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THE USE OF ONOMASTIC UNITS IN ERKIN SAMANDAR'S "SULTON JALOLIDDIN"

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ABSTRACT

This article explores the use of onomastic units in Erkin Samandar's historical novel Sulton Jaloliddin. Onomastic units, particularly anthroponyms, serve not only as identifiers of characters but also convey cultural, historical, and stylistic meanings. The study examines the linguistic, semantic, and cultural significance of personal names in the novel, including Jaloliddin, Alouddin Khorezmshah, Turkon Khatun, Khonsulton Begim, Boyimkhon, Abdul Mahak, and Qambarniso. It demonstrates how these anthroponyms reflect the social hierarchy, moral values, and philosophical ideas of the medieval Eastern world, as well as Uzbek national identity and heroic ideals. By analyzing the etymology, historical context, and connotative meanings of these names, the article highlights their role in shaping character depiction and narrative structure, illustrating the deep interconnection between language, literature, and culture.

KEYWORDS: *Onomastic Units, Anthroponyms, Uzbek Literature, Erkin Samandar, Sulton Jaloliddin, Historical Novel, Linguistic And Cultural Analysis, Onomapoetics.*

In a literary text, every unit carries significance. Among them, onomastic units are also employed for specific purposes.
It is known that the term "anthroponym" is derived from the Greek words *anthropos* + *onoma*, meaning a proper name of a person (name, surname, epithet, pen name, patronymic, etc.). That is, an anthroponym is a type of proper noun and represents one of the onomastic units. [1:13]

"Anthroponymy" refers to the study of personal names, i.e., a separate branch of onomastics that examines the origin, development, and functional features of personal names (anthroponyms). At the same time, anthroponyms, especially in literary and journalistic texts, carry diverse additional (connotative) stylistic meanings, which are studied within the field of anthroponymic stylistics. [7:11] In literary studies, this field is known as "onomapoetics." Notably, the renowned literary scholar E.B. Magazanik conducted a specialized study of onomapoetics in Russian literature, particularly focusing on "speaking names," and published a monograph on the subject. [5:12]

In Uzbek linguistics, the study of anthroponyms was initiated by the prominent linguist E. Begmatov in his doctoral dissertation. [2:25] Later, several researchers, including G. Sattorov [6:19], I. Khudoynazarov [9:26], R. Khudoyberganov [8:26], and S. Kenjayeva [4:24], dedicated their scholarly work to Uzbek anthroponymy.

In Erkin Samandar's historical novel *Sulton Jaloliddin*, the anthroponyms bear significant lingual and cultural importance both in Eastern and Uzbek traditions. They are closely linked to the era of the Khorezmshahs and the literary traditions of medieval Turkic and Persian cultures. Below, we analyze some of the anthroponyms featured in the novel:

Jaloliddin (Jaloliddin Khorezmshah, Jaloliddin Manguberdi)

The name *Jaloliddin* is a combination of the Arabic words *jalal* (majesty, grandeur) and *din* (religion, Islam), signifying the grandeur or glory of religion. *Manguberdi*, derived from Persian *mangu* (eternal, everlasting) and *berdi* (gave, bestowed), conveys the meaning of an eternally devoted or consistently loyal individual. This epithet symbolizes Jaloliddin's relentless struggle against the Mongol invaders and his selfless devotion to his homeland. The name Jaloliddin reflects the national heroic spirit of the Uzbek people. Through the novel, his role as a symbol of freedom and justice for both the Uzbek and Eastern peoples is emphasized. The epithet *Manguberdi* further enhances his image as an epic hero, as it has historically symbolized devotion and bravery in medieval Uzbek epics and historical chronicles.

Alouddin Khorezmshah

The name *Alouddin* is also of Arabic origin, composed of *ala* (highness, exaltation) and *din* (religion, Islam), meaning "the exaltation of religion." *Khorezmshah* is a title of sovereignty, indicating the ruler of Khorezm. Alouddin is Jaloliddin's father and is depicted as his contrasting figure. His name is one of the important anthroponyms in medieval Eastern culture, symbolizing kingship and

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religious leadership. However, in the novel, his inclination toward a defensive policy and opposition to his son's courageous strategies somewhat shadow the elevated meaning of his name, thereby diminishing his prestige among the people.

Turkon Khatun
The name *Turkon* comes from the Turkic language, meaning "belonging to the people" or "Turkic woman." *Khatun* in medieval Turkic and Persian languages referred to a queen or a respected woman. This name was typical for female rulers or influential women in medieval Eastern society. Turkon Khatun is portrayed as Alouddin Khorezmshah's mother, and her Kipchak origin is emphasized. This name reflects historical connections between Uzbek and Kipchak peoples. In the novel, she is sometimes depicted as strict and sometimes as ruthless. Through Turkon Khatun's character, the novel promotes independent and strong female figures in Uzbek culture. The word *Khatun* in Uzbek also functions as an adjective indicating respect and honor.

