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NICKNAMES IN FICTION: ON THE EXAMPLE OF  
ABDULLA KAHHAR'S STORIES

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**Abstract.** *As you know, the semantic and functional types of Uzbek anthroponymy are the names of people, surnames, patronymics and nicknames. The creator of a fictional work applies overwhelming number of concepts in terms of anthroponymy. Nicknames play a particularly significant role in representing the stylistic aspects of the work. In addition, nicknames also perform functional tasks. The author carries out their transition from the appellative level to the onomastic level. The article provides a linguistic analysis of the nicknames presented in the stories of Abdullah Kahhar. We will briefly focus on the anthroponymic units of onomastics of the Uzbek language, as well as consider a broad approach to the classification of nicknames in the stories of the writer and provide information about the motives put forward in them.*

**Research methods.** *The proper names are one of the important sources that provide information about the people's prison, economic activity and past. The famous horses used by the Uzbek Writers in the works are also considered to be a means of revealing different aspects of people's life. Having scientific and theoretical knowledge about the horses used in the works contributes to understanding the purpose of the writer, the essence of the work. Because the history, past, present and future of the people are reflected in these cultural sources. Therefore, in this article, the linguistic analysis of nicknames encountered in the stories of Abdulla Kahhar used linguistic observation and characterization, comparative-historical, historical-biographical, historical-cultural techniques in the study of the onomastics of artistic works, determination of the semantics and legalization properties of artistic onoms, separation of onomastic units.*

**Results and discussions.** *The nicknames given to the heroes of the following stories by Abdulla Kahhar were received as an objekt of the study: "Mirza" ("Reliable secretary"), "Prophecy" ("Sahibkiran Said Jalalkhani", blind Shermat), "The extinct volcano" ("Extinct volcano"), "who is at fault?" ("Turondot"), "The wife who did not eat raisins" (master Mavlon), "The Headless Man" (Master Abdurahman, Rozik shoe-maker), "Maston" (Abdurazzak), "Spectator" (Master Khamrakul), "The pomegranate" (Shokirkhuja, mulla Qazi), "The thief" (Egamberdi cotton seller), "Asrurbobo" (master Mumin), "The horror" (master Alimbek dodkho, Ascarponsat), "The bed" (Nasibali Otbagar), "The wives" (Sangin Korbashi). Below are the results and feedback on the analysis of nicknames in this work.*

**Conclusion.** *It became known that almost all these nicknames come across in the writer's stories when Abdulla divides the original and relative nicknames in the classification of nicknames in the stories of Kahhor. Including similar nicknames,*

*which fall into the ranks of original and relative nicknames, religious-meaning nicknames, nicknames that represent the profession, nicknames that denote the action-rank, nicknames that indicate the shortcomings in the members of the person are considered among the nicknames chosen for the heroes of the story. These nicknames are given before or after the name of the hero on the basis of certain signs of the heroes. In some cases, nicknames were used in place of the hero's name.*

**Keywords:** *anthroponymy, anthroponymic units, names, surname, patronymic, nickname, Abdulla Kahhor stories nicknames, "The extinct volcano", "Reliable secretary", "Sahibkiran Said Jalalkhani", "Turondot" professional household nicknames, valid-title nicknames, imitative nicknames, originals, relative nicknames, etc.*

**Introduction.** Today, the research on onomastic units is carried out at a rapid speed in Uzbek and world linguistics. In this direction, doctoral and PHD dissertations have been defended, monographs and textbooks have been implemented. However, great number of problems have not been discussed yet. In particular, despite the fact that studies of Uzbek anthroponyms are being conducted, as E. Begmatov said, Uzbek anthroponymy should be taken to a deep practical and theoretical study [1]. After that, numerous linguistic works were carried out on the study of Uzbek anthroponyms. In particular, E. Begmatov's books "anthroponymy of the Uzbek language", "Uzbek names" became one of the first studies in this field [2]. These studies examined the components and important aspects of Uzbek anthroponymy. After these works, the study of anthroponymy continued on a larger scale. In particular, R. Khudoiberганov was interested in the Uzbek anthroponymic system and made observations on the variability of the Uzbek anthroponymic system [3]. S. Rakhimov conducted his own research on the regional anthroponyms of Khorezm [4]. Khudoinazarov defended his PhD thesis related to oral folk art [5]. Much earlier than the above works related to anthroponyms, N. Okhunov [6] laid the theoretical foundations of Uzbek anthroponymy. However, practical and theoretical work on the study of names used in Uzbek anthroponymy and fiction has not yet been at the proper level. Along with this, the linguistic study of nicknames used in a work of fiction is one of the important tasks facing linguistics. The study of the lexical and semantic features of nicknames found in the stories of the outstanding Uzbek writer Abdullah Kahhar also confirms its relevance.

