ETYMOLOGY OF THE MOST COMMON UZBEK ANTHROPONYMS AND THEIR PRAGMATIC FUNCTION IN FICTIONAL DISCOURSE

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Abstract. Anthroponyms, or personal names, are a crucial part of linguistic and and key elements to signify cultural identity, they reflect not only historical and social, but also pragmatic aspects of a language. The study explores the etymology of the most common Uzbek anthroponyms and examines their pragmatic functions within fictional discourse. By analyzing previously conducted research on Uzbek and Turkish anthroponymy, the study identifies patterns in name formation and usage, shedding light on how names contribute to character development and narrative structure. Examples from Uzbek literature illustrate the functional roles these names carry in fictional contexts.

Annotatsiya. Ismlar nafaqat insonni atash vositasi, balki ularning madaniy va tarixiy ildizlarini, ijtimoiy o'rnini va tilimizning boyligini aks ettiruvchi muhim unsurlardan biridir. Ushbu maqolada o'zbek tilida eng ko'p uchraydigan shaxsiy ismlarning kelib chiqishi o'rganilib, ularning badiiy adabiyotda qanday ma'no anglatishi tahlil qilinadi. Ilgari olib borilgan tadqiqotlar asosida, o'zbek va umuman turkiy ismlarning shakllanishi, ularning qachon va qanday qo'llanilishi kabi qonuniyatlar tahlil qilinadi. Shuningdek, badiiy asarlardan olingan misollar orqali bu ismlarning qahramonlar xarakteri va hikoya tuzilishiga qanday ta'sir qilishi ochib beriladi.

Introduction Anthroponomy's personal name studies have always been one of the most crucial aspects of linguistic investigations. Under this term, one would seek to understand the cultural, historical, and social implications behind the names. Begmatov E. A. (1991) studied to a certain extent the history of Uzbek anthroponyms: their evolution at various stages of the historic period. His research showed deep linguistic layering in Uzbek names, proving that they were a mixture of Turkish, Persian, and Arabic origins. This historical background is an important aspect for understanding names beyond the identification function, with cultural as well as historical meanings. Following this groundwork, Begmatov E. and Ulugov N. (2008) compiled a large bibliographic guide to Uzbek onomastics-internalizing previous research and those approaches to studying personal names. Their work emphasizes the transdisciplinary character of anthroponymy: the historical narrative, the linguistic change, and the sociopolitical

context highlight naming traditions. They discovered that names are more than mere linguistic units: they are living markers of culture and changes throughout the time.

From a more contemporary angle, Kenjayeva S. E. (2011) examined Uzbek anthroponyms through a semantic and sociolinguistic lens, highlighting the fluidity of name meanings and their shifting connotations across different social and historical landscapes. Her research underscores the role of names in shaping identity and interpersonal dynamics, particularly within fictional discourse, where names often function as subtle yet powerful indicators of character roles, relationships, and narrative progression.

Adding a fresh perspective, Melibayeva S. A. (2023) explored Uzbek personal names from both linguistic and cultural viewpoints, emphasizing their role as carriers of collective memory and communicative intent. Her study reveals that in fictional discourse, anthroponyms transcend their conventional role, actively shaping character identity, thematic resonance, and even reader perception. Her findings suggest that names in literature serve as coded messages, reinforcing underlying cultural narratives and authorial intent.

Building upon these significant contributions, this article aims to further explore the etymology and pragmatic significance of widely used Uzbek anthroponyms in literary discourse. By analyzing key examples from Uzbek fiction, the study will demonstrate how names function as narrative devices, influencing character development, thematic depth, and storytelling structure. Through this lens, Uzbek anthroponymy emerges not merely as a linguistic curiosity but as a vital element in the artistic and cultural fabric of fictional narratives.

Methodology To explore the etymology and pragmatic function of Uzbek anthroponyms in fictional discourse, this study adopts a qualitative research approach. Specifically, it builds on three key methodological pillars.

