

**ANALYSIS OF THE FUNCTIONAL CHARACTERISTICS OF
ANTHROPONYMS IN THE CONTEXT OF THE NOVEL
BEING HUMAN IS DIFFICULT**

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Abstract: This article analyzes the functional aspects of anthroponyms used in O'Imas Umarbekov's novel "Odam bo'lish qiyin" and highlights their role in portraying character traits. In addition, the author's individual skill in selecting names is examined and evaluated. The results of the study contribute to enriching the theoretical and practical foundations of ongoing and future research in the fields of literary text linguistics and onomastics.

Keywords: anthroponyms, functional features, nominative function, linguistic analysis, onomastics.

Anthroponyms are proper names assigned to individuals and constitute a major area of study within onomastics, the branch of linguistics dedicated to the study of names. The term "anthroponym" is derived from the Greek words *anthropos* ("human") and *onyma* or *onoma* ("name"), collectively meaning "human name." Anthroponyms encompass personal names, surnames, patronymics, and pseudonyms or nicknames, whether creative or honorary. They represent one of the fundamental units of onomastics. In contemporary linguistics, the analysis of literary texts from a linguistic perspective, particularly the functional and semantic properties of anthroponymic units, is regarded as a significant area of research. Personal names in literary works perform not only a nominative function but also serve as essential lingvopoetic tools for character development, the creation of imagery, and the expression of the author's aesthetic intentions. Therefore, the study of anthroponyms contributes to uncovering the deeper layers of a literary text. This field remains highly relevant today and continues to attract the attention of numerous linguists [7,6].

In particular, Associate Professor Z. Davronova (linguistic analysis of anthroponyms in Abdulla Avloniy's prose works [3,8]), Associate Professor U. Ergashov (the origin of anthroponyms in English and Uzbek [4,6]), as well as Associate Professor M. Abdulazizova (the use of anthroponyms in literary texts [1,6]) provide studies that clearly support our point of view.

Moreover, in one of her studies, Associate Professor M. Abdulazizova argues: "Anthroponymy in literary works is an important artistic-aesthetic and meaning-bearing tool. The names assigned to characters are not random; through them, the author seeks to reveal the character's personality, inner world, and psychological state. Names are directly linked to a character's behavior, destiny, or the idea the author intends to convey, thus deepening the content of the work. At the same time, anthroponyms play a crucial role in creating national and cultural color, as they reflect the environment, historical period, and mentality of the people in which the events of the work take place. A character's name may also indicate their social background, status in society, and affiliation with a particular milieu. In some cases, the author uses names ironically or symbolically to express personal attitudes, making the portrayal of the character more impactful" [1,9].

The present study is conducted on the basis of the novel *Odam bo'lish qiyin* (*Being Human Is Difficult*) by O'lmas Umarbekov, one of the prominent representatives of Uzbek national literature. The choice of this work is justified by the fact that anthroponyms in the novel perform significant nominative and functional roles, making it a valuable source for linguistic investigation. In this regard, the primary objective of the article is to examine the literary text from both linguistic and linguopoetic perspectives and to analyze the semantic and functional characteristics of the personal names assigned to the main characters of the novel.

With regard to the novel itself, it should be noted that the author makes extensive use of anthroponyms throughout the work. In particular, the total number of anthroponyms identified in the text amounts to eighty-two. Of these, fifty-eight are personal names, sixteen are surnames, and eight are nicknames. Such a quantitative distribution demonstrates the richness of the anthroponymic system employed by the author and highlights the importance of personal naming within the artistic structure of the novel.

In the course of this research, an attempt has been made to investigate these names (anthroponyms) in greater depth and to present their linguistic and functional characteristics on the basis of the table provided below.

ANTHROPONYMS USED IN THE WORK				
Main Characters	Episodic Characters	Personal Names	Surnames	Pseudonyms and Nicknames
Abdulla	Qosimjon	Yusufjon	Sharipov	Abusha

Gulchehra	Nurmat	Oxunjon	Lomonosov	Svetka
Sayyora	Zahro	Zarifa	Saidova	Svetik
Hojar	Buvinisa	Xolida	Sagdullayev	Abul
Obid	Teshavoy	Ergash	Qurbonov	Tolstoy
G'afurjon	Mannop	Siddiq	Zokirov	Gobbi
Tursunali	Tursun	Tito	Markov	Nyuton
Samad	Homid	Halima	Aleksandrov	Vitenka
	Ahror	Djinni	Merime	Pushkin
	Dadavoy	Dusya	Xeminguey	
	Zumrad	Gerakl	Dostoyevskiy	
	Yusuf	Samson	Zolya	
	Shahodat	Sofiya		
	Saodat	Botir		
	Zumrad	Saida		
	Alisher	Natasha		
	Inomjon	Otinbibi		
	Husanxon			
	Rustam			
	Po'lat			
	Sanobar			
	Qobiljon			
	Muqim			
	Sulaymon			
	Viktor			
	Zara			
	Sanobar			
	Abstutay			
	Zubayda			
	Karomat			
	Mamlakat			
	Saida			
	Muslim			
	Sveta			

