

Motivation and Semantic Characteristics of Anthroponym in Literary Texts

Jo‘raboeva Gulrux Solijonovna¹, Saminov Abdumalik Inomjonovich²

¹ Associate Professor of Fergana State University, Doctor of Philosophy in Philology (PhD)

² Senior lecturer of Fergana State University, Doctor of Philosophy in Philology (PhD)

Abstract:

This article discusses the semantics and motivation of anthroponyms, onomastic units that occupy a unique position in the lexical layer of the Uzbek language, and their role in literary texts.

Keywords: motive, anthroponym, text, field, semantic, lexical, lexicosemantic, onomastics, context, individual, archiseme, microfield.

Introduction

Personal names (anthroponyms) form a separate semantic field in world linguistics and in the lexical system of the Uzbek language. Units uniting on the basis of the general scheme of the person form subgroups on the basis of certain distinguishing marks. Among the small groups, a small area united on the basis of a mental and emotional characteristic of a person, in turn, occupies a special place. These small units of space express the characteristics of a person, such as human nature, interests, attitude to existence and work [5].

The main part

It is natural that personal names, which form a large layer in the lexical-semantic system of the language and are often used, have their own important aspects and characteristics. It is important that, like all other microfields, when dividing into different classes, groups, and lines, generalization, in turn, has the property of becoming more specific into higher wholes. Individual microfield units that differ from other microfield units by a common sign of a person show a person as the owner of different signs [5].

Therefore, personal names are used only for individuals. Names given to individuals are considered anthroponyms. Linguist scientist A. Khojiyev explains the term anthroponym as follows: anthroponym - (Greek anthropos - person, onyma - name). A person's famous horse, noun [8].

The role of anthroponyms in the artistic text, especially in vividly revealing the semantics (content-essence) of the inner idea of our poetry, is incomparable. You can also find anthroponyms in the poems of the poet Muhammed Yusuf. Including

Go'ro'g'illar qonga botsa g'irotlarda,

Ko'r o'g'illar yurti sotsa xilvatlarda,

Boburing bexabar yotsa hirotlarda

Borib men uyg'otay desang – xalq bo'l elim.

In the above verses, the poet widely used the names of the great personalities of the Uzbek people, the names of the heroes who took the grief of the people, to describe the brave young men who sacrificed their lives for the country and worked hard for the independence of the Motherland and the well-being of the people.

We can interpret the use of the anthroponyms *Gorogli* and *Babur* in the above text in different ways. According to the "Uzbek National Encyclopedia", the name *Gorogli* (Persian-Uzbek) means "a child born in a grave". This name is given in relation to the name of *Gorogli*, the hero of Uzbek folk epics. In the old Turkish language, it means *blind/blind-brave, brave, wrestler* [10, 105].

One of the most difficult tasks before the creator is to illuminate the imaginary world of the heroes of the work. Also, it is required that the image created by the writer should correspond to the content of the work, because their life fate is expressed in the work. If it is necessary to describe the image of a young child, it is necessary to imagine his future image. All these aspects are known to the author in advance [4]. One of the requirements for a work of art is to give a name to the heroes of the work that reveals or points to their inner world. Heroes of the work of art and their names are studied in the onomastics department of linguistics as well as in literary studies. If literary studies studies the "fitness of the name with the body" of the characters of the literary work based on the laws of the literary work, linguistics studies the problems of motivational and semantic harmony as a lexical unit. Because onomastic semantics is a special type of semantics that manifests itself in different forms in the field of language and speech. Onomatopoeic semantics is based on the information contained in proper nouns and acquires stylistic and aesthetic significance depending on its language, speech, and special onomastic aspects. However, in the works devoted to the study of nouns, there are different views on their lexical meaning, and such views can be divided into two groups. The first group includes researchers who claim that nouns do not express lexical meaning, while the second group includes researchers who claim that nouns also express lexical meaning. Supporters of the first group argue that proper nouns do not have a generalizing meaning, they only perform the function of differentiation, while the supporters of the second group justify their opinion by emphasizing that proper nouns also have a lexical meaning as words. According to them, the dictionary meaning of proper nouns (anthroponyms) consists of the contents of "person", "gender", "nation", "social origin", "social opinion" [2,3]. In a work of art, an anthroponym has a direct and indirect character according to its semantic scope, and this aspect is highlighted through context or etymology. In most cases, pseudonyms are motivated in a work of art, and these are the most motivated forms of anthroponyms [7,104]. Because in this case, the nickname is chosen based on motives such as the creator's profession, social origin and location. For example, Navoi, Foni, A. Yassavi, Farobi, M. Kashgari, Sakkoki (knife), Yusuf Khos Khajib, Ogahi, Feruz, Chusti, Mashrab, Furqat, Amiri, Fitrat and others.