**Research methodology.** Later, discussions about the place of anthroponyms in a work of art and their stylistic features became noticeable. From this point of view, new observational results have appeared in Uzbek onomastics. As an example, we can cite: U. Pulatov was engaged in the translation of names in works of fiction [7]. A. Abdugafurov's "Babir, not Babur", H. Nabiev's "What was your real name, Kulchakhon", Buis Koriev's "On literary pseudonyms". These articles provide opinions on some nicknames. In addition to these, N. Khusanov devoted his monograph to theonymic anthroponyms. I. Mirzaev's "Giving human names and geographical names in literary translation" [8], R. Makhmudov's "Avestan theonyms in the Uzbek language" [9], N. Komilov's "The Full Name" [10], D. Andaniezova's

"The place of onomastic units in the literary text" [11]. In these articles, there are reflections on the specific semantic features of nouns in works of fiction.

Every detail in the work is its component and serves to create a complete state of the work. Nicknames are also an important tool for this kind of work. This is why the writer focuses on finding a suitable name for each of his characters, which he uses in his work. Abdullah Kahhar also in his stories does not just choose the names of the characters; they serve to help reveal the content of the work. Especially in reflecting the culture inherent in our people, the writer effectively uses noble nouns. Therefore, the nicknames used in the stories of Abdulla Kahhor require linguistic research.

**Results and discussion.** A nickname is a distinguished name. It indicates some physical, mental, spiritual talents and vocation of its owner, his behavior among people, some positive or abnormal behavior [1]. Abdullah Kahhar uses nicknames in his stories, of course, to achieve a certain goal. While nicknames were given to people by other people, the creator was also very good at identifying which hero, in which place for what purpose, was called. In the writer's short story "The extinct volcano", Sherematjon is nicknamed "the extinct volcano" by the people. It is not surprising if the nickname was chosen based on the events that he experienced in his life. Because Sherematjon has been in the government for thirty-five years. In those thirty-five years, he worked in seven offices. During these years, the career ladder continued to fall year after year. Although he changed his work frequently, he had a great career and a high reputation: ... no one says his name: *Shermatjon aka, Shermatjon ota!..* [12] Sheremat easily figured out the difficult tasks, however he had not any knowledge to do uncomplicated ones. On the great works everywhere the request would have been fulfilled. If he had to make a lecture somewhere, his assistants would have laid a throne on them all. It would be nice to read only. That person would not even read the news that came out on the Gazete, but would instruct his staff that "you will read and tell me the content". Sherematjon, who did not want to go to the meetings, was forcibly present at the meeting. Even then, he went not to express an opinion on a matter, but to show that no one would look. So the fact that a citizen is transferred from a new job to a job, bora-bora puts the hero in a jittery character: *"As they say, Isa takes the pain out of Musa, they have remained in the office, making noise to the impossible, pleasing the one who sings, and punishing the one who sings"*. He learned that the name he was given when he was reassigned to a new job: *A few days later, the head of the district called Shermat for an interview Shermat did not tell me what was said during the conversation, but said something that passed his soul by: he was called " the extinct volcano"* [12]. Why did this nickname touch his soul so much?! As a solution to this, we turn to the scientific presented in science information about the volcano. A volcano is a geological structure in the earth's crust that spews lava, hot gas, water vapor, and chunks of rock through cracks and channels. According to the degree of activity, volcanoes are divided into extinct, extinct and extinct [13]. Among them, an extinct volcano, which is an appellative form to the nickname chosen by the writer for Sherematjon, is understood as a severely disfigured and washed-out volcano that has completely ceased to function. Thus, the fact that Sherematjon is being transferred to a new job indicates a decrease in his activity in relation to his work. Therefore, in the new

