



# O'ZMU XABARLARI

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Zarifa RO'ZIMURODOVA,  
Doctoral student of Bukhara State University  
E-mail: zarifaruzimurodova90@gmail.com

## CHARACTERISTICS OF NICKNAMES AND THEIR EXPRESSION IN TRANSLATION

Annotation

This article examines the meaning of nicknames used in the work "Devildom", the interpretation of this word as a second name, the place and purpose of its use, the role of nicknames in the work of Tahir Malik in various scientific sources and explains their meanings.

**Key words:** Proper names, nicknames, phonological replacement, figurative sense.

## ХАРАКТЕРИСТИКИ ПРОЗВИЩ И ИХ ВЫРАЖЕНИЕ В ПЕРЕВОДЕ

Аннотация

В данной статье рассматривается значение прозвищ, используемых в повести «Шайтанат» («Мир мафии»), трактовка этого слова как второго имени, место и цель его употребления, роль прозвищ в творчестве Тахира Малика в различных научных источниках и разъясняются их значения.

**Ключевые слова:** имена собственные, прозвища, фонологическая замена, переносный смысл.

## LAQABLARNING XUSUSIYATLARI VA ULARNING TARJIMADA IFODALANISHI

Annotasiya

Ushbu maqolada "Shaytanat" asarida qo'llanilgan laqablarning ma'nosi, bu so'zning ikkinchi ism sifatida talqin qilinishi, ishlatilish joyi va maqsadi, Tohir Malik ijodidagi laqablarning o'rni turli ilmiy manbalarda ko'rib chiqiladi va ularning ma'nolari tushuntiriladi.

**Kalit so'zlar:** atqli ismlar, taxalluslar, fonologik almashtirish, majoziy ma'no.

**Introduction.** Proper nouns (PNs), which are synonymous with "proper names" in this context, pose a challenge in translation that is difficult to fully translate between languages. This study is concerned with the translation of human names, which belong to the proper noun subclass. Although personal names offer a barrier for translators in their work, this study presents some translation strategies suggested by different researchers in this regard.

**Literature review.** Every language has special personal names, some of which are ingrained in the culture of the language speakers; as a result, they might present significant challenges when understanding specific literature. It's interesting to note that certain personal names have specific meanings; translating these names without including this suggested information leads to unsatisfactory outcomes. For instance, Hatam Taaei, the name of a very bountiful man in Iranian stories, is a symbol of generosity in Persian culture. As a result, a translator may mistakenly assume that the speaker is introducing his or her father's name rather than his or her personality if they come across the sentence "My father is Hatam Taaei" in a conversation between two friends discussing their fathers' personality.

Albert Peter Vermees asserts that: "The translation of proper names has often been considered as a simple automatic process of transference from one language into another, due to the view that proper names are mere labels used to identify a person or a thing. Contrary to popular views, the translation of proper names is a non-trivial issue, closely related to the problem of the meaning of the proper name." [1]

When we addressed to world translation theory and searched the differences of translation of anthroponyms, toponyms, and food we came across several scientists works.

For example, Lincoln Fernandez lists a set of ten procedures in the translation of personal names as follows [2]:

**Rendition:** The meaning of the proper name in the source text (ST) is rendered in the TL.

**Copy:** As a matter of fact, in this case, the name of the ST is exactly reproduced in the target text (TT) without any orthographic adjustment. As an illustration, Alice King is reproduced in the Arabic text which has a different alphabet from English one with no change.

**Transcription:** The name is transcribed in the equivalent characters of the TL. In order to keep the readability of the TT, some other changes such as addition or shift in the position of the letters may occur.

**Re-creation:** A newly-created name in the ST is recreated in the TT so that it reproduces the similar effects in the TL such as Mr. Ollivander that is translated to Sr. Olivares.

**Substitution:** A TL name replaces the SL name, although they are formally and/or semantically unrelated.

**Deletion:** In this type of strategy, the name in the ST is, partially or totally, omitted in the TT.

**Addition:** Extra information is added to the SL name so that it can be more understandable and desirable to the target readers.

