



LINGVOCULTUROLOGICAL CHARACTERISTICS OF ANTHROPNYMS USED IN ARTISTIC WORKS

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Annotation

Ethnic, cultural and spiritual views and religious beliefs of people who lived in antroponyms in ancient times have been preserved and reached to us. On the genetic basis of names can be expressed different outlines, concepts related to nouns. In the center of this imagination is also a person, pictures and habits characteristic of the historical period in which he or she lived, dreams and hopes are expressed. A name is one of the phenomena that occupy a special place in a person's life. In artistic works, too, the choice of a name for the heroes requires a little reflection. The name of some heroes is considered an important tool in revealing the idea expressed in the artistic works. The article covers some anthroponyms used in oral epic and fairy tales, classical literature and examples of modern literature and their meaning, the connection of the hero with the fate of his or her name, the events described the lingvoculturological aspects of anthroponyms in the artistic work.

Keywords: oral epic and fairy tales, classical works, samples of current Uzbek literature, the idea of the work, the name of the heroes, the meaning of work, function of the name, linguistic aspects.

Lingvoculturology studies the phenomenon of language culture, culture as a carrier. Culture is created by a person who uses language. [p. 1.26.] The subject



of lingvoculturology is that, symbolic, figurative, metaphorical meaning in culture and whose results are summarized in the human mind, are considered units of language that are reflected in myth, legend, folklore, poetic and prozaic artistic texts, phraseologisms, metaphors and symbols. It should be noted that the names of people - anthroponyms, too, as a linguistic unit, are considered to be one of the main units that reflect the national-cultural characteristics of this people.

It is known that the language of each population is manifested in its literature. The artistic works created in the same language reflect the history, mentality and culture of the people. These characteristics, in turn, are due to lingvoculturological analysis.

The Uzbek people are one of the ancient Turkic peoples with a long history and rich cultural heritage. The language of each people is also considered to be the wealth of that people. Since language is a social phenomenon, it develops, becomes rich, polished in connection with the life of the people it belongs to.

In the artistic works created in any period, the information about the ancestors of the people of that period, together with their thinking, worldview, lifestyle, morality, labor activity, living conditions are embodied. All this is of course reflected, especially in the artistic literature.

In the artistic work, no matter in what period it was created, as long as there are heroes of the work, their name symbolizes a certain purpose and an idea in the work.

In the works of folk oral creativity also requires a little reflection of the choice of the title to the heroes. In some artistic works, the name of the hero serves as an important tool in revealing the idea expressed in the work.

Naming is always done through a specific purpose, a certain concept and imagination, a belief and a ritual. This position is especially bright when naming a child or naming certain places and spaces. [2] Naming beliefs and customs have existed since ancient times and have become a specific ethnographic tradition. We see in such ethnographic traditions that the following principles are observed:

- Choosing a suitable name;
- Attitude to the given name;
- Name preservation, protection;
- Evaluation of the name from a national-spiritual and aesthetic point of view;
- Update the names fund according to the demand of the period, conditions.

This feature is encountered in the process of collecting and studying famous names in the language, and it is necessary to name these concepts, ideas, beliefs



and convictions, ethnographic customs, traditions, customs in one way or another. This case, in turn, forms the terms associated with the ethnographic basis of the names. These are the following:

1. *Terms denoting the process of naming a baby or a geographical object:* to give a name, to choose a name, to put a name, to give a title, to choose a title, it is customary to put a name, put a title, name a child, choose a name for the baby, put a suitable name, and so on.
2. *Pronouns related to naming, terms denoting trust:* keeping the name secret (keeping), keeping names (names), dedication (memorial) names, name-wishes (desiderative), the name itself, replacing the name, renaming the child, walking without a name, negative pronouns, negative naming, descriptive names, evfimistical name, proper names, non-proper names, name is weighed, boy name, girl name, ethnography of names, and so on.

A certain part of the terms included in this group are terms that express the concepts associated with taboos and euphemisms. These terms express the concepts and imaginations that are associated with the habits of keeping the name given to the baby in secret, naming the child with a double name or not naming him or her for a certain period of time: keeping the name secret, tabulated name, totemic name, names based on totem, totem-ethnonyms, those whose real name is hidden, like a double name, giving a double name, monogamy, a child's secret name.

