

**THE PORTRAYAL OF NATIONAL SPACE THROUGH TOPONYMS IN  
O‘TKIR HOSHIMOV’S NOVELLA THE AFFAIRS OF THE WORLD  
(DUNYONING ISHLARI)**

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**Abstract.** This article examines the artistic-aesthetic and linguopoetic features of toponyms used in O‘tkir Hoshimov’s novella *The Affairs of the World (Dunyoning ishlari)*. The study analyzes the semantic content of place names in the work, their role in constructing the concept of national space, and their functions in reflecting the worldview of the characters as well as the cultural memory of the people. The findings demonstrate that toponyms in the literary text serve not only as indicators of location but also as significant poetic units that convey national identity, spiritual values, and ethnocultural perceptions.

**Keywords:** toponymy, linguopoetics, literary space, concept of national space, O‘tkir Hoshimov, *The Affairs of the World (Dunyoning ishlari)*, ethnocultural values, literary text, semantic analysis, Uzbek prose.

**The National Spatial Model.** The national spatial model in a literary text ensures the systematic representation of social relations, moral norms, and cultural values specific to a particular nation through toponyms, spatial images, and descriptions of place. In contemporary literary studies, the issue of artistic space is regarded as one of the most significant theoretical problems. In particular, M. M. Bakhtin interprets artistic space as one of the principal elements through which the author’s worldview and ideological-aesthetic conception are expressed [1, p. 234]. Therefore, space in a literary work functions not only as the setting in which events unfold but also as an artistic manifestation of national consciousness and cultural values. The issues of artistic space and toponymy have also received considerable attention in Uzbek literary scholarship. M. Yo‘ldoshev substantiates, from a linguopoetic perspective, the role of spatial units in expressing national identity within

literary texts [2, p. 128]. These theoretical approaches provide an important methodological framework for analyzing O‘tkir Hoshimov’s novella *The Affairs of the World* (*Dunyoning ishlari*). Through the use of toponyms, the author vividly portrays scenes of national life, the mentality of the people, and social relations, thereby enhancing the ideological and aesthetic significance of the work [3, p. 72].

**The Concept of Toponyms and Their Scholarly Significance.** Toponymy is an important branch of linguistics that studies the names of geographical objects, commonly referred to as toponyms. The term *toponym* derives from the Greek words *topos* (“place”) and *onyma* (“name”), and denotes the name of a specific territory, locality, settlement, or geographical feature. The names of rivers, lakes, mountains, deserts, cities, villages, neighborhoods, and streets all belong to the category of toponyms. Toponyms reflect the historical development, culture, ethnic composition, way of life, and environmental perceptions of a people. For this reason, the study of toponyms serves as an important source of knowledge not only for linguistics but also for history, geography, ethnography, and archaeology. Many toponyms preserve traces of archaic words, forgotten expressions, or historical events, making it possible to reconstruct aspects of a particular region’s past [4, p. 7].

**Toponyms and Artistic Space.** As a significant branch of onomastics, toponymy acquires both aesthetic and semantic value within literary discourse. In literary works, toponyms contribute not only to the spatial specificity of the narrative but also to the depiction of characters’ psychology, social environment, and historical memory. According to the linguopoetic approach, toponyms are regarded as conceptual units that embody and express the author’s artistic vision.

Based on their origin and functional characteristics, toponyms may be classified into several categories: **urbanonyms** (names of cities and major urban locations), **choronyms** (names of regions, provinces, and territories), **godonyms** (names of streets, avenues, boulevards, and marketplaces), **hydronyms** (names of rivers, canals, springs, and other water bodies), and **agoronyms** (names of public squares, markets, and commercial areas) [4, p. 25].

In the following sections, several categories of toponyms found in *The Affairs of the World* (*Dunyoning ishlari*) will be examined in detail. Their artistic and linguopoetic functions will be analyzed through selected textual examples from the novella.

