Anthroponyms in Uzbek folk tales: problem with content and frequency

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Abstract: This article provides examples of Uzbek folk tales that have a rich expressive material, as well as oral works of other nationalities. The features of anthroponyms in Uzbek folk tales are analysed. In their composition, opinions are expressed about the subtleties of meaning, which are expressed in the usual and unusual forms with the help of suffixes. Examples are used to study the aspects of lexical and semantic properties in live communication. Information about the frequency of the system of anthroponyms of Uzbek fairy tales is given.

Keywords: Fairy tale, folk tale, anthroponym, name, frequency, live communication, suffix, affect, lexical-semantic feature, anthroponym meaning.

I.   Introduction

At present, a number of studies on proper nouns are being conducted in Uzbek linguistics [5; 6; 7; 8; 11]. Particularly noteworthy is the breadth of research related to the study of anthroponyms. E. Begmatov, was the first to study anthroponym of the Uzbek language and other researchers, such a G. Sattarov [12, 23], I.S. Rahimov [10, 25], S. Kenjaeva [4, 50] and I. Khodoynazarov continued research in this area.

Currently, as a result of the conducted research on the topic of Uzbek onomastics, in particular, anthroponymy, at the present stage of the development of the Uzbek language, a number of issues in the study of Uzbek anthroponyms are being solved.

II.   Material and methods

Several scientists have researched the structure of anthroponymy, the function of suffixes, and style, such as A. Hojiev [17], R. Kungurov [16, 117; 17, 411], A. Gulomov [3, 23] A. Nurmonov, N. Mahmudov [9, 36-38]. These studies clarify the attitude of the anthroponyms of Uzbek to the nature of the language as a whole. Consequently, even research in this area leads to an eclipse of the scope.

Before thinking about the functional properties of grammatical means in the anthroponyms of Uzbek fairy tales, we recall A.V. Chicherin's opinion that grammatical category is not important; however, its poetic usage is essential. "... the point is not about how Leo Tolstoy more or less used gerund, but what stylistic coloring the words in his text can earn" [14, 94-96].

The structure of Uzbek fairy is rich for affixes which make up fascinating meaning of the composition of the athroponyms in text, for example, in the fairy tale "Orzijon with Qambarjon" (the name of fairy tale), which is presented in the first volume of the "Uzbek Folk Tales", the suffix –*jon* in the word "Qambarjon" (the name of a boy), and Orzijon (the name of a girl), express the idea of caress.

According to A. Gulomov, "The suffix of -*jon* is added to proper noun. At this time, most often it loses its meaning and becomes the dividing sign of proper nouns" [3, 23].

Indeed, the scope of this supplement is much broader. In linguistics, when comparing the suffix of -*jon* to the suffix -*oy*, it is clear that -*jon* is understood as an additional adjective denoting the masculine gender. In other cases, it is added to names of both genders.

The second volume of "Uzbek Folk Tales" includes several tales such, "Sohibjon with Ahmadjon" (page 186), where the names of the tale's heroes are Sohibjon and Ahmadjon, and "Erkajon" (page 224), where Erkajon is the name of tale's. The third volume includes other tales, namely, "Bahodir, who killed five people" (page 357), where Rahimjon is the name of the tale's hero, "Scream" (page 362), where Komiljon is the name of the tale's hero, "Luqmoni hakim"

(which means doctor in English), where Toyirjon is the name of the tale's hero. All suffixes of *-jon* express caress, and all examples use the form of basis+*jon*.

In the fairy tale "The Crow with the Lamb" (page 29), which is presented in the first part of Uzbek Folk Tales [18], the hero, is Pulatvoy, and in the fairy tale "Nukhotvoy" (*which can be translated peas boy or girl, i.e. a person who has some mark that looks like peas)* (page 282), in the anthropomorphs Tashvoy, the suffix –*voy* (the Uzbek suffix) has multiple meanings, such as, affection, praise, and evaluation.

The complement to this suffix is –*boy* a phonetic variation of a historically rich complement, which, expresses subtleties of meaning.