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office, where he was sent, there was only an old desk, five or six different stools, one phone. This hero of the story makes me sick: *what happens to yourself? An extinct volcano! When the volcano extinguishes the fire, the hole remains, even if it does not release smoke! Isn't a fire on earth better than a hole on top of a mountain smoke?..*[12]

Abdullah Kahhar considered the main character in the story "Mirza" worthy of the nickname "Confident clerk". The main character of the story is called Baki, popularly known as Baki Mirza **in own town**. The reason why the nickname Mirza was added to his name was that Baki worked as a clerk in the company during the time of Nicholas. That is, he was engaged in the translation of various manuscripts. This profession of his later became common, which was fixed in his name. From this point of view, the fact that he was given the relative nickname "Mirza" because of his profession is consistent with the writer's goal. It is no accident that he was later referred to by the nickname "Confident clerk" because of his practicality and rank. Because Baki Mirza becomes a partner (with the intention of starting an independent business) with its own investment in a company close to revolution. However, the revolution did not reach his intentions. After that, he began to spend the rest of his life writing statements for everyone. A nation with a lot of land to the new government would not have melted away from Mirzo's House. He would have lived ten days with his one-day income. This work gave him the name "Confident clerk": *shortly after his name grew, Baki Mirza appeared as "Confident clerk". If "Confident clerk" was heard, the four geniuses of the city knew, because most of the statements he wrote were "taken into account by the courts", so one cobbler, who had not yet understood the secrets of these courts, suspected all the mystery in the procedure of writing the statement and called it "Confident clerk" [12].* But over time, people remember that Mirzo was given this nickname. Because now no one from Mirzo's profession will put it without using it. Mirzo walked the mail and began to recommend his service to someone. People were forced to fill in the blanks, write down the address, looking at the hands. People who did not get literate among people rarely met Mirzo in search of illiterate people and became more difficult to offer profession as a secretary. Spending time with the search for illiterate people in place of engaging in their profession has undermined Mirzo's profession, of course. Hence, the nickname "dignified" was given by the writer for his work, which was worthy of trust during the period of a certain life of the hero himself.

Analyzing the anthroponymic units in the stories of Abdulla Kahhar, we can witness that the writer was well acquainted with the samples of Uzbek and world literature created before him. We meet in the story "Who is guilty?:" Was it said "Turondot"? Khamroev laughed. He put this nickname on Sobirakhon himself, when he was a guest at someone else's party last year, and thus made everyone laugh [12]. The fact that Khamroev gave his wife the nickname "Turandot" in the story is reminiscent of the Chinese Princess Turandot. The Italian playwright Carlo Gotzi wrote a fairy tale-play "Princess Turandot" about the Princess Turandot. The name of the hero of the work is of Persian origin and means "daughter of Turan". All of us, of course, wonder why the name of the hero of the Italian writer is Persian. In this place, the question arises whether Abdulla Kahhar chose a nickname for the hero of the