No.	Type of Toponym	Toponym	Example from the Novella	Artistic Function
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1	<b>Urbanonyms</b> (city names)	<b>Moscow</b>	“— What about Moscow? — There must be one there. — Is Moscow the largest city? — The largest city.” [5, p. 16]	<b>Spatial localization:</b> provides geographical specificity, establishes the setting of events, creates a historical and social background, and enhances the realism of the narrative.
2	<b>Choronyms</b> (names of regions and territories)	<b>Namangan</b>	“Your elder sister's family has come from Namangan, you know,” the adults say. [5, p. 30]	<b>Direction of movement:</b> indicates the characters’ travels and geographical orientation; contributes to local realism and authenticity.
<b>Jizzakh</b>		“They say he went towards Jizzakh and has not returned yet.” [5, p. 65]		
<b>Asaka</b>		“I will go to Asaka in the morning and return by evening.” [5, p. 205]		
<b>Caucasus</b>		“I served in the Caucasus in those days; they were not easy times,” says the old man. [5, p. 125]		
3	<b>Godonyms</b> (names of streets, avenues, boulevards, and neighborhoods)	<b>Do‘mbrobod</b>	“When I visited Do‘mbrobod, I remembered the village near that mountain...” [5, p. 22]	<b>Psychological and social characterization:</b> reflects territorial origin, social connections, historical
<b>Beshyog‘och</b>		“We need to go towards Beshyog‘och; the road is		

			long,” said one of the young men. [5, p. 38]	atmosphere, and the spirit of the period; helps create the social environment and narrative conflicts.
		<b>Beshqo‘rg‘on</b>	“We met people who had come from Beshqo‘rg‘on...” [5, p. 52]	
		<b>Leninobod</b>	“The years I served in Leninobod are worth remembering,” said the old man. [5, p. 70]	
		<b>Laylaktepa</b>	“We went up to Laylaktepa in the morning and inspected the work there...” [5, p. 95]	
		<b>Chilonzor</b>	“Have you heard that they are constructing a new building in Chilonzor?” [5, p. 112]	
		<b>Qozirobod</b>	“We visited Qozirobod and met some old acquaintances...” [5, p. 133]	
		<b>Jiydazor</b>	“We went to Jiydazor and had dinner together...” [5, p. 171]	
4	<b>Hydronyms</b> (names of rivers, canals, springs, and other water bodies)	<b>Qonqus</b>	“— Is it larger than our Qonqus? — Yes. ... ‘Still, love Qonqus as well,’ Mother says. ‘Why?’ ‘Because Qonqus is our own canal. We drink its water.’” [5, p. 47]	<b>Depiction of landscape and natural environment:</b> reveals the relationship between characters and their surroundings; symbolizes attachment to

				homeland and local identity.
5	<b>Agoronyms</b> (names of squares, markets, and commercial places)	<b>Red Square</b>	“We stayed at a hotel near Red Square. There was a cream market on one side and a bread market on the other...” [5, p. 9]	<b>Creation of a realistic background:</b> markets and public squares contribute to the depiction of authentic urban and rural life, reflecting everyday social and economic activities.

These toponyms are used in the novella to depict the spatial setting of events, the movement space of characters, and the socio-cultural environment at a scholarly level. For instance, the toponym *Qonqus* carries a legendary meaning associated with the narrative history and evokes memories of a canal and the events connected to it.

The toponyms used in the novella are predominantly related to traditional Uzbek spatial units such as neighborhoods, courtyards, streets, and markets. These place names are often presented in a generalized form and serve to express a broader national environment rather than strictly precise geographical locations. This feature elevates the spatial representation of the work to a universal level, making the depicted events familiar and relatable to every Uzbek reader. In particular, the concept of the *mahalla* is portrayed as a center of social cohesion, moral norms, and human relationships. The market, in turn, functions as a dynamic and living space that reflects the everyday lifestyle and psychological worldview of the people. O‘tkir Hoshimov employs toponyms not artificially but as a result of artistic necessity, thereby preserving the natural narrative flow of the text.

In *The Affairs of the World*, the spatial world expressed through toponyms is closely connected with the writer’s humanistic worldview. Through everyday spatial settings, the author reveals universal values such as maternal imagery, compassion, and human responsibility. In this respect, toponyms constitute an essential component of the novella’s ideological content. According to the results of the study, the toponyms used in *The Affairs of the World* function as important linguopoetic tools that ensure the artistic and semantic integrity of the work.

Through them, O‘tkir Hoshimov constructs a national spatial model and expresses the philosophical outlook and spiritual world of the Uzbek people at a high artistic level. This research has both theoretical and practical significance for the study of toponymy in Uzbek literary studies.

## References

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