

ANTHROPONYMS AND TOPONYMS IN THE POETICS OF ENGLISH AND UZBEK FOLKLORE: A COMPARATIVE ANALYSIS

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Abstract:

The article examines the peculiarities of the use of anthroponyms and toponyms in English and Uzbek folklore. It shows that proper names in folk tales, legends, and epics perform important artistic and semantic functions. A comparative analysis demonstrates that, despite cultural differences, in both folklore traditions names reflect value orientations, ideas about good and evil, and also form the mythopoetic space of the text [1].

Keywords: Anthroponyms, toponyms, folklore, English literature, Uzbek literature, poetics.

Introduction

Onomastics, as one of the lexicological branches of linguistics, attracts the attention of researchers due to the diversity of the fields it studies. Regardless of what exactly is called an anthroponym, its main function and purpose is to give a person a name and use it in the process of communication. Among anthroponyms, personal names have the greatest individual denotative feature. This type of anthroponym is unique to each person. Personal names have been studied by both science and religion, and have been examined at various levels in onomastics. However, nicknames, pseudonyms, and historical anthroponymy have not yet received sufficient scientific analysis.

Anthroponyms differ depending on the nature of the person (object) they refer to. In this respect, an anthroponym can be the name of a real person who lived or lives, a natural name, or a fictional, mythological name. Sometimes the basis for classification is the source where the proper name is found. Based on these criteria, the following types of anthroponyms, which exist in all languages, can be distinguished: names of real, i.e., living people; fictional names of characters; names of mythological (legendary) characters.

Depending on the source or social environment, anthroponyms are divided into: general language anthroponyms; dialectal anthroponyms; folkloric anthroponyms; artistic anthroponyms. Some of the anthroponyms listed reflect the proper names of real (living) people, while others refer to fictional or mythological characters. The macrosphere of anthroponymy consists of the following proper names: nicknames; surnames; fathers' names; pseudonyms.

Like any modern science, linguistics is characterized by intensive development in those areas that are closely related to other scientific disciplines. One such interdisciplinary field of linguistic research is toponymy, in which geography and history play a significant role alongside linguistics. Toponyms occupy a special place in the lexical system of language. There is no doubt that, as a specific group of words, they are endowed with the paradigmatic and syntagmatic characteristics inherent in words in general. It is also clear that the categories established for proper names, as a special subclass of words, also apply to toponyms.

Folklore is an important source for studying national worldviews, values, and cultural archetypes. One of the significant components of folklore poetics are anthroponyms (proper names of characters) and toponyms (geographical names), which not only designate, but also perform symbolic, semantic, and artistic functions[2].

In English and Uzbek folklore traditions, proper names often go beyond their nominal function and become cultural symbols [3]. They contain historical, mythological, and ethnolinguistic meanings. A comparative study of anthroponyms and toponyms in these cultures reveals both common patterns and unique features of each.

In English fairy tales the name Jack is a universal symbol of a simple man capable of showing ingenuity and defeating a stronger opponent. In folklore, Jack is an archetypal hero, close to the people, endowed with cunning, diligence, and courage. His name has become a household word, meaning “everyone” [1]. In the Anglo-Saxon epic *Beowulf*, the anthroponym serves as a symbol of bravery and heroic valor [4]. The hero's name itself contains elements of significance (“bee” and “wolf”), which indicates the duality of his image: creation and destruction, protection and struggle. *Beowulf* becomes a cultural code for courage and self-sacrifice. The character's personality is vividly reflected in the following excerpt: “*Beowulf, strong and fearless, seized the monster with his mighty hands and fought with honor for his people.*” (*Beowulf, Anglo-Saxon epic poem*). In the poem “*Sir Gawain and the Green Knight*,” the name Gawain symbolizes knightly valor, but also emphasizes the hero's inner doubts and trials [1]. Here, the anthroponym not only individualizes the character, but also reflects the values of medieval society—honor, loyalty, and readiness for trials. Let's consider a fragment illustrating this statement: “*Sir Gawain, brave yet uncertain, faced the Green Knight with steadfast courage, knowing the trials of honor awaited him.*” (*Sir Gawain and the Green Knight, Middle English romance*). In the legends of Lear and the subsequent literary tradition, his name became a symbol of the tragic fate of a ruler who lost his family and power due to his mistakes and gullibility. Lear embodies the fragility of power and the vulnerability of man in the face of fate. These features are confirmed in the text: “*King Lear, blind to the truth of his daughters' hearts, soon felt the weight of his own folly and loss.*” [3].

The place name Loch Ness has become a symbol of mystery and intrigue. Legends about the monster from the depths of the lake connect real geographical space with mythological imagination, turning the place into an object of cultural myth [3]. Direct references can be found in sources: “*Many a traveler told tales of the great beast that lived in the dark waters of Loch Ness.*” In the ballads of Robin Hood, the place name Sherwood Forest symbolizes a refuge for the oppressed and a space of resistance to injustice. In the poetics of folklore, the

forest becomes not just a geographical location, but an image of freedom and popular justice [2].

In the epic poem “Tahir and Zuhra,” the names of the heroes become symbols of eternal love and tragic fate. These names carry motifs of loyalty and devotion, reflecting the social and moral ideals of Uzbek tradition [5]. These features are confirmed in the text: “*Tahir's heart beat with loyalty and love, devoted to Zuhra through trials and separation.*” In Uzbek folk tales, the name Guloyim (“flower of the soul”) expresses the idea of beauty, purity, and fidelity. Here, the anthroponym personifies the female ideal, which preserves moral fortitude in the face of trials. The following can be found in the sources “*Guloyim, the flower of the soul, faced hardship with grace, embodying purity and resilience.* In the legend of Ravshan, the hero's name means “bright, shining.” It expresses the qualities of openness, justice, and courage. Ravshan becomes a symbol of a fighter for truth who opposes the forces of evil [5]. In the epic poem “Shiroq,” the hero is a symbol of resistance to enemies and defense of the homeland. His name is associated with strength and valor “Shirok, strong and steadfast, defended his land and people, a symbol of bravery and virtue [5].

Samarkand and Bukhara, which often appear in legends, have not only a geographical but also a symbolic function. They represent the spiritual and cultural centers of the East, associated with wisdom, wealth, and historical memory. Folklore texts link this place with such descriptions: “*Samarqandni ko‘rgan odam, dunyoni ko‘rgan deydilar.*” The toponym “Khorezm” in Uzbek folklore is a symbol of antiquity, rich history, and spiritual heritage. It acts as a sign of tradition and cultural continuity [5].

A comparison of English and Uzbek folklore reveals both common and unique features in the use of proper names. Anthroponyms denote archetypal heroes: the brave warrior Beowulf, Ravshan, the wise ruler King Lear, Shirok, lovers Tahir and Zuhra. Toponyms become symbols of spiritual and cultural values: Sherwood Forest - freedom, Samarkand - cultural memory. **In English folklore, names are often associated with myths about monsters and knightly trials. In Uzbek folklore, anthroponyms carry a strong moral and ethical connotation and are closely associated with love, loyalty, and the defense of the homeland [4].**

Anthroponyms and toponyms play a key role in shaping the poetics of folklore. They go beyond mere designation and become carriers of cultural archetypes, symbols, and mythological representations [1;5]. A comparative analysis of English and Uzbek folklore shows that despite differences in historical and cultural context, both peoples use proper names to express universal values—courage, love, justice, memory, and freedom.

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