

Analysis of anthroponyms on the basis of ethnolinguistic factors

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Abstract. *This article investigates anthroponyms through ethnolinguistic factors and provides an overview of anthroponyms. The features of proper nouns were revealed using the instance of "Ufq." The work's heroes' names are interpreted ethnolinguistically; the names of the heroes play an important role in deepening the work's ideological and artistic content, strengthening its national spirit, nationalism, and typification of images and events in the work. The names used in the play are classified primarily based on their scope of meaning as well as the language to which they belong. The social orientation of anthroponyms as a special group of proper nouns is a distinguishing feature, which is initially demonstrated by examples of their manifestation in a specific or distinctive function.*

Keywords: *Anthroponym, pragmatics, proper nouns, ethnolinguistic factors, nouns, semantics, common nouns, nouns, name and surnames, semantics, novel "Ufq", toponyms, corps, pragmatist, ethnonyms.*

Introduction. Many names in our language are one of the unique treasures of our people's great cultural and spiritual wealth. Every country in the world has an ancient history, and there is also an interesting history of names that came into being and evolved over time due to various circumstances. Naming a newborn infant and attempting to make a distinction it from other people is an objective necessity that has prevailed in all nations throughout history.

There are various different viewpoints on names and naming. "Names and naming behavioral patterns emerge from the need to differentiate one person from another. Subsequent and official surnames, nicknames, patronymics, ancestral (pantronic) names and their various forms, as well as other forms and methods of naming a person, are legitimate products of such a vital need. [6, 53]

One of the later forms of naming names has emerged as denominating a name with a surname.

Investigation. Each name reflects the people's past, including the tradition of naming each time. For instance, in the ancient and patriarchal times, concepts such as bravery and heroism were expressed in names, but with the advent of Islam, names related to the religion began to be given to the infant. Risalat, Sattar, Ummatali, Jannat, and Ali [10] are among them. Anthroponyms are the key source of the author's purpose as a result of a study of the "cover" structure of the names found in the novel "Ufq." We were able to expose the "multi-layered" and multi-faceted author's anthroponyms in this manner, as well as the game of "conflicting" interpretations of the same name. Formed in a systematic way, they help to reveal the main idea of the novel, that is, to consciously distinguish between good and evil, which is necessary for man.

On the basis of the functional theory, the characters in the work can be divided into two groups: central (names of character-subjects) and peripheral (names of character objects).

The core community consists of Ikromjon and the people that surround him - the names of the

novel's main characters. They show two codes of their essence: ancient (historical) and modern (due to their semantic influence and usage in the text, as well as historical and mythological fantasies) (contextual). The anthroponyms of this category, like the entire anthroponymic universe of Said Ahmad's novel, are rich in cognitive potential: the distortion of the sense of the word (historical code) from the first to the text (modern code) reflects its natural usage, i.e. the novel's main purpose.

Names with simple semantics, on the other hand, do not need further interpretation since their meanings are clearly expressed in the text. Names with closed semantics, on the other hand, have a more "hidden" symbolic value. The portrait (appearance) of the protagonist, as well as his name, play an important role in the creation of a complete artistic picture. This is probably why popular word artists of world literature paid such close attention to the names of their works' heroes, saying, "There should be a profound simplicity and vitality not only in the speeches of the heroes, but also in their names and activities." [6, 74]

Indeed, the names of the heroes play an important role in deepening the work's ideological and artistic substance, reinforcing its national spirit, nationalism, and typification of images and events. The names Azizbek, Adolat, Nizamjon, and Ikromjon [10] all have similar meanings in the play. Azizbek (Arabic) means precious, important, holy, noble, or strong, as well as one-of-a-kind. It turns out that the writer's choice of name completely represents all of the character characteristics of the work's protagonist, since the character trait of the protagonist under the name Azizbek corresponds to the context of the worldview's name. Azizbek grew up to be a merry-go-round, and as a result of his merriment, he would get involved in quarrels and buy war for money. Such a warlike boy gained fame by participating in the excavation of the Farhod Canal, and he also brought fame to his village, Zirillama Guzar, by demonstrating his ability in extracting sand, which earned him admiration. His character is characterized by the kidnapping of his beloved daughter Lutfinisa on her wedding day.

