

THE ROLE OF PROPER NAMES IN FILM AS A MEANS OF EXPRESSING THE AUTHOR'S CONCEPTS AND IDEAS (USING A.P. PLATONOV'S STORY "YUSHKA")**Umarova Farangisbonu Furkatjon kizi**Third-year student of Russian Philology, UBS.
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Аннотация. В данной статье рассматриваются особенности употребления собственных имён в русском языке на примере рассказа А. П. Платонова «Юшка». Анализируется роль имён собственных как художественного средства, способствующего раскрытию образов персонажей и идейного замысла произведения. Особое внимание уделяется символическому значению прозвища главного героя и редкому употреблению его настоящего имени, а также функции безымянности второстепенных персонажей, а также смысловой и стилистической функции собственных имён.

Ключевые слова: собственные имена, прозвище, художественная функция имени, номинативная функция, безымянность персонажей, образ героя, авторский стиль.

Annotatsiya. Ushbu maqolada rus tilidagi ismlarning qo'llanish xususiyatlari A.P. Platonovning "Юшка" hikoyasi misolida ko'rib chiqiladi. Asarda qahramonlar obrazlarini ochish va asarning g'oyaviy maqsadini ifodalashda ismlarning badiiy vosita sifatidagi roli tahlil qilinadi. Asosiy e'tibor bosh qahramonga berilgan laqabning ramziy ma'nosi va uning haqiqiy ismining kam qo'llanilishiga, shuningdek, ikkinchi darajali qahramonlarning nomsizligi funksiyasiga, ismlarning ma'noviy va uslubiy vazifalariga qaratilgan.

Kalit so'zlar: ismlar, laqab, ismning badiiy funksiyasi, nominativ funksiya, qahramonlarning nomsizligi, qahramon obrazi, muallif uslubi.

Abstract. This article examines the features of the use of proper names in the Russian language on the example of A. P. Platonov's short story "Yushka." The role of proper names as an artistic device contributing to the revelation of characters and the ideological conception of the work is analyzed. Special attention is paid to the symbolic meaning of the protagonist's nickname and the rare use of his real name, as well as to the function of anonymity of secondary characters and the semantic and stylistic functions of proper names.

Keywords: proper names, nickname, artistic function of a name, nominative function, anonymity of characters, image of the hero, author's style.

Introduction. The first thing a person encounters at birth is their name. It serves as a unique answer to the questions "Who am I?" and "What am I like?" Since ancient times, a name has been able to define a person's character. However, proper names aren't limited to humans: animals, geographical features, works of literature and art, institutions, events, holidays, and much more also have proper names. The primary function of a proper name is to distinguish it from many similar phenomena. This always arouses interest in the meaning and content of a name, what it signifies, and what significance it carries.

Relevance. The use of proper names in fiction is one of the key techniques by which an author conveys the character of characters, their social status, psychological state, and the philosophical concept of the work. In modern literary criticism, studying the function of proper names has become especially important, as it allows one to identify the subtle connection between linguistic form and the author's idea, revealing the means of artistic expression and the specific nature of the writer's figurative thinking. The object of this study is the short story "Yushka" by A.P. Platonov, and the subject is proper names in the story's text and their role in expressing the author's concepts and ideas.

The purpose of this study is to identify and analyze the role of proper names in fiction as a means of expressing the author's concepts and ideas, using the short story "Yushka" as an example. Based on this, we will undertake the following tasks:

- Analyze the functions of the name "Yushka" in the short story.
- Identify the semantic and emotional connotations of the name.
- Consider the connection between the name and the character's image and actions.
- Determine the role of proper names in revealing the author's ideas and philosophical concept of the work.

Literature and Methodology Renowned linguists from various countries have studied the use of proper names in Russian, including R. Jakobson, K. Leonardo, F. De Saussure, A. V. Superanskaya, V. D. Bondaletov, N. V. Podolskaya, V. V. Vinogradov, and many others.

Analyzing the work of Russian and foreign linguists, several approaches to the study of proper names can be identified: semantic, functional, and contextual.

Thus, A. V. Superanskaya considers proper names as a special category, highlighting their nominative and communicative functions [3]. V. D. Bondaletov emphasizes the importance of studying names in the linguistic system and their role in artistic speech [1]. R. Jakobson notes that proper names have a special communicative function and can act as an expressive device in a literary text. Based on these theoretical principles, we consider proper names in a work of art as a lexical-semantic and functional category that plays a role in expressing the author's concept and ideas.

Research progress. In literary texts, proper names play an important role not only in the structure of the work but also in its semantics.

In fiction, the use of real and fictitious names is a common technique. Using proper names allows the writer to create an effect of authenticity and bring the depicted world closer to reality: Napoleon Bonaparte and Mikhail Kutuzov in Leo Tolstoy's novel "War and Peace," Pugachev and Catherine I in A.S. Pushkin's story "The Captain's Daughter."

At the same time, fictional works often include fictitious names, for example, Starodum, Skotinin, and Pravdin from Fonvizin's comedy "The Minor"; Manilov, Sobakevich, and Nozdryov from Gogol's poem "Dead Souls"; "The Fat and the Thin" from Chekhov's story, the old woman Izergil in M. Gorky's story of the same name, and Yushka in A. Platonov's story.

In these examples, the characters' names are often closely linked to their personalities. Characters are given names in accordance with the author's intentions and the traits they possess. Each literary name serves a specific stylistic function, helping to more vividly and clearly reveal the character's image.