story from Persian literature or used it in the name of the hero of Carlo Goths. Looking back at the content of the fairy tale, the work begins with a trip to the Land of Chin Kalaf, the prince of the Nogai Tatars. He was defeated in a battle with the Khorezmshahs and worked for some time as a palace employee in Khorasan. Nevertheless, the fire of revenge in his heart will not be extinguished. Here he meets his former father, Barakh. At this moment, you can hear the noise raging around you. Barakh says that this is the death of another prince who fell in love with Princess Turandot. The father of the executed Samarkand prince Barakh, accusing the princess, leaves her image. After seeing the photo, Kalaf also falls in love with it. Thus, the fairy tale hero Kalaf passes the challenges consisting of riddles to reach the Princess Turandot, and a Big Wedding will take place in the country. Meanwhile, Kalaf learns that Khorezmshah has died and can return to his homeland. This is how the fairy tale ends [13]. When writing a fairy tale, the writer takes the name Turandot from the work of Nizami Ganjavi, a representative of Persian literature. It is known to all of us that Nizami Ganjavi, a brilliant manifestation of Persian literature, who lived and worked in the 12th century, left a huge creative legacy to himself. Among them Hamsa is one of the works that has its incomparable place. The work consists of 5 Epic: "Mahzan ul-asror", "Layli va Majnun", "Xusrav va Shirin", "Haft paykar", "Iskandarnama". It is necessary to dwell separately on the "Seven Beauties" ("Haft paykar"), which is the fourth friend of Hamsa. Because the hero in the story of the fourth princess in the work is translated as "Turandot" by European creators. If looked at on the same basis, the hero of the fairy tale of Carlo Goths will be a prince, how he got the Persian name. Based on this fairy tale, Vakhtangov Yevgeny Bagrationovich created a stage work in Moscow. Jakomo Puchini wrote the opera "Turandot". In 1991-th year in Moscow was founded the award "Crystal Turandot". In 1997, near the Vakhtangov theater there was a fountain "The Princess Turandot" [13]. Therefore, it turned out that Abdulla Kahhar did not choose this nickname in vain for his hero. The hero of the story Sabirakhon is given the nickname "Turondot" by analogy with the princesses, since her husband Khamroyev has masculine and masculine qualities inherent in Uzbek women. This nickname does not have a negative sign, but is considered one of the worthy names, which can be considered worthy of every Uzbek woman. After all, Turandot was born in Persian literature, translated into Italian literature, and came to Russia and staged. Such a name Turondot, popular in Uzbek and world literature, proved worthy of any daughter of Abdulla Kahhor Turanzamin. Even now among our people, mothers treat their little daughters as "Princess Turondot".

Another hero of Abdulla Kahhar, Said Jalalkhon, is an image with a specific nickname in the story "prophecy". In the story, it is said that the word "Mullah" added to his name: *Mullah Said Jalalkhon, having passed by, leaned against the wall and closed his eyes, with a handkerchief in the hand of the fly that landed on his nose, the cowardly hindered, peep his lips and puffed* [12].

Mullah is characteristic of the peoples of Central Asia and is used in relation to those who received education in madrasa. Sometimes they also represent wise men in portable meanings. In the name of Said Jalalkhon it has become a relative nickname in the religious sense. In another place in the story, he is given the nickname "Sahib

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Saeed Jalalkhani": *a thousand and thousand turtles circled around a thousand and thousand pots, and how many hundred thousand armies became invisible. In the same land, he was called "Sahib Saeed Jalalkhani" and the Khan ascended* [12]. From history it is known that having the patronymic nickname does not happen randomly. People with this nickname come to the world when the planets Venus and Jupiter converge with each other in their own actions. This condition is repeated every eight hundred years. Here such a position is considered a royal duty. The king in the word Sahib also represents the same zodiac sign, while the sahib is a Persian word meaning having. So this nickname means the owner of the Royal zodiac. In history, The Great Commander Amir Temur was one of those who was born in the constellation of Kiron. According to Professor Usman Sanakulov, in addition to Amir Temur, two more people became owners of this zodiac sign. They are Alexander The Great, and Muhammad (s. a. v.) as indicated. The assignment of the patronymic to the hero of Abdulla Kahhar is not necessarily associated with the above processes. The way of history of the people who are masters means that they are almost seven people who have tried to master the climate, and it is predicted in advance that they will be great people. Said Jalalkhan is also proud to be able to do greater things in such a way that he is happy with the execution of the order to plant poppies on all the lands he has given to the chairman. It is for this reason that he himself wants to take possession of the country. When he begins his efforts on this path, he is given a relative nickname, similar to "Sahib Saeed Jalalkhani".