3. *Terms that express concepts related to the evaluation of the name in cultural, spiritual and aesthetic terms (attitude to the name) :*
 - ✓ positive evaluation terms: such as a beautiful name, a beautiful name, sympathetic names, a worthy name (name), a content beautiful name, a good name (name) and so on;
 - ✓ negative evaluation terms: absurd name, non-possessive names, diminutive name, depreciating names, names that cannot be called cultural, ugly names in content, inappropriate names, names with awkward meanings, ugly names, old names, etc. [6]

It is also possible to include in this group of terms that denote certain ethnographic and scientific concepts that relate to the process of naming a person or an object: the habits of putting a name on the child, the habits of naming the child, the name given in youth, habits of giving names, the basics of putting names, series of names, recommendation of names, culture of the name, quantitative reduction of the name fund, ethnographic meaning of the name, the value of the



name, respect for the name, ways of putting a name, the basis of naming, the culture of naming, like the art of naming.[6] All these are considered linvoculturological factors.

Among the names, nicknames can also be used in works. Nouns, nicknames and assumed names are created because of the need to distinguish one individual from another, to distinguish a person from another. Nickname is an additional name given to a person as a joke or as a mockery, according to some feature. Also the name that is changed for a certain purpose is also considered a nickname. In artistic works, too, *it is used in addition to the name of a person for various purposes, or the nickname itself can be used*. Of course, nicknames can also have aspects related to the idea of the artistic work as a means of revealing the character of the hero. [7] The names listed above and their features are also observed in folk samples, which are the gold fund of our people.

The names of heroes protecting the interests of the people always carry a positive meaning in the fairy tales and oral epic. For example: Muqbil, Qilichbotir, Odilxon, Bahodir, Dono, Sohibjamol. On the contrary, the people also impose the reflection of anger and hatred towards negative heroes on the names (Maqotil, Mudbir, Egri and so on.)

Heard the names of a positive hero in fairy tales and oral epic, a person evoked positive impressions when reading. This is due to the same name.

In ancient times, when the infant was born, the time of his birth, the place of his birth, the state of his health, the individual signs in the child's body, and other factors, depending on which breed the child was born from, what kind of dynasty the child was born from. This is also practiced in folk oral creativity samples.

In addition, on the basis of the name of any child, our ancestors, who lived in the past, have expressed themselves in the cultural, household, socio-economic life of our ancestors, which is characteristic of the period of seed production, tribalism and which is practiced in the historical stages, formed as a people. We can see this phenomenon as an oral epic of the "Alpomish" [8], which is considered a rare pearl of the oral creativity of the people. For example: Dobonbiy lived in Kungiro. Dobonbiy had a son named Alpinbiy. Alpinbiy had two sons: Boybo'ri and Boysari. In the composition of the names Dobonbiy, Alpinbiy, the component "biy" represented the stratum of the owners of this name: biy is that means rich. The "boy" part in the names of the Boybo'ri and Boysari also expressed this meaning, that is, they are representatives of the upper classes. And the Qultoy is a slave. This can also be known by his name.

The original name of the **Alpomish** is **Hakimbek**. *Hakimbek* took the name of **Alpomish** after capturing Boychibor and raising fourteen batman bows. **Alp** means wrestler, brave. It should be noted that the oral epic is also called by the same name.

In the oral epic of “Kuntugmish” [8] we can see that the names are connected with the fate of the heroes:

Kuntugmish and Kholbeka have twins. The merchant Azbarkhoja betrays Kuntugmish in order to take Kholbek to the king. He gets drunk, wraps him in felt, and puts a stone on him. Kuntugmish comes to his senses and finds his children. He wants to swim across the river with her two children. While one is floating through the river with a tooth in his tooth, the other, remaining on the shore, will take away the wolf and run away. The boy is afraid: “father” says. When the father looks at the child while the wolf is taking. When he says “Voh”, this child also falls into the water. The fish that fell into the water will swallow.

The fish that swallows the baby of Kuntugmish in the night falls into the net. When the fishermen ripped open his belly, a child came out. This child is called **Mohiboy**. *Mohi* means fish. When the shepherds saw the wolf biting the boy, they let their dogs go. The wolf abandons the child and runs away. The shepherds called the wolf with the name of *gurk*. That's why the boy's name is **Gurkiboy**. Kuntugmish's children are called by these names in the oral epic. One of the most interesting and touching events in the story is the adventures of Mohiboy and Gurkiboy.

