

## THE USE OF ANTHROPONYMS IN THE WORKS OF POET

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**Annotation:** *Karakalpak human names are part of the vocabulary of the language. It takes its channel from the fond of the common folk language and is developed according to the internal rules of our language. Thus, it is made from all the branches of words in the language. The majority of Karakalpak human names clearly show the cultural and historical life of our people from ancient times to the present. In our article, we focused on the usage differences of anthroponyms in the works of I. Yusupov, anthroponyms of historical figures or contemporaries, anthroponyms of images in other literary works, anthroponyms of mythological and folkloric images, anthroponyms of derivative images.*

**Key words:** *onomastics, anthroponym, vocabulary, lexica, artistic text, synonyms, semantics, stylistics.*

In language education, there is the science of onomastics, which is learned in the lexicology and this branch studies the proper terms. Several scientific studies have been conducted on the study of Karakalpak onomastics. However, these research works are not enough to make conclusions about the complete Karakalpak onomastics. Karakalpak names are considered part of the vocabulary of the language. It takes its channel from the background of the common folk language and is developed according to the internal rules of our language. Thus, it is made from all the branches of words in the language.

The majority of Karakalpak names clearly show the cultural and historical life of our people from ancient times to the present. Each historical period had its own naming customs and traditions, and had the fond of the names that appeared accordingly to that. These names reflected the marital requirements, dreams of that era, as well as philosophical and religious concepts.

In ancient times, superstition and tradition took place to a certain extent in naming children. Connecting their differences with the holy power of the word is a practice

that has existed since ancient times. In those early times, children were given strange names in order to protect them from evil spirits.

The social-political, scientific, technical, economic and cultural changes in the life of the Karakalpak people influenced the free development of our mother tongue and the growth and maturation of the lexical groups of our vocabulary, including anthroponyms. The content of anthroponyms, that is, human names, is increasing not only from words in the native language, but also from the number of human names adopted from other languages. The increase in the number of new names is a regular phenomenon in society. Each historical period had its own naming customs and traditions, and had a fond of names appeared accordingly to that. These names reflected the marriage requirements, dreams of that era, as well as philosophical and religious concepts.

A number of research works have been carried out in the direction of anthroponyms of the Karakalpak language. L.S. Tolstova [1], J.Shamshetov [2], O.Yusupov [3], O.T.Sayimbetov [4], Z.Daniyarova [5, 135], and other scientists mentioned in their scientific articles and works. There were no scientific opinions and works published on the issue of artistic onomastics in the language of I. Yusupov's works. The adjective part of speech in the works of I. Yusupov was studied and we can mention the scientific research of G. Allamberganova [7, 50] on the stylistic use of phraseologisms in the works of B. Yusupova [6] and I. Yusupov.

Also, no attention was paid to the problem of poetic onomastics in the literary works. At the time when the science of linguopoetics is beginning to be formed, it would be good to give preliminary explanations about the science of poetic onomastics. Among them, learning the poetic onomastics of I. Yusupov creates great opportunities for Karakalpak onomastics and the science of linguopoetics. In this article, we will focus on the differences in the use of anthroponyms in the works of I. Yusupov.

Anthroponomics is derived from the Greek language and means "man, name". It learns all proper nouns belonged to human names in the language (first name, father's name, last name, nickname or all pseudonyms).

The anthroponyms in the works of I. Yusupov can be divided into the following groups: 1) anthroponyms of historical figures or contemporaries, 2) anthroponyms of images in other literary works; 3) Anthroponyms of mythological and cultural images, 4) Anthroponyms of derivative images.

In studying the problems of poetic onomastics in the works of I. Yusupov, we used the book " Tañlamalı shıǵarmalarınıń I tomı (Volume I of Selected works) of the poet published in 2018. All the examples presented in our work are taken from this collection of poems. And when discussing the anthroponyms of derivative images, we

referred to "Selected Works Volume III" of the poet. This is because the derivative images of poet's works are only met in his poems. And in his other works, he often created prototypical images.

