



LINGUOPOETIC FEATURES OF WOMEN'S NAMES USED IN LITERARY TEXTS

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<https://doi.org/10.5281/zenodo.15003768>

Abstract. This article discusses the section of anthroponymy, Uzbek women's anthroponyms, the use of women's anthroponyms in literary texts, and their linguopoetic features. Additionally, the concept of poetonyms and their types are analyzed, as well as anthropoetonyms and their functions in literary texts.

Keywords. Onomastics, anthroponyms, anthroponymy, linguopoetics, poetonym, anthropoetonym, topoetonym, zoopoetonym, women's names.

Names chosen for individuals, particularly Uzbek women's names, are lexical tools that reflect the history, culture, spirituality, customs, and aspirations of the people. Names not only serve to label a newborn but also express the family's relationship to the child. When parents choose names for their daughters, they reflect hopes for the child's happiness, beautiful life, intelligence, and well-being. Names like Baxtiniso, Latofat, Nafosat, Farog'at, and Oqila embody such aspirations. Since ancient times, people have believed that a person's name affects their destiny. Giving a child a beautiful and meaningful name is one of the main duties of parents. As one of the sacred Hadiths says: "On the Day of Judgment, you will be called by your names and your father's names, so make sure your names are beautiful" [1, 42].

S.I. Zinin referred to personal names with poetic weight as "poetic anthroponyms," place names with poetic weight as "poetic toponyms," and names of animals and birds with similar characteristics as "poetic zoonyms" [7]. In this article, we discuss the linguopoetic features of women's anthroponyms used in literary texts.

D. Andaniyozova, speaking about onomastic units with poetic weight used in literary texts, says: "This term is convenient for naming the internal types of poetonyms derived from onomastic units. For example, instead of calling personal names with poetic weight 'anthroponym,' it is better to use the term "anthropoetonym", for names of animals, "zoopoetonym", and for place names, "topoetonym". Such field-specific terms help organize the terminology" [2, 11-12].

The prominent onomastic scholar E. Begmatov emphasizes that studying the linguopoetic features of onomastic units is one of the most urgent and





important issues. He writes: "Such studies require an approach to anthroponymic materials not only from a linguistic point of view but also from ethnolinguistic, ethnocultural, psychological, sociolinguistic, aesthetic, and historical-religious perspectives" [3, 261].

In literary texts, the use of anthroponymic units serves not only the function of naming characters but also reflects the character of the personage, the writer's purpose, and the essence of the work. Onomastic units used in literary works should not be regarded solely as material for proving linguistic theories, as the proper names used in literary works primarily serve the artistic intent of the writer and the overall poetics of the work [2, 13].

In the examples of folk oral literature, this situation is quite common. For instance, in the epic *Alpomish*, the daughter of Boysar is named *Oybarchin*. This name is a compound name with two elements. The "Oy" (moon) component symbolizes the girl's beauty, comparing her to the moon, while the second component, "Barchin," refers to fine silk cloth, which is admired by everyone. "Oy" is often used in female names to symbolize beauty and grace, while in male names, it suggests happiness and fortune. For example: *Oygul*, *Oysuluv*, *Oyjamol*, *Oygo'zal*; *Oyazim*, *Oydo'st*, *Oyyigit*, *Oymuhammad* (*Oymamat*). "Barchin" refers to a fine silk fabric, and thus in this context, it symbolizes a beautiful, delicate girl.

Similarly, Boysar's daughter is named *Qaldirg'och* (Swallow). The tradition of using the names of birds and beautiful animals as names dates back to ancient times. In the folk tradition, the swallow is not only a beautiful bird but also a symbol of goodness, prosperity, and abundance. For this reason, such names were chosen for girls. According to E. Begmatov's *Explanation of Uzbek Names*, the name "Qaldirg'och" means a girl born when the swallows return or a girl with thin and delicate eyebrows like the wings of a swallow.

In modern Uzbek literature, the choice of names for literary characters often follows this tradition. In Cho'lpon's novel *Kecha va Kunduz* (Yesterday and Today), the main character, a woman named *Zebiniso* (*Zebi*), reflects her beauty and noble heart in her name. *Zebiniso* means the most beautiful and graceful woman. Similarly, the character's mother is named *Qurvonbibi*.