Kuntugmish has the word “kun” in his name. The word “**kun**” evolved from the word “day”, which means “sun” in the ancient Turkic language. [5] The sun is the basis of the source of life, which is necessary for humanity and for the most, for the living. A lot of duck things are attributed to the sun. This is evidenced by the fact that the semantic content of the *sun's* lexeme is stronger than the semantic one “positivity”. Used as part of the hero's name, this is interpreted as a positive image. Therefore, the name Kuntugmish means “wealth, a symbol of the state”. Although many events have passed since the beginning of the saga heroes, at the end of the saga they all reach their compromise goals.

In the oral epic “Ravshan”, the name of Guruglibek Hasankhan's son is “Let my father's name not be lost”, *Ravshanbek* says. Guruglibek's father's name was Ravshan. It is still customary to pass on the names of grandparents to future generations. The name *Ravshan* means “*bright, shining, or a bright future*”.

In fairy tales, the names of the heroes who defend the interests of the people always have a positive meaning. For example: In the fairy tale “Muqbil toshotar”



the main character's name is **Muqbil**. *Muqbil* in Arabic means “lucky, fortunate”, the name of the negative hero - *Mudbir* in Arabic means “backward, unhappy”. The story ends like this: Mudbir dies because of his rebellion and lies. Muqbil, for the sake of honesty and purity of heart, survives the hardships that come his way. They achieve their goals for the sake of honesty and nobility. The content, the idea and the conclusion at the end of the story are directly related to the semantic nature of the names of the protagonists.

The fairy tale “Odilkhan” is also named after a man. Odil means “just”; as a historian, the khan “represents the title by joining the name of the person who ruled the khanate” [6], **Bahodir** (meaning: “brave, fearless”), **girls name - Dono** (meaning “knowledgeable, intelligent”), people like **Sohibjamol** (meaning “beautiful beauty”) are interpreted as positive heroes. Names are also used to express anger and hatred for negative characters: **Maqotil** (meaning “murderer”), **Mudbir, Egri**.

Alisher Navoi also adhered to consistency in his works. Special attention is paid to the fact that the events described are proportional to the names of people. The names of the images given in the stories in the work “Mahbub-ul qulub” help to clarify the essence of the work deeper, to confirm the definition and description more clearly.

The poet has a special responsibility to choose a name for the heroes, which can be seen clearly as a in the oral epic of “Farhod and Shirin”. In the laying of the name Farhod, reality is manifested in such a way that it reflects itself in a certain way, refers to the future fate of the hero, embodies the characteristic features:

Bu nav' ermas ato qo'ymadi otin,
Ki ko'rgach ishq aning pokiza zotin.
Anga farzona Farhod ism qo'ydi,
Hurufi ma'xzin besh qism qo'ydi.
Firoqu rashku hajru oh ila dard,
Bihar harf ibtidodin aylabon fard.
(9.“Farhod va Shirin” XIII. P. 31)

The word FARHOD is derived from the letters or sounds at the beginning of the words **Firoq**, **-rashk**, **-hajr**, **-oh**, **-dard**. These concepts are embodied in the image of Farhod in the epic. This is reflected in the image.

The protagonists of the oral epic “Layli and Majnun”. Layli's name means “black or night girl”. Majnun's real name is Qays. Although Majnun is his nickname, it is almost the same nickname used in the epic.



Navoi also paid attention to the names of the heroes in the stories told in “Khamsa” according to their appearance and their future destiny. Special attention was paid to the fact that the events described were in line with the names of the people. This situation can be clearly seen in the stories in the epic “Farhod and Shirin” and in the epic “Sab’ayi sayyor”.

“Sab’ayi sayyor” [10] is the fourth epic of “Khamsa” and is a romantic-adventure oral epic. In the name of the work there is a commonality in the name of the protagonist Bahrom. *Bahrom* - the name of the star of Mars in the East. Arabic - *Mirrix*. (Mars/ *Mirrix* / – one of the nine large planets that enter the solar system. Bahrom often comes as the embodiment of battle-intensities, conspiracies.) Dilorom expresses the meaning of “soothing to the heart”. Therefore, this is exactly the same name used in the epic.

