THE ONOMAPOETIC BASIS OF I. S. TURGENEV'S NOVEL THE NEST OF THE GENTRY AND SOME ISSUES OF ITS UZBEK TRANSLATION

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Abstract
Eshkobilov A. K. *The onomapoetic basis of i. s. turgenev's novel the nest of the gentry and some issues of its uzbek translation.* This article examines the pragmatics of onomapoetic units in I. S. Turgenev's novel *The Nest of the Gentry* in close connection with the work's ideological and artistic content, the etymology of proper names, and their interaction with the novel's poetic and stylistic features. Particular attention is paid to the preservation and rendering of these onomastic units in the Uzbek translation, which is subjected to critical analysis.
Keywords: "speaking names," onomapoetic pragmatics, etymology of proper names and text, translation and onomastic units, translation strategies.

Эшкобилов А.К. Ономапоэтическая основа романа И.С.Тургенева "Дворянское гнездо" и некоторые вопросы узбекского перевода. В статье рассматриваются вопросы прагматики ономапоэтических единиц, исходя из общего художественно-идейного содержания произведения, этимология имен собственных, их связь с художественно-поэтическими особенностями текста романа, а так же их сохранения и передачи в переводе на узбекский язык.
Ключевые слова: "говоряшие имена", прагматика ономапоэтики, этимология имен собственных и текст, перевод и ономастические единицы, переводческие подходы.

Eshkobilov A.K. I.S.Turgenevning "dvoryanlar uyasi" romanini onomopoetik asosi va o'zbekcha tarjimasining ba'zi masalalari. Maqolada onomapoetik birliklar pragmatikasi asarning g'oyaviy-badiiy mazmuni, atoqli otlar etimologiyasi, ularning roman matnining badiiy-poetik o'ziga xosliklari bilan o'zaro aloqada o'rganiladi, shuningdek ularning o'zbek tiliga tarjimada saqlanishi va berilishi tahlilga tortiladi.
Tayanch atamalar: "gapiruvchi ismlar", onomapoetika pragmatikasi, atoqli otlar etimologiyasi va matn, tarjima va onomastik birliklar, tarjima yondoshuvlari.

I. S. Turgenev's novel *The Nest of the Gentry* is distinguished by the classical simplicity of its plot combined with profound and subtle character development. The protagonist of the novel, Fyodor Ivanovich Lavretsky, is born into an old noble family. The name Fyodor carries the meaning "God's grace, divine gift" (Petrov, pp. 214–215) [1] and is associated with Saint Theodore Stratelates, in whose honor the name was bestowed [2]. In this way, the author symbolically immortalizes the saint's name in his novel; it is noteworthy that a church dedicated to Saint Theodore was built in Novgorod in 1360–1361. Despite the noble intentions behind the choice of this name, the protagonist's life does not turn out to be happy.

The patronymic Ivanovich, like the surname Ivanov, derives from the ancient Hebrew meaning "God has forgiven" (Petrov, p. 118). The surname Lavretsky is likewise a "speaking" name: *laurel* symbolizes nobility and victory, as laurel leaves were traditionally used to crown winners. Another semantic layer of the surname relates to *lavra*, an honorary title of a major monastery [3]. The Lavretsky family estate, Lavriki, is presumably named due to the presence of a monastery in the vicinity. According to the novel, the Lavretskys migrated from Prussia and entered the service of Russian princes during the reign of Vasily the Blind.

Taken together, the pragmatic meanings of the names used in the novel form a complex and extended onomapoetic chain. The heroine Liza Kalitina bears a name derived from Elizabeth,

meaning "God is my oath" (Petrov, p. 109), while her surname Kalitina signifies "bag" or "pouch" [3, p. 8], likely originating from the Turkic word *kalita* ("bag"). By juxtaposing the "speaking" names, surnames, and patronymics of the main characters and comparing their pragmatic meanings, it becomes apparent that the author subtly suggests that names play a decisive role in the characters' unhappy destinies.

From an onomapoetic and pragmatic perspective, Liza is symbolically dedicated to God and therefore destined never to wear a bridal dress. She cannot marry Lavretsky and ultimately retreats into a monastery, remaining spiritually bound to Christ. Through the Lavretsky lineage, Turgenev depicts the nobility's estrangement from national values and their inability to understand the common people, despite their ostensibly meaningful surnames. Their fascination with Western philosophy and Enlightenment ideas proves incompatible with the realities of serfdom in Russia. While they consider themselves "spiritual aristocrats," their estates are dominated by ignorance, cruelty, and petty tyranny.

