliarity have been substantiated;

it has been justified that temporary onomastic units facilitate the aesthetic perception of a literary text, serve to reveal the ideological content of the literary work and the author's artistic intention, ensure intertextual connectivity, and create imagery as their linguo-poetic functions;

based on Uzbek national onomastic traditions, it has been substantiated that temporary onomastic units such as *Salomobod*, *Donishkishlok*, *Khasixodja*, *Tuprakkibi*, as well as names that do not correspond to Uzbek national onomastic traditions – *Khon Man Men*, *Men Khon Man*, *Falonchiyan*, *Turobadze*, *Gugushidze*, *Faloniya*, *Kahrtoniya* are formed according to the author's artistic intention, and their difference from real names has been revealed;

the significance of names that emerge on the basis of onomastic transformation, onomastic contamination, and artistic translations within the text has been explained;

the evaluative function of temporary onomastic units has been demonstrated through positive-meaning temporary names such as *Mangukut*, *Tongyorug*, *Manguhayot*, *Tongli*, *Kuvnokbay*, *Kuyoshiston*, *Salomobod*, as well as negative-meaning temporary names such as *Khasiskhodja*, *Kogoz Bozov*, *Yebtoymasov*, *Giybatillo*.

The practical results of the study are as follows:

the conclusions obtained as a result of the study of the artistic and aesthetic properties of temporary onomastic units are scientifically and theoretically substantiated by the fact that they make it possible to more fully encompass the artistic potential of the Uzbek language;

they are based on the observation that the linguo-poetic essence of temporary onomastic units is vividly manifested within the text, and from this point of view, it is appropriate to study them within the framework of the text itself;

it has been proven that temporary onomastic units expressing positive and negative meanings reveal a number of specific aspects when their artistic and aesthetic properties are comparatively analyzed;

they are scientifically substantiated by the fact that temporary onomastic units serve as important tools with a very high potential for poetic actualization in a literary text, as well as by their special significance in the formation of the artistic structure of the text;

it has been demonstrated that temporary onomastic units can serve as a means of comic imagery, contribute to the creation of intertextual connections, and, overall, possess extremely broad and diverse possibilities within a literary text.

The reliability of the research results is determined by the fact that, in studying literary texts containing temporary onomastic units, modern methods of linguistic analysis were employed; the theoretical foundations were based on credible scientific sources; the conclusions were drawn using contemporary linguistic analytical approaches; theoretical perspectives and findings were applied in practice; the obtained results were verified by authorized institutions; and the research itself was conducted on the basis of the latest scientific concepts of world linguistics.

Scientific and practical significance of research results. The scientific significance of the dissertation results lies in the fact that they contribute to enriching existing scientific and theoretical perspectives on the artistic and aesthetic characteristics of onomastic units in the Uzbek language with new insights; they serve as a theoretical foundation for research conducted within the framework of linguo-poetics and text linguistics, particularly for defining the linguo-poetic and linguo-cultural characteristics of temporary onomastic units used in literary texts.

The practical significance of the research lies in the fact that its materials can be used in the development of textbooks and teaching aids on linguo-poetics and text linguistics, as well as in organizing lectures and seminar sessions for courses such as “Lexicology,” “Stylistics,” “Culture of Speech,” “Linguo-poetics,” and “Linguistic Analysis of a Literary Text” in philology faculties of higher educational institutions.

Implementation of research results. Based on the scientific results obtained in studying the artistic and aesthetic characteristics of temporary onomastic units in the Uzbek language:

the conclusions drawn from analyses discussing the possibility of reusing certain onomastic units in relation to preceding texts – thereby creating intertextual connections – as well as the artistic and aesthetic characteristics of temporary onomastic units such as *Ghuliston*, *Kuyoshiston*, *Yokkulobod*, *Khasiskhodja*, *Tuprokbibi*, and *Voykul*, which are based on Uzbek national onomastic traditions, and those such as *Khon Man Men*, *Men Khon Man*, *Falonchiyan*, *Pistonchiyan*, *Turobadze*, and *Gugushidze*, which do not correspond to these traditions, were utilized in the fundamental research project No. OT-F1-78, titled “*The Uzbek Language in the Modern Era of Globalization: Its Historical Development and Prospects (Based on the Analysis of Functional Styles)*” (2017–2020). (Reference of the Academy of Sciences No. 3/1255-1634 dated July 3, 2025). As a result, the sections of the fundamental project devoted to the development of the artistic style of the Uzbek language were enriched with new concepts and terminological units;

conclusions and recommendations on the main features of temporary onomastic units, such as symbolism, connection with the text, creativity, expressiveness and individuality, and their role in the formation of an artistic text; issues related to the place

of anthroponyms and toponyms in the reflection of name and social relations, scientific and theoretical ideas on the artistic and aesthetic functions of individual temporary onomastic units that demonstrate the artistic skill of creators were used in the innovative project (2021-2022) under the number IL-21071156 on the topic “Compilation and publication of an explanatory dictionary of anthropocentric linguistic terms” (creation of a mobile application and website of the dictionary). (Reference of the Academy of Sciences dated July 3, 2025 No. 3/1255-1634). As a result, research has served as a necessary source in enriching modern Uzbek linguistics with terms related to the linguopoetic and linguocultural characteristics of onomastic units;

the conclusions about temporary onomastic units reflecting the worldview, lifestyle, values, character, beliefs and traditions of the Uzbek people and their significance in illuminating the creative artistic intention were used in the fundamental project FA-F-1-005 “Research on the history of Karakalpak folklore and literary studies” (2017-2020). (Reference of the Karakalpak Research Institute of Humanitarian Sciences, Karakalpakstan Branch of the Academy of Sciences, dated July 9, 2025, No. 394/2). As a result, the sections of the project devoted to the artistic and aesthetic characteristics of personal names and place names in folklore works were enriched with new analyses and conceptual insights;

scientific conclusions and recommendations related to the reflection of centuries-old experience and traditions of the history, culture and language of the people, and the provision of expressiveness in the artistic text, were used in the grant “2023 KA 171 Mobility Higher Education students (Erasmus+)” (2023–2024). (Reference book of Kokand State University No. 70 dated August 30, 2025). As a result, information on names and their functions has expanded;

Scientific conclusions and materials on the valuable wealth of our native language, personal names, place names, their place in society and in literary texts, were used in the preparation of the program “Conclusion from yourself” broadcast by the “Uzbekistan” TV and radio channel (reference number 04-16-1499 of the National TV and Radio Company of Uzbekistan “Uzbekistan TV Channel” dated July 8, 2025). As a result, the TV program was enriched with factual materials and became more meaningful;

scientific views and conclusions on the place of names in the literary text, reflecting the long-standing national values of the Uzbek people, as well as the artistic and aesthetic characteristics of temporary onomastic units, were used in writing the scripts for the broadcasts of the National Television and Radio Company of Uzbekistan “Uzbekistan” TV and radio channel “Wakefulness”, “The joy of creativity”, “Education and Tariqa”, “Nation and spirituality” and interviews were organized with the author. (Reference No. 26-36-1019 of the National Television and Radio Company of Uzbekistan “Uzbekistan” TV and radio channel dated July 10, 2025). As a result, the materials prepared for these broadcasts were provided with scientific evidence.

Approval of research results. The results of the research were discussed at 11 international and 4 republican scientific and practical conferences.

Publication of research results. A total of 32 scientific works has been published on the topic of the dissertation. Of these, 15 articles (9 in national journals and 6 in international journals) have been published in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science and

Innovation of the Republic of Uzbekistan for publishing the main results of doctoral dissertations.

Structure and scope of the dissertation. The dissertation consists of an introduction, four chapters, a conclusion, a list of references, and an appendix. The total volume of the research is 235 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction establishes the relevance and necessity of the dissertation topic, clarifies the level of study of the problem, defines the goals and objectives, as well as the object and subject of the research. It also indicates the correspondence of the research to the priority directions of scientific and technological development of the Republic, highlights its scientific novelty and practical results, substantiates the reliability, scientific and practical significance of the obtained results, and provides information on the implementation, publication of results, structure, and volume of the work.

The first chapter of the dissertation is entitled **“Temporary Onomastic Units and Their Role in the System of Occasionalisms.”** It analyzes the study of occasionalisms in linguistics, the occurrence of occasionalisms in names, the characteristics of temporary onomastic units and their specific features, as well as the relationship between temporary and real onomastic units.

The first section of the chapter is entitled *“The Study of Occasionalisms in Linguistics.”* As is well known, occasionalisms are considered important linguistic units that ensure the effectiveness of an artistic text. In studies of literary texts, special attention is usually paid to poetically actualized synonymous, morphologically related, antonymous, polysemantic, historical, and archaic words, as well as dialectal, foreign, and colloquial words. Among these means, there are also units that represent words and phrases created as a result of the individual word-formation of a poet or writer. Such units, studied under the term *occasionalisms* since the 1950s, are used to denote constructions that are absent from the lexical composition of the national and literary language, but are created by a particular individual in the process of speech, based on the needs of a given situation and content.¹⁰ The main feature of occasionalisms is that they are formed by the requirements of a specific context and are often temporary, without being standardized.¹¹ V.Z.Panfilov emphasizes that occasional words encourage a person not only to intellectual knowledge, but also to emotional knowledge, that is, to the aesthetic perception of reality.¹² This criterion is particularly relevant for literary texts, where occasional units are directly associated with the emotional-expressiveness of reality, according to the author's intention.

A.G.Likov, who conducted fruitful research on occasionalisms, indicates the main characteristics of such units as follows: 1. Speech specificity. 2. Adaptation to one-time use. 3. Irregularity. 4. Formation on the basis of word formation. 5. Abnormality. 6. Expressiveness. 7. Nominativeness. 8. Synchronous-diachronic mixing. 9. Individuality.¹³

¹⁰ Винокур Г.О. Маяковский – новатор языка. – М., 1943.

¹¹ Ву haqda qarang: Розенталь Д. Э. и Теленкова М. А. Словарь-справочник лингвистических терминов: Пособие для учителей. Изд. 2-е, испр. и доп. – М., “Просвещение”, 1976. – С. 543.

¹² Панфилов В.З. Философские проблемы языкознания. – М.: Наука, 1977. – С. 86.

¹³ Лыков А.Г. Современная русская лексикология: русское окказиональное слово. – М.: Наука. 1976. – С. 6.

The scientist considers speech specificity to be one of the important signs of occasional words and writes about it: “All other signs serve only to clearly reflect this general sign.”¹⁴. When referring to the speech that A.G. Likov meant, artistic speech is meant. After all, in artistic speech, some manifestations of oral speech may be reflected to one degree or another. When referring to “adaptation for one-time use” mentioned in the second place, temporaryity is meant. The sign of “non-standardity” listed in the next number takes into account the deviation of occasional units from the standard literary norm. The remaining features reflect the general features of occasional words.

When studying the artistic language mastery of writers, it is essential to also examine the **individually created words** that they have specially coined.

In Uzbek linguistics, **occasional units** and the linguistic phenomena associated with them have been studied to a certain extent. In this regard, attention has been given to the following areas of research:

1. Studies on the vocabulary of a particular author ¹⁵.
2. Research on literary language norms.¹⁶
3. Okkazional ma’no va okkazional so‘z yasalishi haqidagi maqolalar va tadqiqotlar¹⁷.

An important source of reflection on the words inherent in the individual style of the creator, their properties and their role in the speech process is the book “Esthetics of the Word” by Kh.Abdurakhmonov and N.Mahmudov. As the authors note in this work, “New words that appear in the language of a work of art live and acquire meaning only in the text. When they are separated from the text, they almost lose their meaning, therefore they almost do not pass into the literary language.”¹⁸

In subsequent works, considerable attention has been paid to the study of **occasionalisms in artistic speech** and to identifying the **spiritual, artistic, and stylistic functions** of such units. In particular, **B. Umurkulov** examined the role and functions of occasionalisms in poetic language. In this regard, the scholar writes: “Occasional words make it possible to express events in an original way. In this respect, occasional words belong to the group of important lexical units that reveal the distinctive features of poetic speech.”¹⁹

M.Abdupattoyev, who studied occasional units as a linguistic tool that forms the author’s idiostyle, studied the poetic properties of these units using the example of the works of Uzbek writers.²⁰

In Uzbek linguistics, the term “occasionalism” has been used in various ways. In particular, researchers such as A.Hojiev, A.Mamatov, S.Muminov, S.Toshaliyeva, and

¹⁴ Лыков А.Г. Ко‘rsatilgan manba. – С. 7.