Depicting the worldview of an artistic character is carried out in an inextricable connection with his name. In anthroponyms in poetic works, the name and surname of the hero are chosen by the author

in connection with the plot and idea, and this case enhances expressiveness and refers to the inner world of the hero and his activity in the plot of the artistic work, the idea of the work. In particular, the main characters of A. Qahhor's works such as "Asror Baba", "Thief", and "Qutlug' qon" by Oybek (Asror –arabic Secret, hidden, confidential or privy to many things, wise [9,37]; "Qobilbobo" – ar. Slow, well-educated [9,543]; "Yo'lchi – uzbek A companion, a friend, a friend or a guide, a guide; chief, c" [9,177]).

Traditionalism is evident when choosing a name or names for characters in fiction: the writer relies on national names, does not forget the association in his mind and, in some cases, the etymological content. The definition of names even helps to understand the social period and place where the event takes place. For example, – *Dada! Nega mening otimni **Mauzer** qo'ygansiz? Nima? Men to'pponchamanmi? Men bilan birovni otmoqchimisiz?*

➤ *Ahmoq! Men sening quroldek kuchli bo'lishiningni xohlayman, bildingmi?*[6, 148].

In fact, this name was included in the work based on the artistic intention of the writer. The commissar was only a cog in the "death machine" of the authoritarian regime. He was a murderer who became a murderer of his nation, in other words, a "pistol" of that regime and politics.

Y. Solijonov and S. Mominov, who conducted research in this regard, emphasize that the writer chooses names for his work that are characteristic of the people of the place where the event takes place, and express an opinion about the function of names (function of communication) [1,48].

In the artistic work, attention is also paid to the proverb "The name fits the body" when choosing names for the heroes. In this case, the writer should be able to choose a name suitable for the character of his character. Only then will it be possible to fully illuminate the content and idea of the work. In Uzbek literature, one can see a vivid expression of this in the works of A. Qadiri, Oybek, A. Qahhor and others. The anthroponym of Uzbekoyim (Uzbek - high-ranking child of Uzbeks) in the novel "Gone Days" by A. Qadiri [10,197] asarda qahramon xarakteriga to'la mos bo'lib, ana shu obraz uchun kerak bo'lgan xususiyatni ochib berishda muhim rol o'ynaydi. The meaning of Yusufbek Khoji's name is also beautiful, his character is gentle, he is kind to the people, he treats his children and daughters-in-law very gently.

In the poem "SANJAR" by M. Yusuf, we can observe the specific semantics of the anthroponym "Sanjar" in the following verses:

Sanjar chimildiqni ko'rmagan Sanjar

Menga tegmasmidi senga tekkan o'q

Nomus azobida yuragim sanchar

Dunyoda nomusdan yomon narsa yo'q

While reading this poem, we can see that the person who died during the war and the emotional experiences of the people behind it are revealed. If you pay attention to the title of the poem, it is not for nothing that the anthroponym "Sanjar" is used for it. A part of the poet's idea was revealed in the title itself. Because Sanjar - (ar) exactly: stab, hit with a knife; It expresses the meanings of fierce, sharp, strong or fortress, fortress or winner, victorious" [10,374]. Collecting personal names, which is a field of Uzbek nomenclature, studying and researching their etymology from a scientific and practical point of view has theoretical and practical importance. Therefore, the study and interpretation of anthroponyms is one of the urgent problems of today.

Conclusion

In conclusion, it should be emphasized that in literary texts, the names of characters play a unique aesthetic and ideological role in ensuring the distinctiveness of their personalities, clarifying the

author's attitude towards them, revealing the overall theme of the work, and defining the geographical settings of the described objects.

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