Onomastic Code of Surnames in the Novel
L.N. Tolstoy "Anna Karenina"

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Abstract
This article analyzes the artistic technique of using speaking surnames in the novel by L. Tolstoy "Anna Karenina". Indeed, it is often this artistic detail that contains the main information about some event or hero. In many cases, the surname carries a lot of semantic information that helps to reveal the image, character and actions of the character.

Key words: onomastics, speaking surnames, meaning, artistic detail, typification.

I. Introduction
Every writer hopes to be recognized and respected for his creations. That is why the authors resort to various ways of captivating the reader with stories. One of these methods is the principle of "speaking" surnames. And readers, in turn, in order to understand the meaning and idea of the work must analyze and take into account even the smallest details, because often it is the details that contain the main information about some event or hero. In many cases, the surname carries a lot of semantic information that helps to reveal the image, character and actions of the character.

"Говорящие фамилии (Speaking Surnames)" have always been of interest to writers, readers and literary critics. Nicknames, invented names, titles, and unflattering expressions are used by authors as important typing tools. Many deliberately use such nicknames for their heroes in order to demonstrate their "rating", social status, some defects, and so on at the first mentions. But more often than not, those who come up with "speaking surnames" rely on irony, trying in this way to demonstrate their attitude towards the character and set the reader up for the same perception. As a rule, in the works of such images of images carry a kind of stylistic load and have a stylistic coloration.

II. Literature review
The use of speaking surnames in a literary work is an artistic device that is widespread among the classics of Russian literature. Mainly, this technique is resorted to in drama, especially in comic plays (remember at least the heroes of "Недоросля (The Minor)" by D.I.Fonvizin or "Горя от ума (Woe from Wit)" by A.S. Griboyedov). However, not only in dramatic, but also in many prose works, the names and surnames of the heroes often carry a certain semantic load. This is the name of the protagonist from the novel by I.A. Goncharov “Обломов (Fiasco)”, and Raskolnikov from “Преступления и наказания (Crime and Punishment)” by F.M. Dostoevsky. But will we find such heroes, about whom their names themselves tell us, among the works of Leo Tolstoy?

III. Analysis
Tolstoy's work "Anna Karenina" made a big splash on readers. An important role in the novel is played by the "speaking" surnames of the heroes.

Reflections on the meaning of the names of the heroes of the novel "Anna Karenina” lead to interesting conclusions. At first glance, the surnames seem to us quite plausible, nothing, it would
seem, does not stand out in any way. But if some definite meaning is embedded in them, then sooner or later it will begin to manifest itself.

The surname of Levin or Levin (there is still a dispute about whether the author assumed the presence of the letter "ё" in the name or not) is traditionally interpreted as possessive on behalf of the author himself, that is, Konstantin Levin is, roughly speaking, "человек Лёвы (Lev's man)", the second "я (I)" of Leo Tolstoy. And we can only agree with this generally accepted interpretation. One way or another, we understand that Levin is the mouthpiece of the ideas of the writer himself. Through the mouth of Levin, Tolstoy expressed his own views on the destiny of man, on the fate of Russia.

The surname "Облонский (Oblonsky)" leads us to the Old Russian root "обло" (circle, shafts), which speaks of the integrity of the hero who has this root in his surname. Ilya Ilyich Oblomov Goncharova comes to mind right there. And in the novel "Anna Karenina" such a hero can be called Steve Oblonsky.

The Shcherbatov's surname goes back to the original Russian word "щербатый (chipped)". Rus was called a chipped-toothed person with some kind of physical disability, for example, with a pockmarked face. In the 16th century, the word "щербатый (chipped)" was an integral part of the names of many princes (Andrei Shcherbaty, Fedor Shcherbaty, Vasilisa Shcherbataya, etc.).

As far as we can judge from the novel, none of the Shcherbatovs have any defects in appearance. But the flaw can be not only external, but also internal. So, in the fate of Kitty, a sincere and pure girl, there is still a certain flaw - she was led by Vronsky's brilliant appearance and high society manners. Thus, at first, she chooses the wrong, dangerous path (like Natasha Rostova, who fell into the love networks of Anatol Kurakin). But Kitty Shcherbatova left this path, only leaving a small scar in her soul - a small scar, reminiscent of this episode in her biography.

You can also interpret the meaning of the surname in this way. The Shcherbatovs often feel inferior: either they are deprived of someone (like Dolly - Oblonsky), or inferior (like Kitty - Vronsky). Dolly got her husband with a flaw, she suffers from a lack of attention. Almost all of the Shcherbatov family are somewhat unsure of themselves.

Now we have considered the surnames, which are based on primordial Russian roots. However, there are characters in the novel whose surnames contain something foreign, feigned. Consider, for example, the surname "Вронский (Vronsky)". It is consonant with such names of famous historical figures as Ukhtomsky, Lukomsky, Ushinsky. But this is on the one hand.