The composition of anthroponyms is formed in the order of base+*boy*, as indicated in the same chapter of the book. There are several such anthroponyms, such as Ustaboy kulol *(kulol means ceramist)* in "The Lamb with the Crow" (page 29), Arshinboy (boy's name) in "Orzijon with Kambarjon" (page 164), Errayimboy in "Vospirokhun" (page 191), Kirkinboy in "Shepherd and Merchant" (page 305), Tugriboy and Egriboy in "Egriboy and Tugriboy" *(wich means two boys, one of them was doing the wrong thing, and the other was doing the correct thing)* (page 337). The second volume includes Gulamboy in "Five girls" (page 5), Tuydiboy in "Tuqliboy" (page 264), Sobirboy in "Sunbul with Gul *(flower)*" (page 323), Halimboy in "Giant Man of Sunny Earth" (page 342), Kulokboy in "Born Child as Like Ear" (page 19), Mamatboy in "A Skilled Young Man" (page 90), Karimboy in "Karimboy with servant" (page 107), Dodaboy, Jalolboy, Nishonboy in "Hotam" (page 295), Pardaboy in "Tulganboy" (page 341), Yusufboy in "Two doctors" (page 347), and Salimboy sutkhur *(which means a person is in debt)* in the tale "Nine Lazy Ones" (page 369). Through them, the meaning of modal manipulation in relation to fairy-tale characters is expressed.

According to R. Kunguruv in "Semantic and Stylistic Characteristics of Sub-Price Forms", "These groups denoting the sub-value are divided into two large groups, which are forms denoting the male gender *(-boy, -jon, -bek, -qul)* or attached to words of the same gender and attached to words of the female gender *(-khan, -oy, gul, -bonu, -bekach, -bibi, -niso)*. But there is a certain connection between them. Some of them can sometimes be added to words that denote both men and women by roles" [16, 117].

With the addition of the above opinion of the *suffix –boy*, gender relations are different. More precisely, this suffix is always added to proper nouns that denote the masculine gender. In fact, the *suffix –boy*, as well as the suffix –*jon*, are used in speech in relation to people who have a rank and title. The suffixes also indicate differences related to their social level in society. In the original case, when a child is born, it is called by name followed by the suffix –*boy*, and the masculine meaning is the leading meaning. As stated above, in other instances it is a conversational event on the way to person's goal. In such cases, the attitude towards manipulation is not reflected. With this feature, for the suffix –*boy,* the meaning of formality also arises in speech, for example, Ustaboy kulol (ceramist) in "The Crow with the Lamb" (page 29). In this case, lexemes is master and ceramist is a person noun. In Uzbek, it is not traditional to denominate masters or ceramists. Therefore, Ustaboy kulol was named because of his work.

The base+*jon* composition of anthroponyms in the first volume of Uzbek Folk Tales is observed for, Kambarjon (name of boy) and Orzijon in "Orzijon and Kambarjon" (page 164), and Erkajon and in Rasuljon in "Erkajon" (page 224), A. Gulomov noted this suffix: "the suffix –*jon* is mostly added to proper nouns. At this time, most often it loses its meaning and becomes the dividing sign of patronymic nouns" [3, 23].

Therefore, the suffix –*jon* usually refers to people belonging to the male gender, which means treating them as adults. However, in Uzbek fairy tales, people belonging to the female gender sometimes have names with the suffix –*jon*; for example, in "Orzijon with Kambarjon" (page 164), Orzijon is female.

Therefore, there are cases of using the suffix –*jon* in relation to a female person. The suffix –*jon*, along with the masculine meaning, is also used to distinguish names based on a chain of events

in the fairy-tale anthroponyms system. For example, in "Erkajon" the relationship to the male character is expressed in relation to the male Erkajon, and in "Orzijon with Kambarjon" the meanings of affection and separation are expressed by the names Orzijon and Kambarjon.

Anthroponyms with the form of basis + khan also exist in the first volume of Uzbek Folk Tales [18] for example, Sakinakhan (the name of concubine) "Orzijon with Kambarjon" (page 164), Korakhon (the name of king) in "Kilichbotir" (page 252), Behzonkhan in "Prince Asad" (page 260), and Odilkhan in "Bektimir Botir" (page 350). The second volume includes Karmotkhon, Kumushkhon, Adolatkhon and Salomatkhan in "Five girls" (page 5), Korasochkhan in "Korasochkhan" (page 245), Kumirkhan, Oykhon and Kunkhon in "Tukliboy" (page 264), Ahmadjon, Sultonkhon in "Hasan and Hurliko" (page 332). Additionally, the third volume contains Oytugdikhan, (the name of king) in "Gray boy" (page 68), Khondarkhon (the name of king) in "The ball of slander" (page 120), Valikhan (the name of king) in "Patcher and needy man" (page 214), Khundorkhon in "Chemist" (page 279), Malikakhan in "Frost" (page 280), Poshshakhan, Diloromkhon, Adalotkhon in "Hotam" (page 295), Kamarkhan (name of girl) in "Ziyodbotir" (page 331), Muzaffarkhan in "Tulganoy" (page 341).

