

## SPEAKING SURNAMES AND THEIR ROLE IN THE STYLISTIC IMAGE OF A WORK OF ART

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<https://doi.org/10.5281/zenodo.10033554>

**Abstract.** *"Talking surnames" have always been of interest to writers, readers and literary critics. Those who come up with "talking" surnames rely on irony, trying in this way to demonstrate their attitude to the character and set the reader up for the same perception. As a rule, in works such images carry a kind of stylistic load and have a stylistic coloring*

**Keywords:** *anthroponymy, characters, speaking names, author's fantasies, works of Russian writers, the era of classicism.*

Many people are wondering where and how these surnames came from in literature. My work is aimed at studying this phenomenon in the works of Russian writers, identifying the main authors who used this method, the secrets and hidden meaning of the names known to us from books that are considered classical literature.

The choice of this topic is due to a very great interest in talking names in Russian literature. If we are dealing with a work of fiction in which all the characters are generated by the author's imagination, then it seems obvious that the author apparently has sufficient freedom in choosing one or another fictional hero for any of his characters. But the imaginary arbitrariness of fiction is actually a conscious or intuitively guessed need to choose exactly this, and not another name — the reader's perception of it is an interesting and urgent problem today. A deep and comprehensive knowledge of a work of art is impossible without understanding the author's use of the system of proper names. Expressive use of proper names is characteristic of many writers. Relying on the internal form of the word that formed the basis of the hero's surname, writers in the era of classicism rewarded their heroes with expressive names-characteristics. Russian pen artists — Chekhov, Gogol, Ostrovsky and others — found very vivid and unexpected expressive means, one of which is "talking surnames". Satirists called their heroes "talking" names and surnames. The positive characters were called Katerina, Uncle Vanya, and the negative ones were Skotinin, Chichikov, Kabanikha. The parodists changed the surname of their literary opponent so that it became a means of ridicule. Russian anthroponymy as a scientific branch of onomastics has taken shape relatively recently, although the study of proper names, including anthroponyms, began in the era of Kievan Rus. The functions of proper names in poetry interested M.V. Lomonosov at the time. N.M. Russian author Karamzin made significant remarks about the role of the suffix in Russian patronyms and the establishment of the time of the appearance of Russian surnames. A lot of factual material on Russian anthroponymy was collected in the 90s of the XIX century by many linguists, historians, autographs, in particular, A. Valov, A. Sokolov, N. Aruzin. Their works dealt with the genesis of calendar and non-calendar names, "Great Russian" surnames and folk nicknames. A significant contribution to Russian anthroponymy was the appearance in 1903 of the "Dictionary of Old Russian Personal Proper Names" by N.M. Tulikov, containing more than 5,000 personal names collected from various ancient historical, legal and literary sources. In the next fifty years, Russian anthroponymy was in the sphere of systematic study by historians,

ethnographers and linguists; the main research of this time concerned only the origin of anthroponyms. Russian three-term naming system was first described in detail by V.K. Chichagov's work "From the History of Russian names, patronymics and surnames" [1959]. In 1974, "Onomastics" SAT. Veselovsky, in which there was a turning point of the hundred names of the XV- XVII centuries, denoting the life of Moscow Russia from marriage to baptism. The works of M.S. Altman, Z.P. Zhaplova, SI. Zinin, M.V. Gorbanevsky, E.B. Shopanik, V.N. Mikhailov, I.V. Muradyan, P.A. Silaeva and others are devoted to the study of literary onomastics. In 1980-90, Russian anthroponymy was supplemented by the works of V.A. Nikonov, A.V. Superanskaya, N.V. Podolskaya, Yu.A. Karpenko, T.N.Kondratieva, O.I. Fonyakova, Frolov, etc. In the literary onomastics of recent years, new directions have been developed: in the works of G.F. Kovalev examines the perception of writers of onomastic units functioning both in literature and in everyday life; V.I. Suprun turns to the study of the core and periphery of the onomastic space of a literary text; V.M. Kalinkin examines the phonetic functions of proper names in a literary text. Currently, several different principles, general aspects, and systematic analysis of proper names in a literary text are clearly distinguished by the following opposites of their differential features, taking into account the object of studying proper names:

- textual – extra-textual (sociolinguistic, encyclopedic, historical, etc.);
- the nature of connotations: stylistic (internal) - general linguistic (external);
- content of extra—textual information: linguistic (onomastic, connotative) - extralinguistic (social, encyclopedic, historical-cultural, real, etc.);
- coverage of the onomastic space of a literary text: full — differential (sporadic);
- attribution to the levels of semantic composition of a literary text: onomastic - onomapoetic;
- types of system connections of proper names in a literary text: paradigmatic - syntagmatic;- aspects of semantic and stylistic analysis of proper names: structural –functional.