¹⁵ Самадов Қ. Ойбек – сўз санъаткори. – Тошкент, 1965; О‘sha muallif. Ойбекнинг тил маҳорати. – Тошкент, 1981; Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981; Ёриев Б. Шайхзода поэзиясида окказионализмлар // Ўзбек тили стилистикасидан кузатишлар. – Самарканд. 1981. – Б. 77– 80; Чориев Б. Ғ.Ғулом шеърятти тили. – Тошкент: Фан, 1990.

¹⁶ Абдуллаева Л. Стилистическая дифференциация лексики художественной литературы: Дисс. ... д-ра филол. наук. – Самарканд, 1980; Каримов С. Ўзбек тилининг бадиий услуби: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 1993.

¹⁷ Миртожиев М. Окказионал маъно // Ўзбек тилишунослиги масалалари. ТошДУ Илмий ишлар тўп. 443. – Тошкент: Фан, 1973; Мўминов С. Окказионал нуткий номинацияда мотивациянинг роли: Филол. фан. номз. ... дисс. – Тошкент, 1990. – Б. 147. Махмудова С. Ўзбек тилида окказионал сўз ясалиши: Монография. – Тошкент: Fan ziyosi. 2021.

¹⁸ Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 29.

¹⁹ Умуркулов. Б. Поэтик нутқ лексикаси. – Тошкент: Фан, 1990. – Б. 50; Shu muallif. Шеърятда окказионал сўзлар // Ўзбек тилининг лексик-грамматик хусусиятлари. – Тошкент, 1988.

²⁰ Абдулаттоев М. Ўзбек тилининг поэтик синтаксиси: Филол. фан. д-ри ... дисс. – Фарғона, 2021. – Б. 143.

O.Tuxtasinova have employed the term “occasionalism” in their studies.²¹ In other works, the terms “new word” (K.Samadov),²² “individual-stylistic neologism” (H.Abdurahmanov, N.Mahmudov)²³, “stylistic neologisms” (L.Abdullaeva),²⁴ “author’s neologism” (B.Choriev),²⁵ “individual lexical new creations” (E.Abdiev),²⁶ “unrhymed creations” (S.Toshaliyeva)²⁷, “temporary words” (O.Tukhtasinova)²⁸ were used. In our work, we preferred to use the term temporary onomastic units for onomastic units created by the author.

In onomastic studies, terms such as fabricated names,²⁹ invented names,³⁰ occasional proper nouns,³¹ and author’s poetonyms³² are also used for such units.

The second section of the first chapter is entitled “*Onomastic units and the literary text. The occurrence of occasionality in names.*”

In linguistics, onomastics and its theoretical issues are widely and deeply studied areas. As a result of research on onomapoetics (artistic onomastics) that has emerged in recent years, new and new functions of names in the literary text are being observed.³³ This is especially evident in onomastic units created by artists. As recognized in

²¹ Ҳожиёв А. Лингвистик терминларнинг изоҳли луғати. – Тошкент: Ўзбекистон миллий энциклопедияси, 2002. – Б. 63; Маматов А. Ҳозирги замон ўзбек адабий тилида лексик ва фразеологик норма муаммолари: Филол. фан. д-ри... дисс. – Тошкент, 1991; Мўминов С. Окказионал нутқий номинацияда мотивациянинг роли: Филол. фан. номз. ... дисс. – Тошкент, 1990; Тошалиева С. Ўзбек тилида окказионал сўз ясалиши: Филол. фан. номз. ... дисс. – Тошкент, 1998; Тўхтасинова О. Ўзбек тилида лексик окказионализмлар ва уларнинг бадиий-эстетик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2007.

²² Самадов Қ. Ойбек тил маҳоратининг баъзи масалалари: Филол. фан. номз. ... дисс. – Тошкент, 1967. – Б. 140.

²³ Абдурахмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б. 29.

²⁴ Абдуллаева Л. Стилистическая дифференциация лексики художественной литературы: Дисс. ... д-ра филол. наук. – Самарканд, 1980. – Б. 185.

²⁵ Чориев Б. Фафур Фулом шеърятини тили. – Тошкент: Фан, 1990. – Б. 93.

²⁶ Абдиев Э. Язык и стиль произведений Камеля Яшена. – Ташкент: Фан, 1990. – С. 19.

²⁷ Тошалиева С. Маромсиз ясамалар // Ўзбек тили ва адабиёти. – Тошкент, 1993. – № 3. – Б. 71.

²⁸ Тўхтасинова О. Муваккат сўзларнинг ўзига хос хусусиятлари // Ўзбек тили ва адабиёти. – Тошкент, 1994. – № 1-2. – Б. 51–55.

²⁹ Нуриддинова Р. Ўзбек ономастикаси терминларининг лисоний таҳлили: Филол. фан. номз. ... дисс. – Тошкент, 2005. – Б. 62–63.

³⁰ Зинин С.И. Введение в поэтическую ономастику // www.planeta-imen.narod.ru/litonomastika/main.html.

³¹ Пулина Е.А. Окказиональные имена собственные в романе Дж. Джойса “Улисс” и их межъязыковая передача // Пермский государственный фармацевтический вестник. – Пермь, 2007. – № 3. – С. 195–198.

³² Зинин С.И. Имена персонажей в художественной литературе и фольклоре / С.И. Зинин, А.Г. Степанов // Антропонимика. – М., 1970. – С. 330–355.

³³ Михайлов В.Н. Собственные имена персонажей русской художественной литературы XVIII и первой половины XIX в., их функции и словообразование: Автореф. дисс. ... канд. филол. наук. – М., 1956; Магазаник Э.Б. Поэтика имен собственных в русской классической литературе: Автореф. дисс. ... канд. филол. наук. – Самарканд, 1967; Shu muallif. Ономапоэтика или “говорящие имена” в литературе. – Ташкент: Фан, 1978; Зинин С.И. Введение в поэтическую ономастику // www.planeta-imen.narod.ru/litonomastika/main.html; Фоякова О.И. Имя собственное в художественном тексте: учеб. пособие. – Л., 1990; Калинин В.М. Поэтика онима. – Донецк, 1999; Shu muallif. Теоретические основы поэтической ономастики: Автореф. дисс. ... д-ра филол. наук. – Киев, 2000; Супрун В.И. Ономастическое поле русского языка и его художественно-эстетический потенциал. – Волгоград, 2000; Жаппар К.З. Эстетические функции имен собственных в поэзии О.Сулейменова: Автореф. дисс. ... канд. филол. наук. – Алмата, 2000; Гаррапова Г.Х. Поэтическая ономастика прозы Мухаммета Магдеева: Автореф. дисс. ... канд. филол. наук. – Казань: Казанск. гос. ун-т, 2000; Виноградова Н. В. Имя в художественном тексте: Автореф. дисс. ... канд. филол. наук. – Тверь, 2002; Хамитова Л.М. Поэтический ономастикон в татарских детских стихотворениях: Автореф. дисс. ... канд. филол. наук. – Елабуга, 2007; Курбонмамадов С.Х. Семантико-стилистические особенности поэтонимии “Шахнаме” Абулкаси́ма Фирдавси: Автореф. дисс. ... канд. филол. наук. – Душанбе, 2014; Худойберганова Д., Анданиёзова Д. Ўзбек тили поэтонимларининг изоҳли луғати. – Тошкент: Турон замин зиё, 2016; Худойберганова Д. Лингвостилистиканинг тадқиқ объекти хусусида / Ўзбек тилшунослигининг долзарб муаммолари. – Тошкент, 2018. – Б. 60-65. Муқимова З. Ўтқир Ҳошимов асарларидаги поэтонимларнинг изоҳли луғати. – Тошкент: “Qaenus media”, 2020; Юлдашев Ж. Усмон Носир шеърятини лингвопоэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD)... дисс. – Тошкент, 2023.

research, “onomastic units in a literary text are an important tool that shapes the scope, content, and style of the text.”³⁴

According to academician V.V.Vinogradov, “when studying a literary text, one should not limit oneself to providing only a few examples regarding the choice of a character’s name, surname, and nickname, their structural manifestation in different genres and styles, their descriptive function, and similar aspects. This is a very large and complex subject within literary onomastics.”³⁵ The use of onomastic units in fiction serves not only to name heroes, but also to express various artistic goals of the creator and situations related to national values. A.Nurmanov writes about the role of names in fiction: “In fiction, an attempt is made to choose a name that suits the character of the heroes. For example, in the epic poem “*Tohir and Zuhro*”, Tohir is pure, without flaws; Zuhro is radiant, beautiful; and the hero with dark intentions is called *Karabotyr*. It seems that the name is the prelude to a person’s dreams and intentions for his offspring, and in works of fiction it is an indication of the character of the hero. So, there is a lot to say in the name. Deciphering the meaning of the name and determining its meanings is of great practical importance.”³⁶ “Moreover, the study of toponyms in a literary work, on the one hand, is important for the field of toponymy within linguistics, and on the other hand, it undoubtedly helps to bring certain clarifications to one of the most pressing issues in linguistics the language of a literary work and the problem of the writer’s style.”³⁷

The names used in a literary text also serve to artistically reflect the content of the described event, depending on its nature. The linguist E. Kilibchev, who studied the methodology of anthroponymy, also spoke about this.³⁸

In a literary text, along with the selection of a character’s name, its presentation is also important. Authors use their own techniques when introducing a character. In most cases, the name is presented through the speech of the author-narrator, while in some cases it is revealed through the speech of the characters. Overall, two closely related groups of onomastic units are distinguished in a literary text: the first consists of real names, and the second of names created by authors – that is, temporary onomastic units. Personal names belonging to the first group are based on the naming traditions of newborns in each nation and serve to express a certain meaning inherent in that nation’s way of life. Names belonging to the second group occur mainly in literary works. Linguist V. S. Vinogradov writes about names in literary texts: “Their basis is formed by nicknames and invented names. The names created by authors are also bookish names that do not differ from the names within the existing onomastic scheme and system, and they contain features of both proper and common nouns.”³⁹ Olim yasama otlar deganda, muallif poetonimlarining barchasini nazarda tutgan bo‘lishi mumkin.

³⁴ Алтухова О.Н. Поэтонимы-медиаторы в макроконтесте произведений В.Пелевина // Социосфера. – М., 2014. – №3. – С. 50.

³⁵ Виноградов В.В. Стилистика, теория поэтической речи, поэтика. – М.: Наука, 1963. – С. 38.

³⁶: Refer to: Нурмонов А. Танланган асарлар. III жилд. – Тошкент: Академнашр, 2012. – Б. 286.

³⁷ Курбонов Т. Бадий асарлардаги топонимларнинг лингвистик тахлили ва изохи масалалари. – Самарқанд, 2006. – Б. 11.

³⁸ Refer to: Қиличев Э. Айний асарларидаги антропонимларнинг стилистик хусусиятлари // Ўзбек тили ва адабиёти. – Тошкент, 1978. – № 4. – Б. 25.

³⁹ Виноградов В.С. Лексические вопросы перевода художественной прозы. – М., 1978. – С. 134.

The third section of the first chapter focuses on the “Specific Features of Temporary Onomastic Units.”

It is known that in order to fully express the artistic world he creates, the artist feels the need not only to use existing linguistic units, but also to create other units that have aesthetic value. In such a situation, temporary words arise. The reasons for the emergence of such units are clearly expressed in the following thoughts of L.K. Nikitina: “The desire to abandon uniformity prompts artists to find such words that, interacting with lexical units, create semantic uniqueness that reflects the author’s thoughts and feelings.”⁴⁰ Names in the onomastic system do not always correspond to the situations that arise when naming characters and places, as required by the text. For example, in situations where the author's subjective attitude is expressed, when it is necessary to choose a name with an ironic meaning based on the task assigned to the names, names with such content may not be found in the onomastic system. In such situations, the creator creates a name himself. It takes into account signs and circumstances that express certain characteristics of the character or the object being described.

It is well known that the names serving to reveal the artistic intention of the author in a literary text are, by their general characteristics, considered poetonyms. However, as mentioned above, among them there are also special names created specifically for the literary text, which carry a significant expressive load and differ from real onomastic units in form, structure, and semantic essence. In this sense, we have set out to study such names separately under *the term temporary onomastic units*, in order to highlight the artistic and aesthetic features of the onomastic elements introduced into the literary text by the authors.