The suffix –*khan* is attached to the names of both sexes. It is applied to anthroponyms and, along with the meaning of weasel, is intended to add emphasis. For example, anthroponyms such as Muzaffarkhon, Valikhon, Khondarkhon, Odilkhon, Behzodkhon, Khondorkhon, belong to kings in fairy tales. In these cases, the suffix –*khan*, emphasizes the person's rank.

The expressive material of Uzbek fairy tales is colourful and shows all the semantic subtleties of the additives used in the composition of anthroponyms. In Uzbek fairy tales, the lexical meaning of lexemes such as Karakhan and Sultankhan, which are found in the names of the kings, have meanings such as ruler. However, our people understood that adding *khan* to the names of kings was the embodiment of boundless respect for them and used them in the sense of emphasis.

Moreover, in Uzbek fairy tales, the name of the king named Oytugdikhon is typical. This anthroponym is also the name of a child born on the day of the moon's coming out. Here, the suffix –*khan* serves to emphasize that the individual is the king. In another fairy tale, the anthroponymy Sakinakhon was also historically written in the form of Sokin. Later, over time, as a result of the influence of the phonetic phenomenon, he became calmer. The suffix –*khan* in this case as an adverb.

In R.Kungurov's book, "Semantic and Stylistic Characteristics of Sub-Price Forms", he classified the suffix –*khan* in three conditions. According to him,–*khon* is used as a separate independent word, for example: –Khon of the Kukon, as in the period of the three khanates.

Second, it is a Tajik word used a new word as a suffixs, such as kitabkhon, namazhon, gazetkhon.

The "Dictionary of Morphemes of the Uzbek Language" states that this suffix means that only feminine nouns are joined, caressed, or caressed [15, 411].

Furthermore, this supplement is sometimes included in male names: Azamkhan, Jamolkhon, Nodirkhan.

Therefore, the suffix –*khan*, which expresses the characteristics the masculine gender, is commonly added to female names. Moreover, the multimodal- expressive nature of this suffix is manifested in the possibility of its inclusion in both feminine names and masculine nouns.

At this point, it should be said that the suffix –*khan* is attached to words to implements various subtleties of meaning. For example, the suffix –*khan* in the word fatherland means respect, glorification. By contrast, the suffix -*khan* in relation to the word mother is not a traditional. Sometimes the term "mother" is used in artistic speech. In such cases, the characteristics of an old man arise. For our people, it is customary to use the lexeme mother instead of mommy, therefore, when referring to the word mother the suffix –*jon* indicates higher respect the suffix –*khan*.

The suffix –*khan* is sometimes also added to masculine nouns. However, such use in human speech is limited. The reason is that the suffix –*khan* is named after the consonants in the society,

that is, the name of the white heads. This made them different from other nationalities. At the same time, this custom was introduced into the tradition by our ancestors and continues to this day.

The fairy tale "Kilichkora" (page 370), which is in the first volume of Uzbek folk tales, as the name called Kholchaoy (the name of girl), where –oy is added female gender, and its meaning is caress. In "Kilichbotir" (page 252), the structure of anthroponym Okbilakoyim is base+base+oy+im (the suffix has meaning of relating to somebody). Although it is similar to the word *oyim*, in fact after the suffix –oy becomes a possessive suffix.

In R.Kungurov's book, "Semantic and Stylistic Characteristics of Sub-Price Forms", the suffix –oy is used only in feminine names, words denoting the feminine gender, and serves to denote masculine, cynical meanings in some instances [15, 131-132].

Therefore, in the seond volume fairy tales, for Tulganoy in "Five girls" (page 5) and Diloroyim in "Mohirtara" (page 31), the suffix –oy also expresses the meaning of caress.

In the fairy tale "Khurshid with Laylo" (page 350), which is presented in the third collection of Uzbek folk tales [20], in the anthroponym Abdulazizshah, the suffix –shah, is used add emphasis.

Moreover, "Mukbiltoshotar" (page 158), in anthroponym Hotamtoy, the suffix –toy expresses caress, praise; in "Yalatma spol tovoq" *(which means ceramic plate)* (page 150) in anthroponym Gulparakh, the suffix –parakh is added to indicate a hero. The suffix –parakh is an unusual addition, which, from the perspective function, is equivalent to the value of a piece token.