Khonsulton Begim
The name *Khonsulton* is formed by combining *khan* (ruler, leader) and *sultan* (king, ruler), meaning "queen of rulers" or "khan of sultans." *Begim* in Turkic languages refers to a female ruler or a respected woman. Khonsulton Begim is depicted as Jaloliddin's sister in the novel, and her bravery reflects the Uzbek people's respect for female heroes. Her attempts to escape the fortress and assist her brother recall the activity of female heroes in Uzbek epics. This character symbolizes women's striving for autonomy in Uzbek culture.

Boyimkhon
The name *Boyimkhon* consists of *boyim* (wealthy, rich) and *khan* (ruler, leader), meaning a wealthy or influential ruler. This name is common among Turkic peoples and typically given to notable figures. In the novel, Boyimkhon is portrayed as a loyal servant of Khonsulton Begim. He represents the significant role of servants in medieval society, often depicted as close to the ruling family, emphasizing the servant's loyal character.

The characters in Erkin Samandar's novel include representatives from various social strata. To convey philosophical thoughts and wise prophecies, the author frequently uses characters such as dervishes or wise men. One such character is **Abdul Mahakdir**. Abdul Mahak, a skilled blacksmith, loses his beautiful daughters tragically during the Mongol invasion, which leads him to take up banditry. He swears revenge on Genghis Khan and appears before him. When asked about his identity, he reveals himself as a soothsayer. Although the bloodthirsty khan dislikes dervishes, he becomes interested in the prophecy. Abdul Mahak begins:
– I shall be the king of the entire world. – And then, who will you be, afterwards?
After contemplating "king of the entire world," he realizes that no land or position remains unconquered. Then he says: – Afterwards… I shall be nobody, a rogue, nobody.

The rogue laughs heartily and replies: – Nobody, you say. To become nobody, how much blood you must shed, and in your short life, how many hardships of the world you must endure. As for me, as you can see, at this very moment, I am nobody… [3:51]
The narrative embodies a profound philosophical idea: in life, even the most ambitious person eventually becomes nobody. History bears witness to this. Erkin Samandar portrays the dervish characters with genuine prophetic qualities through the sequence of events. After the narrative, the cruel khan intends to kill him but asks another question: – Tell me today's prophecies using the previous words, he demands.

Abdul Mahak looks around. He sees a young man and begins:
– Tomorrow you will embark on a journey. Do not send your grandson to the battle. Return from your plan, khan.
The khan, though surprised, dismisses the advice. This young man is Purkhon, who later falls captive in that battle. His skin is used to make leather sent to Genghis Khan. Abdul Mahak, though an ordinary blacksmith, possesses a divine, almost magical ability that allows him to perceive a person's inner self. After the tragedy of losing his daughters, he becomes somewhat unbalanced. As a dervish, he encounters a luminous old man before death, imagining Khodja Khizr in his figure. His imagination extends to the Kokkoya corner, and his children appear before him. The author notes: *Abdul Mahak fell asleep smiling. This peaceful sleep would bestow endless bliss upon him.*

Qambarniso
One of the female characters in the novel is **Qambarniso**, whose name is derived from Arabic. She is Abdul Mahak's youngest daughter and the only surviving legacy for her brother. In the narrative, she is depicted as brave, courageous, and resilient. After experiencing misfortunes, she is forced to disguise herself as a man, adopting the name *Qambarbek*, and demonstrates her skills in battles.

The novel also employs anthroponyms indicating social status and rank, such as *Jaba Noyon*, *Subutoy Noyon*, *Qutqu Noyon*, and *O'yrot Noyon*. *Noyon* (from Mongolian *noyon, noyan, noyin*) refers to a nobleman, representing the elite class in medieval Mongolia.

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For example: – Jaba Noyon lays siege to Ilol. Noyon observes many fortresses during Genghis Khan's campaign… [3:13] – Indeed, Genghis sends Subutoy Noyon after the Sultan; he brings troops while Jaloliddin demands… [3:28]

The work also contains important information related to toponyms. The meaning and etymology of the *Temir Qozig* (Iron Stake) garden, and its connection to the *Oltin Qozig* (Golden Stake) ring, are explained through Jaloliddin's perspective: *He gazed at the ring on his finger. The "Golden Stake" was a rare ring, a priceless gift from his esteemed mother. At that time, Jaloliddin had established the Temir Qozig garden in Urgench, planting all sorts of trees from Khorezm. To the young prince, it became a symbol of boundless land. His mother commissioned a jeweler to craft the ring, replacing "iron" with "gold," wishing: "May your unchanging fortune shine like a star, my son."* [3:21]

The anthroponyms in the novel reflect deep linguistic and cultural traits of Uzbek and Eastern peoples. They follow naming traditions in Arabic, Persian, and Turkic languages, and are connected to religious, social, and political values of the medieval Islamic world. These names not only reflect the characters' personalities but also symbolize the Uzbek people's national identity, and their spirit of struggle for freedom and justice.

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