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ON THE COMMUNICATIVE AND FUNCTIONAL PROPERTIES OF ANTHROPONYMS IN DIALOGICAL DISCOURSE

Abstract: This article analyzes the specific communicative-functional features of anthroponyms in dialogic discourse.

Key words: dialogic discourse, anthroponyms, speech relevance, addressee, addressee, Uzbek communication behavior, forms of address.

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Introduction

The character, mood, mental nature of the addressee and the addressee, who are the active elements of the communication system, play an important role in determining its direction in the dialogic discourse. After all, one of them, the addressee, uses its external and internal capabilities in the performance of the communicative influence function. At the same time, the recipient of the impact will have to adapt to it. In this sense, in ensuring the quality of communication, both internal and external coordination of the addressee and the addressee, the balance of mental character plays an important role [1; 150]. In dialogic discourse, a number of factors determine the quality and direction of communication. These include intuitive accuracy, specific outcome goals, adherence to communication traditions, and so on.

The main part

In anthroponyms, the identity of the participants in the dialogue, their social characteristics, and general information about them will be coded as relevant to the dialogic discourse. For example, let's take the example of Zelikhon, one of the heroes of Tahir Malik's novel "Shyatanat":

Zelixonning laqabi «akademik» edi. Bunga sabab - u paxta uylab olib, sung ishga kirishi. Uning boshqalaridan farqi - odamlar ruhiyatini albatta, ularni ulardi. Lozim bo'lganda katta boshqarilishga boshka bir boshqaruv boshligiday bemalol kirib chiqaveradi. Eshik ochzidagi sochiga kiborlik bilan so'z tashlab, «ha, o'tiribsanmi» deb kirib ketaveradi. Elchin uning bu «fazilati» ni shaharda yaratishda bildi. Bir kuni Zelixon mashinasini kirishi mumkin bo'lgan juda katta kuchga burdi. Milisa tayog'ini ko'chalarga, tugadi-yu, tushmadi. Milisa lapanglab kelib, engasishi bilan oynani tushirib:

- *Xa, turbansanmi, - dedi. Milisa javob qaytarishga ulgurmay yangi savol berdi: - Leytenant qani?*

- *Sobirovmi? - dedi milisa yigit talmovirsab.*

- *Xa, usha, nimaga lallayasan, qayoqqa ketdi?*

- *Xozir keladi.*

- *Menga qurashsin.*

Zelixon shunday deb mashinani yurgizdi. Milisa esa gardanini qochib kolaverdi.

- *Sobirov degeningiz kim? - dedi Elchin.*

- *Qayoqdan bilaman, - dedi Zelixon kulib. -*

Senam milisaga noxshagan laqma ekansan-ku.

- *Leytenantligini bildingiz-ku?*

Zelixon qah-qah otib kuldi:

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- *Bularda nima ko'p, letenant ko'p ... (Tohir Malik)*

At this point, the addressee, realizing that the name of the position of lieutenant meant the leader for the policeman, was able to achieve his goal, that is, he was able to use as a speech relevant the word that had a psychological burden in the discourse.

Discursive relationships involving anthroponyms are often related to people's place in society and self-esteem, which is often individual in nature, and in a work of art, creators also use the pronunciation of their names by others to more clearly reveal the character's character. For example:

"How are you, *Clarabaycha?*" *How are you, Clarabaycha? Are you just playing and laughing, Clarabaycha?*

"*Baycha?*" *Kakaya baycha? He said. "I'm Clara Khodjaevna!" (Uncle Murad).*

Klara Khodjaevna, the protagonist of Tog'ay Murad's "Fields Left by My Father," was educated in Moscow and forgot her dialect. That is why he did not understand Dehqonqul's address as baycha or did not want them to call him that. (Note: In Surkhandarya dialect, women are often referred to as baycha.)

