

Some Affixoids of Anthroponyms in Khorezm Epics

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Abstract: This article explores the linguistic phenomenon of affixoids, focusing on their presence in anthroponymy, particularly in Uzbek and Khorezm epics. Affixoids such as -jan, -bek, -khan, and -bibi are commonly used in personal names and have remained viable through time, despite the evolution of language. Through an analysis of epic texts, the study highlights how these affixoid components perform stylistic and artistic functions, serving to enrich the meaning of names. Some affixoids, like bibi, retain gender specificity and symbolic importance in Islamic culture, while others have become archaic. The paper also examines the structural aspects of complex anthroponyms and how affixoids contribute to both meaning and characterization within epic narratives.

Keywords: *Anthroponym, affixoid, shades of meaning, archaic names, onomastics, linguopoetical science.*

Introduction

When we think about compound nouns, the second part of their composition is often used without its original meaning, that is, it serves to add additional shades of meaning to the noun. It's not hard to notice. For example, Albandjon, Alibek, Ahmadbek, Bobokhan, Lolagul, Navbahorbibi, Aysultan and others. No one can deny that units such as -jan, -bek, -khan, -gul, -bibi, -sultan, which are part of these names, can also act as lexical units. These units are not included in the above names. Similar units can meet all the requirements for the term affixoids in scientific literature.

Below we will focus on some of the places where they are used:

"There was a king in Ganji Karabagh... He had a son and he was called Albanjon..." (Ashiqnama, Book 2, p. 139);

"...Aytibon cries in front of you, Oyjamol,

Alibek is a flower of the cavalry and leaves the navbahordin..." (Ashiqnama, book 2, page 89); or "...Garib traveled in Shirvan province. One day the caravan went missing in the caravan there was a tent of Shahsanam named Bobokhan..." (Ashiqnama, book 2, p. 79).

Affixoids such as "john", "bek", "khan" used in these passages are among the most active forms found in personal names. These affixoids are among the most active forms in our modern anthroponymy.

By comparing the onomastic units of Khorezm epics, in particular, the names of people in it, and the anthroponymics of modern Uzbek onomastics, we come across an interesting

fact. Usually, the fund of personal names has the characteristic of becoming old and archaic in accordance with the period. However, affixoids in these names are far from such a feature. That is, no matter how ancient it is, the affixoid can be used in the composition of the most modern names. In other words, the viability of some affixoids is very strong. The affixoids "john", "bek", "khan" given in the above examples are of this character.

However, these thoughts do not mean that the affixoid units found in personal names are permanent, that they do not have the character of obsolescence. The fact that some affixoids have become archaic and cannot be used in today's names can be seen in the analysis of the following anthroponyms. In particular, the second component of such names as Anjumpari, Arabtang'an, Bolukaniz, Valido'nik; We believe that it is permissible to admit that the first components of names such as Badrustam, Bibi Tarli, Bibiniyaz are somewhat outdated, and their use in today's modern anthroponyms has weakened.

When we pay attention to the use of examples, we can see that our thoughts are justified: "...Alqissa, Shahsuvar said this word, and then they named this mohr's horse Anjumpari. For the sake of God, he gave away his wealth and gave another seven-night wedding..." (Ashikhnama, Book 2, p. 361), or "...he saw a garden, flowers were blooming, nightingales were singing, hummingbirds resting, the pattern of sparrows reading the meaning. Ersa, this garden was the garden of the fairy Bibitarlikhan..." (Ashiqnama, book 2, p. 139).

If we pay attention to the anthroponym of Bibitarlikhan pari in this passage, only the second form can be taken as the part that forms the basis of the name from the parts such as "bibi", "tarli", "khan", "pari" which are considered to be the constituent parts of this name. The first, third and fourth parts of the name are units that have become auxiliary functions, serving to add additional subtleties of meaning to the base of the name. Among them, the affixoid "khan" can be taken as a form that has not lost its activity in today's onomastic system, while others are archaic elements according to the period of use.

If we pay attention to the structural aspects of the complex anthroponym of Bibitarlikhan pari, which is taken into account in this passage, we will face some difficulty in determining the basis of the name. At this point, we will focus on three components: "bibi", "tarli", "khan" and finally "pari". The lexeme bibi in this place is a gender element used in the composition of female names. This element is an actively used part both in modern Uzbek anthroponymy and in the anthroponymic system of sagas. For example, Bibijan, Bibizahro, Bibiniyaz, Bibi Aisha, Bibi Khadicha and other names are widely used in Khorezm epics. In some names, it acts as the basis of the name, while in some it performs the function of an auxiliary component.

This part is one of the most active components forming female names in the peoples of Central Asia. In peoples who believe in the religion of Islam, when naming blessed people and women from their descendants, it is customary to add suffixes to their names that express respect and glorify their descendants. For example, the name of Prophet Abraham's wife is used in the form of Bibisora among the peoples of Central Asia. In the same way, the names of the wives of Muhammad (s.a.v) Khadija and Aisha add the element "bibi" and are pronounced in the style of Bibikhadicha, Bibioysha.

The main function of this element is to form female names. For example, according to the Arabic lunar calendar (calendar), babies born in Ashur or Rajab are named after these months. But the name of girls born in this month definitely has the "bibi" component added to it: Bibiashur or Ashurbibi; Rajabbibi or Like Bibirajab. The element "Bibi" is of Turkic origin and means "lady". Bibi is used in the sense of grandmother in Persian peoples. In

oral speech, the consonant "b" at the beginning of the second syllable of the word "bibi" is sometimes pronounced as "v", and sometimes this syllable is dropped altogether: Bivirajab, Bivisora or Like Birajab, Bisora. This word is still widely used as a female name in Khorezm: Bibijan, Bibigul, Bibi, etc.

