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ON THE ETHNOCULTURAL FEATURES OF ANTHROPONYMS

Abstract: This article examines the ethnocultural features of anthroponyms used in folklore.
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Introduction

From time immemorial, people have sought to name them with specific and appropriate words to define, recognize, and express not only themselves, but everything around them. This has become a necessary and important need for human life activities. Today, the horses of men and of all beings, and especially of famous horses, are among the essential features of every language.

The main

The emergence and change of people's names or famous horses is directly related to the historical development of the language and the socio-economic life of the nation.

Every country, ethnic group and even every region in the world has a custom of giving a unique name, in harmony with its language, cultural and social system. Therefore, horses in the language of each nation reflect the lifestyle, level, ethnicity of that nation, as well as their image and traditions. This aspect is evident in the structure of anthroponyms of folklore.

In folk tales and epics, the names of heroes who defend the interests of the people always carry a positive meaning. For example, *Muqbil toshotar, Qilich botir, Odilxon, Dono, Sohibjamol*. On the contrary, the notion that the people express their anger and hatred towards negative heroes is also imposed on the names: *Maqotil, Mudbir, Egri*.

Usually in fairy tales the characters are not fully described in the exposition. Their unique names mean their pictures and biographies. That is, the appearance, social status, spiritual world of the protagonist are understood by name. Accordingly, we classified them as follows:

1. Names that represent the image of the hero: *Qorasochpari, Zumrad, Marjona*.

2. Character-specific names: *Egri and To'g'ri, Malikai ayyor, Aldarko'sa*.

3. Names of profession and occupation: *Yulduzsanar, Daryoboglar, Eshmurod cho'pon, Muqbil toshotar*.

4. Names representing nation and region: *Momir and Somir* (names of Turkmen guys).

Emphasis on names, thereby promoting the main idea, revealing the inner world of the heroes is a characteristic feature of folklore. In particular, the folk tale "Odilbek and Khurrambek" describes that the king had two sons from two wives, Odilbek was always a just man who cared about the welfare of his people, and Khurrambek was a young man who was only interested in his own interests. At the end of the story, it is said that Khurrambek was a victim of his own desires, and Odilbek was elected king by the people. The episodic emblems of the tale, Gulparizod and Dilorom, are also very well portrayed in their names.

The protagonist of the fairy tale "Zafarshah" Zafarshah's father Zamonshahligi (the harmony of parents' names), the main character Zafarshah's victory at the end of the fairy tale (Zafar - winner) [1, 150] means that our wise people paid special attention to the names of their heroes.

Clarivate Analytics indexed

Names are widely used as discourse relevance in works of folklore other than fairy tales. In particular, in Uzbek, Kazakh, Kyrgyz, Uyghur and other Turkic peoples, names with the words "day" and "moon" are widespread, and through them certain goals are set. Among them are Oysulu and his son Kunbotir in "Oysuluv" and Kuntugmish, the protagonist of "Kuntugmish"; Kunkhan and Aykhan in the epic "Yusuf and Ahmad", the epic "Aymon-Shulmon" in the Kazakh folklore, the names of the Moon and the Sun in the "Kunekey Kyz"; images of Kyrgyz Oychurek, Oykanish, Tolgonoy in Manas; Oysanam ("Strange Lover"), Oysulu ("Forty Girls") and others in Karakalpak folklore can be a clear proof of our opinion.

The main name of the protagonist of the epic "Alpomish", the heroic epic of the Uzbek people, is Hakimbek, who was called Alpomish (Alp - "hero") for his bravery and courage. The names of the negative heroes in the saga are called by bad, unpleasant names like themselves (such as Surkhayil kampir, Boybori).

If we look at the origins of the people's sheriffs, their origins go back to ancient Rome. It is known from history that mostly place names are attached to sheriffs. As a result, our ancestors left their names in history with the Khorezmi, Hoqandi, Fergani, Tashkandi. Later, during the Russian regime, father's name changed surnames. In the middle of this millennium, the surname became a tradition in all European countries. After the abolition of serfdom in Russia in 1861, all citizens had their own names.

In ancient times, according to the traditions of the Turkic peoples, a person had to know his 7 ancestors, that is, his family tree. Those who did not know their seven grandfathers were considered misguided, that is, misguided, and discriminated against as slaves. For example, every Turkmen carried a document with the names of his seven fathers next to it. In fact, it is a very good habit, and modern genetic science confirms that the biological characteristics of each individual (ability, talent, temperament, hereditary disease, etc.) are certainly repeated in one of the seven vultures. Our ancestors knew this fact 1.5-2 thousand years ago, created their own family tree (the origin of people belonging to a particular lineage) and reflected it in the records. In such genealogies, the names of individuals belonging to the same ancestor who lived for centuries were written one after the other and passed on to future generations. These inscriptions are stored in special leather boxes. These genealogies are still kept in some families, as well as in the manuscript fund of libraries. These served as specific surnames and were used as legal documents only when necessary. In everyday life, and in conversation, people are addressed by adding different interpreters to their names. Like Eshmat aka, Rizvon aunt, Ergash butcher.