On the other hand, the surname "Вронский (Vronsky)" can be viewed as a derivative from the English adjective 'wrong' - incorrect, erroneous. Indeed, if we look at the figure of Vronsky in the context of Anna's fate, then we understand that relations with Vronsky for Anna are a false, wrong path. True, the word ‘wrong’ has several meanings in English. That is, we can translate it as "неподходящий (unsuitable)", "несоответствующий (inappropriate)" - as if the author once again points us to the fact that Vronsky is not a couple to Anna. This word also has the meanings "фальшивый (false)", "нечистый (dishonest)", "зло (evil)", "обман (deception)". (Even the very combination of sounds "Vronsky" reminds us of the sound of the word - "врун (liar)", "враньё (lies)"). And we recall Vronsky's mother, a pretty woman, when the reader first met her, but as it turns out later, her behavior with this or that person is due to the place this person occupies in society.

IV. Discussion

The surname Karenin, from the point of view of the content hidden in it, also prompts us to turn to the English language. If we follow the theory we have proposed, then Tolstoy could well have formed his proper name “Karenin” from the verb ‘to care’ - to take care. Or the noun ‘carer’ (derived
from the same ‘to care’) could serve as the basis - “one who cares for a sick, disabled, newborn or elderly person”.

And the suffix -er / -r, when translated into Russian, was transformed, for example, into the suffixes -н and –ин. But how does this interpretation of the surname relate to the personality of Anna's husband?

The image of Karenin is complex and the attitude towards him is contradictory. Karenin takes care of Anna, worries about the fate of the children (about his son Seryozha and about the daughter of Anna and Vronsky). Moreover, Alexey Alexandrovich is imbued with such tenderness and care for little Anya, which Anna herself never felt for her. But all these noble impulses of Karenin's soul are drowned out by his social position: he does not allow himself for a minute to forget that he is a state figure.

And this entails the appropriate type of behavior. Sometimes we see Karenin as prim and arrogant, like a true Englishman. It can be assumed that two people are fighting in Karenin: one with a purely Russian soul, with Christian mercy, and the second is a careerist, restrained in the West, dry and pragmatic. And, apparently, the victory in the soul of Alexei Alexandrovich is won by the second. However, after Anna's death, as we remember, Karenin becomes the guardian of little Anya, i.e. expresses his concern for her. (The only question is what kind of concern is this?).

Anna - nee Oblonskaya, married to Karenin, and in fact Vronskaya - chooses the wrong path, which inevitably leads her to a dead end - she throws herself under the train. But it is possible to get out of the impasse, as Levin does.

She is married, but believes that marriage is a conservative idea that everyone undertakes solely for the sake of society. She blatantly cheats on her husband and does not care about the judgments of morality or religion. However, she is the "queen" of high society; everyone knows her and attends her social events. Betsy goes against what was expected of women in society, but at the same time she is the leader of the St. Petersburg social sect. However, it is not highly regarded; Alexey Karenin sees in "Принцессе Бетси (Princess Betsy)" "the embodiment of that brute force that was supposed to guide his life in the eyes of the world and which prevented him from surrendering to the feeling of love and forgiveness."

The presence of surnames in the novel that are consonant with English vocabulary seems to us no coincidence. The fact that Tolstoy reflected the then emerging fashion for everything English, which replaced the imitation of the French, is indisputable. So, the dialogues of the heroes of the novel often include English phrases. Many of the names of the characters - Steve, Kitty, Dolly, etc. - are pronounced in the English manner.

The French language is also found in the novel, but Tolstoy's reference to it (in comparison with the novel "Война и мир (War and Peace)") is quite insignificant. But is this the only reason why the author resorts to the introduction of replicas in a foreign language?

Let us turn to answer this question to the novel “War and Peace”, in which the heroes often speak French. Resorting to French speech, Tolstoy, thereby, reflects the main trends of that era. But at the same time, the use of the native language of Napoleon by the heroes speaks of their belonging to the hostile camp, the war camp, which was, in fact, the salon of A.P. Scherer is a kind of "anti-family".

The Rostovs prefer to speak Russian, both Bolkonskys and Pierre speak Russian. On the rare occasions when they turn to French, they are insincere with themselves and seem to deviate from the true path from which they are led by members of the "anti-family."

The same opposition of two (relatively speaking) "camps" is observed in the novel "Anna Karenina". And to enhance this contrast, Tolstoy again confronts the primordially Russian with the
borrowed, foreign, but now we are already seeing a clash not with French, but with English culture. It can be assumed that Tolstoy anticipated. The problem of introducing English into our language (and our souls!), which is relevant in Russia to this day.

Conclusion

Thus, a similar opposition of two cultures, two hostile societies, as well as their opposition to each other, is revealed by L.N. Tolstoy both on the external and internal levels. And if the inner level is the characters of the heroes that unfold as the plot develops, then the outer one is their names and surnames, as we can now see for ourselves. After all, every writer thinks about what names and surnames he will include in his work, expressing the classics his subjective attitude towards the heroes of the works through the speaking surnames, thereby helping the reader to better understand the character of the character.

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