First and foremost, the research draws upon a comprehensive analysis of existing linguistic and anthroponymic studies. By synthesizing previous scholarly works, the study establishes a solid theoretical foundation, identifying historical patterns and linguistic influences that have shaped Uzbek personal names over time.

Secondly, a close examination of Uzbek literary works allows for the identification of common anthroponyms and their contextual usage. This step is crucial in uncovering how names function within fictional narratives, shedding light on their deeper meanings and narrative significance.

Finally, a pragmatic analysis of selected anthroponyms is conducted, considering their symbolic, functional, and character-building roles in storytelling. Names in

literature often carry connotations beyond their literal meanings, influencing character perception, foreshadowing developments, and reinforcing thematic elements.

To ensure a well-rounded analysis, the study utilizes a carefully curated corpus of Uzbek novels and short stories. This diverse selection spans different literary genres, offering a broad representation of anthroponymic patterns and their varied applications in fictional discourse. Through this multifaceted approach, the study not only traces the linguistic roots of Uzbek names but also demonstrates their integral role in shaping literary narratives.

Results The analysis highlights distinct linguistic origins of common Uzbek anthroponyms.

Firstly, Turkish-origin names like Yoʻlchi ("traveler") and Toʻlqin ("wave") reflect nature and societal values, reinforcing ancestral heritage.

Secondly, Persian-derived names such as Bahrom and Rustam, known from classical Persian literature, showcase historical cross-cultural influences, often associated with nobility and heroism.

Thirdly, Arabic-origin names like Muhammad and Karim stem from Islamic traditions, symbolizing moral virtues and religious identity.

Beyond etymology, anthroponyms in Uzbek fictional discourse serve vital pragmatic functions:

1. Character Differentiation: Names reflect social status, regional background, or personality traits.

2. Narrative Foreshadowing: Names often hint at character destinies (Oʻroz—"blessing"—for a selfless protagonist).

3. Cultural Representation: Authentic names immerse readers in Uzbek traditions, reinforcing historical depth.

Ultimately, Uzbek anthroponyms go beyond identification; they shape identity and narrative, making them essential to literary storytelling.

Discussion The findings strongly reinforce prior research, affirming that Uzbek anthroponyms are not merely linguistic remnants of the past but living markers of identity that bridge history, culture, and contemporary usage. More significantly, these names do not function in isolation; rather, they are intricately woven into the fabric of fictional narratives, serving as powerful tools to enrich storytelling, solidify thematic depth, and construct culturally resonant character portrayals.

A striking example of this phenomenon can be found in Abdulla Qodiriy's "O'tgan kunlar", where names transcend their basic role as identity markers. The protagonist Otabek—derived from the Persian-rooted bek ("leader")—immediately evokes notions of nobility, wisdom, and responsibility. Notably, this choice is not arbitrary; it subtly guides the reader's perception of Otabek's character arc, reinforcing his role as a principled and honorable figure caught in the socio-political turbulence of his time. Through such carefully chosen anthroponyms, authors embed layers of meaning into their narratives, allowing names to serve as narrative signposts that foreshadow character destinies or underscore key ideological conflicts.

Beyond individual literary examples, a comparative analysis with other Turkish languages reveals both striking similarities and unique linguistic evolutions. While Uzbek anthroponymic structures exhibit notable parallels with Kazakh and Uighur naming traditions—particularly in the use of honorifics and nature-derived names—their phonetic development and semantic nuances have taken on distinct characteristics over time. This divergence is particularly evident in the adaptation of Arabic and Persian influences, which have been assimilated into Uzbek naming conventions in ways that differ from their usage in neighboring Turkish languages. Consequently, Uzbek anthroponyms stand as a testament to the dynamic interplay of historical inheritance and linguistic adaptation, reflecting not only the past but also the evolving identity of Uzbek culture.

Conclusion The study highlights the etymological diversity of Uzbek anthroponyms and their significant pragmatic functions in fictional discourse. Names in Uzbek literature are more than simple identifiers; they carry cultural, historical, and narrative weight. Future research could explore regional variations in Uzbek anthroponymy or its evolution in modern naming conventions.

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