The anthroponyms of historical figures or their contemporaries are often used in the poet poems. In this, the events that poet saw, the feats of the historical figures, and the characteristics related to the character are told more. For example, in the poem "Kúnshígís jolawshısına (To the East passerger)" of the poet, in the use of the anthroponyms of Pushkin, Navoi, Abbas he intended to convey the national spirit characteristic of the people. The system of anthroponyms is used to show the idea that the Karakalpak people are people who are passionate about poem:

Bunda ómir qawınınday Shabbazdıń, In this, life like a melon of Shabbaz,  
Tolip tasar til úyirgish shirege. Is full of frosting that twisters tongue.

Bunda **Pushkin**, **Nawayı** hám **Abbazdıń**, Here, by Pushkin, Navoi and Abbas,  
Qosıqların hámme yadtan bileđi. [8, 34]. Poems everyone knows by heart.

In poet poems, we meet the anthroponyms of his contemporaries. Friendship of peoples, friendship and other topics are discussed there. For example, in "Qırğızlarğa (To the Kyrgyz)", he uses the anthroponym Chingiz for two different purposes. Two Chingiz are understood here: 1) the historical Chingis Khan, 2) the world-famous Sh. Aitmatov. The poet lived with Sh. Aitmatov as contemporary and true friends.

Eki **Shıńgıs** jawlap aldı elimdi, Two **Chingiz** conquered my country,  
Birewin men jek kóremen ólgenshe, One of them I hate until I die,  
Ekinshisin, - ashıp júrek tórimdi, The second one, - open my heart,  
Sağınaman, asıgaman kórgenshe. I miss him, I can't wait to see. (p 235)

In the works of I. Yusupov, the anthroponyms of the characters in the works of other poets and writers are productively used. In this, the artistic idea of the resin is clearly visible, and it is intended to reach the reader directly. Therefore, an anthroponym is used in connection with the character of the image in that work, the events (plot) he experienced. For example, the anthroponym of Gulparshin, one of the main characters of the "Alpamys" epic, is used in the poem "Jigitlerdiń qutlıqlawı (Guy's congratulation)" by I. Yusupov. The name Gulparshin is used by the people according to her characteristics in the epic:

Kóz jasınan keppey kesteli sharshı, A patterned kerchief not dried from tears  
Bir gezde jıladı muńlı **Gúlpárshın**, At one time, sad **Gulparshin** cried,  
Alğa baslap jırlap azatlıq marshın, Went ahead and sing the march of freedom,  
Qutlı bolsın alğan bayramıń, qızlar. [8, 12]. Happy holidays, girls.

Here the anthroponym is used in relation to the plot of the epic. The main goal is to depict the historical path of Karakalpak girls. Also, the poem "Erkinlik jırshısına (To

Freedom Singer)" is dedicated to A.S. Pushkin, in which the anthroponym of Tatyana, the heroine of Pushkin's novel "Eugene Onegin", is used. Here, also, Tatyana's spiritual state and poet's state are compared according to the plot of the work. In Russian, the name Tatyana means "muse of peace". The poet used the anthroponym of this Pushkin's hero knowing this meaning:

|                                         |                                           |
|-----------------------------------------|-------------------------------------------|
| Shiyirin uyqılardan sen keship sonda,   | You wake up from sweet sleep,             |
| Muñlı <b>Tatyananıñ</b> kóz jası menen, | With Sad Tatyana's tears,                 |
| Jas kewlıñdi qayǵı basıp turǵanda,      | When your young soul filled with sadness, |
| Tabıstıñ erkinlik muzası menen.         | Met with the muse of freedom. (p 17)      |