In A.Hojiev's book, "Word Formation in the Uzbek Language" the author noted that "There are three types of joint nouns, which are formed by the method of composition, have such a component as the forming base and the formant". In them, the words *obod, tepa, poya (suffixes added to nouns that mean place) are used in the formant task (the word in the name)* [17, 102].

Furthermore, we can observe a variety of word combinations of common words found in the anthroponyms of Uzbek folk tales, in addition to units that are not found in our living language.

III. Results

According to another opinion of A.Hojiev: "In this respect, two types of compound words can be distinguished, which are formed by the method of composition: 1) one of the components is composite words that have the task of forming a word; 2) composite words that do not have such a functional component. In the first type of joint words, one of its components participates in the conjugation of several joint words and participates in all of them with the same meaning" [17, 99].

In conclusion, in Uzbek tales, although the lexical meanings of anthroponyms differs, the composition of their declension is the same. For example, in the first volume of Uzbek folk tales, Gulshon in "Gulshon and Varka" (page 153), Whitepadshoh and Blackpadshoh in "Vospirohun" (page 191), Sanaborshoh in "Uchargilam" (which means flying carpet) (page 321), and Korakhonpadshah in "Sohibjon with Ahmadjon" (page 186). That is, in general, the lexeme of the *shah* acts as the basis for the formation of a joint word.

Similarly, the first volume of Uzbek folk tales [18], includes Korabotir in "Tohir and Zuhra" (page 124), Kilichbotir in "Kilichbotir" (page 252), Kenjabotir and Sekrabotir "Kenjabotir" (page 235), where the anthroponyms are composed of base + *botir*. Additionally, in in "Rustamzod and Sherzod" (page 136), the anthroponyms Rustamzod and Sherzod are composed of the base and the lexeme –zod. Similarly, we have, Korasochpari in "Korasochpari" (page 233), Ilonpari in "Ilonpari" (*snake faerie*) (page 258), Mohipari in "Five Girls" (page 5), Badiapari in "Mohipari" (page 31), Yunuspari "Mislabu" (page 200), and Okbilakpari in "Ayikpolvon" (bear) (page 86) anthroponyms, where the second part is composed of *pari*. Additionally, -polvon is used as part of the anthroponyms listed in the second part of the same book, for example, Kholpolvon in "Mohistara" (page 31), and Lundapolvon and Handakpolvon in "Handakpolvon" (page 228).

IV. Discussion:

Other tales, include anthroponyms, with the word –nazar, such as, Pirnazar in "Poor Girl" (page 103), Ernazar, Kimyonazar in "Ernazar with Kimyonazar" (page 119), Ollonazarbotir in

"Tulganoy" (page 341). Some tales, namely, "Sherzod and Gulshod", have anthroponyms with the lexeme *shod*, and the anthroponyms Gultoji, Gulnora, and Gullola in in the fairy tale "Tukliboy" (page 264) are based on the Gul (flower) part. Similarly, Olmagul and Anorgul in "Khurshid with Laylo" (page 350), and Sarvigul in "The King with the Concubine" (page 118), are based the floral component, only the part that serves as the basis for their decoration is replaced.

In the fairy tale "Gray Boy" (page 20) in the third part of the same book [68], the anthroponyms Oytugdikhon and Oyparcha are compiled on the basis of the *sohib* component. Additionally examples include Sohibkurol and Sohibjamol (*beautiful child*) in "Zulayho and Faerie" (191 pages). In "Giant Person of Sunny Earth" (page 342) and Ozodachehra, in "Ozodachehra" *(beautiful girl)* (page 367), are compiled on the basis of the components of the image in the second part.

Although the composition of such two-and three-component anthroponyms in the form of basis+basis, and basis+basis+ basis exists in our language, others in the form of as basis+basis+oy+im in Okbilakoyim are aslo found, such as Okbilakoyim in "Kilichbotir" (page 252). Anthropomorphs such as Oydinkiz in "Tulkiboy" (page 70), Korasochpari in "Korasochkhon" (page 245), Okbilak in "Bektimirbotir" (page 350), symbolize the beauty of the fairy-tale hero. Similarly, Mukbiltoshotar in "Mukbiltoshatar" (page 157), and Badalkarokchi in "Badalkarokchi" (page 309), are joint word- forming anthroponyms, that represent the profession, career, or title of a fairly- ale heor. Additionally, the antroponyms Korakhon in "Kilichbotir" (page 252), Bektimir in "Bektimirbotir" (page 350), and Kuktemirpadsho in "Kilichkora" (page 370) were given to represent rank. In addition, in this fairy tale, the heros are Yulduzsanar (which means counting stars, which is national name of the Uzbek language), and Daryoboglar.