A representative of such aristocratic arrogance is Lavretsky's father, Ivan Petrovich, whose harsh, Spartan approach to upbringing borders on cruelty. This distorted form of education threatens to deform the young man spiritually. Lavretsky, however, gradually becomes aware of the gap between artificial aristocratic ideals and real life, striving to bridge the divide between theory and practice. Unlike his ancestors, he seeks closeness to the common people. His mother, a serf woman named Malanya, described as intelligent and modest, reinforces this connection. The name Malanya (from Greek *melania*, "dark") symbolizes her belonging to the "black," i.e., common people.

Despite his lack of practical preparation for life, Lavretsky sympathizes with popular values and advocates "folk truth." In his ideological dispute with Panshin, he defends patriotic principles and criticizes Westernism. Although Lavretsky prevails in the debate, the author's subtle sympathy toward Panshin is still perceptible. This ambivalence contrasts with Lavretsky's confrontation with the enthusiastic intellectual Mikhaylovich, whose name and patronymic are intentionally omitted, emphasizing his abstract ideological nature.

Alongside ideological debates, the novel explores an ethical conflict between personal happiness and moral duty, embodied in the relationship between Lavretsky and Liza. Liza Kalitina is one of Turgenev's greatest artistic achievements—a morally pure, intelligent, and spiritually responsible heroine. Her character echoes Pushkin's Tatyana, as noted by contemporary critics.

After returning from abroad following separation from his wife, Lavretsky loses faith in sincere human relationships. However, his interaction with Liza gradually restores his belief in purity and beauty. The false news of his wife Varvara Pavlovna's death temporarily revives his hope for happiness. The name Varvara, meaning "foreigner" in Greek, symbolically emphasizes her estrangement from Lavretsky. According to E. B. Magazannik, the name Varvara is also linked to dialectal words associated with frivolity, pragmatically foreshadowing her infidelity [6].

The author refrains from explicit psychological analysis of Lavretsky and Liza's relationship, instead conveying it through dialogue, subtle observation, and symbolic elements such as music. The Lemma composed by Christophor Theodor Gottlieb plays a crucial role in expressing emotional intimacy. The name Christophor means "bearer of Christ's light" (Petrov, p. 230). Nevertheless, the revelation that Varvara is alive shatters Lavretsky's hopes. Faced with a choice between personal happiness and moral duty, he sacrifices the former. In the novel's conclusion, Lavretsky addresses the younger generation, lamenting his wasted life and entrusting the future to them—thus articulating the author's belief that fulfillment belongs to a new generation.

The novel is populated with numerous secondary characters whose "speaking" names carry significant pragmatic and symbolic weight. For example, Maria Dmitrievna Kalitina's name suggests bitterness and rejection (Petrov, pp. 150–151), reflecting her unhappy life. Her maiden name Pestova derives either from *pestovat'* ("to nurture") or *pest* ("stubborn"), both applicable to

her characterization. Her aunt, Marfa Timofeyevna Pestova, whose name signifies dignity and divine honor, embodies independence and moral authority.

Similarly, Sergey Petrovich Gedeonovsky's name conveys strength and conflict, aligning with his role as a provocateur who spreads decisive rumors. Numerous other characters' names— Anna Pavlovna, Glafira, Agafya Vasilievna, Anastasia Karpovna, and others—contribute to the novel's intricate onomapoetic system. The grotesque surname Zakurdalo-Skubirnikov, borne by Varvara's final lover, concludes this vivid chain of symbolic names.

Conclusion

The analysis of proper names in *The Nest of the Gentry* demonstrates that onomapoetic pragmatics plays a crucial role in shaping the novel's artistic meaning. Proper names function as identifiers, cultural symbols, stylistic markers, and carriers of emotional impact. They influence readers' perception, contribute to character construction, and reinforce the work's ideological and aesthetic message.

The study also reveals that the Uzbek translation produced in the mid-20th century largely neglects the pragmatic and symbolic dimensions of onomastic units. Insufficient attention to name forms, graphic representation, and their aesthetic coding results in partial loss of meaning. Therefore, translators must carefully consider the cultural, semantic, and pragmatic significance of proper names to preserve the integrity of literary texts.

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