The use of proper names for metaphorical purposes allows for the creation of capacious and expressive contexts. In particular, poetry of the second half of the 20th century is characterized by the formation of compressed metaphorical images based on similes and personifications expressed through proper names [4].

A. Platonov wrote the story "Yushka" in the first half of the 20th century, but it was not published until 1966 in the collection "Selected Works." The author focuses on themes of kindness and mercy, which are contrasted with human cruelty and indifference. The composition of the work is quite simple: the plot develops consistently and logically, without any abrupt compositional complications. The portrait characteristics of Yushka and his adopted daughter play an important role in revealing the author's intent. Thanks to the dynamic development of events, the story covers a significant period of time (Yushka's adopted daughter is very young at the beginning of the story, and at the end it is said that she, too, has already grown old). In terms of direction and genre, this is a realistic story.

The main character is Yushka himself. His real name is Efim Dmitrievich, and Yushka is the nickname he gave himself. He was "an old, good-looking man... he had little strength in his arms... he was short of stature and thin; on his wrinkled face, instead of a mustache and beard, sparse gray hairs grew separately; his eyes were white, like a blind man's, and in them there was

always moisture, like unquenchable tears" [2]; By nature, he was a gentle, kind person who loved those around him, all living beings, and was afraid to do them harm or harm them. "Having gone far away, where it was completely deserted, Yushka no longer hid his love for living beings. He bent down to the ground and kissed the flowers, trying not to breathe on them, so that they would not be spoiled by his breath, he stroked the bark on the trees and picked up butterflies and beetles from the path that had fallen dead, and he gazed for a long time into their faces, feeling orphaned without them" [2].

The strange name "Yushka" can be figuratively perceived as weak, pitiful, and insignificant. Therefore, it sounds somewhat humiliating and emphasizes the disdainful attitude of people toward the hero. This nickname in the story serves an important artistic function and helps to further develop the character's image.

The author himself deliberately uses this nickname to show how others perceive Yushka: as an "inferior" person, defenseless, and unnecessary (like a little person). "The children didn't hear or understand him. They continued to push Yushka and laugh at him. They rejoiced that they could do whatever they wanted with him, and he did nothing to them" [2].

At the same time, the meaning of the name contrasts sharply with the hero's inner world – Yushka, as already noted, is kind and merciful, capable of sacrificial love. "Yushka was happy. He knew why the children laughed at him and tormented him. He believed that children loved him, that they needed him, but they didn't know how to love a person and didn't know what to do to love, and so they tormented him" [2].

He never responded to rudeness or resisted evil; he was a quiet, weak, and sickly person. This made him an easy target for ridicule, rudeness, and cruelty. "Why are you walking around here looking so crazy and different? What do you think is so special? Yushka would stop, listen, and remain silent in response" [2]. People humiliated Yushka because he was different from others and couldn't defend himself. The writer shows how society often rejects those who don't conform to its moral standards, stand out, and embody true compassion.

Those around him never understood or wanted to understand his inner world, his kindness and patience. People were so accustomed to rudeness and indifference towards Yushka. But by humiliating him, they revealed not his weakness, but their own cruelty and spiritual poverty. The townspeople viewed him as a kind of instrument, a living clock. "When Yushka walked down the street to the forge early in the morning, the old men and women would rise and say, 'Look, Yushka has already gone to work, it's time to get up,' and they would wake the young ones. And in the evening, when Yushka went to bed, people would say, 'It's time for supper and bed—look, Yushka has already gone to bed!'" [2]. They couldn't even imagine that he could have a soul, that he could love someone.

The name "Yushka" has not so much a nominative function as a deeply artistic and semantic one. The absence of a real name deprives Yushka of individuality on a social level, turning him into an object of cruelty. At the same time, for the reader, this name becomes a symbol of humility, sacrifice, and moral purity. His real name (Efim Dmitrievich) reveals the reader to the character's true essence, his human dignity, and inner significance. The contrast between his nickname and his official name reflects the juxtaposition of society's external attitudes and the individual's inner spiritual value. The words of Yushka's ward are noteworthy: "I'm nobody. I was an orphan, and Efim Dmitrievich placed me, little, with a family in Moscow, then sent me to boarding school... Every year he came to visit me and brought me money for the entire year so that I could live and study. Now I've grown up, I've already graduated from university, and Efim Dmitrievich didn't come to visit me this summer" [2]. This confession by the girl reveals the full depth of Yushka's feelings, his love for humanity and all living things, his purity, and his selfless kindness.

The story's other characters remain mostly nameless ("people," "children," "passersby"), lending a generalized character to the characters and reinforcing the idea of society's collective responsibility for Yushka's fate.

Undoubtedly, the author deliberately chose the story's protagonist's name and it carries significant significance. The letter "Yu" is the penultimate letter in the Russian alphabet, symbolically emphasizing the hero's position on the fringes of society. The nickname "Yushka" is not associated with any common personal name, and therefore is perceived as unusual and even alienating. In contrast, the name "Yashka," which derives from Yakov, would have sounded familiar and understandable to the reader, but would not have corresponded with the author's intentions. The name "Yushka" helps the author portray the hero as a person rejected by others, yet possessing kindness and inner worth. Thus, in the story "Yushka," proper names serve more than just the function of naming; they also serve as an important means of artistic expression, helping to reveal the author's position, the characters' personalities, and the work's main idea—the affirmation of the value of the human soul, regardless of its social status.

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