Furthermore, attention is also given to certain main characters in the work regarding their nominative features and their functional roles within the novel. In particular, one of the main characters, Abdulla, is an anthroponym which, according to E. Begmatov's *Dictionary of Uzbek Names (O'zbek ismlari ma'nosi)*, means "servant

of God” or “slave of God” [2,14]. In the novel, although this anthroponym is used to depict Abdulla as an educated individual who respects his parents, he betrays Gulchehra, who trusts and loves him, for his own benefit. Abdulla aspires to lead a prosperous life, to become the head of a scientific research institute, and, more generally, to realize his own interests by marrying Sayyora. This is because Sayyora’s father, academician Tursunali Qurbonov, is a prestigious, influential, and well-connected individual capable of helping Abdulla, guiding him, and placing him in the desired position. Consequently, Abdulla, having lost his humanity in pursuit of becoming a scholar, indirectly causes Gulchehra’s death. As noted in E. Begmatov’s dictionary, the anthroponym Abdulla does not embody any of the positive qualities associated with the meanings “servant of God” or “slave of God.” On the contrary, through the portrayal of Abdulla, the author reveals the character of individuals who are ready to do anything for their personal benefit, who lack understanding of loyalty, and who are unfaithful and treacherous.

Additionally, another main character, Gulchehra, is defined in E. Begmatov’s *Dictionary of Uzbek Names* as Gulchehr (ft.) – “rosy-cheeked, beautiful, and charming girl” [2,103]. In fact, in the novel, this anthroponym is realized not only in the lexical sense provided in the dictionary but also in a more vivid and complete manner. The author portrays Gulchehra so beautifully and attractively that Abdulla, upon first encountering her in the market, gazes at her for a long time and becomes momentarily overwhelmed. Although Abdulla had previously seen many beautiful girls in the city, he is captivated by Gulchehra’s beauty, sincerity, and purity. Overall, through this character, the author brings to life the image of a sincere, simple, and honest Uzbek girl.

Another principal character, Sayyora, is described in E. Begmatov’s dictionary as Sayyora (ar.) – “swift-moving star, high-flying” [2,364]. In the novel, this character is depicted as a spirited, pampered girl who has grown up without facing hardships and is unfamiliar with life’s bitter experiences. Although Sayyora is fortunate in terms of her fate, she is portrayed as a lively and somewhat inexperienced individual in the trials of life. The author conveys these personality traits of the character through the meaning of the anthroponym “high-flying,” highlighting her youthful energy and spirited nature.

Furthermore, the novel contains a number of episodic characters whose anthroponyms serve important lingvopoetic functions. Below, an attempt is made to analyze these anthroponyms in detail from a linguistic perspective.

Anthroponyms	Language of Origin	Lexical Meaning in E. Begmatov’s <i>Dictionary of Uzbek Names</i>	Forms

Shahodat	Arabic	It is explained with the meaning 'one who bears witness or perishes on the righteous path (the path of religion)' [2,491].	—
Qosim	Arabic	It is explained with the meaning 'one who distributes, determines a person's fate' [2,548]. This name was the name of the son of our Prophet Muhammad (peace be upon him).	Qosimboy, Qosimjon, Qosimbek, Qosimtoy
Nurmat	Arabic	It is explained with the meaning 'the light and happiness bestowed by the Prophet' [2,302].	—
Zahro	Arabic	It is explained with the meaning 'bright, clear, fair-complexioned' [2,150].	—
Buvinisa	Uzbek-Arabic	It is explained with the meaning 'a woman (girl) named after her grandmother' [2,77].	—
Teshavoy	Uzbek	It is explained with the meaning 'may he/she grow strong and sharp like a stake, and be resilient against calamities' [2,410].	—
Mannop	Arabic	It is explained with the meaning 'noble, courageous.' This name is one of the attributes of God [2,209].	—
Tursun	Uzbek	It is explained with the meaning 'may he/she live, be safe, and remain in good health' [2,429].	Tursunbek, Tursunoy, Tursunjon, Tursunqul, Tursunxon

