



BIBLIONYMS EXPRESSED WITH PROPER NOUNS

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The meaning of the word is realized in speech in specific variants [1]. The lexical meaning of a word consists of a reflection of the general characteristics of the objects and events indicated by this word [2]. In this respect, the semantic properties of proper nouns are based on a certain sign and feature of the object at the initial nominative stage.

As a group of Uzbek onomologists noted: "... the innumerable nouns that exist in the history of the Uzbek language and are preserved in the language of many historical written monuments and historical works, their emergence, creation and formation, their meaning and functional characteristics, other linguistic and historical-cultural, educational aspects remain dark for science" [3]. This idea is also relevant for biblionyms of the Uzbek language. Biblionyms are one of the onomastic units that have been forming since the earliest development of our language. Linguistic aspects of each biblionym are revealed based on the research of semantic features of biblionyms of ancient and modern works of art.

Linguist A.G. Volkov says that "meaning is a non-linguistic category that is not directly related to the fact that language is a system of symbols. Therefore, the linguistic sign does not cover the meaning and it is a phenomenon related to consciousness (psyche)" [4]. The issue of voluntary or motivated choice of linguistic sign, which is an integral part of speech activity, is one of the most serious issues of theoretical linguistics [5]. As much as the semantic research of biblionyms according to the content of the expression is necessary, it is also important to determine the words that form them as an expression, that is, in the matter of referring to the content and sign in it. As biblionyms are names given to works of art, they naturally have different semantic forms. In this article, we

analyzed biblionyms formed on the basis of anthroponyms, toponyms, hydronyms and zoonyms.

Biblionyms based on anthroponyms. It is known that anthroponyms, i.e. names of people, form the largest range of proper nouns. Anthroponyms are onomastic units that show the ethnolinguistic and sociolinguistic features of the people. It is necessary to research the main function of anthroponyms as a language tool and other communicative and methodological functions [6]. Biblionyms formed on the basis of anthroponyms are mainly named after the hero of the work. In this case, the creator gives a name, pseudonym, or nickname to the main character (characters) that matches the general content, motive, and aesthetic imagination of the work. Later, this anthroponym was transferred to a biblionym:

"Abulfayzxon", "Arslon" (Fitrat); "Kleopatra" (CHulpon) "Jamila", "Temur Malik", (Mirmuhsin); "Yodgor" (G.Gulom), "Bola Alisher" (Oybek), "Matluba", "Muqaddas" (O.Yoqubov); "Umar Xayyom" (N.Jaloliddin), "Amir Temur" (B.Ahmedov), "Jaloliddin Manguberdi" (E.Samandar), "Alisher Navoiy va rassom Abulxayr" (O.Mukhtor), "Ahmad Yassaviy" (S.Siyoev), "Fotima va Zuhra" (U.Umarbekov), "Otash", "Sabo va Samandar" (U.Hamdani). Among these names, the biblionyms "Arslon" and "Otash" need further analysis, so we will clarify them briefly.

In the biblionym of Fitrat's drama "Arslon", the transfer of a proper noun to another proper noun, that is, a transposition phenomenon, is observed. Zoonym was the motive for choosing the anthroponym *Arslon*, the main character of this work. However, we cannot say that the biblionym "Arslon" is expressed on the basis of a zoonym. Because this biblionym was created on the basis of the motif transferred to the anthroponym *Arslon*.



At first glance, the biblionym of U. Hamdam's story "*Otash*" does not mean the biblionym represented by the anthroponym. This biblionym was named after the shortened form of the main character of the story, Otabek. The author mentions Otabek as Otash. However, other characters call him as Otabek: "*Don't be too happy that Otabek is walking, explain slowly to his relatives, he won't go far...*" The name chosen for the hero of the work and the name represented by the biblionym are very compatible with each other. The fire also represents the fire that roars and burns in the heart of the hero.

The properties of a biblionym as a text name are especially evident in biblionyms formed on the basis of anthroponyms, which appear completely neutral in appearance. At the same time, the statement about the limited semantic role of the anthroponymic biblionym, even when we encounter it in myths and legends, is not quite correct. The name of the hero reflected in the biblionym created on the basis of anthroponyms fulfills its nominal function most clearly. The selection of a biblionym based on the name of a person embodied as the main leading character in a work of art exists in all eras, and such biblionyms are found in the works of almost all writers.

Biblionyms based on toponyms

Toponyms are a particularly rich part of the vocabulary of the language. Because they arise with the needs of a certain stage of society. As noted by Z. Dosimov, geographical names provide important and valuable information about the history, life, and language of the people living in that place [7]. Determining the semantics of biblionyms expressed on the basis of toponyms is somewhat easier. Because toponyms in speech serve not to highlight the features of an object different from others, but to distinguish a concrete object from others. The toponym expresses a clear, unique, new concept, and this concept is preserved even when it is used as a biblionym. The toponyms that served for the formation of biblionyms "*Andijonim*", "*Samarqand*", "*Buxoro*" (M.Yusuf); "*Samarqand*" (E.Vohidov), "*Bizda – Xorazmda*" (S.Avaz), "*Niqobsiz Amerika va boshqa manzilgohlar*" (D.Nuriy), "*Men kashf etgan Hindiston*" (N.Rahmat) were not created by accident. Since they are language units that have been absorbed into the people's thinking, it is not too difficult for the reader

to understand the meaning of such biblionyms. In the biblionyms represented by toponyms, the ideas of patriotism, love for the country, and grief for the country are leading. A specific geographic object, place name, region is mentioned and praised by the writer. For this reason, such biblionyms are the focus of many people's attention.