I. Yusupov is noticeable as a poet who has knowledge of Greek and Roman mythology, is well-versed in folk legends, and his well-educated character. In his works, we often meet the anthroponyms of the images of Greek and Roman mythology, the anthroponyms of characters from folk legends. In order to understand the poem in which such anthroponyms used, we need to be familiar with mythology and folk legends. The poet loaded artistic function to the anthroponyms of each legendary and mythological image. For example, the anthroponym of the famous Ömirbek Lakky is used in the poem "Ómirbek laqqı". In order to show that the Karakalpak people are fond of laughter, they are brave and intellectually advanced through the poem, the author chose the anthroponym of Ömirbek Lakky. The poet used the anthroponym in proper poetic service to give his ideas to the people who remembered Ömirbek when it came to joke. All of poet's poems related to Ömirbek Lakky are written in the basis of folk legends:

|                                            |                                              |
|--------------------------------------------|----------------------------------------------|
| Bir gellege qonıp mıñlardıñ baxtı,         | The happiness of thousands land on one head, |
| Paqır-puqaralar qıynalǵan waqtı,           | When the poor people were in trouble,        |
| Ashshı kúlki menen jurtın jubatıp,         | with bitter smile comforted his people,      |
| Shımbay jaqta ótken <b>Ómirbek laqqı</b> . | Ömirbek lakkı was on Chimbai side. (p 201)   |

Anthroponyms of mythological images are used to increase the artistic quality of the poem. The mythological anthroponyms such as **Orpheus, Eurydice, and Hades** are used in the poem "To Orpheus". These are all images from Greek mythology. The word "Orpheus" is a Greek word and comes from the word "arfa (harp)", a musical instrument. The poet tries to explain the eternity of true love by using the anthroponyms of Orpheus and Eurydice, and with the anthroponym of Hades he tells about the fact that even death cannot stop true love. The use of mythological anthroponyms increased the poetic effect of the poem.

|                                        |                                          |
|----------------------------------------|------------------------------------------|
| Gózzal <b>Evridika</b> ıshqında janıp, | was in love with the beautiful Eurydice, |
| Arıw saylap qushtıñ shın periyzattan,  | chose the beauty, had a real fairy.      |
| Talay kirjaǵalar sonda qızǵanıp,       | Many bad people were jealous then,       |

Ígbal aydınına kesekler atqan... Threw stones to your happiness... (p. 271)

I. Yusupov's anthroponyms chosen for derivative images are often met in his poems. Because it is natural to have a character in any work with a plot. The main thing is to name the image in such a way as to reveal its character. In I. Yusupov's poems the derivative images are often used. Although some of them are prototypical images, their names have been changed in the poems. Here, also, a poetic function has been performed to a certain extent. For example, all the images in the poem "Joldas muğallim (Comrade Teacher)" are derivatives. In them, the anthroponyms are chosen based on their characteristic features:

|                                               |                                        |
|-----------------------------------------------|----------------------------------------|
| <b>Sultan bolıs, bay balası Alliyar,</b>      | Alliyar, the son of rich Sultan,       |
| <b>Qálim pushıq, Dáwmurat bay bul da bar.</b> | Kalim Pushuk, Daumurat Bai also here.  |
| <b>Eset gúrre, Qáleq maqsım, Ámetbay,</b>     | Eset Gurre, Kalek Maksym, Ametbay,     |
| <b>Sháleke hám Kárim</b> degen mollalar.      | Mullahs Shaleke and Karim.             |
| Qap túbinde qalıp qoyğan tunshıqpay,          | not suffocating left at bottom of bag, |
| Jámlesipti ıqqa túsken ushıqtay.              | United like a lump left in the corner. |
| Alıńlar dep kóp jıladı,                       | cried a lot, begging to take,          |
| Dárwazanı tırmaladı,                          | Raked the gate,                        |

Asxanağa kire almağan pıshıqtay [9, 139]. Like a cat that couldn't get into kitchen.

The anthroponyms in this example are used in full form (Alliyar, Ametbay, Karim), along with the anthroponyms, they also have the adjective that explains their professional and social origin (Sultan bolıs, Dáwmurat bay, Qáleq maqsım), as well as the nicknames given for their special appearance (Qálim pushıq, Eset gúrre), and also in abbreviated form (Sháleke). Due to the artistry of this poet, it was used based on the plot of the poem and the character of the place where it takes place.

It should be said that the anthroponyms in the works of I. Yusupov are colorful and the need to study by separating them is high. Therefore, we believe that research in this direction will be possible in Karakalpak linguistics in the future.

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