The term *temporary onomastic units* that we have in mind can serve as an Uzbek equivalent for the term occasional onomastic units. First of all, it is necessary to define the boundaries of temporary names. The word *muvaqqat* (“temporary”) is defined in The Explanatory Dictionary of the Uzbek Language as follows: “designated for a certain period of time; temporary, short-term; not permanent.”⁴¹ In this study, the meanings of the word *muvaqqat* (“temporary”) such as “non-permanent,” “not yet conventionalized,” and “not widespread” are used. In this context, the specially created names that characterize certain features of a person or a place functioning only within the scope of a single work or text are contrasted with the stabilized, established, and conventional names in the onomastic system.

The following can be mentioned as the distinctive features of temporary onomastic units:

- absence in the onomastic system;
- text-dependence (contextuality);
- individuality;
- situationality (dependence on the situation);
- unfamiliarity;
- limited in terms of application.

Based on the above, temporary onomastic units can be defined as follows: Temporary onomastic units are those that are not found in the standard onomastic

⁴⁰ Никитина Л.К. Оказиональные слова и способы их образования // Актуальные проблемы русского словообразования. – Самарканд: СамГУ, 1972. – С. 190.

⁴¹ O‘zbek tilining izohli lug‘ati. 6 jildli. 3-jild. – Toshkent: G‘.G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B. 298.

system, are usually intended for one-time use, and are also considered a poetic device that serves to illuminate the artistic intention in a unique way, to reveal the most important aspects of the image being depicted, to express the author's subjective attitude, and is associated with the content of the text. Such names arise when the possibilities of the language in describing the object of the image do not satisfy the speaker.

Based on the collected factual material, it can be stated that almost all temporary names reflect the highly individual and unique thinking and approach of their creators. For example: *Tuprakkibi* (A. Kadiri); *Mafkurakhanum, Aralashqurgon, Dongiston* (E.Azam); *Mustayiston, Birlashgan Gullar Tashkiloti (United Flower Organization), Ranjkom* (A.Aripov); *Donishkishlak, Kobiliston* (E.Vahidov); *Ghulistan, Bokizavr* (A.Azam); *Rabotkul* (O. Matdjan); *Kungabokarov, Xasisxodja, Kogaz Bazov, Khushim Keldiev, Huzurkhanov, Usalkent* (H.Siddik); *Koyilxodja, Shudringboyvachcha, Giybatilla, Vadaev* (Alp Jamal); *Pinhonov* (Sh.Xolmirzaev); *Lugatxodjaev, Suzpardoziy, Kahratoniya* (A.Abidjan); *Alomatxon* (Sh.Boshbekov); *Yukkulabod, Janjalkishlak, Falonulla Pismadonxodjaev* (T.Malik); *Tongyorug, Manguqut, Manguhayot* (U.Azim), and others. Such temporary names influence the emotions of readers or listeners, and on this basis, the aesthetic function of these names becomes evident.

The important linguo-poetic functions of temporary onomastic units are manifested in the following aspects:

1. Temporary onomastic units in a literary text attract and hold the reader's attention, saturate it with appropriate artistic meanings and acquire linguopoetic value, while also facilitating the aesthetic perception of the literary text.

2. Serve to illuminate the ideological content of the literary work and the related artistic purpose of the author.

3. Serve to create expressiveness and emotionality.

4. Helps to create a comic effect, ironic content.

5. Provides intertextual connectivity.

6. Reveals imagery.

7. Performs an evaluative function and expresses the author's subjective attitude.

The last section of the chapter discusses "The relationship between temporary and real onomastic units". The onomastic scope of a literary text is mainly made up of real (stable) names. The meeting of temporary names with real names gives the reader artistic pleasure. The proper names of people, places, creatures, planets, etc. occur as real names. According to the Tatar linguist G.Zinnatullina, "whether a literary work contains a real name or a temporary name, all of them have a certain significance. Even without a poetic purpose in mind, anthroponyms in a literary work inform about the naming culture of a particular people and determine the onomastic scope of a literary work"⁴². The scientist, studying anthroponyms in the works of the Tatar-Bashkir writer A.Yeniki in three parts, takes into account the characteristics of real and temporary names: 1. Descriptive names. These include artistic anthroponyms that are specially used in a work of art, suitable for the character of the hero. 2. Descriptive names with connotations. These include names that perform an ideological function. This type of name expresses a hidden expression. 3. Poetic anthroponyms of a neutral nature. These include only

⁴² Зиннатуллина Г.Х. Поэтическая ономастика прозы Амирхана Еники: Дисс. ... канд. филол. наук. – Казань, 2005. – С. 58.

anthroponyms that perform a nominative function. It can be seen from the classification that in any anthroponym in a work of art, expressiveness is expressed openly or secretly, or the name is used with a completely neutral assessment. This feature is characteristic of real names. Outside of a literary text, real anthroponyms are usually neutral in nature. Also, not all real names can be called poetically significant units, that is, poetonyms. However, when the creator expresses a specific artistic intention by referring to the appellative meaning of real names, the name becomes poetically actualized, and its various functions come into play.

Temporary onomastic units and real onomastic units differ from each other in the following aspects:

1. According to their usage. Real onomastic units belong to the onomastic system of the language. For example: personal names (Nargiza, Askar), place names (Bukhara, Fergana), river or mountain names (Syrdarya, Zarafshan), and names of historical figures (Amir Temur, Jaloliddin Manguberdi). Temporary onomastic units, on the other hand, are used only within the scope of a specific text. For instance: Yebtuymasov (from Mushtum magazine), Kobiliston (E.Vahidov), Tijoratxon (S.Ahmad), Ghulistan (A.Azam), Mustayiston (A.Oripov), and others.
2. According to their function. Real names serve to distinguish people and places from one another in society. Temporary onomastic units, along with the nominative function, are adapted to perform an aesthetic function.
3. By their observation in language and speech. Real onomastic units are considered linguistic units. Temporary onomastic units are words created in the process of speech.
4. By their formation. Real names are found in a ready-made form in the language. Temporary onomastic units are usually formed on the basis of national onomastic traditions, sometimes deviating from them.
5. By their content and essence. Real names usually have a positive meaning. Temporary onomastic units express both positive and negative meanings.
6. By the expression of novelty. Real names are not novel. They are popular as ordinary names. Temporary onomastic units do not lose their novelty and attract attention due to their unexpectedness.
7. By the feature of periodicity. Temporary onomastic units are temporary names that arise from individual word formation by the creator and are not stable. True names are stable names that are widely used in language and society and are frequently mentioned.

The second chapter of the study is titled “**The Emergence, Classification, and Semantic Features of Temporary Onomastic Units**” and consists of three sections. The first section of the chapter is called “*Various Approaches to Onomastic Units.*” Scholars emphasize the importance of studying onomastic units not only from a purely linguistic point of view but also by effectively employing the specific methods of different branches of science. They note that cooperation between linguistics and other fields of study can lead to mutual advancement not only benefiting one side, but allowing all the collaborating disciplines to achieve certain progress in one way or another.⁴³

In recent years, it has been observed that onomastic units have been studied on the basis of the following approaches: a purely linguistic approach, which deals with theoretical issues (for example, the typology and classification of anthroponyms), and a

⁴³ Шоабдурахмонов Ш. Антропонимик формантларнинг таркибий функционал ривожига ҳақида // Ўзбек тили ва адабиёти. – №4. – Тошкент, 2003. – Б. 20.

practical approach (for example, compiling dictionaries of proper nouns); a sociolinguistic approach; a psycholinguistic approach; an ethnolinguistic (or linguo-cultural) approach; and a linguo-poetic approach.⁴⁴

In general, names encode information about the historical and social situation of a particular person or ethnic group, information about the national-spiritual world of a particular people, their ideas about the world and life. In particular, the use of temporary names created on the basis of a particular language onomastic system in a work of art demonstrates its own laws.

The second section of the chapter is devoted to the “Characteristics of the formation of temporary onomastic units”. The word-formation system of the language is based on certain laws, the valence of the interconnection of morphemes. In this regard, any coined word must arise on the basis of the existing rules of word formation. However, in literary texts, in particular, in humorous or journalistic works, and in media texts, there are such words that do not correspond to the existing rules of word formation. This situation, as a peculiarity of coinage of temporary words, requires a separate analysis in linguistics. As noted, such coinages “have the property of classifying, describing things and phenomena – creating concepts, and in particular, the process of naming a certain concept is very clearly visible in them.”⁴⁵

Temporary onomastic units are primarily significant as creative (artistic) formations, whose meaning and aesthetic value arise in close connection with the speech situation, as well as with the content and structure of the text. In addition, temporary names are usually created not for inclusion in the onomastic system, but rather for one-time use as an expressive and illustrative device.

The emergence of temporary onomastic units can be studied in two groups based on the nature of the national language: **1. Temporary onomastic units formed on the basis of the traditions of national onomastics of the Uzbek language.** In this case, a temporary name is formed using anthropoindicators or topoindicators specific to the onomastic system of the Uzbek language. Examples: Tuprakkibi, Ghiybatilla, Ghiybatnisa, Kharajatkhon, Tijoratkhon, Ma’kuldjan, Voykul, Khudbiddin, Ghamkhurov, Vadaev, Kabilistan, Mumkinistan, Donghistan, Donishkishlak, Salomabad, Guyushistan, Yukkulabad, Aralashkurgan, etc. From these names used in Uzbek fiction, it can be seen that they do not differ in form from the names in the onomastic system. For example, in our language, anthropoindicators such as *-bibi*, *-niso*, *-xon*, and *-oyim* are found in girls’ names, while *-illo* (*-ullo*), *-jon*, *-bek*, and *-qul* are characteristic of boys’ names. Similarly, surnames are formed from the father’s or grandfather’s name by adding the suffixes *-ov* (*-ova*) or *-yev* (*-yeva*), whereas *patronymics* are derived from the father’s name by adding the suffixes *-ovich*, *-yevich*, *-ovna*, or *-yevna*. Naturally, such patterns are also reflected in literary works, where the *name + surname + patronymic* model is used in accordance with the norms of the literary language – either to emphasize the official status of a character or as required by the speech situation. For example, in Mirmuhsin’s work “*The Tiger of Chatkal*,” the character is named Khudourganovich Ishlarbek Sapchaboshev. Similarly, when

⁴⁴ Refer to: Омакаева. Э.У. Триада “язык – культура – этнос” сквозь призму антропонимии: калмыцкие личные имена в контексте буддийской культуры // Вестник Калмыцкого института гуманитарных исследований РАН. – №2. 2008. – Б. 8.

⁴⁵ Refer to: Махмудова С. Ўзбек тилида окказионал сўз ясалиши: Монография. – Тошкент: “Fan ziyosi”, 2021. – Б. 123

observing temporary place names in literary texts, it can be seen that in most cases, they are formed in accordance with the toponymic system. In general, the onomastic traditions reflected in literary texts reveal certain aspects of the national language and preserve relevant information about the people to whom the names belong.

2. Temporary onomastic units that do not correspond to the national onomastic traditions of the Uzbek language: *Khan Man Men, Man Khan Man, Turobadze, Gugushidze, Kahratoniya, Tursoriya, Faloniya*. Such names are used in literary texts as required by the context. Usually, when naming a character belonging to a certain nationality, names typical of that nation are chosen, or names are created according to the onomastic traditions of that nation. The following names created by E.A'zam are formed on the basis of onomastic traditions of other languages: *Gugushidze* (the name of a character who whistles through his ears; according to the author's explanation, in Persian "gush" means "ear" and "gu" means "speak, say"); *Khan Man Men, Man Khan Man, Mayda Khan*. The names *Gugushidze* and *Turobadze* are formed in the Georgian name pattern, emphasizing that the characters are directly related to that cultural environment.