Or:

-... *aytganday, «bizniing kuyilar» yaxshi yuribdimi, o'rtoq Qurbonov? - dedi.*

- *Men bir amaldormidimki, diplomim bormidiki, "O'rtoq Qurbonov!" deysiz? El katori Ziyodulla kal, deyi bering (Tog'ay Murod).*

In the above examples from Uncle Murad's "Horse Kishnagan Okshom", the protagonist of the work, Ziyodulla Kal, reveals the special features of the person through a form of self-address. It is clear from the text that Ortok Kurbanov, who had an affair with the protagonist of the work, did not feel any remorse. Because, according to his social views, the official is treated in the same way as people with two diplomas. The form of Ziyodulla Kal's appeal to him was convenient because the hand burned him.

The analysis of the above two situations in the dialogue of the address and the addressee - in the process of discourse served to clarify the mutual diversity of forms of appeal, the sociological-linguistic conclusions of anthroponyms based on what factors.

Analysis of anthroponyms has shown that in our national mentality they are associated with speech phenomena such as taboo and euphemism. It is known that in the Glossary of Linguistic Terms these terms are interpreted as follows: Taboo. Restricting, prohibiting the use of a particular word under the influence of religious beliefs, superstitions, fears, etc .; The use of such a restricted, forbidden word. For example, in Russian (in the speech of hunters) the word *medved* is not used, instead the words *khozyain*, *lomaka*, *moxnach*, *lesnik* are used, in Uzbek the word *chayon* (*scorpion*) is not used, instead the words *eshak*, *oti yo'q* (*donkey*, *horseless*) are used [2; 86]. A.

Omonturdiev, who conducted a special study on this topic, writes in his dictionary: The word taboo (taboo, tabo, taboo) is derived from the Polynesian language Tonga, ta - "to separate, limit", pu - "completely, completely", tapu - "completely restricted, forbidden. Its opposite poa - means "ordinary, common" [3; 4] ..

The lexical units that are used in place of tabooed words and replace them are called euphemisms. "The word euphemism is derived from the Greek word euphemo, which means 'I speak softly', 'I speak politely'" [3; 4]. "The phenomenon of taboo and euphemism is inextricably shaped and developed with the emergence of language and thought, and has gone through evolutionary stages, such as language itself, on the basis of the need for human communication, the requirement of eloquence" [3; 3].

Apparently, while the taboo forbids the use of certain words and phrases, the euphemism is aimed at making our speech more beautiful by using its civilized version instead of the rough, crude word. Such a prohibition can also be seen in anthroponyms. Linguist E. Begmatov's pamphlet "Names and People" states that in ancient Turkic peoples, respect for one's name was considered a sign of respect and esteem for the individual. The main way to express such respect is not to call a person by name. Accordingly, in most Turkic peoples, rituals have emerged that young people are older than themselves, and couples cannot say each other's names. In Uzbeks, a child usually does not address his or her parents or older relatives by name, but instead uses one of the words father, grandfather, grandmother, mother, mother, sister, brother, grandfather [4 ; 29]. It is narrated on the authority of Abu Hurayra that he saw two men and asked one of them, "Who will this man be to you?" He said, 'This man will be my father,' and Abu Hurayra advised, 'Then do not call out your father's name, do not walk before him, and do not sit on a higher place.' [5; 29].

In Khorezm, if a woman calls or addresses her husband by name, people will have a bad opinion of her. She has not called her husband's name since the time of the bride. Otherwise, she is considered inferior to her husband. Basically, words like "grandfather", "master", "brother", "brother", "grandfather" are used instead of the name. At the same time, the husband also uses words like "momoy", "kampir" (even if the groom is young) towards his wife.

Also, in Khorezm, children whose grandparents are alive are taught to address their father as "brother". If children call themselves 'fathers', it is considered disrespectful to the young father to his father, i.e. the children's grandfather.