Strangely enough, it sounds, but until the end of the XVIII — mid-XIX century, most of the inhabitants did not know. At first, the surnames arose among the feudal lords. There was hereditary land ownership, and it led to the appearance of hereditary names, that is, surnames. Most of the princely surnames pointed to those lands that belonged to the feudal lord. This is how the surnames Shuisky, Vyazemsky, Yeletsky and others arose. The first Russian emilia are found in documents dating back to the XV century. But most of the people who inhabited our country did not have surnames. Nicknames and patronymics — that's what our ancestors had in addition to names. When serfdom fell in Russia, the government faced a serious task — to give surnames to former serfs. Some peasants were given the full or changed surname of their former landowner, others had their patronymic turned into a surname, and others had a nickname. But the process was slow, and often people continued to do without surnames. In 1888, the Senate published a special decree in which it was written: "To be called by a certain surname is not only the right, but also the duty of every full-fledged person, and the use of the surname on some documents is required by law itself." The very word "surname" is of Latin origin. Among the Romans, it originally referred not to spouses and children, but only to slaves. A family is an aggregate belonging to one person. But throughout Europe, this word has spread precisely in the meaning of "family", "spouses". And in Russia, the word "surname" was initially used in the meaning of "family". In the XVII — XVIII centuries, this was the word "vocation": it was known to everyone at that time. And only in the XIX century the word "amilia" acquired a second meaning, which became

universally recognized: "state meaning relating to a personal name." Amilia (lat. familia — family) is our generic name, which indicates that a person belongs to the same genus. It usually originates from a common ancestor, and sometimes in a narrower sense — to one family. Initially, this term began to be used in the Roman Empire, then it meant a community that consisted of a family of masters and their slaves. In Russia, for a long time, people managed only by nicknames, but after the decrees of Peter 1, the people had to acquire a "name" that would determine their affiliation, occupation and other signs. At first, people did not attach much importance to surnames, so it was only in the 14th and 15th centuries that surnames began to be used as an element of naming each person. During the census, the royal decrees said that all people should be recorded "by their names from their fathers and nicknames," meaning to write down simply by their first name, patronymic and surname. What is a "talking" surname? In the Dictionary of the Russian Language, the word "speak" has the meaning "to serve as proof, confirmation", and the word "surname" is the name of a person added to a personal name. Therefore, the "talking" surname is the surname given to the character by the author, which serves as confirmation of the positive or negative qualities of the actor. Proper names and nicknames occupy an important place in the lexical composition of the language. The system of choosing names in a literary text depends on the literary direction, genre, theme of the work, the structure of images, the creative originality of the artist. In this system, all elements are subordinated to one goal – the most successful expression of the artistic content of the work. Fictional names, nicknames, titles provide invaluable assistance to writers who use them as the most significant means of typing.

Thus, in a work of fiction, proper names perform not only an identifying function, but also carry a certain stylistic load, have a stylistic coloring. Thus, speaking names in Russian literature, starting from Lukin and Sumarokov and ending with Chekhov, as it turned out, go through a number of stages in their formation and development. Naive, somewhat stilted, almost one-dimensional names like Obdiralov and Dobryakova are replaced by more psychologically complex and grounded Molchalins and Famusovs. At some point, this technique reaches its peak, after which it becomes the object of parody. And, finally, at the end of the 19th – beginning of the 20th century, speaking names are transformed, become even more complicated, correlate with the heroes of plays by complex associative connections, but do not disappear from the domestic drama at all, since by their nature they are doomed to directly or indirectly name, that is, to characterize the heroes of literary works in one way or another. Every writer thinks about what names and surnames he will include in his work. The great classics expressed their subjective attitude to the heroes of the works through "talking" surnames, thereby helping the reader to better understand the character of the character. Gogol, Saltykov-Shchedrin, Fonvizin and Chekhov loved the game of "words" and skillfully used this method in their literature.

After analyzing the use of "talking" surnames in the works of Russian writers, I came to the conclusion that "talking" surnames are a great way to reveal the hero without telling about him, to convey his whole essence. Such a surname hides the character, origin or professional affiliation of the hero. Having learned the surname, you can immediately understand whether it is a negative hero or a positive one, a carrier of good or vice, this confirms the hypothesis I put forward that "talking" surnames are an excellent technique for revealing both positive and negative images. I think that my project has practical significance. The material of the work can be used in literature lessons, as well as in additional classes and extracurricular activities. When working on the project, I especially enjoyed collecting information on this topic. All the goals and objectives were

fulfilled, thereby solving the problem of the project - why do writers use "talking surnames" in their works? That it is often the names and surnames that reveal the meaning of the work. In the future, I will continue this work in order to get even more information, find something new, and conduct my own analysis of literary works.

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