The emergence of temporary onomastic units is not limited to word-formation types and models, the relationship between the base and the derivative, or whether they conform to onomastic traditions. Temporary onomastic units may also arise through various phonological, morphological, and semantic transformations (such as transformation or deformation) occurring within word-morpheme structures, as well as through reinterpretation or translation associated with borrowed morphemic constructions. Based on this, relying on existing classifications and considering the specific formation patterns observed in temporary onomastic units, we have grouped their emergence as follows:

1. Temporary onomastic units created according to productive word-formation models but with disrupted grammatical and semantic conditions typical of normative derivation. This phenomenon can first be observed in non-onomastic temporary words. For example, in derived words such as *karonghuzor, sheriston, and miltikzar*, the semantic criterion of the derivational base – the compatibility and valency between the word and the affix is violated. The same phenomenon can be observed in the creation of onomastic units. For instance: "...those who commute to the city were waiting for the bus at Saybazar and said, 'This is not Saybazar, but Oftobzar.'" (*Mushtum, "Oftobguzar"*). In this example, the toponym *Saybazar* originally refers to a real place name, while in the text, based on other characteristics, the temporary toponym *Oftobzar* is created. The denotative meanings of the names produce contrast: the component *soy* ("shade") in the real name conveys the meaning of coolness, while *oftob* ("sun") in *Oftobzar* conveys warmth or heat. Thus, the original place name in the text is modified according to the situational requirement, reflecting additional characteristics specific to that location. As is known, the suffix *-zor*, which forms place names, is usually attached to words denoting crops, trees, or fruits to indicate a place where such things grow abundantly – for example: *bedazor* (alfalfa field), *shaftolizar* (peach orchard), *daraxtzar* (grove), *badamzar* (almond orchard). In the given example, however, the suffix *-zor* is attached to the word *oftob* (sun), which does not denote a plant or tree, forming a temporary word. It refers to a certain area exposed to sunlight (in the text, a bus stop) and also implies the idea of being left under the sun for a long time. Since the normative pattern is violated within the context and such a toponym does not

exist in actual usage, *Oftobzar* is considered a temporary toponym. Similarly, the suffix *-iston* usually attaches to words denoting nations or ethnic groups to form place names. However, in the creation of temporary toponyms, this rule is sometimes violated. For example, in *Qobiliston*, the word *qobil* (able, competent) – an adjective denoting a personal quality – serves as the base (*qobil* → *Qobiliston*), thus forming a name that deviates from conventional derivational norms.

2. Temporary onomastic units formed through onomastic transformation. Onomastic transformation is the process of reshaping existing (real) names, their phonetic, morphological, semantic changes. That is, in this case, the name undergoes a formal-semantic change and a new name is created depending on the existing name. Such creations have high expressiveness. For example: *Kulahmad* → *Pulahmad*, *Khudoyorov Atoboy* → *Khatoboy*, *Ishlarbek* → *Shilarbek*, *Khudoyberganovich* → *Khudourganovich*, *Mustafokulov* → *Mustaqil domla*, *Asadillo* → *Hasadillo*.

Linguists note that occasional transformation usually occurs within anthroponyms and that this phenomenon is often observed in names, patronymics, surnames, nicknames and nicknames (names on social networks). V. Bondjalova notes that “transformed names retain their nominative character, but also reflect the author’s subjective attitude, the character’s behavior, activities, qualities, and other aspects.”⁴⁶

In the following excerpt, it can be observed that the temporary name is formed on the basis of onomastic transformation: “This young man’s full name was *Ishlarbek Khudoyberganovich Sapchaboshev*. Some of his acquaintances used to say, ‘You’re not **Ishlarbek**, but **Shilarbek**; not **Khudoyberganovich**, but *Khudourganovich*.’” (Mirmuhsin, “*The Tiger of Chatkal*”) As can be seen, both names given to the same character appear as temporary names. *Ishlarbek*, who is portrayed as a man who seeks personal benefit in everything and skillfully presents himself as a hard-working person before collective farm chairmen, in reality appropriates public property for his own gain. Therefore, his colleagues call him *Shilarbek* instead of *Ishlarbek*. Here, the negative nuance is conveyed through the verb *shilmoq* (“to scrape off, to embezzle”), implying the character’s cunning ability to misappropriate collective assets. The surname *Sapchaboshev* is semantically linked to the appellative *sapchabosh* (“a small, unripe melon”), symbolically indicating that the character is shallow-minded and unscrupulous in pursuing personal benefit. Moreover, in the text, the patronymic *Khudoyberganovich* is transformed into *Khudourganovich* as part of the author’s artistic intention. This temporary name carries a negative connotation and serves as an important poetic device in revealing the character’s personality traits.

3. **Temporary onomastic units formed on the basis of contamination.** The phenomenon of forming a new word or expression by combining two (sometimes three) words or expressions based on a certain commonality is called contamination (lat. *contaminatio* - to connect, mix). In this case, a new onomastic unit is formed as a result of the combination of certain parts of two words. In his article, the linguist A.V. Spiridonov gives the following examples of names formed by this method: *Gogol+Dostoevsky* = *Gogloevsky*; *Akulin (a)+Nin (a)* = *Akulenina*.⁴⁷

⁴⁶ Бонджолова В.Ц. Оказионалните трансформации антропонимов как инвективна лексика. Медиалингвистика, България. 7 (3), 357–367. <https://doi.org/10.21638/spbu22.2020>. – С. 359.

⁴⁷ Refer to: Спиридонов А.В. Неузурални способы образования окказиональной лексики в произведениях В.Аксенова // Вестник СамГУ 2014, – №5 (116). – С. 80-85.

In the following example, the formation of the temporary name Bokizavr involves the truncation of a common noun in its second component: “*There was a big, burly young man working with us, intimidating in his manners. When one of our colleagues got married, he joined the dance at the wedding with his massive body and frightened everyone. After that, his name Boqi turned into Bokizavr.*” (A.A’zam, “Journey to Guliston”)

In the story, the character’s appearance is enormous and awkward, resembling that of a dinosaur, and this resemblance is reflected in his name. The suffix -zavr (from “dinosaur”) is combined with the name Boqi to form Boqizavr, suggesting both humor and exaggeration. It should be noted that this method of name formation – through partial blending or the addition of a truncated lexical element from another language – is not commonly used in Uzbek literary texts, making this example a rare and creative instance of onomastic innovation.

4. Temporary onomastic units formed by shortening a word combination and turning it into a lexical unit: *Eltughi* (derived from *elning tughi* – “the banner of the people”), *Janjalkishlak* (from *janjalkashlar kishloghi* – “the village of quarrelsome people”), *Aralashkurghan* (from *aralashib ketganlar kurghoni* – “the fortress of the mixed ones”).

In the following passage, the author names a neighborhood where people from different backgrounds live together and have blended into one community as “*Aralashkurghan.*” Through this name, both the **distinctive features of the place** and the **author’s ironic intent** are expressed: “Someone once said that the people of this place were a mixed lot, and so, the neighborhood naturally became known as ‘Aralashqo‘rg‘on.’ And rightly so — from wandering drivers and ordinary pensioners to former ministers and intimidating prosecutors, all live here!” (E.A’zam, “*Aralashkurghan*”)

It should be emphasized that temporary names in literary texts do not arise merely from a desire to coin new words; rather, they emerge as a reflection of the author’s ideological stance, aesthetic perception, and socio-critical evaluation of the depicted reality.

5. Temporary onomastic units that arise in the process of translating literary texts. *Such names are often found in children’s literature. Examples: Bilmasvoy (Neznayka), Bilaghon (Znayka), Voydjanim (Aybolit), Murvatvoy (Vintik), Magarkul (Небоська).*

The issue of translating names in literary texts in Uzbek philology is covered in detail in the study of D.Igamuratova, where the scientist made a reasonable observation on the rendering of a number of names in Russian children's literature in Uzbek texts: “In the process of literary translation, the translation of names may seem at first glance to be not difficult. This translation is even called a conditional action: usually proper nouns are transliterated (transliterated), in other words, their pronunciation is recorded using the alphabet system of the translating language.”⁴⁸ It should be noted here that in the translation of literary works, the translation of “speaking” names, which are the individual creation of the author, poses certain difficulties for the translator. In this sense, the translation of temporary onomastic units into another language during the translation

⁴⁸ Бу haqda qarang: Игамуратова Д. Болалар саргузашт-фантастик насри ўзбекча таржималарининг ўзига хос хусусиятлари (Н.Носов ва А.Некрасов асарлари таржималари мисолида): Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Тошкент, 2021. – Б. 19.

process is not always justified. This problem is especially evident when a temporary onomastic unit in one language is translated into another.

Sometimes, translators adapt names to the nature of the language and pronunciation norms, resulting in the creation of temporary names. The translator of J.Rodari's story "Gelsomino in the Land of Liars" A.Azam used the "half-calk" method of word morpheme composition to give the names of the characters of the story in Uzbek, calling them Dahshatus, Iblisus, Sehgarius, Ahanrabus, Mojizus.

Some names that arose on the basis of translation have also become popular. In this case, not only the popularity of the work, but also the popularity of the hero's name is important. For example, the temporary names *Bilmasvoy*, *Bilaghon*, although they are translated literally, have risen to the level of popular names. These temporary names, while retaining the semantic contrast of the original, are significant in that such means as -voy, -a(g'on-ghon) are selected appropriately and in accordance with the age of the reader. However, it is not always possible to convey the author's intention through the original name through translation. In this case, the translator sometimes has to create a completely new temporary onomastic unit. Because if the semantic content of the temporary name is not understandable to the reader, the effectiveness of the text may not be observed.

The third section of the second chapter presents "*Classification of temporary onomastic units according to the attitude of the creator*". In linguistics, studies on the art of onomastic units show that onomastic units in literary texts are classified based on several approaches. In particular, L.M. Shetinin classified poetonyms as follows: 1) names whose meaning and phonetic form do not create associations with the character-property of the character; 2) descriptive, that is, names that refer to a specific sign of the character with their meaning; 3) emotionally-expressive, parody-derived names that refer to a negative meaning; 4) associative names⁴⁹.

Descriptive names, as the scientist understands it, express a certain sign or feature of the character. They often provide information about the character, appearance, or living conditions of the character. The meaning of descriptive names is clearly reflected in the semantics of the name. Emotional-expressive poetic names, which are the next in the classification, have a negative meaning and are intended to express negative emotions towards the character. The main characteristic of associative names is that they help the reader to enter a specific artistic environment or to get closer to the character.

At this point, it should be said that we believe that it would be more appropriate to divide the classification into two groups. That is, if the names in the second and third groups are combined as evaluative or descriptive names, the logic of the classification will not be damaged. Because it is emphasized that the names in the second group refer to a specific sign of the character. Both a negative character and a positive character are specific signs of the character. In this sense, emotionally-expressive, parodic, and positive names of a negative nature can also be studied within the framework of names that refer to a specific sign of the characters.

⁴⁹ Щетинин Л.М. Слова, имена, вещи. Очерки об именах / Л.М. Щетинин. – Ростов-на-Дону: Издательство Ростовского университета, 1966. – С. 59.

I.O. Fonyakova approached the classification of poetonyms as follows: 1) names that differ in denotative meaning; 2) usual and occasional names; 3) real-textual; 4) rarely used-often used names.⁵⁰

The division of this classification into real and invented names in the third group has created a repetition in the classification, since the usual and occasional names in the second group express exactly this content. It is also possible to approve the fact that special attention is paid to the frequency of use of names in the classification. We note that this can also be verified as active and inactive names. Actively used names are names that occur in two or more works, while inactive names mainly refer to occasional derivatives. The classification proposed by I.O.Fonyakova covers any name in a work of art. It seems that temporary onomastic units - rarely used names, that is, invented names, were excluded from her classification. S.I.Zinin classified names in various aspects. It is noteworthy that in his classification, the scientist paid special attention to names created by the creator, that is, temporary names.⁵¹

Temporary onomastic units in Uzbek literary texts can be classified as follows:

1. Temporary onomastic units that describe a specific sign, character trait of an artistic image: *Alamat, Kungabokarov, Yebtoymasov, Toymas Kozievich, Olghirboy, Yumshakbayev, Shoshmakul, Dadilkhodja, Koyilkhodja, Dikkatdjan, Khudbiddin, Shudringboyvachcha, Kharajatkhon, Egriboy, Toghriboy, Kuvnoqboy, Qahratonia, Salomabad, Jajman.* Such names reflect the cultural and aesthetic characteristics of the language. Knowing their meaning, the reader will also better understand the character traits of the characters.

2. Onomastic units characterizing the heroes according to their profession or occupation: *Lughatxodjaev, Sozpardoziy, Mafkurakhanim, Arbobkxonim, Daryoboghlar, Yulduzsanar, Yolghiz Mergan.* Such **professional onomastic units** are names created in connection with the character's main occupation or activity. They serve as a **poetic device** that provides quick and expressive information about the character, often conveying irony, admiration, or social critique.