In the Turkic peoples, treating one's name with respect is accepted as a sign of respect and esteem for that person. The main way to express such respect is not to call a person by name. That is, the wife does not call out the name of the husband, and the wife does not call out the name of the husband. For example, in

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the past and in some families, it is still common for a woman to call her husband by the name of one of her children (mostly the eldest child) or to use expressions such as "my son's father", "my daughter's father", "my boss", "our father".

It is common for a man to use words and phrases such as "bride", "daughter", "sister", "family", "spouse" when talking about his wife. This is because of the couple's respect for each other.

«Abdulla Qahhor ota nozik ta'b, madaniyatli odam edilar. Men u kishining biror meni tabobamni yoqib, baland tovush bilan chaqirilganlarini eslolmayman. Bozor-ucharaga yordam qo'lsak, yozuv: «Qaniisiz, qanisiz?» deb orqamdan yurar edilar ...

Uydagi ikki telefonning bittasi u kishining ish stolida, boshqasi mening stolimda turadi edi. Agar biror zarurat tug'ilib qolsa, «Kibriyo!» deb chaqirishdan, stoldagi telefonning g'altagini aylantirib yuborish, "Labbay!" deb telefonning gushagini ko'charar edim [6; 21].

In the past, in some Chuvash families, such habits were carried to such an extent that some couples forgot about each other's work and waited. It is a very good thing to utter a person's name, to express oneself as an obscenity, and to mention another person's name as a very good thing that has a mental meaning that is defined as awkward, unpleasant, a quality use of euphemistic means of very popular words remains.

It is very common in many nations of the world, including Shore and Abkhazia, to address a person without fear of his name. From ethnographers NTDirenkovo, IIBrokhimov, SIAbanob.Mo.noBo, Yu.V.Ionova, S.Sh.Tajjieva, E. Begmatov and other twins struggled to ignite curious ideas.

Our observations in the framework of various works of art show that in recent years, in Uzbek families, couples address each other in more than a dozen ways: 1) using the words father, mother, mother; 2) by their own names: a) saying their full name: (like Silver Bibi, Rano, Robiya, Salima); b) abbreviating the name: (such as Guli, Dili, Mino, Foti); 3) using the words azizim, khanim, begim; 4) gender, taking into account social relations: such as wife, wife, husband, husband; 5) women add the word aka to the name of their husbands: (such as Azim aka, Sharof aka, Homid aka, Sobir aka); 6) profession, indicating the position (such as Teacher, Comrade Director, Chairman Uncle, Bankerim, Kindergarten Sister, Teacher); 7) using different pronouns: (he, this, that person, like this person); 8) name, father's name: (such as Sabir Abdullaevich, Iroda Karimovna, Anora Nabievna); 9) using exclamation and modal words: hoy, hey, ey; 10) boss, friend, comrade, acquaintance, etc.

Turkmen and Kazakhs, as well as Tajiks and Kyrgyz, have a tradition of not mentioning their names. Also, when referring to her husband, a Korean woman uses words such as "father of so-and-so"

instead of her name, an Arab, a Ukrainian woman using "u", a black woman and a Russian woman use "father", "mother", "hey", "home" [4; 28]. Addressing a person anonymously is very common in many nations around the world, including the Shores and Abkhazians, Armenians and Koreans, Georgians and Azerbaijanis, Kumyks, and Turkmens. Abkhaz couples refer to each other not as "my husband" or "my wife" in the first person, but as "our wife" and "our husband" in the plural.

Communication cannot be imagined without reference forms. Therefore, this topic has been studied in detail in linguistics from the linguistic aspect. In particular, in the doctoral and candidate dissertations of S.Muminov, Sh.Iskandarova, Z.Akbarova special attention is paid to the social significance of application forms [7; 8; 9].