All the nicknames that meet in the stories of Abdulla Kahhar serve to fulfill a certain task. A large part of them came before the name of the hero and was used to distinguish that hero from other heroes. Master Mavlon in the story "the wife who did not eat raisins", master Abdurakhman in "The Headless Man", from the sentence the images of the Packer Khamrokul in "The Spectator". The profession of these images-coriander performed for them a nickname task. The shoemaker Rozik in the story "The Headless Man", the skullcap-maker Abdurazzak in the story "The Drunk", the confectioner Shokirkhoja in the story "The pomegranate", Egamberdi cotton-trader in the story "Thief", The Daily performing labor skills of heroes such as the fortune-teller in the story "bed" were also the basis for the nickname. For example, the fact that Hamrokul in the story "Spectator" is engaged in packaging distinguishes his name from other names. Pack + er is made in morphemic way in the form of a pack + er. The word pack is written in the form of a pack according to the original, and the omonym is considered a word of character: I. Packaging is a measure stone placed on the pallet of scales. II. Packaging is a metal used to connect porcelain or glass pieces. III. Packing piece of hardened skin, rubbing on the arm or leg. The profession of the hero of the story Khamrokul is associated with the second-meaning packaging. *Khamrokul was sick* That is, a Packer means a person who is engaged in patching broken dishes. *This old man, whose face was more wrinkled than in old age, he met last spring when he nailed a vase of flowers* [12]. Razik Shoemaker in the story "The Man without a Head" is mentioned in one place of the work. From the words of Master Abdurahman, it is clear that her first husband wanted to give consent when he told the heroine of the work, Niso grandmother, a woman from her second marriage, to send her daughters to a boarding school: *Niso grandmother also thought to send*

her daughters to a boarding school after the knife hit her in the bone. Even so, she was afraid to do anything with her husband without advice. When he consulted, Master Abdurahman said, "Yes, the daughters of Raziq shoemaker have studied and asked for town?.."he continued to argue [12]. There is no mention of his profession in the text of the work. But from the morphological analysis of the word patch, it is clear that the basis for creating the basis of the patch for the word patch was a detail. And the basis of the "yamoq" (glued) is formed from the "yamamoq" (to glue). "Yamamoq" (to glue) has the meaning of integrating the torn part of something. This means that the patcher's sole is applied to the person who is engaged in patching the place where the shoes are torn. In the story "Maston" about Abdurazzak skullcapmaker is told in Maston and Turgun's conversation: - *Have you eaten the food, where a lizard fallen? – No, I did not hear. Aunt's daughter married to Abdurazzak ... it was about ten years ago. A man was about 50 years old.* [12] From the text it is known that his profession is a skullcapmaker. "Do'ppifurush" (Skullcapmaker) is a joint word, formed in the syntactic way, formed from the words "do'ppi" (skullcap) + furush (maker). Here the word "furush" (maker) is associated with the Persian furukhtan, and "do'ppi" means the headdress. "Furukhtan" translated from Persian as a "to sell".

The lexeme "a seller" understood from the same verb in the above joint word, together with the lexeme "skullcap", formed a new lexeme "skullcap-seller". And in this derivation occurred a handle identified attitude. That is, the "maker" – defined, "skullcap" – determinant in the lentil of the crucifixion. Egamberdi in the story of Abdulla Kahhar "The thief" is also expressed by the definition "pakhtafurush" in his defining relationship: *the next day, "ellikbashi" took Kabul bobo to father-in-law - Egamberdi cotton-seller. Cotton-seller was very sorry for the condition of the old man and the fact that he drove the land gave not one, but two husks, but there is a condition of "small". This condition will be known in the fall... From the text it is understood that the hero was engaged in the sale of cotton.* [12] The hero, who has a nickname associated with the profession of the people in the story "pomegranate", is Shokirkhoja pastry-chef. The essence of his profession can be learned from the text: *how many times have you eaten honey in your life? I, myself, ate once in my life: when Shokirkhoja pastry chef was making honey molasses, my uncle's chick fell into the pot, I licked this chick...* [12]

From the many years of life of our people it is known that a confectioner is an artisan who prepares various kinds of confectionery. As a rule, they were candies, which prepared local sweets. If we look at the derivation of the term confection (noun, sweetness) + er (person horse-making supplement) is made by the method. And the name of The Daily occupation of the fortune-teller in the story "The bed" differs from the above method. Stableman is made in the form of a joint suffix noun + verb ("Ot" (horse) + "boqar" (a man who feeds animals)) and has formed the meaning of a person engaged in stableman: *Ghanijan immediately came out dressed and went and awakened a stableman of collective farm.*[12]

In the examples, the derivation of such professions as shoe-make + er, was carried out in two ways:



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1. Morphological method. The way of making a word by adding word-building forms to the basis.