3. Onomastic units characterizing the heroes according to their physical appearance: *Dumbakov, Meshpolvon, Jingalakxon, Alvastikhanum, Bokizavr, Xurmacha polvon, Kulokvoy, Nukhatvoy, Handalak polvon,* and others. These names, which hint at a character's outward appearance, express the author's attitude and evaluation of the character in a **humorous or ironic manner**, often reinforcing the imagery and emotional tone of the work.

4. Temporary onomastic units whose appellative meaning does not directly associate with the name itself: Such names carry an **ironic or satirical meaning**. For example, through the names *Ghamkhurav* ("Caremonger") and *Yughanboy* ("Fatman"), the author expresses a critical attitude toward certain types of people in society – often those who act contrary to the literal meaning of their names. The third chapter of the dissertation is titled "*The Evaluative Function of Temporary Onomastic Units.*" The first section of this chapter discusses "*Temporary Onomastic Units Expressing Positive Meaning and Their Artistic-Aesthetic Features.*" In previous studies, when the functions

⁵⁰ Refer to: Зинин С.И. Введение в поэтическую ономастику // [www.planeta-imen.narod.ru / litonomastika/main.html](http://www.planeta-imen.narod.ru/litonomastika/main.html). Поэтическая ономастика. – С. 13.

⁵¹ Зинин С.И. The source referred to. – С. 13.

of temporary words were listed, special attention was given to their evaluative function, as it plays a key role in shaping the emotional, aesthetic, and moral impact of the text.⁵²

The task of evaluating temporary names is the most important task, which also paves the way for an aesthetic task. In studies of onomastic units in literary texts, it is said that the artistic intention of the creator is important when using names with positive or negative meanings. In particular, M.A.Kardanova, who studied anthroponyms in the works of Kabardin writers, notes that one of the characteristics of a literary text is to name positive images with positive meanings, and negative images with negative meanings. The scientist writes in her work that some writers consciously name negative characters with positive meanings, and evaluates this as a separate artistic and aesthetic task of anthroponyms. M.A.Kardanova calls this phenomenon the term character-name antinomy.⁵³

Temporary onomastic formations can be studied according to their evaluative function in two groups – those expressing positive meaning and those expressing negative meaning. **Temporary onomastic units expressing positive meaning and their artistic-aesthetic features.** This group includes descriptive names whose appellative meaning points to a positive quality of a character, place, or animal. Such names serve to highlight noble traits, optimism, vitality, or beauty, thereby enriching the text's emotional tone and aesthetic expressiveness. Examples: *Tongyorugh*, *Manguhayot*, *Mangukut* (U. Azim); *Kuvnokboy* (folklore); *Tughriboy* (folklore); *Kuyoshiston* (M.Yusuf); *Oltiniston* (A.Oripov); *Salomobod* (M.Shaykhzoda); and others.

As is known, traditional names are essentially associated with the inner and outer beauty and positive qualities of a person. That is, when choosing a name for a newborn baby, one hopes for his possible qualities. According to the meaning of the name, one intends for him to have good qualities. In artistic onomastics, the name chosen for the hero embodies his important positive aspects and acts as a key. Names with a positive meaning within the framework of temporary onomastic units deserve special attention. The emergence of names with a positive meaning is primarily associated with the author's attitude and style. In addition, temporary onomastic units with a positive meaning are used in artistic texts to express a positive attitude towards a person, place or environment.

From the perspective of the purposeful selection of character names, U. Azim's dramatic work "Tong otgan taraflarda" ("Where the Dawn Breaks") is particularly noteworthy, as it is a distinctive piece closely tied to the historical memory of the people. In this work, temporary names such as *Mangukut*, *Manguhayot*, *Kunyorugh*, *Yolghiz Mergan*, and *Tongyorugh* are used – all of which are formed on the basis of the internal resources of the Uzbek language. Moreover, the poetic beauty of the common Turkic linguistic elements reflected in these names evokes deep emotional resonance in the reader. For example, the name of the main heroine, Tongyorug', and that of her people, Tongli, are both derived from the root tong ("dawn"). The word tong itself denotes light or brightness, and when combined with yorug' ("bright"), it powerfully expresses the wish for "all dawns to be bright." Here, tong symbolizes light and renewal,

⁵² Refer to: Тўхтасинова О. Ўзбек тилида лексик окказионализмлар ва уларнинг бадий-эстетик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент. 2007. – Б. 120

⁵³ Карданова М.А. The source referred to. – С. 20.

while the combined form Tongyorugh functions both as an ethnonym and as an anthroponym, representing hope, enlightenment, and purity: “Remember, my son, the most beautiful people in the world are the Tongli people.” (U.Azim, “Where the Dawn Breaks”)

The skilled writer’s choice of names is valuable not only because of their connection with the distant past, but also for their harmony with national values and the traditional way of thinking. None of the author’s characters bear a name chosen at random; each name carries a unique meaning and symbolism. For instance, the anthroponym Mangukut is derived from the synthesis of mangu (“eternal, everlasting”) and qut (“blessing, prosperity”). Together, they convey the wish for lifelong prosperity and eternal fortune: “Mangukut leaned against a boulder, barely standing. Tongyorug‘ and Kunyorug‘ stood before him, holding their infants, frozen in silence.” (U. Azim, “Where the Dawn Breaks”) In the following example, a temporary toponym formed with the place-forming suffix *-iston* is observed. It serves to reinterpret an existing (usual) toponym in a new, more positive way, thereby deepening the author’s favorable emotional and aesthetic attitude toward the described land.

Qabul ayla qullug‘im,

Qadim Quyoshistonim. M.Yusuf, “Quyoshistonim”.

The next section of Chapter Three is entitled “Temporary Onomastic Units Expressing Negative Meaning and Their Artistic-Aesthetic Features.” Emotional-expressive poetonyms with negative connotations are used to express negative emotions towards a person or a place name. These are usually formed from negatively colored words in the language that denote certain traits or actions. For example, the poetonym Khasiskhodja (H.Siddiq) is formed from the word “khasis” (mean, stingy), and the surname Pukhxtaev (Sh.Xolmirzaev) derives from “pukhta” (thorough, meticulous), both reflecting the character of the heroes. Similarly, names and surnames like Tuymas Kuziev, Yulghich Olibsotarov, Kemirboev are purposefully created based on verb forms such as tuymas (insatiable), yulghich (swindler), olibsotar (reseller), yebtuymas (greedy), kemirmoq (to gnaw), to represent certain negative traits in their literary context.

The temporary anthroponym Khasiskhodja used in the following text is formed from the combination of the word khasis, which has a negative meaning, and the component khoja, which expresses a positive one. That is, the khasis component of the name means “very thrifty, stingy” in Uzbek. The word khoja added to it has a religious meaning and is used in the meaning of a respected person. In this case, the writer created a name from words with contradictory meanings, creating a contradictory and humorous portrait of a hero. Khasiskhodja is a temporary anthroponym with the above characteristics, which has an ironic meaning: “Now you will admire my thriftiness, darling,” his wife said to Khasiskhodja one day. “I sewed you a tie from my old shirt.”

“I’m not impressed at all. Can I tell you when I can appreciate your thriftiness? When you sewed a shirt for yourself from my old tie. H.Siddiq, “Not impressed.”

The issue of dependence on the period is also important in the formation of temporary names. According to our observations, most of such names are names with a negative meaning, they are created on the basis of existing problems in society and are introduced into the literary text with this function. In this sense, we observed the issues of the magazine “Mushtum” for 1980 - 1983, 1990 - 1995. We were interested in the

content and essence of temporary names used during a certain period. According to the results, for example, since 1990 - 1995 coincided with a transitional period and one regime gave way to another, some names have a sense of the period. One of these names is the surname Kungabokarov, used in the 1990 issue of the magazine "Mushtum". As is known, the phytonym "sunflower" means a plant that changes its movement depending on the sun. The temporary surname Kungabokarov, created on the basis of the meaning of this word, creates a poetic portrait of the character of a person who changes his thoughts and lifestyle in accordance with the times: If he had known that this village was so prosperous, **Kungabokarov** would not have come to give a lecture even if he died. *He would have refused even the hundred soums that the "Bilim" society would have given him. But they gave it to him. He can't do it. In the current conditions, it is necessary to stay away from conflicts that lead to clashes with adults, he is already shaking. Wouldn't you say that transparency is something that employees are demanding without hesitation?* A. Abduvaliyev, "The Age of Turgunov" ("Mushtum" magazine, 1990, issue 8, page 7).

Another situation is observed in this text, namely, the word sunflower in the temporary name, while retaining its lexical meaning, also referred to new meanings. As a result, a negative meaning was expressed through the name. In general, one can read many comments by philologists that the word and its meanings in a literary text are a complex and unique phenomenon. In this regard, the following thoughts of M.Yuldoshev about the transformation of a word into a representative of new meanings and contents in a literary text are noteworthy: "A word in a literary text, in relation to its lexical meanings in relation to other words and larger units, becomes semantically complex as a result of the author's artistic skill, becomes a representative of various unexpected meanings and contents. In other words, the lexical meaning of the word is preserved, but according to the relationships in the literary text, it also refers to new meanings, the word acquires semantic richness."⁵⁴ One can also see the following opinions of world philologists regarding this phenomenon: "If words had only a specific meaning recorded in the dictionary," says the French literary critic R.Barthes, "if the second language, that is, the artistic language, did not violate this correctness of language and did not free it from it, there would be no literature."⁵⁵ In the figurative expression of the Russian philologist Y.N. Tynyanov, the word in a literary text "resembles a chameleon, in which each time not only different subtleties, but sometimes even different colors appear"⁵⁶.

In the following text, the temporary anthroponym Ghizghizon is used as a nickname for the character in the speech of other characters. This is the most common method in works written for the stage. Because on stage, the author cannot directly intervene in the process. When certain onomastic information is revealed through the speech of the characters, the attitude towards the name is also clearly expressed:

⁵⁴ Йўлдошев М. Бадий матн лингвопоэтикаси: Монография. – Тошкент: O‘zbekiston, 2019. – Б. 13.

⁵⁵ Refer to: Ржевская Н.Ф. О семиотических исследованиях в современном французском литературоведении / Семиотика и художественное творчество. – М.: Наука, 1977. – С. 79.

⁵⁶ Refer to: Структура и функционирование поэтического текста. Очерки лингвистической поэтики. – М.: Наука, 1985. – С. 42.

Second Scene

G'izg'izon's house. The neighborhood activists enter.

1st Activist (calling out): Ghizghizon! Hey, Ghizghizon!... Oh, that one... Ghozivoy! Hey, dear Ghozivoy!

Neighborhood Chairman: Luckily, it seems she's not at home — otherwise, we'd be in real trouble.

1st Activist: It just slipped out of my mouth. Eh, curse these nicknames. A. Jamol, "Ghizghizon"

It seems that the negative attitude towards the name *Ghazivoy* as *Ghizghizon* is clearly noticeable. *Ghizghizon* is a nickname given to the behavior of people who write indecent insults on the person they encounter, and are referred to among the people as “writers, masters of writing round letters.” In the text, the similarity of the sound structure of the anthroponym *Ghazivoy*, which is the real name of the hero, and the sound structure of the anthroponym *Ghizghizon* created by the author, resulted in a tone similarity. However, there is no hint of the meaning of the name *Ghazi* in the meaning of the nickname. Because *Ghazi* is associated with the meanings of courage, honesty, nobility, selflessness, and belligerence. In general, the creation of this nickname was based on the hero's behavior, provocativeness, and slander.

In the literary text, words with a negative meaning are also observed to be realized in a positive way, and words with a positive meaning in a negative way. For example, words such as meaning, makul, ghamkhor in anthroponyms such as Manijon, Makuljon, Ghamkhorov are used as the name of a negative character in the literary text. Linguist Y. Adilov explains the specific aspect of expressing the opposite meaning based on irony as follows: “In this, a somewhat “veiled” attitude towards the object is observed, avoiding the openly rude, vulgar expression of thought. The intended goal is also to achieve speech expressiveness”⁵⁷. In onomastic units, this purpose is somewhat different. The negative character of the hero is deliberately softened for ironic purposes, and their names are formed from words with a positive meaning.

Sometimes the essence of the temporary name used at the beginning of the work is revealed at the end of the work. For example, in U. Azim's work “Where the Dawn Breaks”, the author's artistic intention to use temporary onomastic units such as Manguhayot, Manghught, Tongli is understood from the general idea of the work, from the whole work. In order to shed light on the artistic meaning conveyed by these units, the analysis needs to be carried out not through a specific passage, but together with the general content of the work.

