THE ARTISTIC-SEMANTIC AND STRUCTURAL ANALYSIS OF ANTHROPONYMS IN SHAROF BOSHBEKOV'S DRAMA "TEMIR XOTIN"

Xazratqulova Xusnidabonu Oybekovna
Sharof Rashidov Samarkand State University Institute of Languages and Cultures of Central Asian Peoples Second-Year Student of Philology and Language Teaching (Uzbek Language)
khazratkulovabonu@gmail.com +998 88 947 78 08

Abstract: This article examines the anthroponyms used in the comedy "Temir Xotin" ("The Iron Woman") by the renowned playwright Sharof Boshbekov from an onomastic perspective. It analyzes the motivations behind the selection and use of personal names in the literary work, their structural classifications, and their methods of formation.

Keywords: onomastics, anthroponymy, zooanthroponym, semantic method, etymology, satire, Sharof Boshbekov, "Temir Xotin".

Introduction

The onomastics of literary language and works of fiction is one of the most significant linguistic factors revealing a writer's aesthetic views, attitudes toward the social environment of a particular historical period, and artistic mastery in constructing a system of literary characters. Every personal name (anthroponym) used in a literary work serves not merely to identify an individual but also carries profound semantic, symbolic, and socio-psychological significance.

Sharof Boshbekov, a distinguished Uzbek writer and playwright known for his distinctive literary style, created the comedy "Temir Xotin," which stands out for its sharp satirical orientation, philosophical and fantastic elements, and the authenticity of its language rooted in popular speech. The names of the characters in the play function as powerful artistic devices expressing the author's ideological and aesthetic intentions.

The process of selecting names for literary characters is not accidental. Behind each name lies a particular semantic association and certain character traits associated with representatives of specific social groups. In his drama, Sharof Boshbekov skillfully employs zoolinguistic, symbolic-metaphorical, and socio-functional motivations. He assigns his characters such names as Qo'chqor, Qumri, Olimjon, and Alomat [1].

To understand the meanings of these names, it is necessary to refer to the explanatory dictionary O'zbek ismlari ma'nosi ("Meanings of Uzbek Names") by E. Begmatov, a prominent scholar and founder of Uzbek anthroponymic studies:

Qo'chqor (Uzbek) – A name given with the wish that a boy with a prominent forehead will grow up healthy and become as strong as a ram.

Qumri (Arabic) – A name expressing the wish that a child will be as gentle and harmless as a turtledove.

Olimjon (Arabic) – Knowledgeable, educated, and wise.

Alomat (Arabic) – A child born with a distinctive mark or sign on the body; alternatively, someone extraordinary, energetic, or remarkable [2].

Artistic-Semantic and Structural Analysis of Anthroponyms

The scholar E. Begmatov emphasizes that the semantic method, involving the transformation of common nouns into proper names, plays an important role in the formation of personal names [3]. This method can also be observed in the name Qo'chqor in the drama "Temir Xotin."

Qo'chqor is the central character of the play, an ordinary rural tractor driver who works tirelessly from morning until evening but remains unable to improve his financial circumstances. Although he is a hardworking cotton grower, he lacks adequate clothing, bedding, and basic household necessities. His overall living conditions are extremely poor. Nevertheless, Qo'chqor does not complain about his way of life.

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This zooanthroponym reflects such characteristics of the protagonist as roughness, irritability, stubbornness, and unwillingness to abandon his chosen course of action. Structurally, it is a simple anthroponym consisting of a single root. Furthermore, Qo‘chqor is a word of purely Turkic origin belonging to the lexical field of animal husbandry.

Another anthroponym of this type is Qumri. Qumri is Qo‘chqor’s wife, a hardworking woman who dedicates her life to her family and bears the burden of numerous hardships. Although she is well aware of her husband’s difficult temperament, she continues to tolerate his behavior.

Derived from the name of a bird (the turtledove), this anthroponym represents a traditional symbolic image reflecting the gentleness, patience, submissiveness, and endurance of Uzbek women, including their silent tolerance of domestic oppression.

The name was formed through the transformation of a common noun, specifically a zoonym, into a personal name. This phenomenon is referred to as metaphorization. Structurally, Qumri is a simple anthroponym. It is an Arabic borrowing denoting a bird belonging to the pigeon and dove family.

Another anthroponym used to create artistic contrast in the play is Alomat.

Alomat is the name given by Qo‘chqor to the robotic woman. This name serves as a satirical reference to the “mechanized society” of the period, in which human emotions and values were disregarded and individuals were primarily expected to fulfill cotton production quotas. It also symbolizes the tragic and unnatural, or “extraordinary,” conditions of women’s labor.

In selecting the name Olimjon, the author follows the principle that a person's name should correspond to their character and identity.

Olimjon is an intellectual and inventor. His name directly reflects his professional activities and social position. The name is formed by adding the expressive and evaluative suffix -jon, which conveys affection and respect, to the personal name Olim.

From an etymological perspective, it has a mixed linguistic structure: Olim is of Arabic origin, while jon is of Persian-Tajik origin.

The Artistic Functions of Anthroponyms in the Drama

Anthroponyms play a significant role in revealing the ideological and artistic pathos of dramatic works. In Sharof Boshbekov’s play, personal names perform various artistic and semantic functions.

The name of each character is closely connected with their inner world and personality. Just as Qo‘chqor’s stubborn nature is reflected in his name, Olimjon’s intellectual abilities are also represented through his personal name.

Through the name Alomat, the author ironically exposes the gradual disappearance of human values and the increasing mechanization of society. At the same time, this name emphasizes the tragic and disturbing nature of such social transformations.

Thus, the anthroponyms employed in the drama are not merely linguistic units used to distinguish one character from another. They also serve as important artistic instruments for expressing social criticism, creating satire, and revealing the psychological characteristics of literary figures.

Conclusion

In conclusion, the system of anthroponyms in Sharof Boshbekov’s comedy “Temir Xotin” constitutes a carefully constructed and aesthetically and linguistically sophisticated system.

The personal names used in the play are not simply identifying markers but artistic units carrying profound social, symbolic, and satirical meanings.

Furthermore, analyzing the names of literary characters makes it possible to identify the writer’s mastery of lexical selection, methods of character development, and artistic intentions.

While some names reflect specific personality traits of the characters, others allude to their destinies or functions within the literary work.

Consequently, the study of anthroponyms in “Temir Xotin” demonstrates the close relationship between linguistic expression and artistic meaning, highlighting the importance of personal names in revealing the ideological and aesthetic dimensions of literary texts.

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