**Transposition:** This is a change of one part of speech for another one without any shift in the meaning. In fact, this is a way for translating titles that have transparent role in literature for identifying particular literary works. Because of this reason, this procedure is taken into consideration here.

**Phonological Replacement:** In this procedure, the phonological features of the original name are imitated in the

TL. In other words, a TL name, which has a similar sound to the SL name, replaces the original name.

*Conventionality:* This strategy is defined as the acceptance of a typical translation of a name in the SL. In view of this case, it is interesting to know that conventionality is often used with historical or literary individuals as well as geographical names.

A special arrangement of most of the vocabulary of the Uzbek language on people consists of names. Proper names are called anthropomorphs in science. Anthropomorphism (Latin: *Anthropos* – person, *onima* – name, name) is the name of a person. A branch of onomastics that studies the features of human names anthropomorphology. Anthropomorphists are in their proper place in the linguistic vocabulary and are systematic Characteristics. For instance, anthropomorphists which are part of the Proper names are also divided into other subsystems. These include[3]: 1. Names; 2.Surnames; 3. Fathers' names; 4. Nicknames.

As it is known, nicknames indicate the diverse nature, characteristics of a person. Accordingly, they designate that people belong to any kind or tribe, physical defects in them, peculiarities of the character, manner of speech, clothing, profession, nationality, good and bad qualities in people, character traits and etc. Furthermore, a nickname has become a household name in relation to a person based on several factors[4]:

- in a figurative sense in relation to their appearance (Humkalla, Gilai)
- in a figurative sense in relation to a character trait (Okilon, Suvilon)
- based on their deeds (Kesakpolvon, Kassob).

Therefore, a nickname is a second name given to a person due to his appearance, profession or any characteristic. Usually a nickname has a positive or negative meaning depending on the place and purpose of its use. We expand the various theoretical knowledge with the analysis of the masterpiece and its examples. One of the creators of Uzbek literature, who has many readers, is Tahir Malik. In the writer's work "Devildom" nicknames are often used instead of the eminent proper nouns. First of all, commenting on the meaning of this word, we can say that a nickname is an Arabic word[5] denoting a name, nicknames, surnames, over which a person is joked or ridiculed for some reason.

**Analysis and results.** The reader encounters Kesakpolvon, Chuvrindi, O'qilon, Suvilon, Khumkalla, Gilai and etc. in the work of "Devildom".

For example, in the first book of the work "Devildom", the nickname Kesakpolvon related to Haydar Asrorov is explained in this way: *Qilich hasn't finished the second cup of tea, the door was opened and there appeared a man who has a tiny body, and swallow moustache and very thin. Remember this man well: Haydar Asrorov, his nickname is Kesak polvon. He is a right hand of Asadbek. You'll make a mistake if you think that he is called Kesakpolvon because of his thinness and quickness. As every group has its own inner order and customs, this world has its own rules also. One of them is every people in this world will get a nickname. Nickname isn't chosen independently, it is found due to his character and feature. If it is chosen due to his body Haydar should be Toshpolvon or Temirpolvon, not Kesakpolvon.*[6]

*... Haydar was good at cutting the girdle was cut. He surprised at it's weight. They went to sucluded corner and looked at it, but there was no money in it, only 4-5 lumps were threaded willingly. Haydar thought "this rural man wanted to lie me". Indeed this peasant came to the city in order to walk along the city and brought the lumps for during an oblation.*

*He thought that it was difficult to find lumps in city and he made a knot them into his girdle. At that moment Asadbek laughed at Haydar who was turning pale from anger. And nickname appeared at that time.*

In most cases, nicknames were used as proper names in the work. By this name, the author also meant figurative meanings. Kesak figuratively means "without feelings" in relation to people. We see that everything that Kesakpolvon does, even those in his family (his wife and daughter also live a carefree life), his place in the family and, in the end, his own fate, the sad end of life, which is the highest good for a person, is primarily assigned to his name (nickname).