In general, in a literary text, heroes are called not only by names with positive meanings, but also by names with negative meanings. In everyday life, names with negative meanings are usually observed within the framework of nicknames. Also, the role of artistic meaning and artistic content in studying the evaluation function of temporary onomastic units is incomparable.

The fourth chapter of the study, entitled “**Linguopoetic Properties of Temporary Onomastic Units,**” focused on the possibilities of temporary onomastic units to create intertextual connections and comic effects, temporary anthroponyms, toponyms in

⁵⁷ Одилов Ё. Ўзбек тилида энантиосемия: Филол. фан. д-ри. ... дисс. – Тошкент, 2016. – Б. 81.

literary texts, as well as the linguopoetic properties of temporary names in folklore works.

The first section of the chapter discusses “The possibilities of temporary onomastic units to create intertextual connections and comic effects.”

In recent years, along with the expansion of the scope of linguopoetic studies, serious changes and growths have been observed in their content. This is natural, of course. Because the issue of art is a phenomenon that requires constant development. Each era has its own aesthetics, worldview, and artistic generalizations.

It is known that intertextuality is one of the internal manifestations of interliterary connection. It is determined by the use of an image, name or various elements found in one source of literature in another work or by their recall of previous works. This, of course, should be distinguished from precedent units. If such features as existence, popularity and renown are taken into account in precedent units, the main focus in intertextuality is on connection. That is, the unit that creates intertextuality does not have to be famous. In the following text, the toponym *Borsa Kelmas* is used in modern literature and creates intertextuality with the poetonym in the folklore text:

Grow through your own pain, rise from your own sorrow,

Do not stain yourself with the grief of others.

If others build a palace for you, what of it —

Do not build one for yourself in vain.

When you set out on your path, take only yourself,

Borrow neither flaw nor virtue from another.

For if you lose yourself, all destinations

*Will one day lead to the **Borsa kelmas**. M. Abdulhakim, “Subut” (Steadfastness)*

It appears that the inclusion of the toponym *Borsa kelmas* (“The Land of No Return”) in modern texts is directly related to the title of the main work itself. Thus, in harmony with the author’s artistic intention, there exists a semantic necessity for the use of this name originating from the folktale. Moreover, the formal and linguistic connection between the texts is maintained through the incorporation of these folkloric elements.

In general, the connection between linguistic units in folklore and those in modern literary works is entirely natural, as this relationship contributes to the vitality and continuity of the materials of oral folk creativity. At the same time, based on these elements, unique poetic images are created. As can be seen, the onomastic units from folklore texts are not being reproduced verbatim in contemporary literature. On the contrary, they are being enriched with new meanings and contents, adapted to the mindset of modern individuals, and integrated into artistic texts in renewed form. Had such a poetonym been used merely as a reference in the work, it would have served only as a reminder or an allusion to the original text. For a linguistic unit to acquire poetic relevance, however, the author must adopt its form and enrich its inner content with deeper meaning.

In a literary text, a name created by one author can be used by another author. For example, the name *Tuprakkibi*, written by A. Kadiri, is used by Tohir Malik in the novel “Shaytanat”. In this regard, V.V. Lapatin expressed his views on the possibility of re-use of some temporary words after a certain time, independent of their previous

occasional meaning, and in such cases, the temporary word is re-created.⁵⁸ It should be noted that this phenomenon does not apply to the occasionality that occurs through onomastic units. Because this phenomenon observed in onomastic units differs in that it creates intertextuality. For example, the temporary name in the following text directly refers to the novel “Bygone days” and intertextuality occurs: “*Dusk darkness presses in all around. The cold breath of late autumn gently dishevels her hair. The silence of the night weighs upon the woman’s body, chills her heart, and makes her shiver slightly whether from the cold or from fear of the shadow of death... The virgin who dreamed of becoming **Kumushbibi, Tuprakhbibi** whose precious dreams are already mixed with mud, moves step by step toward her final breath in a crowd even more wretched than that...* T. Malik, “Shaytanat”

It can be emphasized that one of the main functions of temporary onomastic units is to create a comic effect. Because in humorous texts, creating laughter and creating humor through the name, surname or nickname of the characters is one of the serious aesthetic functions of these units. In particular, temporary onomastic units acquire a special linguopoetic value by expressing the peculiarities of the character’s nature in an original way in humorous works. For example, T. Malik’s book “The Golden Rat or the Anecdotes of Yokkulabad” contains humorous stories and tales, in which some of the “virtues” of human nature are expressed in a humorous way. The onomastic scope of the work is also composed of names that create a comic effect in accordance with this. That is, temporary names such as *Janjalkishlak, Yokkulabad, Arbobkhonim, Yoghonbek, Manidjan, Falonulla Pismadonkhodjaev, Dumbultoy, Balliqul, Holsizova, Yumalabtortarov* were used to name places and people. So, in the onomastic scope of humorous works, the main role is played by the creation of a comic effect by the name, nickname, surname or pseudonym, even place names. In this case, the comic in the name of the hero (nickname, surname or pseudonym) is easily understood, and the artistic humor of the work as a whole is felt when the name of the hero is read or heard for the first time. As O.N. Altukhova noted, “onomastic units in a literary text are an important tool that shapes the scope, content and style of the text”⁵⁹. While the onomastic scope of comic works is dominated by names that create a comic effect, the onomastic scope of historical works is mainly made up of historical names.

In a literary text, temporary names that evoke laughter are usually formed on the basis of signs and words that indicate actions or states of affairs, referring to some aspect or flaw of the characters. For example, in the humorous works of the magazine “Mushtum”, temporary onomastic units such as *Yebtoymasov, Yulghich Yutarovich, Tolmas Charchamasov, Kochdinazarov, Pulnazarov, Yumshakbaev* are used, which indicate a certain ironic connotation. It should be noted that such names are often found mainly in works with a humorous spirit.

The second section of the chapter is called “*Linguopoetic Features of Temporary Anthroponyms*”. Many famous creators of world literature paid serious attention to the names of the heroes of the work, considering finding a suitable name for the hero as a kind of artistry. In particular, A.P. Chekhov, considering the important importance of the hero’s name for a work of art, writes: “There should be deep simplicity and vitality not

⁵⁸ Лопатин В.В. Рождение слова // Неологизмы и окказиональное словообразование. – М.: Наука, 1973. – С. 87.

⁵⁹ Алтухова О.Н. Поэтонимы-медиаторы в макроконтексте произведений В.Пелевина // Социосфера. – М., 2014. – №3. – С. 50.

only in the speeches of the heroes of the work, but also in their names and surnames. Consequently, the hero's name plays an important role in deepening the ideological and artistic content of the work, strengthening its national spirit, folk character, and typifying the images and events in the work."⁶⁰

In literary texts, personal names, surnames, and nicknames are often poetically and linguistically foregrounded. In the following passage, the temporary names chosen for the characters carry significant poetic weight and contribute to the expressiveness of the text. The meanings of the pseudonym (*Sozpardoziy* – “Word Embroiderer”) and the surname (*Lughatkhodjaev* – “Dictionary Master”) become clearer upon reading the text in full – the ironic intent and the tone of mockery directed at the characters are evident. The teacher *Sozpardoziy*, who enjoys collecting rare words used among the people and publishing articles about them, has a student named *Lughatkhodjaev*, who studies the origin and linguistic affiliation of words. From his remarks on the toponyms *Povulghon* and *Pungon* (*Povulghon* – a village in the Oltiariq district of Fergana region; *Pungon* – a village in the Pop district of Namangan region; *note added by me* – A.D.), it is clear that the lexicologist's views on the etymology of place names lack scientific validity and are unfounded. These anthroponyms serve as important poetic devices in shaping the characters' portraits: – “*The idea that place names such as Povulghon and Pungon mean “watchtower settlement” in Mongolian – I myself have doubts about that,*” said Professor *Sozpardoziy*, speaking in a lecturing tone to *Ulugbek*. “*It's a debatable opinion. Well then, have you found any newer interpretation?*”

Lughatkhodjaev, as if he had long been waiting for that very question, nodded eagerly and replied hastily: “*I have, teacher, I have found it. I'm quite certain that this village was built in honor of the Russian ruler, either Pavel the First or Pavel the Second. Naturally, the name was adapted into Uzbek as Paveldjan. Over time, in the local dialect, it became Povulghon.*” Upon hearing this, Professor *Sozpardoziy* flared up at once. He pointed out that during the reigns of the Pavels, Turkestan had not yet fallen under Russian influence, and, frustrated by his student's failure to notice such a simple logical fact, he shook him off in exasperation. Among his students, it was precisely this *Lughatkhodjaev* who turned out to be the most scatterbrained. Once, he had even suggested that the name Bukhara might have originated from the Russian word *bugorok* (“small hill”), which had made everyone burst into laughter. And now, it seemed, he was on the verge of making a fool of himself again. A. *Obidjon*, “*Where Is Shilikabiliq?*”

When temporary anthroponyms in a literary text are formed from more than one component, they complement each other, expanding the meanings of the words they contain. Also, such constructions serve to more fully express the portrait of the hero. The temporary onomastic unit of *Khushim Keldiev*, presented in this text, has acquired linguopoetic value due to the fact that it is formed on the basis of the division of the phrase *khushiga kelmoq* and the content of the phrase is expressed through the onomastic unit: *The collective farm librarian Khushim Keldiev was asked, “What do you do in your free time?” “I open the library in my free time, as*

⁶⁰ Refer to: Шибалов Р.Ю. Ономастическая игра в художественном тексте (на материале ранних рассказов А.П.Чехова): Автореф. дисс. ... канд. филол. наук. – Екатеринбург, 2004. – С. 28.

instructed by the chairman and deputy chairman,” the librarian replied. H. Siddikov, “In my spare time.”

The following temporary names and surnames found in the literary text also possess an analytical character, and their meanings serve to explain and complement one another. For example, *Shakar Palak* is derived by splitting the compound word *shakarpalak* and alludes to the name of a type of melon; *Yulganboy Obkocharov* is formed from semantically related words and was created to express a negative attitude toward a corrupt, deceitful character (here, the colloquial form of the verb *olib kochmoq* – “to snatch away” – is used). The anthroponym *Urugh Aymoqov* is based on a paired word expressing kinship or closeness, while *Yaxshi Yamoni* is formed from an antonymic pair – *good* and *bad*. In this last case, the use of the colloquial form *yamon* instead of *yomon*, combined with the suffix *-iy*, produces a strongly expressive and ironic effect.

