

LINGUOCULTURAL ANALYSIS OF ANTHROPONYMS IN O‘TKIR HOSHIMOV’S SHORT STORY “QUYOSH TAROZISI”

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Abstract: This article examines the linguocultural features of anthroponyms used in O‘tkir Hoshimov’s story “Quyosh tarozisi”, including their national-cultural semantics, historical-etymological foundations, and functional roles within the literary text. Furthermore, the study reveals the significance of personal names in reflecting the national and cultural values, traditions, worldview, and mentality of the Uzbek people, as well as their role in shaping the author’s individual style.

Keywords: anthroponymy, linguocultural analysis, national-cultural semantics, poetics of literary text, artistic-aesthetic function, poetic semantics.

Introduction. At present, the linguocultural analysis of literary texts represents one of the most relevant directions in modern linguistics. Language serves as a vital instrument that encapsulates a nation’s worldview, culture, customs, and historical values. In particular, anthroponyms used in literary works function not only as nominative units but also as linguistic tools reflecting a specific nation’s cultural perspective, social environment, and aesthetic consciousness. Therefore, the study of anthroponyms from a linguocultural perspective allows for a deeper understanding of the content and essence of a literary text.

In the works of O‘tkir Hoshimov, one of the prominent representatives of Uzbek literature, national spirit, human values, and folk-style narrative techniques occupy a significant place. His short story “Quyosh tarozisi” is a multilayered artistic and aesthetic work, in which the anthroponyms employed play an important functional role in revealing both the author’s individual style and the characters’ personalities. Through the use of personal names, the story reflects the national values, mentality, family relationships, and social views of the Uzbek people.

These observations demonstrate the theoretical significance of studying anthroponyms. Accordingly, the linguocultural analysis of personal names in literary texts contributes to a more profound understanding of their semantic and functional role within the narrative.

Literature Review. Anthroponyms, like hydronyms, zoonyms, and toponyms, constitute a fundamental component of onomastics, and any research dedicated to onomastics invariably addresses anthroponyms. The term anthroponym originates from Greek: anthro- meaning “human” and onoma meaning “name,” referring to names assigned to individuals. In Uzbek, equivalent terms include ism, kishi ismi, odam otlari, and kishi nomlari.

According to N.V. Podolskaya, the category of anthroponyms encompasses personal names, surnames, patronymics, epithets, pseudonyms, cryptonyms (nickname, alias, or secret name), andronyms (male names), gynonyms (female names), and patronyms (names derived from the father’s name). Specifically, in the Uzbek linguistic context, the following onomastic instruments are considered integral units of Uzbek anthroponymy:

1. Personal names – names given to individual persons.
2. Epithets – descriptive or honorary titles.
3. Pseudonyms – pen names or artistic aliases.
4. Traditional forms of personal naming in Uzbek, using suffixes such as -qizi or -o‘g‘li.
5. Naming that preserves ancestors’ names using Arabic-derived forms, such as ibn or binni.

6. Russian-style surnames and patronymics, officially imposed in the 1920s–1930s.

Scientific study of the Turkic anthroponymic system began in the 1960s. In Turkic linguistics, T. Jonuzoqov was the first to defend a PhD dissertation in 1960 on the topic “Personal Names in the Kazakh Language.” This pioneering research examined the concept of personal names, the process of transitioning common nouns to proper names (onomasiology), the motivations for naming children in Kazakh, and the formation and grammatical structure of personal names [2,10–14].

Despite these initial studies, the field remains insufficiently explored, highlighting the need for further research. In this context, the linguocultural analysis of anthroponyms used in O‘tkir Hoshimov’s short story “Quyosh Tarozisi” emerges as a pressing scientific requirement.

Research Methodology. The main objective of this study is to analyze the linguocultural features of anthroponyms used in the short story, revealing their semantic and aesthetic functions. The research employs methods of linguocultural analysis, semantic analysis, and literary text interpretation. The results of the study provide significant scientific insight into the role of anthroponyms in expressing national-cultural content and their poetic function within the literary text.

Analysis and Results. In the short story by the author, five personal names are used, of which two (Murodjon and Nasiba) represent main characters, while three (Marziya, Islomjon, and Dilfuza) are episodic characters. One of the main characters, Murodjon, according to E. Begmatov’s “O‘zbek ismlari ma’nosi”, is of Arabic origin (ar) and is interpreted as “a purposeful or desired child” [1,258]. The name also has several variants, such as Murodbek and Murodboy.