In the fairy tale "Orzujon with Kambarjon" (page 164), the name of Oysuluv was created when a girl named a child, in hopes that she would be a beautiful like the moon, in the fairy tale "Five Girls" (page 5), the anthroponymy of Khojatursun represents the wish that the child would have a long life. In the fairy tale "Mohistra" (page 31), the name of Mohistara has form of mohi-stor (starry). In the fairy tale "Sherzod and Gulshod" (page 144) by Saidkarvon, the anthroponymy of Battalgozi is rare today and can only be found in fairy tales. According to E.Begmatov`s opinion, the name historically entails: "a mischievous, infatuated, vain child. In our people, this name is given to protect the child from the evil eye. The name *battol* was interpreted in some sources as lazy, enthusiastic, intrepid, brave. Battol- also the name of one of the seeds that is part of the Kipchak tribe" [2, 49]

Similarly, the anthroponyms Mislabu in "Mislabu" (page 200), and Guliqahqah *(the name of a female)* in "Farkhod and Shirin" (page 209), are two-component anthroponyms consisting of a base+base and a base+imitative word. As above, such an unusual name form was used only in the names of the heroes of oral folk.

Oral creativity of the people is a system of values that symbolizes the individuality of people's artistic thinking. This is one of the sources that played an important role in raising the spirituality of the people. The sense of the vitality of Uzbek folk tales at the time of their glory was the most powerful and unique aspect of the development of our people for many centuries.

In particular, the system of anthroponyms in Uzbek fairy tales is considered a linguistic unit that embodies the wishes of the nation. The frequency of anthroponyms in fairy tales means that the chain of events in it is connected with the fate of the people. In the fairy tales presented in the first volume of Uzbek folk tales, the system of anthroponyms was used relatively often, for example, in "Tohir and Zuhra" (page 124), "Rustamzod and Sherzod" (page 136), "Mukbiltoshotar" (*which is the name of person, meansing that Mukbil attackts stone. It was a very old Uzbek national name.)* (page 157), "Orzijon with Kambarjon" (page 164), "Vospirokhun" (page 191), "Patcher" (page 221), "Korasochpari" *(girl or fairy with black hair)* (page 233), "Kilichbotir" *(The name of person the consists of two proper compound nouns. The word "Kilich" means sword*, and *word "botir" means courageous. In Uzbek language, this word is proper noun, used for a person's name)* (page

252), "Hasan and Zuhra" (page 342), "Bektimir botir" (page 350), and "Kilichkora" (page 370). Additionally, the second part of the collection includes "Five girls" (page 5), "Kahramon" (Hero) (page 23), "Mohistara" (page 31), "Ayikpolvon" (*which means bear)* (page 86), "Ernazar with Kimyonazar" (page 119), "Sherzod and Gulshod" (page 144), "Yalatma spol tovoq" *(which means ceramic plate)* (page 150), "Musofirbek" *(wanderer)* (page 170), "Sohibjon with Ahmadjon" (page 186), "Mislabu" (page 200), "Farhod and Shirin" (page 209), "Little Courageous Boy" (page 235), "Secret Dream" (page 239), "Tuqliboy" (page 264), "Erkenja" (page 312), "Sunbul with Gul (flower)" (page 323), "Hasan and Hurliko" (page 332), "Giant Person of Sunny Earth" (page 342), "Ozodachehra" *(beautiful girl)* (page 367). Finally, the third volume of the book has "Beautiful Cup" (page 11), "Murqimomo" *(grandmother)* (page 32), "Gray Boy" (page 68), "Forty Lies" (page 188), "Rustam" (page 249), "Lukmoni hakim" *(doctor)* (page 266), "Chemist" (page 279), "Hotam" (page 295), "Ziyodbotir" (page 331), "Tulganoy" (page 341), "Two doctors" (page 347), "Khurshid with Laylo" (page 350), and "Bahodir, Who Killed Five People" (page 357).

V.   Conclusion

In conclusion, we can say that the anthroponyms used in the text of folk tales serve to fulfill specific socio-spiritual, linguistic and cultural tasks. Anthroponyms with various spiritual characteristics that are found in folk tales will be aimed at clarifying specific language situations in order to realize the goals associated with the content of fairy tales.

In fairy tales, the degree of frequency of anthroponyms is specified by its dependence on the coverage of social issues in life. At the same time, anthroponyms will become an important factor in highlighting the adventures, spiritual experiences of the characters and other aspects of people's lives, the past and other aspects.

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