The surname *Jonjonbaev* given in the next text is also an individual creative creation of the author. The temporary surname, created on the basis of an onomastic game, acquired an ironic meaning and served as a means of expressing mocking laughter: “*What, is this your father’s? Who are you?*” – “*I am somebodyjon! Do I need a surname? Somebodyjonboev! What about my birthplace? Kokandjon! They say Khokand is a beautiful place! Know this, brother!*” ... *As he and his patron sat down in the far corner of the room, our little boy could not restrain himself: “My own “jon”, my father’s “jon”! Jonjonbayev!*” And so, with the mouthful of our mountaineer’s mouth, the current classmate was called “*Jonjonbayev*”. E.A’zam, “*Gonoluluga elchi*”. E. Azam, “*Honoluluga Ambassador*” As can be seen, the surname *Jonjonboev* was given to the character by his classmates. It originated from the onomastic indicator *-jon* found in the words uttered by the character himself – *Somebodyjon (Falonchijon), Somebodyjonboev, and Koqonjon*. This suffix, typically used as an affectionate or honorific form in Uzbek, became the basis for the ironic surname, thus reflecting the humorous and mocking tone of the situation. The third section of the chapter is entitled “*Temporary toponyms as a linguopoetic tool*”. Studying the role of toponyms in a literary text and their various functions in revealing the artistic intention of the creator helps to show the wide possibilities of these units. In particular, the linguopoetic properties of temporary toponyms are unique. In linguistics, such toponyms are studied as occasional toponyms that do not occur in the onomastic system, are characteristic of a particular author, and are not used by other creators.⁶¹

Like other onomastic units, the formation of temporary toponyms also follows certain patterns based on existing real place names. For instance, temporary names created through topoindicators such as *-iston*, *-zor*, *-obod*, and *-kent* include the following examples: *Ghuliston* (A. A’zam), *Yokkulabod* (T. Malik), *Salomobod* (M. Shayxzoda), *Chog’irobod* (Alp Jamol), *Kuyoshiston* (M. Yusuf), *Donishkishlak*, *Kobiliston* (E. Vohidov), *Aralashkorghon* (E. Azam), *Kahratoniya* (A. Obidjon), *Shaghalkent* and *Osalkent* (H. Siddiq). In artistic texts, the meanings of such place

⁶¹ Спиридонов А.В. Оказиональные топонимы в художественных текстах Василия Аксенова // Речевая коммуникация в современной России: материалы III Международной конференции (Омск, 27-30 июня 2013 г.): в 2 т. Т.1. – Омск, 2013. – С. 243–249; Девятайкина Г.Л. Поэтика пространства и топонимический код в уральской прозе Д.Н.Мамина-Сибиряка: Автореф. дисс. ... канд. филол. наук. – Екатеринбург, 2009. – С.23.

names often serve as symbolic references to various events, situations, or conditions within the work. According to onomastic principles, a toponym should, to some extent, correspond to the characteristics of the region it denotes. Writers, in turn, emphasize and amplify this correspondence in their creative naming of places. The temporary toponym *Ghuliston*, used by A. Azam, is a name deliberately constructed to align with the central idea of the work and is closely interwoven with the text's overall meaning. Formed from the word *ghul* (meaning "chain" or "bondage"), *Ghuliston* functions as a key symbolic element expressing the thematic layer of the narrative. Moreover, its phonetic similarity to the real place name *Guliston* enhances the expressiveness of the text. "Where is this place?" I asked. Kholdori replied, "*Ghuliston*." To my ear, it sounded like "*Guliston*," so I said, "How can you live in *Guliston* and not know Uzbekistan? It makes no sense." Then Xoldori corrected me, "You didn't hear it right – not *Guliston*, but *Ghuliston*." "Ah, wait a moment!" I said, suddenly understanding. "*Ghul* means 'chain' – it's an old word we don't use now, but I've often seen it in ghazals. So *Ghuliston* means 'The Land of Chains.' That's why you all wear chains, isn't it?" A. A'zam, "*Dream, or A Journey to Ghuliston*"

Finding alternative forms to existing toponyms in the language and using them in a way that suits their artistic purpose is a product of the author's poetic skill. For example, the temporary toponym Donghestan, cited in the following text, was created to ensure clarity and sharpness of expression. This name is reminiscent of the real toponym Donghestan. Changing its structure, the writer created a new ahorli toponym: *Seeing me stand there, puzzled, staring at the half-finished building being constructed for his son in one corner of the yard, my uncle suddenly roared in anguish and resentment: "Otherwise, he'll come and blame me, nephew!" "No way, uncle – has he gone mad? Even if our cousin Amir is not good enough. You see, he is not from good clan." "Still, his bloodline is tainted... Well, never mind. But when people say, 'Somebody becomes famous all over the Donghistan. So, if people asks: "Roof of this country has burned down? Whose nephew he is? Of course, they will! And how am I supposed to bear that disgrace, nephew?" E. Azam, "Our Uncle"*

Similarly, in this instance, the expression "*donghi olamga ketmoq*" ("his fame spread throughout the world") is used in an analogical form as "*donghi Donghistonga ketmoq*." The replacement of the lexical element within the idiom and the insertion of a temporary toponym in its place have amplified the emotional and expressive power of the text.

One of the important onomastic tools in a literary text is onomastic codes. An onomastic code is a system of effective information transmission through specific names, toponyms, nicknames, translated or symbolized names, which is closely related to the cultural context, social life, and the creator's idiosyncrasy. It is worth noting that the creation of any onomastic code depends on the author's skill, and the decoding of that code depends on the reader's mind. Sometimes the creator does not deliberately use the name of a real place, but creates a new name based on its specific features. Names of this type allow us to understand the images of real toponyms formed in our minds by reinterpreting them. The poetonym *Kahratonia* used in the following text refers to the real toponym of Siberia as an onomastic code. As is known, the word *qahraton* is a word used in the Uzbek language for very strong cold. *-iya* is a universal topoforment that forms the name of a place. The derived name

Qahratonia performed a poetic function as a temporary toponym expressing the author's subjective attitude: *The surviving warriors and the healthy young women were chained and driven away to a distant land called Kahratoniya, where some were made slaves and others concubines. Among them were Meshpolvon's father and his beautiful mother, whose eyes were as gentle as a doe's.* A. Abidjon, "The Adventures of Meshpolvon"

The temporary toponym Falonia used in M.M. Dost's novel "Lolazor" was created in accordance with universal toponymic formants and referred to the name of a country that was ambiguous in content. It is natural that the reader is interested in the ambiguity associated with the name in the text. As is known, in our language the word falon means somebody and unknown: such as such a place, such a person, such a thing. In this text, the writer creates a general image without deliberately revealing the name of the place in the work. Also, through expressions such as "to the countries under the bush" and "countries sprouting like mushrooms" in the text, the author describes the place of the newly emerging countries in the international arena in ironic colors: *Now the journeys were different – not here and there, but to lands beneath the maze ... to Faloniya... on an official visit... as head of a delegation... receptions, kings and queens, ministers, courtiers, ladies of rank... Yaxshiboev tried to recall which continent Faloniya was on. But he couldn't remember. ...Perhaps Faloniya was one of those new, independent, peace-loving countries that had been sprouting up like mushrooms in recent years... M. M. Do'st, "Lolazor" (The Tulip Field)*

There are also other temporary toponyms in literary texts that are noteworthy for their poetic function. In the following passage, imbued with mystical imagination, the toponym *Botan togh* prompts a reader unfamiliar with its meaning to seek a connection between the name and the content of the work. However, the writer skillfully reveals the essence of the name within the text itself, without causing any difficulty for the reader. In the story, the mountain's name alludes to its dialectal meaning and is simultaneously compared to the protagonist's life: When people woke from their sleep, they saw that a mountain had appeared on the edge of the village. They called it *Botan togh*, meaning "a mountain that has moved here from another place." I, too, was like that mountain – a man who had come from elsewhere. Although I had visited this place two or three times before, I always remained a stranger. S. Vafo "The Botan Mountain"

Linguist T. Nafasov notes that the word *botan* belongs to the dialects of the Qashqadaryo and Surxondaryo regions and provides the following explanation: *Botan*. 1. (Jarkurgan) Other, different. 2. (Chiroqchi) Separate part. *He lives apart from his father.*⁶². Thus, the author's interpretation of the word "botan" in the story as "a mountain that has moved here from another place" is directly connected to its lexical meaning. In other words, the word *botan* conveys the sense of "other" or "separate," and its use in the text is semantically linked to these meanings.

The fourth section of the chapter is devoted to "***The Linguopoetics of Temporary Onomastic Units in Folklore Works.***" The onomastic range of folklore is highly diverse; the names found within it reflect the traditions of the Uzbek national

⁶² Нафасов Т. Қашқадарё ўзбек сўзлари луғати. – Тошкент, 2011. – Б. 62.

onomastic system and are valuable as products of folk thought, humor, and everyday observation. In folklore, most personal names, place names, and even animal nicknames acquire *occasional meanings* derived from the purpose of the text. For example, temporary names such as *Ultantoz*, *Yortiboy*, *Kiron Botir*, *Toghriboy*, *Kilichqora*, *Boltakay Botir*, *Handalak Polvon*, *Xurmacha Polvon*, *Nokhatvoy*, *Boshmaldoq Dingboy*, *Qinghirboy*, *Chalaboy*, *Quvnoqboy*, and *Baxiloy* point to various underlying connotations. Moreover, the names of heroes who defend the interests of the people are endowed with aesthetic function through their connection to the appellative meanings of ordinary words. These names are often formed by imitating or likening the names of everyday objects or other entities, thereby enriching the figurative and symbolic expressiveness of the folklore text.

In the following passage, the temporary names *Daryoboghlar* and *Yulduzsanar* feature final syllables that create a harmonious sound pattern – a characteristic tradition in Uzbek onomastics, where relatives are often given phonetically similar names. Moreover, *Daryoboghlar*, *Yulduzsanar*, and *Kilichkora* are the names of heroes endowed with extraordinary power in the fairy tale. The meanings of the component words within these names symbolically reflect the characters' individual traits: Long ago, in the land of Khorezm, there lived three brothers. They were deeply devoted to one another, bound by affection and loyalty. Each possessed a special gift. That is why the eldest was called *Yulduzsanar* ("Star Counter"), the middle one *Daryoboghlar* ("River Binder"), and the youngest *Kilichkora* ("Black Sword"). These brothers had the powers to count the stars and know who was present or missing, to bind a river, and to defeat any enemy with a sword. ("*Kilichkora*", Uzbek folk tale).

Sometimes the lexical meaning of a word expresses a broader concept in a literary text. The noun *Kordim*, used in the following example of an askiya, is skillfully introduced into the text. The comic effect is created by associating the appellative meaning of the temporary noun with the verb to see: "*An elderly man had nine daughters. He promised himself that if he ever had a son, he would name him 'Kordim' ('I see'). Anyway, his wish came true. Keeping his word, the man named his son 'Kordim.' Years passed. One day, a guest came to their house. They were just about to eat the pilaf when the lights went out. Taking advantage of the moment, the guest reached for a larger piece of meat and was about to eat it when the host called out, 'Kordim! Bring the candle!' The guest jumped up. When there was no sign of the son, the host shouted louder, 'Kordim!' Not knowing the son's name, the guest hurriedly said, 'Brother, don't shout and embarrass me; just now, as you said 'I see,' I already put the meat back in its place!'*"⁶³ A joke, lof, or humorous sentence can be evaluated at the level of a discovery. After all, the artistic use of different meanings of a word also demonstrates the author's mastery of literary language.

Thus, it has been observed that Turkic words play an active role in the formation of temporary names in folklore works, that structurally simple names are less common among them than other types of names, and that "onomastic markers" play an important role in the formation of structurally complex names.

⁶³ Абдулла кизик нима дейди? – Тошкент: Шарк, 2006. – Б. 5-6.

CONCLUSION

1. The onomastic space of a literary text, along with real names, also includes temporary names. Temporary onomastic units are created by the author to serve specific artistic purposes and are characterized by a high potential for poetic actualization. Such units possess stronger expressiveness compared to names in the standard onomastic system, and through their emotional impact and aesthetic value, they significantly enhance the overall effect of the text. Their peculiarity lies in the fact that temporary names are usually perceived within the framework of a specific text and are intended for one-time use.

2. The most important linguopoetic functions of temporary onomastic units are as follows: 1) temporary onomastic units in a literary text attract and hold the reader's attention, saturate it with corresponding artistic meanings and acquire linguopoetic value, as well as contribute to the aesthetic perception of the text; 2) they serve to illuminate the ideological content of the literary work and the artistic concept associated with it; 3) they serve to create expressiveness and emotionality; 4) they contribute to the creation of a comic effect, ironic content; 5) they ensure intertextual coherence; 6) they create imagery; 7) they perform an evaluative function and express the author's subjective attitude.

3. Temporary onomastic units differ from real names in their sphere of use, novelty, function, observability in language and speech, content, expression of subjective attitudes, and unconventionality. Depending on their evaluative function, temporary onomastic units are divided into those with a positive meaning and those with a negative meaning.

4. The system of word formation in a language is based on certain regularities and the mutual compatibility of morphemes. In this regard, any derived word must be formed according to the existing word formation rules. However, in literary texts, especially in satirical or journalistic works, as well as in media texts, there are words that do not conform to the existing word formation rules. This situation necessitates a special analysis in linguistics as a characteristic of temporary words.

5. Temporary onomastic units are considered significant as creative (artistic) formations, and both their meaning and aesthetic value primarily arise in close connection with the speech situation, as well as the content and structure of the text. Moreover, temporary names are usually created not to be included in the onomastic system but to be used once as a means of expressive and figurative effect. Onomastic transformation, onomastic contamination, onomastic play, and artistic translation play important roles in the emergence of temporary onomastic units.

6. By studying temporary onomastic units, one can determine the artistic language skills of poets or writers, understand certain laws of language development, identify the reasons why names from literary onomastics are or are not transferred into linguistic onomastics, determine the factors behind the emergence of new names, and, in general, reveal the various artistic and aesthetic properties of names.

