

FUNCTIONAL CHARACTERISTICS OF ANTHROPONYMS IN O‘TKIR HOSHIMOV’S SHORT STORY “UZUN KECHALAR”

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Abstract: *This article provides a systematic analysis of the linguopoetic features of anthroponyms used in O‘tkir Hoshimov’s short story “Uzun kechalar.” The study examines the functional-semantic characteristics of personal names found in the literary text, as well as their role in revealing character traits, reflecting the social environment, and expressing the author’s intent. In addition, the aesthetic and semantic load of anthroponyms within the text is identified, and their functions as a means of artistic expression are interpreted on a scientific basis. The results of the research demonstrate that anthroponyms function not only as nominative units but also as significant linguistic and artistic components.*

Keywords: *anthroponym, linguopoetics, literary text, functional-semantic features, character, social environment, artistic representation, aesthetic load.*

The study of anthroponyms represents one of the important scientific directions in linguistics. In literary texts, personal names do not function solely as nominative units; they also act as linguistic means carrying specific artistic and aesthetic loads. They actively participate in revealing the ideological content of a work, illuminating the characters’ personalities, and expressing the author’s artistic intentions. In particular, in the works of one of the prominent representatives of Uzbek literature, O‘tkir Hoshimov, the choice of names reflects a close connection with the inner world of characters, their social position, and emotional experiences. The anthroponyms used in Hoshimov’s short story “Uzun kechalar” fulfill an important linguistic and stylistic function, contributing to a deeper revelation of the text’s meaning. Personal names appearing in the story, such as Marat and Hilola, are interpreted not only as identification tools but also as artistic units carrying specific semantic and emotional loads. Therefore, in this study, identifying the linguopoetic characteristics of these names and revealing their functional load in the literary text is considered an important scientific task. The main aim of the research is to determine the role and significance

of anthroponyms in the artistic text by analyzing their semantic, stylistic, and functional characteristics.

The anthroponym Marat in the story carries significant semantic and stylistic linguopoetic load. Etymologically, the name is interpreted as a phonetic variation of the anthroponym Murod and carries meanings such as “goal” or “intention.” This name is widespread among the peoples of the Caucasus and Central Asia, and its semantic base embodies the idea of goal-directedness. According to E.Begmatov’s *O‘zbek ismlari ma’nosi*, Murod (ar.) is interpreted as “a desired, longed-for child” [2,258]. This semantic meaning aligns, to a certain extent, with the character’s traits in the story. Marat is portrayed as a person striving for clear life goals and deeply engaged in creative activity. However, his goal-directed nature comes into conflict with his personal relationships, giving rise to internal conflict. In this regard, the anthroponym functions as an important linguopoetic means for revealing the character’s inner world.

The surname Azizov is semantically linked to the lexeme *aziz*. According to E. Begmatov, Aziz (ar.) is interpreted as “valuable, precious, sacred, respected, or powerful, unique” [2,24]. However, the anthroponym does not directly correspond to the character’s real social position or internal moral-psychological state, creating an indirect contrast. That is, a conflict is observed between the positive semantic component of the name and some of the character’s actions. Marat is depicted in the artistic text as a character with a complex psychological profile. He is thoughtful, inclined to creative thinking, and prioritizes his professional activity. Consequently, a certain indifference is observed in his relationships with surrounding people. The character perceives life’s realities primarily as material for creative work, yet fails to maintain the necessary balance in real interpersonal relations, leading to various personal conflicts and problems.

Another significant character in the story is Hilola. This anthroponym carries a specific artistic-aesthetic load. According to E. Begmatov, Hilol (ar.) refers to a “new moon” or “a girl born on the night of a one- or two-day-old moon” [2,573]. This semantic basis is reflected in the character’s traits: Hilola is depicted as sensitive, sincere, and emotional. Additionally, the symbolism of the “hilol” or crescent moon represents the character’s inner fragility and insufficient life experience. In the system of relationships between Marat and Hilola, a clear conflict emerges between professional and personal values. For Marat, creative activity is paramount, whereas for Hilola, human closeness, care, and attention are central. This difference creates tension in their relationship, ultimately resulting in separation. Thus, anthroponyms in the artistic text function not only as nominative units but also as crucial linguopoetic means revealing internal conflicts between characters.

Furthermore, the system of episodic characters in the story plays a separate significant role. They participate as auxiliary elements in the composition, enriching

the social environment and helping to further reveal the main characters' traits. For instance, the character Qobil Qodirovich is depicted as a representative of the official environment. The anthroponym Qobil (ar.) is interpreted as "talented, capable; strong, powerful, or well-bred, whose wishes and desires are fulfilled" [2,543]. The patronymic Qodirovich is derived from Qodir ("strong, powerful") [2,544], reinforcing the character's formality and social position. Through these anthroponyms, the character's social status and belonging are expressed via linguistic means.

Additionally, the character Zamira has an episodic role, reflecting the social environment and friendship relations. Her name conveys positive semantic meanings such as "noble," "conscientious," and "virtuous" [2,147], which aligns with her functional purpose in the text. Likewise, episodic characters such as Feruza and Baxtiyor indirectly participate in the narrative, enriching the general socio-cultural background. The anthroponym Baxtiyor (ar.-ft.) conveys meanings such as "happy," "joyful," and "fortunate" [2,49], while Feruza (o'z.-ft.) means "victorious" or "magnificent" [2,456], contributing a positive semantic layer. This, in turn, broadens the overall emotional and expressive background of the story. Overall, the system of anthroponyms in the story occupies an important place in the semantic-stylistic and linguopoetic structure of the artistic text, serving as an effective means for revealing character traits, representing the social environment, and conveying the author's idea. The selection of anthroponyms in O'tkir Hoshimov's "*Uzun kechalar*" is not random; each name, through its semantic load, actively participates in revealing character traits, reflecting the social environment, and expressing the author's concept.

Analyses indicate that anthroponyms in a literary text function not only as nominative units but also as important linguistic means expressing the author's aesthetic intention and shaping the system of characters. Studying anthroponyms provides significant scientific value for a deeper understanding of the literary work, analyzing its internal structure, and comprehensively revealing the author's concept.

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