Biblionyms based on hydronyms

The Republic of Uzbekistan occupies a large area in the central part of Central Asia, mainly between Amudarya and Syrdarya. The foothills and mountainous areas of the republic are divided by many streams and small river beds [8]. Since the people's lifestyle is directly related to water and water structures, artists created artistic works on this topic and chose a biblionym for their works after the name of water objects. Biblionyms in A. Mukhtar's novel "*Amu*", B. Rozimhammad's poem "*Sirdarya*", B. Otaeva's poem "*Amudarya*", Botu's poems "*Black Sea*", "*Caspian Sea*"; J. Ergasheva's short story "*Ajdarkol*", B. Boyqabilov's poem "*Jamna*", M. Abdulhakim's poem "*Daryo*" are biblionyms based on hydronyms. Hydronyms are related to the history of the people, and are a linguistic layer and a treasure of the national language that express the unique aspects of the people's social life, culture and spirituality [9]. Artists created priceless examples of national values by naming works of art based on hydronyms. In addition, such biblionyms provide the reader with artistic, scientific, and aesthetic pleasure.

Biblionyms based on zoonyms

Zoonyms, which are the names of the animal world, form one of the oldest semantic groups in the lexicon of many languages [10].

Just as everything in the world is created in relation to each other, humanity also lives closely with nature. Calling or simulating a person's behavior, character and appearance with the names of animals is a clear proof of this. For example, the biblionym of the short story "*Sinchalak*" (Titmouse) by A. Qahhor is attributed to Saida Alimova, the protagonist of the work.

Zoonyms are often used to describe characters in fiction. In particular, when describing the attractiveness of the eyes and body movements, a zoonym "*gazelle*" is used. A. Orazboev's biblionym "*Ohu*", which means



gazelle in the Uzbek language was created based on this zoonym.

Writing about animals, bringing their image into literature is the main part of Normurod Norqabilov's work. The writer himself mentions this in his book "Pakhmaq": "...animals surround and fill existence as a living community. Everyone has their own work and worries. The indestructible laws of nature are viable only because of the existence and movement of animals. I have yet to tell anyone about my own observations. But I will put it on paper, only in an artistic form" [11]. The biblionyms of works by this writer such as "Ena bo'ri" (*Mother Wolf*), "Oqbo'yin" (*Proper noun, which is mostly used for naming a dog or a wolf*), "Qashqa" (*Proper noun, which is mostly used for naming a dog or a wolf*), "Do'ngkalla" (*Proper noun, which is mostly used for naming a dog or a wolf*), "Kapalak" (*Butterfly*) are among the names represented by zoonyms.

The Uzbek people have been creating symbols related to the names of animals and birds since ancient times. They believe in the events related to mythological and real animals. When writing most of their works, writers refer to the animal world and choose biblionyms represented by zoonyms, so it can be felt that the aim is to convey the main meaning to the reader in the form of animals. Biblionyms, such as O.Yoqubov's "Oqqushlar, oppoq qushlar" (*White Swans, Snow-White Swans*), T.Malik's "Tilla kalamush" (*Golden Rat*), "Oltin baliq" (*Gold Fish*); U.Umarbekov's "Oq qaldirg'och" (*Hungry Swallow*), U.Hoshimov's "Qizil qarg'a" (*Red Crow*), M.Yusuf's "Oq tulpor" (*White Horse*), M.Abdulhakim's "Qaldirg'och" (*Swallow*) are motivated by symbolic themes such as peace, goodness, and abundance based on zoonyms

Observing people's lives, It is obvious that the most loyal and closest animal to them is a dog. In fiction, the dog is embodied as a fearless, faithful, close friend. Naming dogs is also different from other animals. Biblionyms were created based on the names given to dogs by writers. In the biblionyms S.Ahmad's "Qoplon", H.Ismat's "To'rtko'z", N.Norqobilov's "Oqbo'yin", U.Umarbekov's "Bo'ribosar", which are based on proper nouns, which is mostly used for naming a dog, it is felt that there is a hint to the positive characteristics, appearance, and behavior of dogs.

Among the biblionyms, there are names of works expressed by zoonyms, in which a deep meaning is hidden. The contents of the biblionym of the novel "Dinosaur" by Sh. Kholmiraev involuntarily arouses interest in the reader. Since the dinosaur is considered an extinct reptile, today it is surprising to call the work with such a biblionym, and it is very interesting for the reader. A writer compares a person who is stuck in the vortex of old times and old views, who does not receive news, to a dinosaur. Describing the dinosaur as a physically strong but weak-willed animal, the author says: "The theory that the strong will win and the weak will be defeated is wrong! If the strong had the ability to conquer, the dinosaur would have conquered first. No, They died. The reason? It's already formed." No matter how controversial this view is, it is noticeable that the author took a unique way of reflecting the tragedy and suffering of the intellectuals in accepting today's new era.

In general, proper nouns, common nouns, words denoting actions, lexemes related to auxiliary and intermediate groups occupy the main place in the formation of biblionyms. Researching biblionyms by dividing them into such types allows to determine the scope of their main subject. Biblionyms are the onomastic unit with the largest number of meaningful groups compared to other nouns.

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