7. Such features as unexpectedness, expressiveness, and emotional intensity, inherent in temporary onomastic units, ensure the onomastic multilayering of a literary text. This onomastic multilayering is achieved through various artistic tasks assigned to a given name. Some temporary onomastic units may be reused depending on their

previous textual context. In this case, intertextual connections arise through names. Temporary onomastic units differ from other temporary words in this respect.

8. Temporary onomastic units, like all names, primarily perform a nominative function. When creating a name, surname, nickname, toponym, or another unit, the writer or poet seeks to clearly and effectively express the bearer of the name or the concept associated with it. In this case, temporary names are not created on the basis of existing names in the onomastic system, but rather to denote a particular aspect of the named object and to fully convey the purpose of the utterance.

9. Textual dependence is an important feature of temporary onomastic units. In other words, unlike a systematized onomastic unit, a temporary onomastic unit is created for a specific theme and a specific artistic situation, functioning within those boundaries. Therefore, its sphere of use is much narrower. Some temporary words may, over time, become stable. However, unlike other temporary words, a temporary onomastic unit is not actively integrated into the stable onomastic system, since it is observed that most such names have acquired negative meanings. According to cultural norms and naming principles, anthroponyms with negative meanings cannot occupy a place in the onomastic inventory.

10. In a literary text, both the choice of a character's name and its presentation are important. When introducing a character, authors use their own techniques. In most cases, information about the name is conveyed through the speech of the author-narrator, while in some cases it is revealed through the speech of the characters. Temporary names in humorous works acquire special linguo-poetic value, as they humorously and originally emphasize the character's distinctive traits.

11. Not all nicknames in a literary text necessarily exhibit occasionality. For example, *Orif chulok* is a name given to a person because of a physical defect, and in this case, there is no sign of creativity. To be regarded as a temporary anthroponym, a name must reflect such qualities as originality, unfamiliarity, one-time usage, and other distinctive features. Nicknames such as *Xarajatxon*, and *Urik domla*, on the other hand, are true products of creativity. In these cases, a temporary name is created on the basis of words that express traits or characteristics appropriate to the character, in order to depict his personality more vividly.

12. The functions of temporary toponyms in a literary text are quite broad, and authors artistically express extensive layers of meaning such as a particular society, environment, and social criticism through the names they assign to their fictional places. In particular, a creator whose goal is to evaluate real-life locations consciously attributes these evaluations to the fictional names he creates. In such cases, the meaning of the created name carries great significance.

13. The connection between linguistic units in folklore works and those in modern literature is entirely natural and ensures the vitality of folk oral traditions. At the same time, unique poetic images are created on their basis. Onomastic units in folklore texts are also not reproduced exactly in modern literature. On the contrary, they become enriched with new meanings and content and are introduced into use, adapting to the mindset of people of a new era. In this case, if a poetonym is merely used in the text of a modern work, it serves only as a reminder or reference to an element associated with that earlier text. For a linguistic unit to achieve poetic actualization, the creator must adopt its form and enrich its content.

14. The onomastic units used in the text of an epic are, first and foremost, inseparably connected with the knowledge and vocabulary of its performer – the bakhshi or poet. The epic, of course, is based on legends or myths familiar to the people and draws nourishment from them. This circumstance also has a significant influence on the names of people found in the language of folklore works. In order to make the content of the epic more complete and to make the heroes' adventures more engaging and believable, new character names emerge. During the performance of the epic, the bakhshi himself invents names and integrates them into the plot of the epic.

15. Most temporary onomastic units in folklore works are names created on the basis of Turkic words from the national lexicon that denote qualities or states and differ semantically and stylistically from modern personal names. Such temporary names are connected with the everyday material and spiritual, economic and political life, as well as with the ideas and aspirations of societies of the past.

**НАУЧНЫЙ СОВЕТ DSc.02/30.12.2019.Fil.46.03 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ
УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

АНДАНИЯЗОВА ДИЛРАБО РУЗИКУЛОВНА

**ХУДОЖЕСТВЕННО-ЭСТЕТИЧЕСКИЕ ОСОБЕННОСТИ
ОККАЗИОНАЛЬНЫХ ОНОМАСТИЧЕСКИХ ЕДИНИЦ В УЗБЕКСКОМ
ЯЗЫКЕ**

10.00.01 – Узбекский язык

**АВТОРЕФЕРАТ
ДИССЕРТАЦИИ ДОКТОРА (DSc) ФИЛОЛОГИЧЕСКИХ НАУК**

Ташкент – 2025

Тема диссертации доктора филологических наук (DSc) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2025.2.DSc/Fil537.

Диссертация выполнена в институте Узбекского языка, литературы и фольклора Академии наук Республики Узбекистан.

Автореферат диссертации на трех языках (узбекском, английском русском, (резюме)) выложен на веб-странице Научного совета (www.tai.uz) и в информационно-образовательном портале "ZiyoNet" (www.ziynet.uz).

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Защита диссертации состоится "4" декабря 2025 года в 10 часов на собрании Научного совета DSc.02/30.12.2019.Fil.46.03 по присуждению ученых степеней при Институте узбекского языка, литературы и фольклора АН Республики Узбекистан, (Адрес: 100060, Ташкент, улица Шахрисабзский проезд, дом № 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; e-mail: uzlatfi@academy.uz).

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за № 89). Адрес: 100100, Ташкент, ул. Зиялилар, 13. Тел.: (99871) 262-74-58.

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ВЕДЕНИЕ (аннотация докторской диссертации)

Цель исследования заключается в выявлении художественно-эстетических особенностей временных ономастических единиц, а также в определении их роли и функций в структуре художественного текста.

Задачи исследования:

собрать временные ономастические единицы, встречающиеся в художественных текстах, и классифицировать их на основе различных критериев;

определить художественно-эстетические особенности и способы образования временных ономастических единиц;

раскрыть сущность временных ономастических единиц и их отличие от реальных имен;

проанализировать художественно-эстетические особенности временных ономастических единиц, выражающих субъективное отношение автора;

проанализировать функции временных ономастических единиц в художественном тексте, а также оценить их роль и значение в обеспечении художественности произведения;

доказать на примерах основные признаки временных ономастических единиц – символичность, связанность с текстом, творческий характер, необычность, выразительность, индивидуальность и другие.

Объектом исследования являются временные ономастические единицы, которые способствуют раскрытию авторского художественного замысла.

Научная новизна исследования заключается в следующем:

доказаны такие признаки временных ономастических единиц, как их однократность, текстовая определенность, аномальность, экспрессивность, индивидуальность, символичность и необычность;

обосновано, что временные ономастические единицы выполняют такие лингво-поэтические функции, как: содействие эстетическому восприятию художественного текста, служение раскрытию идейного содержания литературного произведения и авторского художественного замысла, обеспечение интертекстуальных связей и создание образов;

на основе узбекских национальных ономастических традиций обосновано, что такие временные ономастические единицы, как *Саломабод, Донишкишилок Хасисходжа, Тупрокбиби* а также имена, не соответствующие узбекским национальным ономастическим традициям – *Хон Ман Мен, Мен Хон Ман, Фалончиан, Туробадзе, Гугушидзе, Фалония, Кахратония* – созданы в соответствии с художественным замыслом автора, и раскрыто их отличие от реальных имён.

Освещено значение имён, возникших на основе ономастической трансформации, ономастической контаминации и художественных переводов, в структуре текста;

Функция оценки временных ономастических единиц раскрыта через временные имена с положительной семантикой – *Мангукут, Тонгёруг, Мангухайат, Тонгли, Кувнокбай, Куёшистон, Саломабод*, а также через

временные имена с отрицательной семантикой – *Хасисходжа, Когаз Базов, Ебтоймасов, Гийбатилла*.

Внедрение результатов исследований. На основе научных результатов, полученных при изучении художественно-эстетических особенностей временных ономастических единиц в узбекском языке, а также на основе выводов анализа, касающихся:

возможности повторного употребления отдельных ономастических единиц в связи с предыдущим текстом, что способствует возникновению интертекстуальных связей; художественно-эстетических особенностей временных ономастических единиц, созданных на основе узбекских национальных ономастических традиций (*Саломабод, Донишкишлок Хасисходжа, Тупрокбиби, Войкул*), а также имен, не соответствующих узбекским национальным традициям (*Хон Ман Мен, Мен Хон Ман, Фалончиян, Пистончиян, Туробадзе, Гугушидзе*); эти материалы были использованы в фундаментальном проекте № ОТ-F1-78 на тему “Узбекский язык в современную эпоху глобализации, его историческое развитие и перспективы (на основе анализа функциональных стилей)” (2017–2020). (Справка Академии наук № 3/1255-1634 от 3 июля 2025 г.). В результате разделы фундаментального проекта, посвящённые развитию художественного стиля узбекского языка, были дополнены и обогащены новыми научными понятиями и терминологическими единицами;

выводы и рекомендации относительно основных признаков временных ономастических единиц, таких как символичность, связь с текстом, креативность, экспрессивность и индивидуальность, и их роли в формировании художественного текста; вопросы, связанные с местом антропонимов и топонимов в отражении имен и социальных отношений, научно-теоретические представления о художественно-эстетических функциях индивидуально используемых временных ономастических единиц, демонстрирующих художественное мастерство создателей, были использованы в инновационном проекте (2021-2022 гг.) под номером ИЛ-21071156 по теме “Составление и издание толкового словаря антропоцентрических лингвистических терминов” (создание мобильного приложения и сайта словаря). (Справка Академии наук № 3/1255-1634 от 3 июля 2025 г.). В результате данное исследование послужило важным источником для обогащения современного узбекского языкознания терминами, связанными с лингвопоэтическими и лингвокультурными особенностями ономастических единиц;

на основе выводов, касающихся временных ономастических единиц, отражающих мировоззрение, образ жизни, ценности, характер, верования и традиции узбекского народа, а также их значения в раскрытии авторского художественного замысла, материалы были использованы в фундаментальном проекте № FA-F-1-005 под названием “Изучение истории каракалпакской фольклористики и литературоведения” (2017–2020). (Справка № 394/2 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского отделения Академии наук от 9 июля 2025 года). В результате разделы проекта, посвящённые художественно-эстетическим особенностям

имён собственных и топонимов в фольклорных произведениях, были обогащены новыми анализами и концептуальными положениями;

научные выводы и рекомендации, связанные с отражением многовекового опыта и традиций истории, культуры и языка народа, обеспечением выразительности в художественном тексте, были использованы в гранте “2023 КА 171 Мобильность студентов высшего образования (Erasmus+)” (2023–2024 гг.). (Справочник Кокандского государственного университета № 70 от 30 августа 2025 г.). В результате были расширены сведения о названиях и их функциональном назначении;

научные выводы и материалы, посвящённые именам собственным и топонимам – ценному достоянию нашего родного языка, а также их роли в обществе и в художественном тексте, были использованы при подготовке телепередачи “Вывод от вас”, вышедшей в эфир на телеканале “Узбекистон” (Справка Национальной телерадиокомпании Узбекистана, телеканал “Узбекистон”, № 04-16-1499 от 8 июля 2025 года). В результате удалось обогатить телепередачу фактическим материалом и повысить её содержательную значимость;

научные взгляды и выводы, касающиеся роли имён, отражающих многовековые национальные ценности узбекского народа, в художественных текстах, а также художественно-эстетических особенностей временных ономастических единиц, были использованы при написании сценариев радиопередач “Бедорлик”, “Ижод завки”, “Таълим ва тараккиёт”, “Миллат ва маънавият” телеканала “Узбекистон” Национальной телерадиокомпании Узбекистана, а также при организации интервью с автором. (Справка № 26-36-1019 телерадиоканала “Узбекистон” Национальной телерадиокомпании Узбекистана от 10 июля 2025 года). В результате подготовленные для этих радиопередач материалы были подкреплены научными доказательствами.

Апробация результатов исследования. Результаты исследования были обсуждены на 11 международных и 4 республиканских научно-практических конференциях.

Публикация результатов исследования. По теме диссертации опубликовано всего 32 научные работа, в том числе 1 монография. Из них 15 статей (9 – в республиканских и 6 – в зарубежных журналах) опубликованы в научных изданиях, рекомендованных Высшей аттестационной комиссией при Министерстве высшего образования, науки и инноваций Республики Узбекистан для размещения основных результатов докторских диссертаций.

Структура и объем диссертации. Диссертация состоит из введения, четырёх глав, заключения, списка использованной литературы. Общий объем диссертации составляет 235 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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