In the story, this anthroponym manifests as a character with positive traits. Through the character of Murodjon, the author artistically illustrates qualities inherent to an ideal Uzbek young man, including honor, pride, responsibility, family devotion, and selflessness. Throughout the narrative, the character’s external actions as well as his inner emotional experiences are revealed. From this perspective, the character appears not

merely as an ordinary person, but as an individual who deeply feels the weight of his responsibilities and is capable of enduring any hardship for the happiness of his family and spouse.

Although the hero grows up in a wealthy family, he considers fulfilling his beloved's dreams a matter of his manly duty. Consequently, despite limited financial resources, he borrows money to organize a luxurious and grand wedding. This scenario reflects how prevalent social attitudes in Uzbek society, such as "what will people say," influence individual life decisions. For Murodjon, the wedding is not only the union of two young people but also a matter of social prestige and reputation. He is compelled to spend beyond his means, and as a result, instead of a joyful post-wedding life, he faces the burden of debts. Despite having higher education, economic difficulties force him to engage in manual labor, such as bricklaying, to repay debts. Through this, the author realistically portrays certain social issues, particularly the post-wedding financial struggles faced by young couples after lavish ceremonies. Murodjon's diligence, patience, and devotion to his family further reinforce his positive character.

However, initially, his spouse does not fully comprehend the essence of his actions. She perceives his constant work and delayed attention as "a change in character" or "alienation." Gradually, it becomes clear to her that all his efforts are directed towards the welfare and happiness of the family. This episode highlights the importance of mutual trust, understanding, and emotional closeness in family life.

Through this story, the author critically addresses the negative consequences of increasingly extravagant and ostentatious weddings. The excessive expenses for the ceremony become a heavy burden on young families, causing both material and psychological difficulties. Consequently, the author advocates for modest and proportionate weddings, emphasizing the importance of securing a prosperous life for the couple after the ceremony.

Additionally, the anthroponym Murodjon performs a significant literary and aesthetic function. Although E. Begmatov's dictionary of anthroponyms defines Murodjon as "desired child" or "long-awaited offspring," the story does not provide detailed

information about the character's childhood, family environment, or circumstances of birth [1,258]. In this context, the author prioritizes the social and moral aspects of the character over the etymological meaning of the name.

Therefore, the correlation between the lexical meaning of the name and the character's fate is expressed indirectly rather than explicitly in the narrative.

Another central character, Nasiba, carries an anthroponym that also fulfills an important linguocultural function. According to E. Begmatov's dictionary, Nasiba is of Arabic origin and signifies "fortunate," "blessed," "given by destiny" [1,285]. From this perspective, the anthroponym serves not only as a simple name but also as a poetic instrument revealing the character's spiritual essence. In the story, Nasiba is initially Murodjon's beloved and later his wife. She first appears as a girl inclined towards desires and a luxurious lifestyle. Her attention to the lavishness of the wedding reflects common youthful traits such as vanity and excessive concern for appearances. However, this does not render her a negative character. On the contrary, through Nasiba, the author demonstrates the potential for personal growth and moral development based on life experiences.

Initially, Nasiba misunderstands Murodjon's physical and emotional labor. She interprets his constant busyness and inability to show affection as a negative change, which highlights her impulsiveness and superficial approach to events. Over time, she realizes that all his efforts are devoted to the family, her dreams, and their well-being. This transformation represents her moral and emotional maturation. Nasiba's recognition of her error constitutes a key ideological moment in the story, as it conveys that the greatest values in life are not material wealth or luxury but family sanctity, mutual trust, and love. Subsequently, she resolves to support Murodjon and share in his challenges, reinforcing the themes of family unity and loyalty.

Furthermore, episodic anthroponyms such as Islomjon, Marziya, and Dilfuza appear in the story. These names contribute to the development of the narrative and help to reveal the traits of the main characters, performing an important literary-aesthetic function.

Conclusion. Overall, the anthroponyms in the story serve not merely as nominative units but as instruments fulfilling specific linguocultural and poetic functions. The author carefully considers the character, inner world, and functional role of each character when selecting names. Consequently, the anthroponyms emerge as significant poetic elements in revealing the ideological and artistic content of the work.

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