For instance, confection + er

2. Syntactic method. The way to form a new word as a result of the addition of another basis to the basis.

For instance, shoe+maker

Although the nicknames in this case are equal in content with the nicknames that represent the above profession, they differ in their application after the name of the hero. In the writer's stories, the following nicknames are also chosen for the hero in order to give them a reference to the person's deed or title:

Olimbek dodho – “Horror”: Olimbek dodho's eight wives were sitting around furnace in the eldest wife Nodirmogbegim's house. Later in the story the hero is called only with the name of Dodho. The title remains as nickname that could be replaced by his given name Olimbek. The title of Dodkho is one of the most important titles of the Kokand Khanate and the emirate of Bukhara, established in the history of our nation's statehood. If there is an official in the Kokand Khanate who carries out control over the work of dodkho, then in the emirate of Bukhara the dodkho is the official who conveys the complaint of the complainants. Given that Olimbek dodho in the story “horror” lived during the period of the Kokand Khanate, he was one of the officials in the Khanate. The same title was based on the fact that the hero was named after the end of the work by the name of the Dodho.

Askarponsot – “The Horror”: *“who is now going to go to the cemetery and stab into the Askarponsot's grave?” the saying goes.* The name Askarponsot in the form of Askar + ponsot (person name + person title) is used together with the nickname associated with the action of the person. Ponsot has the appearance of a ponsad according to the original, he is an official who leads the group consisting of five hundred soldiers

Sangin coworker – “The Wives”: *the enlightener shot and saw the beauty of Sangin coworker, who was killed.* The hero of the story “The wives” Sangin lead is indicated by the name of the deed-title in the story as in the heroes of the above story. His title comes after the name of the hero of the coward. The coward performed very important functions in the Khanate. He was subordinated to the Khan and the lieutenant. He headed a guard, rifles in the Khanate and directed the process that would take place until khomashyam came to these lands and prepared the products.

Mullah - "The Pomegranate": *he has not seen the garden of Mullah , but has heard the description [14].*

The hero of the story means a judge who is a deed, a judge. He was appointed by the head of state in Muslim countries. In the Khanate, too, subjected to the ruler, the court cases in the Khanate were carried out. Judicial proceedings were carried out only on the basis of sharia rules. Therefore, it was considered important that the judge, that is, the judge, thoroughly mastered the science of Sharia. In the story “The pomegranate”, the Judge Mullajon is mentioned only in one place. There is no mention of the title of the judge there. However, for the wife of the hero of the work Turobjon, Mullajon will be significant with his garden: *“He saw this garden before his eyes: not a garden, but a pomegranate... In pomegranate trees hang pomegranate*

*as a linen, as a teapot”.*

These nicknames do not represent any negative state of affairs of people, but rather indicate their work, which distinguishes them from others. Nevertheless, in the writer's stories there are also nicknames, which are based on the shortcomings of people. For example, blind Shermat in the story “The Prophecy”. His nickname came before his name and represented a deficiency in the members of the vision of the hero: *Said Jalalkhan immediately wrote a letter to blind Shermat who passed into Afghanistan from a Sohob.*

**Conclusion.** From the above comments, it becomes clear that the nicknames of the heroes in the stories of Abdulla Kahhar were used in their place. Whether they were an original nickname or a relative nickname, he fulfilled the task assigned to him in the context of the work. In particular, similar nicknames in the stories helped to open the author's goal and deeply understand the content of the work. In addition, the nicknames that denote the profession and deed-title of the people, the writer throws out a large part of the nicknames he uses and performs the task of distinguishing heroes with the same nickname from other heroes.

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