Chapter XXI of the epic “Sab’ayi sayyor” tells the story of prince *Farrukh*. The word *Farrukh* is explained in the “dictionary of works of Navoi” as follows: 1) *pleasant, beautiful*; 2) *open-faced, pleasant cheer*; 3) *congratulations, happy*. The explanation given in the dictionary by the definition given in the epic is the same. The character-feature of the story hero *Farrukh* is also interpreted as a positive image corresponding to the description given to the name above:

*Bor edi bir xujasta farzandi,
Ko’ngli qutiyu bag’ri payvandi.
Barcha donish aro yagona kelib,
Husn aro nodiri zamona kelib.
Lutfila xulqi haddu g’oyatsiz,
Fahmi idroki xud nihoyatsiz.
...Oti **Farrux** jamoli farxunda,*

Xulqi olam elini qilib banda. [10. P. 124-125.]

Bahrom on Sunday will listen to the story of the greek stranger master Zayd Zahhob at the worthless castle. Zayd Zahhab is a jeweler of the Roman royal palace. He was also the treasurer in the presence of the king, who divided the yellow of gold and jewels in the city into good and bad. He was an engineer, a scientist, an incomparable gold qualifier, a physician, in short, a master craftsman. **Zahhob** is an Arabic word and denotes the meaning of “gold, golden”. With such skill, there is also the deception, fraud of Zayd. Because the peculiarity of gold is that it never fulfills anyone.

In the story of Mehr and Suhail there are images of *Jobir*, *Mehr*, *Suhail*. These names give a soul to the work, explaining and filling these images with fur. **Jobir**



is a roadblock, a robber. The purpose is to oppress people, to take away their property. He has no friends because of his bullying. The name also performs a special task when it comes to opening its character-specificity, since it means that Jobir is a “sufferer”.

Mehr is that means “sun”. The sun is one, the only. It is the basis of the most necessary source of life, for humanity and for the living. Many honorable things are attributed to the sun. This indicates that the semantic “positivity” is strong in the semantic structure of the solar lexeme. Therefore, it is used as the name of the hero, which is interpreted as a positive image. The beauty of *Mehr* is described as follows:

*Yuziga mehr bandavu oti Mehr,
Uyribil mehrdek boshiga sipehr.* [10. P.241.]

Suhayl means “bright star”. An example of the sun given to craft and art was the name of the young man *Suhayl*:

*Borcha fazlu hunarda yo‘q misli,
Ko‘zguga boqsa , o‘zi o‘q misli.
Hunar avji sori kelib anga mayl,
Yuzi andoqki mehr, oti Suhayl.* [10. P. 244.]

The sun and stars are celestial bodies. So their space is one. That's the way it should be like that. *Mehr* rescues *Suhayl* from the dungeon. And *Suhayl* saves *Mehr* and many victims from the cruel *Jaber*.

In the artistic works of *Navoi*, the names not only introduced heroes, meant good, evil, but also embodied reality, embodied such meanings as referring to the future fate of the hero.

In *Pirimkul Kadyrov's* work “Starry Nights”, the author skillfully used the meaning of the name *Babur*:

Mazidbek to him:

"You've got a little higher," he said. - But your shot is very good.

Mazidbek carefully drew a bow with a pearl stem from the target and measured how deep it sank with his finger:

- You took the target higher than the andak, " he said. - But your pellcia;;u is endlessly good.

Mazidbek took out the pearl-studded *Sagittarius* arrow on the stalk with his finger, measuring how deep it sank:

"Your wrists are strong, my lord!" Without Sherpanja. It is no coincidence that His Majesty called you Bobur. Bobur means lion in Arabic! [11.]



The names used in the work of the talented writer Tahir Malik's "Shaytanat" can be noted as one of the stylistic tools in the character of the work personages, works they do, their appearance and opening the idea of the work.

Asadbek. Asad (Arabic) – means lion. The lion is the king of animals. Asadbek is the captain of the criminal world.

Manzura - (Arabic) means "people will be liked, loved". The name corresponds to the body. Manzura is described in the play as an innocent Uzbek woman.

Asadbek's brother's name is **Samandar**.

Samandar, who spoke sweetly, sighed. He warmed it up. Medicines did not work. His singing with his brother's sweet tongue twisters was sealed in memory of the voice he heard... [12.P. 9.]

