

SEMANTIC FUNCTION OF ANTHROPONYMS USED IN O'TKIR HOSHIMOV'S SHORT STORY ODAM OVOZI

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Abstract: *This article analyzes the linguopoetic and semantic features of anthroponyms used in the short story “The Voice of Man” by O'tkir Hoshimov. It substantiates that the names occurring in the story, such as Mastura, Yo'ldoshali, Asqarjon, Lola, and Zamira, function not only as nominative units but also as important artistic and aesthetic devices. Furthermore, the study examines how anthroponyms contribute to the representation of social issues, particularly the relationships between parents and children, on a scientific basis. As a result of the research, the functional significance of anthroponyms in enhancing the overall linguopoetic expressiveness of the text is identified.*

Keywords: *anthroponym, linguopoetics, semantics, nominative unit, functional role, artistic interpretation*

In the study of literary language, anthroponyms represent one of the most important linguopoetic units. They not only serve a nominative function but also actively participate in revealing the character's personality, illuminating their inner world, and expressing the author's artistic intent. From this perspective, the primary aim of our research is to analyze the anthroponyms used in O'tkir Hoshimov's short story “*Odam ovozi*” from semantic and linguopoetic viewpoints. Additionally, this study examines the functional load of anthroponyms within the literary text and their role in conveying the ideological and artistic content of the work.

When analyzing the above-mentioned story of the writer from a linguopoetic perspective, it can be observed that a number of anthroponyms such as Mastura, Asqarjon, Yo'ldoshali, Lola, Zamira, Qayum, Toshbuvi, To'xtamish, Otin, and Xolposhsha are used. These anthroponyms are noteworthy in that they function not only as nominative units within the text but also carry significant linguopoetic and functional load. In particular, the character of Mastura in the story deserves special attention. This anthroponym is interpreted in E. Begmatov's dictionary “The Meaning

of Uzbek Names” as Mastura (Arabic) meaning “hidden”, “covered”, “honest”, “pure”, “chaste woman” [1,213]. This semantic layer serves as an important means of revealing the character’s personality and inner world. As a result, an organic connection is established between the meaning of the anthroponym and the artistic interpretation of the character. Thus, the anthroponyms used in the work function as an important factor in expressing the author’s artistic intention, individualizing the characters, and enhancing the overall linguopoetic expressiveness of the text.

In this story, through the character of Mastura, the writer artistically embodies the high moral and ethical qualities characteristic of a true Uzbek mother and Uzbek woman. This image transcends an individual character and transforms into a generalized national symbol the image of the MOTHER. The semantic interpretations of the name Mastura given in the dictionary of “Uzbek names” as “hidden”, “pure”, “chaste woman” find a deeper and more comprehensive artistic realization in the character. In the story, the son of Mastura, Yo‘ldoshali, serves to highlight the contradictions between modern social environment and traditional values. Yo‘ldoshali moves from the village to the city and initially intends to take his mother with him. However, considering factors such as leaving the place where she has spent her entire life and not causing inconvenience to the young family, Mastura refuses the offer. As a result, feelings of loneliness, longing, and emotional dependence become dominant in Mastura’s inner world.

The following utterances in Mastura’s speech serve as important linguopoetic means in revealing her inner state: “Ah, my child! May you multiply! What will your mother do with the money? She is even worrying about her pension as if it were her death!”, “The affairs of this world never end. One person goes this way, another goes that way, everyone is rushing somewhere...”, “This is the condition of children...”, “Yes, my child! If someone comes and someone goes, does that take away your due, when at least you take your son along?”, “She didn’t say it for no reason: your son eats and leaves for the fields, your daughter eats and goes to the hill...” These linguistic units represent a concentrated expression of the character’s inner emotional suffering, vividly reflecting her psychological state, the depth of maternal love, and loneliness. Through these expressions, not only individual emotions but also a broader social issue the weakening of parent–child relationships is raised.

The linguopoetic peculiarity of the story lies in the fact that the character of Mastura is not merely used as a simple anthroponymic unit but functions as a central artistic element with strong semantic and pragmatic load. It directly engages the reader, prompting reflection and generating a process of moral awareness. Consequently, this character serves as both an instructive and cautionary symbol, encouraging society to avoid repeating the mistakes made by Yo‘ldoshali. Overall, through the character of Mastura, the writer deeply and artistically reveals the incomparable nature of maternal

love, the priority of human values, and the issue of a child's moral responsibility. Another important character in this story is Yo'ldoshali, the son of Mastura. Yo'ldoshali is depicted as indifferent toward his mother, neglectful of filial duty, and inclined toward urban life, having adapted to modern living conditions. According to Mastura, he leaves his "large and prosperous" house and moves to the city. This character is presented as one who has forgotten the inalienable duty of a child toward a parent. Overall, through this character, the author conveys the idea that filial duty toward parents is an immeasurable obligation that can never be fully repaid and should never be forgotten. In addition, the story includes several episodic characters such as Lola (a neighbor girl), Xolposhsha (Lola's mother), Zamira (a postwoman), Qayum the barber (Zamira's father), as well as Toshbuvi, To'xtamish, and Otin (Mastura's peers in the neighborhood). Although these characters appear at a secondary level in the narrative, they carry significant functional load in illuminating certain artistic situations. In particular, they help reveal the social environment, the specific features of neighborhood life, interpersonal relations, and elements of folk worldview. They contribute to character development, enhance the natural flow of events, and ensure the overall linguopoetic coherence of the text. Thus, episodic characters also represent an important structural component in revealing the ideological and artistic content of the work.

Based on the analyses above, it can be concluded that the anthroponyms used in O'tkir Hoshimov's story "*Odam ovozi*" go beyond mere nominative units and manifest as artistic devices imbued with significant lingvopoetic and semantic weight. Specifically, through the character of Mastura, universal human virtues such as maternal love, patience, and selflessness are expressed in a generalized form, while through the character of Yo'ldoshali, pressing social issues arising in modern life such as moral indifference and the weakening of filial duty are brought to light. Furthermore, the episodic characters participating in the story occupy an important place within the overall artistic system, contributing to a more vivid and credible depiction of reality. The semantic layers of the anthroponyms effectively serve to individualize the characters, reveal their inner experiences, and convey the author's conceptual intent. As a result, it is evident that in the story, anthroponyms fulfill not only nominative but also profound semantic, lingvopoetic, and pragmatic functions, which elevates the artistic text to a level of greater expressiveness, semantic richness, and significant impact on the reader's consciousness.

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