It is also important to note here that the commentators, such as 'khan' (lady), 'bek' (begim), which are now added after the names of some women and men, were in fact dynastic words. Because we know from history that our great ancestor Amir Temur married Bibikhanim (Saraymulkhanim), a descendant of Genghis Khan, and several children and grandchildren also married Mongol daughters of Genghis Khan. Thus, in the Timurid dynasty, there were brides from the Genghis Khan dynasty and brides from the Timurid dynasty, as well as children from the Genghis dynasty whose mothers and children inherited from the Timurid dynasty. In this way, both father and mother gave birth to sons and daughters of the Timurid dynasty. As a result, there was a need to distinguish the nobles of the Palace from each other. Thereafter, it became lawful for women of the Genghis Khan dynasty to be called "ladies" because they were of the khan's lineage, and to add a "lady" interpreter to their name. The word "begim" (bek means "amir" in Arabic) was added to the names of women of Timur's generation.

In our modern language, the "khan" part of the word "khanim" is added to women's names. The suffix "khan" is also added to the names of the descendants of sayids and khojas, regardless of gender, and in some places, especially in the Fergana Valley, to the names of men in the sense of respect, each of which has its own history.

Among the Uzbeks and other eastern peoples, knowing the seven Pashtuns and creating a family tree served as a surname. In this case: name-father name-grandfather-grandfather's father-grandfather's grandfather-grandfather's grandfather father-the grand grandfather. For example, the genealogies of Zahiruddin ibn Mirza Miranshah ibn Amir Temur Koragon or Hotam bin Tay bin Qahlon bin Rasan bin Nahshab bin Qahtan bin Hud and others are fully recorded in official documents. In oral speech, only names and nicknames are used: Zahiriddin Muhammad Babur, Hotam is sometimes called Hotamtoy (a tribal name in Thai-Yemen, and Hotam Toyi belongs to this tribe).

Until the 50s of XX century, the documents proving the citizenship of people (marriage, birth certificate, passport, etc.) were almost never kept. In conversations, the words "son" and "daughter" are given after the name and father's name (sometimes title): Mirsobir Mirsadiq Haji oglu, Ominahon Ismail qori qizi.

At the beginning of the century, in the 20-30s, the surnames of Uzbeks were mainly in the form of Kamil Balikul oglu, Ozoda Ahmadjon qizi. It was also common for intellectuals to create names under the suffixes - zoda (Hamza Hakimzoda), iy - viy, -iya, -viya (Abdullah Qadiri, Muzayyana Alaviya). Sometimes there are cases of application without any additives: Osman Nasir, Sultan Jora, Ghafur Ghulam.

As a result of the spread of Jadidism (innovation) in Central Asia in the early twentieth century, Islamic culture began to be enriched with elements of secular culture. Another important innovation was the introduction of national expressions representing genealogy. It was a transition to a surname common to the whole dynasty by adding Persian -zoda and Arabic -iy suffixes to the father's name. It is not surprising that Sufizoda, Laziz Azizzoda, Hamza Hakimzoda Niyazi were brought up under the influence of advanced ideas of Jadidism. Or the Uzbek surnames such as Abdulla Qodiri, Sherkon Qodiri, Yunus Rajabi, which are still in use, are a clear proof of our opinion.

The formation of a surname from the addition of -zoda, -iy to the lineage is a proof that all Turkic peoples (Uzbek, Azerbaijani, Uyghur), as well as the Tajik people have the same culture, customs and historical roots. Hakimzoda, Shaykhzoda, Tursunzoda, Sofizoda, Azizzoda are the children of the same people, who have always been blood relatives. Unfortunately, the Turkic peoples, who had a common history, culture and language, were significantly separated from each other by the Soviet government.

Conclusion

In folklore, the names of heroes were also used effectively as discourse relevance, and the names, in turn, ensured the popularity and effectiveness of examples of folklore. In folk tales and epics, which are a bright expression of folk wisdom, the names of heroes who defend the interests of the people always have a positive meaning, or vice versa, the attitude is also imposed on the names.

Usually in fairy tales the characters are not fully described in the exposition. Their unique names reflect their pictures and biographies. That is, the appearance, social status, and spiritual world of the protagonist are expressed and understood through names.

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