Homid	Arabic	It is explained with the meaning 'one who is grateful, content, and patient' [2,577].	Homidjon, Homidboy, Homidxon
Ahror	Arabic	It is explained with the meaning 'noble, generous, and benevolent' [2,42].	—
Dadavoy	Uzbek	It is explained with the meaning 'a child named after his late father or grandfather, or a child who grows up to resemble his father, or a gifted and bestowed child' [2,108].	—
Zumrad	Persian-Tajik	It is explained with the meaning 'a precious green-colored stone; a girl as valuable and priceless as an emerald, or a blue-eyed girl' [2,158].	—
Yusuf	Ancient Hebrew	It is explained as the Arabic form of Joseph [2,524].	Yusufbek, Yusufboy, Yusufjon, Yusufxon
Saida	Arabic	It is explained with the meaning 'a happy, fortunate girl' [2,361].	Saidabibi, Saidaxon, Saidabonu
Sodat	Arabic	It is explained with the meaning 'happy, prosperous, fortunate' [2,374].	—
Alisher	Arab-Persian	It is explained with the meaning 'may he/she grow up brave and courageous like a lion, and be supported by Ali' [2,29].	—
In'om	Arabic	It is explained with the meaning 'a child given as a gift or bestowed as a present' [2,168].	In'omboy, In'omjon

Husan	Arabic	It is the diminutive form of the name Hasan, meaning good, kind, generous, beautiful, and lovely [2,582].	Husanboy, Husanjon, Husanxon
Rustam	Pahlavi	It is derived from the word <i>Raodastan</i> in the <i>Avesta</i> and is explained with the meanings 'large-bodied, powerful, brave, and heroic' [2,354]. It is also the name of Zāl's son in Abulqosim Firdawsi's epic <i>Shahnameh</i> .	Rustambek, Rustamboy, Rustamxon
Po'lat	Persian-Tajik	It is explained with the meaning 'a child who will live strong and resilient like steel, and have a long life' [2,343].	Po'latboy, Po'latjon, Po'latxon
Sanobar	Arabic	It is explained with the meaning 'a slim and graceful girl, as beautiful as the cypress tree, elegant, and well-proportioned' [2,373].	—
Muqim	Arabic	It is explained with the meaning 'stable, firm, enduring; that is, one who lives and does not die' [2,265].	Muqimboy, Muqimjon
Sulaymon	Ancient Hebrew	It is explained with the meaning 'protected, closed, safeguarded, unharmed, or peaceful and tranquil' [2,397].	
Zubayda	Arabic	It is explained with the meaning 'the best and most excellent of women' [2,156].	—
Karomat	Arabic	It is explained with the meaning 'nobility, generosity, magnanimity, or a miraculous, wondrous child' [2,181].	—
Mamlakat	Arabic	It is explained with the meaning 'land, region; a child of the homeland' [2,208].	—

Shoh Muslim	Arabic	It is explained with the meaning 'one who submits to the religion of Islam, a Muslim, a pious child' [2,261].	—
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In addition, the literary work employs a number of anthroponyms such as Markov, Pushkin, Mérimée, Hemingway, Dostoevsky, Tolstoy, Gobbi, Zola, Lollobrigida, Aleksandrov, Lomonosov, Viktor, Zara, Abstutay, Newton, Tito, Gianni, Dusya, Hercules, Samson, Natasha, etc. These names are considered units that are not characteristic of the Uzbek language. Therefore, from the perspective of the internal semantic system of the Uzbek language, these anthroponyms do not express independent meanings and primarily perform a nominative function.

In conclusion, the anthroponyms used in O'ltmas Umarbekov's novel "*Odam bo'lish qiyin*" function not only as nominative units but also as important lingvopoetic devices. During the research process, it was observed that the personal names in the work actively participate in expressing the characters' personalities, inner world, social status, and the author's aesthetic intentions. In particular, the names of the main characters such as Abdulla, Gulchehra, and Sayyora carry significant semantic and functional weight in revealing their individual characteristics.

Furthermore, anthroponyms belonging to episodic characters contribute to the semantic and stylistic enrichment of the literary text and play an important role in creating national color. The use of anthroponyms from different linguistic layers reflects the depiction of the historical period, social environment, and cultural interactions within the work. The fact that non-Uzbek names primarily perform a nominative function also defines their functional limitations.

Overall, the author's individual skill in name selection and his purposeful and appropriate use of anthroponyms enhance the expressiveness of the literary text. The results of this study are of both theoretical and practical significance for further in-depth research in the field of literary linguistics and onomastics, particularly in the study of the functional-semantic properties of anthroponyms.

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