According to Begmatov's dictionary, *Qurvonbibi* refers to a girl born in the month of *Zul-Hijjah*, the month of sacrifice. In *Kecha va Kunduz*, Cho'lpon may have used this name symbolically to represent a woman who becomes a victim of her time and her ignorant husband. This can also be seen through the nickname "Fitna" given to her by her husband, *Razzoq So'fi*. The nickname





reflects the character's traits and actions: "Our sofi does not even follow the manners of a pious Muslim; he always calls his lawful wife Qurvonbibi 'fitna'... whether this is meant as an insult or reflects something inherent in her creation, fitnalik, meaning cunning and deceit, is still present.

When analyzing the names chosen for female characters in the novel, it is also important to note that Cho'lpon used more sophisticated names for women of higher social status, such as Poshshaxon and Sul-tonxon, while simpler names like Enaxon, Qumri, Umrinisabibi, and Savribibi were used for common folk, reflecting their social background.

In *Kecha va Kunduz*, Cho'lpon was one of the first to use family names and patronymics for female characters: Mariya Stepanovna Ostrova (Maryam) and Yevdokiya Zaharovna Kobilina (Maryam's new passport name). These anthroponyms are used specifically for women of Russian nationality.

The use of anthroponyms with linguistic and poetic purposes is not always present in every literary work. However, the anthroponyms in a particular literary text reflect the culture, spirituality, history, and traditions of the people.

According to D. Andaniyozova, the anthroponyms in literary texts can be studied in five categories:

1. Ordinary (real) anthroponyms
2. Fictional anthroponyms
3. Historical anthroponyms
4. Mythological anthroponyms
5. Traditional names that move from one work to another.

In Abdullah Qodiriy's novel *O'tkan Kunlar* (The Past Days), the names chosen for the female characters do not just serve as names but also embody the writer's intentions and reflect the essence of the work. Names like Kumushbibi, Zaynab, O'zbekoyim, Oftoboyim, Oyshabibi, Xushro'ybibi, Saodat, Oybodoq, Hanifa, To'ybeka, Gulsinbibi, Xonimbibi, Anorgul, and others are used. Among them, the fictional anthroponyms Tuproqbibi and Oltinbibi used for Kumushbibi can also be included. Of course, not every character's name in a literary text always has a linguistic and poetic significance. This characteristic is reflected only in the names of characters who have a poetic function in addition to their nominal role.

Let's take a look at the name O'zbekoyim, for instance. E. Begmatov explains it as follows: O'zbekoyim [lit.] – a noble daughter of the Uzbek people. [4, 528]. The name chosen by the author conveys information to the reader about the character's nature and her social position. In the novel, the author describes





O'zbekoyim as: "Other women would greet her shadow at weddings, in gatherings, and everywhere, the corner of their homes was dedicated to O'zbekoyim" [5, 178].

The name Oftoboyim is a combination of the components "oftob" (sun) and "oyim" (moon), which conveys the meaning of a woman with a warm face, similar to the sun, and a high social status. The character is described as: "A beautiful, graceful woman around thirty-five years old. From her face, one could see gentleness, obedience to her husband, and honesty—this was the wife of Qutidor, Oftoboyim..." [5, 38].

The name Kumushbibi also reflects the character's appearance and her value within the family. Kumushbibi [lit.] – a girl as precious as silver and of high status [4, 188]. In the novel, the fictional anthroponyms Tuproqibibi and Oltinbibi are also used for this literary character. These names, which are not used in real life, were created by the author to reflect his artistic intentions.

The Zaynab anthroponym in the work also reflects the character's external appearance. Zaynab [lit.] – a beautiful and well-shaped woman [4, 145].

In real life, people's names usually serve only as identifiers. Often, a name does not correspond to the actual characteristics of a person. For example, a girl named Qorako'z (Black-Eyes) may not necessarily have black eyes. This situation can also be found in literary texts. In O'tkan Kunlar, the name Hanifa [lit.] – strong, dominant, stable; truly: a pious Muslim woman, loyal, kind, and merciful girl [4, 571]. The names To'ybeka (girl born on the wedding day) and Oybodoq (a phonetically altered form of the name Oyboldoq) are chosen as names for women of the common folk of that era.

In general, as M. Yo'ldoshev rightly pointed out, "skilled writers attempt to create unique characters by establishing a connection between the character's life, fate, and psyche, and their name. This, of course, is part of the writer's linguistic and poetic mastery, and by studying such cases, one can delve deeper into the writer's poetic world" [6, 255-256].

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