In a discourse, words that are an expression of the person being addressed, motivated, are the form of the appeal. The speaker or writer sometimes transfers the qualities present in man to living objects, such as animals and birds. Words that are expressions of these living objects become forms of reference. Application forms will focus on individuals, animate and inanimate objects. Forms of reference based on human names are more common than forms of reference focused on animate and inanimate objects. Anthroponymic appeal is more commonly used in oral speech than in written speech, in contrast to forms of reference to animate and inanimate objects. The frequent use of address forms in oral speech depends on the speaker's relationship with the listener. Forms of appeal are mostly used in conversational, artistic, journalistic discourses, in part in the formal-administrative style. Forms of reference in the scientific style are almost non-existent. In formal discourse, the forms of reference represent the person to whom the speaker is speaking. In the process of artistic, journalistic, and conversational communication, the focus of forms of appeal on animate and inanimate objects serves for the emotional-expressiveness of speech. Modern sociolinguistics is synchronous, that is, a phenomenon that exists at the same time and is diachronic, that is, it changes over time [10; 42] has been emphasized by linguists. The same phenomenon is typical of anthroponymic forms of communication in Uzbek communication. Diachron in reference forms (diachron is a Greek word meaning "dia" - through, "chronos" - time) appearances [10; 48], more so in the sources or historical works that have come down to us. Such person-oriented application forms are applied in accordance with the period of reality. In particular, historically, such forms of address as "hoji bobo", "boy ota", "boy buva", "taqsir", "botam", "hazrat", "eshon pochcha", "mulla aka".

Today, Uzbek families have a habit of adding names to personal names in addition to the meanings of respect, affection, and contempt. In particular, in

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relation to the adult male addressee -jon, -xon, -khoja, -hoji (for those who went on pilgrimage), -bek, -boy, -tora; for younger addressees, -toy, -sher, -cha, -chik are added. Female addressees are addressed by adding suffixes corresponding to the name: -xon, -oy, -gul, -niso. Sometimes these indicators take on different forms depending on the age difference between the female addressee and the addressee. When a minor addressee addresses an addressee, the addressee adds -xon, -oy, -gul to the addressee and adds words to the addressee, such as mother, aya, aunt, ama, ena, momo: Oygul aya, Rano opa, Nigor aunt, Fatima ama, Qumri momo, like Khadija ena.

Dialectal differences are also observed when addressing strangers through words denoting position, duty, profession. In particular, in Fergana, in addition to people in high school and higher education, a stranger is known as a "teacher", while in Samarkand and Kashkadarya, the word is used to refer to female teachers. While in Margilan it is natural to address a stranger over the age of 25-30 as "qori aka", "taqsir", in other parts of the country such an appeal may seem unnatural, and even the mood of some addressees may be disturbed.

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The military is notable for being more formal than national in the forms of address in speech. These professionals often refer to the addressee by adding a comma to the name of the military title:

- *Yo'rtoq generator, murojaat kilishgaga ruhsat eting!*

Or they apply by adding their last name to the title:

- *Sergeant Orzuqulov!...*

Forms of communication in the military conduct are carried out in the manner prescribed by the "Regulations". The culture of reference to the "Charter" is supplemented by paralinguistic means. In other words, the speaker takes a step in the order specified in the "Regulations", holds the palm of his right hand flat and touches his right temple (giving a "chest") and addresses the listener with his eyes wide open.

Nonverbal means of appeal, which are typical of Uzbek communication behavior, are generally not observed in military appeal forms. The construction of speech in the forms of appeal of these professions is short, concise, with a clear meaning, and is distinguished by the peculiarity of the formal style of literary language:

"We'll do it!" Comrade Lieutenant!

"Let me go, comrade captain!"

"You can go, soldier Kholmatov!"

In command forms in the military speech, the command tone is more pronounced. It is also a tradition in the military speech that the tone of voice in the address is said aloud.

Conclusion

If we observe the professional orientation of the forms of application, each person chooses a profession based on his interest and tries to improve his skills in the way of this interest. Develops knowledge and skills related to their profession. He also prepares himself spiritually. The references in the characters' speech can include forms such as profession names, labor tool names, national name.

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