Asad became a father in his place, putting his brother in the last place. This situation will forever be sealed in the eye of Asadbek. Then Asadbek remembers this situation a lot.

Samandar is a bird that, according to legend, is crocheted in fur grass and lives on grass. The writer did not choose this name by accident. The heated infant is not only his brother, his mother, himself, when he thinks about the mental state of his mother and the reasons for this, or when he remembers them, the fur burns in the same grass. This grass always burns him, he hurts.

Of course, there are traditions of making a similar name in the Uzbek people. The fact that there is a tradition of making names in the works of art is also mentioned in the samples of modern Uzbek literature. This can also be seen on the example of the hero of the story "listen to your heart" by Utkir Hoshimov, the name of the Yodgor:

*- When I ask for something, does not it come to your heart? - she said. Charos long after. - Why is your name **Yodgor**?*

*- What could we do, the name the baby cannot choose for himself. -The Yodgor put on Charos with a thoughtful smile. It's probably my second name. I do not know what the first one is. It seems that as long as I was two years old, they found me in a teapot. I do not know, am I mistaken, or is my mother somewhere starved... It was then that the last years of the war, it was famine. As soon as the son who saw the teahouse approached the age of sixty and died. After not finding my parents I was taken to his house as God conveys instead. A **Yodgor** to my name... [13.381 p.]*

The father went to battle and did not return, or the child was called a **Yodgor** to a child whose father died before he was born. Even now, there is a tradition to call



a **Yodgor** to the children of a son whose father died before he was born, and to the girls-a **Yodgora**.

The hero of the novel "Between the two doors" is embodied in the dream and desire of Shomurod, who is going to war in the laying of the name Muzaffar:

"Look at me, Rano," said uncle Shomurod, lowering his voice. "Honestly, aren't you feeling bad? Do you want to eat salty food?"

"Hey, go!"

*No, tell the truth." If so, my uncle lowered his voice again. If it's a boy, name it Muzaffar. Do you know what **Muzaffar** means? It means winner. Do you understand what victory means? [14.152-p.]*

Alimardon Turaev, the protagonist of Utkir Hoshimov's "Spring Will Not Return", was born when he was most famous:

- I will name him Shavkat, Shavkat! "Remember my happy days!" He whispered.

But did he retain that glory and "SHAVKAT"? Surprisingly, the faster he grew up, the faster he separated from people. He so quickly separated from the people who passed the stairs. Passing through the stairs of perfection, one can get glory, wealth, everything that he himself once dreamed of enticingly, leaving on the same stairs one dear, most dear, most pure thing-humanism.[13.261p.]

At the end of the work, one can see that the author blames himself for the fact that a person is always accountable for his mistakes, that there is an end to pride and arrogance:

Alimardon did not sing anywhere so senseless, cold. This time he did not drink a sip either. He did not even take the chairman's money. Every time he came to the middle, he followed the substitute with his eyes, where he believed that he was standing among the people around him, thought that there was also his chauvinism among the children who Shavkat between the wife and the aunt, singing, he did not know what he was saying.[13.264-p.]

In this place, his son **Shavkat** and glory are also mentioned when they say his bravery. They are no longer strangers! Once Upon a time, "I'll put your name in a rut, Shavkat! Let there be a memory from my fervent days"-the father kept neither his son, nor his glory. It is possible to see the idea, which is loaded into the name by the author with extreme skill. In ancient times, our ancestors strictly adhered to the habit of putting a name, among other habits. The name is from what seed the child was born, what kind of offspring the dynasty was, depending on the time of his birth, the place of birth, the state of his health, individual signs in the child's body and other factors. This is also practiced in folk oral creativity samples. When



paying attention to folk friends, fairy tales, the name of the protagonist is taken as a title or title to the work. The last three epic names considered above are named after the main characters. These title-names are the first characters that embody the general idea of the work and show the specific national-cultural characteristics and mentality of the Turkic peoples. In Uzbek classical literature, too, special attention is paid to the name of the hero. In the works of classical literature, names first of all meant some kind of person.

Even in modern literary works, one can see a peculiar approach to the selection of names to the heroes of the work. The semantics of anthroponyms, analyzed above, also reflect aspects related to national and spiritual characteristics of the people, social lifestyle and world outlook, beliefs, traditions and customs.

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