There are often contradictions between the name and the referent-character, as in the case of "opposite" surnames, or in other words, the contradictions between the name and the picture displayed in the novel's text appear as "opposite" nouns.

In general, the role of secondary heroic anthroponyms is defined in some way by the topic of nationalism and struggle, both of which are typically doomed to failure. This group's anthroponyms are cognitively "charged" because their essence emphasizes the whole narrative and aids in properly understanding the author's point of view.

It would be expedient to classify the names used in the play mainly according to the scope of meaning and to which language they belong.

According to the scope of meaning, names are divided into 4 main parts.

- a) protective nouns
- b) names according to the recorded birth date
- d) names according to the nature of nascency
- e) due to moral and educational factors.

The results. "People believed that a baby's name had a significant influence on his life, fate, and happiness. Such beliefs stem from the mistaken belief that a name is the nature of an individual, or that a name is similar to a person. (15,148) The novel's names are also chosen with this function in mind; names like Zebikhan, Lobar, Oyjamol, and Oyposhsha are chosen with the intention of making the child beautiful, while the author's characters have the aforementioned qualities.

The novel uses 34 nouns, which are further subdivided into groups.

1. Names denoting the wishes of parents to their children for health and longevity: Tursunboy, Umurzak, Tokhtavoy, Osar Omonjon, Turdivoy, Ergashvoy, Jora, Yuldosh. [15]

2. Names that parents wish their child to overcome various diseases, to grow resilient, strong-willed, strong: Berkinboy, Sulaymon. [15]

3. Some of the animals that are revered and worshiped as sacred are names derived from the names of wild birds: Kochkor, Tolanboy, Tutikhon. [10]

4. Some babies are born with some excess marks on their body, physical defects. Characters in naming are also born with physical defects. These characters are also taken into account in naming. Accordingly: Tojimat, Normat, Kholcha. [15]

5. Names related to religious concepts and beliefs:

a) Names made up of the name of Allah, His attributes, and the concepts that glorify Him: Sattar, Hafiz, Latifjan. [15]

b) the names of the prophets, the names derived from the words denoting attributes: Rasul, Kozimjan - the nickname of Moses, Solomon, Sabir - the nickname of Ayyub.

d) The names attributed to the caliphs, some of the Companions, the saints: Ummatali, Ali, Ashrafi, Uthman [15]

e) Names derived from the names of the Prophet's children, relatives and friends: Hasan, Husan, Tahir - the name of the son of the Prophet Muhammad.

Nicknames of Aisha, Zuhra, Risalat-Fatima.

According to the mentioned feature, 17 names were used.

a) National, common names: Tursunboy, Tokhtavoy, Omonjon, Jora, Yuldosh, Ergashvoy, Turdivoy, Yashin, Osar. [15]

b) local, regional names: Yashin. [15]

c) well-known names in the family: Navoi, Rustam, Iskandar, Farhod. [10]

9 names were used according to the construction feature.

a) In the name of some sweets, delicious things: Sweet. [10]

b) Names denoting the concepts of beauty and elegance: Zebikhan, Lobar, Oyjamol, Oyposhsha, Dilbar, Mahbuba, Hasan, Husan. [15]

There are 25 names according to ethical and educational factors.

a) As he grows up to be a rightful, honest, fair person: Adolat. [15]

b) As he grows up to be knowledgeable and wise: Olim, Axun. [15]

c) according to their greatness and greatness: Azamjon, Azizkhan, Azimjon, Ashraf, Navoi. [15]

d) According to the qualities of courage and bravery, kindness, honesty, patience, compassion: Iskandar, Sodiqjon, Mamurjon, Karimjon, Nafisa, Kozimjon, Rayimberdi, Lutfinisa, Halimahon, Sabir, Inoyat, Nizam, Asrora. [15]

e) names that are meant to be high in mind and good luck. Malika, Vazira, Usman, Said. [15]

Thus, one distinguishing characteristic of anthroponyms as a distinct category of proper nouns is their social orientation, which expresses itself first and foremost in their unique or distinctive role. Modern concepts enable us to assess the complexity, often plural, of anthroponymic social characteristics: some anthroponymic processes are influenced by internal linguistic factors. In this regard, a range of concerns about the cognitive aspect of these language units arise.