The second component of Bibitarlikhan's name under analysis, "tarli", also has its own etymological aspects. The lexeme Tarli is the form of the word "tarlon" used in Uzbek language sources, used in examples of oral creativity. Information is given that the word Tarlon comes in the Uzbek orthographic dictionary as "a horse of a kind". That is, it is said that it is used in the sense of a noun with white and black or other parts on its body.

We can see that this word is used in the meaning of "bird" in the published epics from the series of Khorezm epics. For example, in the saga "Sayyod and Hamro" from the 5th book of the "Ashiqnoma" series, it is used in this sense: "...After that, his maids came down and said, O fairy Sayodkhan, you have birds of the field, you have gazelle birds, you have partridge birds, bring these one by one and try to describe them to Hamrojan..." or "...This word was liked by Sayodkhan and he kept it in one place - tarlon there was a bird. In this country, he says, "Tarlon", in the other country, he says, "Karchigai..."

So, the tarli element in the anthroponyms Bibitarlikhan and Bibitarli is used in the lexicon of epics in a sense close to the image of a bird. At this point, it can be said that the name we are investigating is the name of a person who has come close to the image of a fairy, and it can be concluded that such a name was chosen considering the fact that such symbols are connected with legendary and mythical events.

The following can be said about the affix "khan", the third element in the name, that this element is added to both male and female names. is an incoming affixoid. Units of this nature are explained in science by the term "gender universality". In general, examination of the structural aspects of such names can provide very extensive and interesting linguistic information.

If we pay attention to the use of certain affixoid names, we can see that they serve stylistic and artistic purposes, and at the same time, the affixoid in the name is adapted to perform certain linguistic and stylistic functions. One of the names with such a character is the anthroponym of Valido'nik. This name consists of two parts, the second part serves auxiliary functions to give additional artistry to the basis of the name, to reveal the behavior and character of the owner of the name. It is used in the following passage from the epic: "... there was a stir among these young men, Safar was the leader of Valido'nik, Seytak took half of the young men and went to one side..." (Gorogli series, page 438).

In the second part of this name, the element "donik" is an auxiliary unit, which indicates that the owner of the name has defects in his character, such as deception and not keeping his word. Another aspect that is particularly noteworthy is that while most affixoids are formed by means of lexical units specific to the possessive layer, the affixoid contained in this name was created on the basis of a purely Turkic (Uzbek) lexeme. That is, this word, which carries meanings such as "freeze", change, change one's mind, serves as an affixoid in the creation of the name of a hero with such a character in the text of epics.

Another anthroponym of a similar nature is the anthroponym of Safar kosa. The composition of the name consists of two parts - "safar" and "kosa". The basis of the anthroponym is the element in the first part. The name Safar is a name formed on the basis of the principles of choosing a name according to Islamic beliefs, and the name is mainly given to a child born in the month of this name. For people who follow the Islamic faith,

when naming a child, "...names created from the names of holy days, months, holidays..." are used quite actively. In such names, on the one hand, there is a reference to the time of the birth of the baby, on the other hand, such names The hope and belief that it brings good to the baby, is a guarantee that it will grow up healthy and happy is embodied.

On the basis of the name, no additional shades of meaning can be felt, a serious, unique religious tone, as if a feeling of respect for the name is required, leads the way. We can even see that the above melody is leading in the performance of another bakhshi for the same image. That is, in the version of the epics of the Goro'gli series performed by Rahmatullah poet Yusuf oglu, the hero who is a friend of Goro'gli and is called "Safarboy" in the style of the Safar kosa in the epics of Khorezm is used. Let's pay attention to the following passage: "...Hearing these words of Safarboy the wrestler, Gorogli jumped off his horse, Ghirkok pulled his horse by one of the tonsils, came and caught Safarboy the wrestler, and threw him to the ground. and hit him..." .

In the Khorezm versions of the Gorogli series, the element of the cup is added to the name of this character in order to give it a somewhat humorous character, and it is this feature that dominates most of the events in which the owner of the name takes part. In the explanatory dictionary of the Uzbek language, this word is interpreted as "... a man whose beard is very sparse or completely absent." In the fairy tales of many peoples of the East, there are names of heroes with such a suffix next to the name of a comic character. For example, Aldarkosa is the image of a resourceful and cunning person.

In naming this image used in the lexicon of the epics of Khorezm, the Bakhshish aimed to portray this character to a certain extent. Let's pay attention to the passage: "...He was looking at the bully, but the travel cup also covered his double wool on the ground. Knowing that the job was a bad escape, Safar resorted to a trick..." . it is known from these lines that in the epics spread in the Khorezm region, the bearer of this name was assigned different tasks in the development of the subject. The events of epics are a kind of mixed subject genre, in which there is a comedy, sometimes a tragedy, certain places are suitable for young people, teenagers, and certain places are suitable for middle-aged and old people. reflects an epic-dramatic character. Because, in the times when mass media were not popular, epics were performed in large circles (qur) among many thousands of people, and for those people, movies, fairy tales, tragedies, comedies, and morals are a means of teaching. taking into account that he fulfilled his role, the function of the comic character assigned to the anthroponym of Safar kosa becomes even clearer.

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