*... In the morning before cocks crew they had seemed to hear a baby's cry they both seemed to have dreamed. The baby's cry continued the husband open. The voice didn't stop. The husband raised his body a little opening his eyes. – Do you hear, Turdi? – said – Is it a voice of a baby or is the wind howling? – Has ever wind howled like that? Look maybe it is a cat? The husband got up and went don't. He opened the door strikingly in minute and entered inside with a baby wrapped in a quilt in his hand. - Turdi, stand up, quickly. Somebody left a baby. – Oh, my god! Can the baby be thrown? The wife switched on the black-lamp. The husband laid the baby on the heating a quietstove. The crying baby suddenly calmed down. - What have you done?-said she wife with fear. She opened the quiet handing the lamp in her husband's hand. The baby looked at her wistfully with his bead eyes. In wife's opinion he smiled too. - Oh, my god. Whose child is he? He is not a ten-day's child? - It makes no difference, it has been left to us, and so God presented us with it. Hey look, is this child a boy or a girl? They called the baby Mahmud. Neighbor's daughter-in-law living in two houses but to ours used to nurse him.*

*Haydar, looked at the boy's face and put his palm to his forehead. – You have a temperature fever where are you escaping from, Chuvrindi uka?*

For this reason, he was given the name *Chuvrindi*. The word *Chuvrindi* stands for old-dressed in a tusk, top coupon applied to a person. This name was given to Mahmud by Haydar (Kesakpolvon). The reason Haydar was given this name was because of his status at the time of his first appearance. But in the work, *Chuvrindi* (Mahmud) is depicted as a mentally rich, energetic person. The way his grandmother and grandfather originally called him is described in the work:

*Turdi, don't believe their words, they told a lie-said the husband. – Mahmud is our child's child we had better call him Yodgorbek. – I felt it when in had a look at it he isn't a stranger he is our grandson. You are naive you have believed their words.*

The old man and the old woman called the boy "Mahmud", "Mahmudjan". Also for internal affairs officers it is "Mahmud Esonov". But the name "Chuvrindi" is very often used in the work.

Kesakpolvon's real name is Haydar. In fact, this name also corresponds to his character. If you pay attention to another hero – a nickname *Hovuz polvon*. Mahmud was a little boy when he had seen him for the first time. There were five pools in their village. People used to get water from three of them, one of them was for cows, and one of them was for horses. At the end of the summer the water of pools was been bund and dried, then all mud was cleaned out. The name *Hovuz polvon* appeared in the village at that time. Mahmud heard about this from his grandfather. He had said that a polvon (brave) came and cleaned the pond himself. That's why his grandfather gave him name "Hovuz polvon". Now nobody calls him uncle Egamberdi. This village and others also needn't pools nowadays. He doesn't clean the pools now.

But the name Hovuz polvon has still given him respect. Here is an example of using another nickname presented in the work:

*What is your nickname? – asked Asadbek.*

– *“Corpse”*

– *Where have you got such a nickname from? Why are you called like this?*

– *There is a reason for it. – Do you always behave like this in front of anybody?*

– *I cannot be different.*

– *Bek aka, -said Ahtam again, – Don 't get angry with me, this is just my character. I was born in prison.*

This young man, whose real name is Akhtam, was born in prison. He died when he was three months old they threw him into the prison morgue. When he looked, the child was alive. This refers to the nickname “Murda” (“Corpse”). Asadbek wants to see him instead of Kesakpolvan. But this child seems to be more agile than Kesakpolvon.

**Discussion.** Linguist E. Kylychev's research examines the following ideas according to the stylistic use of anthroponyms. While He was studying the works of a writer S. Aini, he wrote: the anthroponyms in its structure served as an artistic reflection of the described event in accordance with its content. It can even be said that there is no name or nickname in his works that cannot be talked about. Almost every anthroponym is descriptive and reflects something. The anthroponyms themselves, considered part of the lexical system of the Uzbek language, form another peculiar system. This: 1. Name system; 2. Nickname system; 3. Pseudonym system; 4. The system of surnames; 5. The patronymic system; 6. The system of conditional names

**Conclusion.** The nicknames used in “Devildom” appeared under different circumstances and for different reasons. When explaining the idea of a work, these nicknames are used for a specific purpose. There are some nicknames that have a deep philosophical meaning. For example, a wrestler in a pool. Overall at work as it is written: *“A nickname is not taken from heaven, but is found by behavior and actions”*

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