We believe that the cognitive approach to the analysis of the use and functioning of literary anthroponyms is plausible because the most important characteristic of a work of art is its utter atropocentrism, that is, the personal name - the mark, the "thread of meanings" that makes the reader understand the deeper concept.

The names of the characters, on the other hand, are the author's artistic imagination and do not indicate total subjectivity since they do not transgress the limits of true anthroponyms, and the author is therefore unlikely without reckoning with clear anthroponymic norms in a particular language.

As a result, analyzing the names of heroes is difficult without first researching the basic aspects of the anthroponymic structure, the specific patterns through which the heroes of the work of art represent a specific language, and the true anthroponymic customs of the people. In this case, the stylistics of names serves as a kind of "superstructure" (though it comes first), and the actual model of naming (as it exists in this society) serves as the foundation. Based on the material of Said Ahmad's novel *The "Ufq,"* our work thoroughly confirms this theory.

The author's use of the comparative method of analysis was successful in identifying similarities in the framework of models of Arabic, Uzbek, Persian-Tajik names. When we used S.Ahmad's names in the book, we discovered some contradictions as well as separate types and models that are not typical of the Russian naming system. For instance, *Beyshenali* and *Tengdik*. [15] Formalized paraphrase In such examples, we believe it is difficult to doubt that the author is unfamiliar with the fundamental rules of the Russian naming scheme. He seems to use these forms to create a "Russian taste" or to make the Russian name sound lighter.

The results of the most basic quantitative analysis and the estimation of the percentage of frequency of use of nouns indicate that nouns are 60% of the total names in the novel in Arabic and Uzbek; 30% in Persian and Tajik; and 10% in other names. This ratio illustrates the fact that names from various nationalities can be included throughout the novel's events.

The interaction of multi-ethnic names in the play, i.e. the participation of names from various peoples, creates a lively atmosphere in the play.

Novel anthroponyms have a distinct expression due to the combination of attributive elements and papers. Such attributive models are part of the author's figurative means of describing the image. We consider models without an article or attribute as the original model, however, since these components, by the way, do not become part of the name.

Through considering the pragmatic factors of the protagonists' names and surnames, one may observe the key introductory line of the novel, the narrator's mood, and, eventually, the negative implications of human destiny.

The nuclear party of anthroponyms here is a strange observer, and the photographs of *Ikromjon* and his entourage are the names of the central heroes. This group's anthroponyms all have a double coding sense. Unlocking this code means that basic title forms can be used in an odd way in the text: the novel's ending shows that the protagonist's personality is degraded, which is also reflected in the degradation of his name's sense.

Another feature of Said Ahmad's artistic style is the concept of "contradiction" - or, more specifically, the principle of "push," which can be seen in some conflicting surnames, such as when the author clearly distinguishes it from the surname and image of the wearer in the document. The findings indicate that the anthroponymic novel universe is imbued with cognitive capacity, as the sum of simple

types, their combination, and alteration are "related" to the meaning of the story and serve as a kind of resonator, encouraging the reader to test simple anthroponyms in unusual interpretations. The breadth, unpredictability, flexibility, and even incomprehensibility of the author's list of names stand out. In the name of the characters, there is always a clash of good and evil, which ends with the latter's triumph, which is the core part of the book.

The writer not only assigns names for the main character, but also gathers the properties of the work's abnormal space with creative honesty, genre, and a link to oneself. As a result, it is worthwhile to examine the novel's onomastic material in conjunction with Said Ahmad's anthroponymic world (for example, toponyms, ethnonyms), as well as the role and application of Arabic and Persian-Tajik words in Uzbek transliteration.

Conclusion. Names are social and historical in the sense that they not only represent popular taste at the time, but also define people's ideologies and social customs. The anthroponyms and names of the heroes, as well as the episodic pictures, reflect the direct character of their carrier. It may also reflect the author's or the protagonists' attitude toward a specific character. Hidden semantics underpin anthroponyms, which are conveyed by historical and mythological metaphors and metaphors.

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