



CLASSIFICATION OF NAMES USED IN LITERARY WORKS (BASED ON THE NOVEL 'AMIR TEMUR' BY BO'RIVOY AHMEDOV)

Doniyeva Khurshida Uktamovna

Master Student of Asian Technologies University

xurshidauktamovna@gmail.com

+99893 903 06 05

Abstract

This article provides a systematic analysis of names used in literary texts, with particular attention to their structural and semantic characteristics. The novel "Amir Temur" by Bo'rivoy Ahmedov serves as the main object of study, with classification of personal names, place names, historical and mythological references found throughout the text. The article examines the functional load of names, their role in character creation, and their reflection of national and cultural consciousness through a linguocultural lens. This reveals how names fulfill aesthetic and semantic functions within the narrative, harmonizing historical truth with artistic interpretation.

The findings of this research serve as a methodological foundation for the study of toponymic and anthroponymic units in literary analysis, highlighting their role in artistic expression and addressing challenges in literary translation.

Keywords: Onomastics, name classification, literary names, Amir Temur, historical novel, semantics.

Introduction

Literature is the art of language, and names used within literary works are a vital tool for revealing the thematic and ideological layers of a text. Far beyond mere identifiers, names express the author's aesthetic vision and historical-cultural perspective. This article focuses on onomastic analysis of names used in Bo'rivoy Ahmedov's historical novel "Amir Temur."



The character and political career of Amir Temur holds a prominent place in Central Asian and world history. The novel captures a critical period, referred to as the "Amirs' Revolt," representing Temur's early rise to power. The article analyzes how these historical events and political dynamics are depicted in the novel and how the young Temurbek demonstrates strategic insight despite his age. Through characters such as Bozyad Jaloyir, Jo'ku Barlos, and Khizr Yasavuriy, the narrative reveals Temurbek's political acumen and leadership development. These portrayals highlight his diplomatic skills and caution in dangerous situations, especially in political negotiations and military preparations.

Onomastic Analyses

The novel presents a rich array of names, each carrying semantic depth. Throughout the text, we encounter names reflecting Turkic cultural heritage, national customs, and artistic consciousness. For example, the name Donishmandchaxon combines Persian elements: "donishmand" (wise) and "chaxon" (gentle, beautiful), representing a respected, intelligent woman. Interestingly, in the novel, this name is applied to a male character, which might indicate symbolic or stylistic intent.

Another example is the name Sayfuddin, derived from Arabic: "Sayf" (sword) and "ad-Din" (religion), collectively meaning "Sword of Religion," or one who defends Islam. Such names serve as historical-cultural markers, though unfortunately, they are becoming rare today due to globalization, media influence, and the preference for short, internationally pronounceable names. Consequently, traditional names with philosophical and historical roots are being forgotten.

Names in the novel not only reinforce historical accuracy but also enrich the narrative's aesthetic structure. They embody social hierarchies, tribal affiliations, and cultural symbolism. Authors such as A. A. Reformatzky, E. M. Meletinsky, N. A. Baskakov, and Uzbek scholars like B. Mahkamov, N. Jo'rayev, and H. Boltaboyev provide the theoretical framework for this study. Despite the significance of name usage in historical novels, this aspect remains underexplored in Uzbek literary criticism.



Ahmedov's choice of names reflects both historical realism and artistic creativity. Some names are chosen strictly for accuracy, while others are modified or invented to serve literary purposes. This dual approach helps balance historical truth with imaginative storytelling.

Methodology

This study uses descriptive-linguistic, semantic, contextual, and structural methods to examine the usage and function of names within the novel. The descriptive-linguistic approach facilitated a precise cataloging of names, while the semantic method focused on meaning and cultural resonance. Contextual analysis was applied to understand how names function within narrative settings and character interactions. Structural analysis allowed the breakdown of names into their morphological components and examined compound forms, titles, and modifiers.

More than 300 name units were identified and analyzed, encompassing a range of categories including historical figures, toponyms, nicknames, symbolic references, and anthroponyms. Names were then systematically classified according to their grammatical structure (simple, compound, or titular) and their functional role in the narrative (descriptive, symbolic, referential). This multifaceted approach provided a comprehensive view of how naming conventions contribute to the thematic and aesthetic construction of the novel.

Findings

Historical Figures: Names like Amir Temur, Sultansanjar, Tokhtamysh, Ulughbek contribute historical authenticity and are often used with attributive modifiers such as "great Amir Temur."

Common People: Names like Qurbon, Murod, Qodir represent the general populace and highlight national identity.

Symbolic Names: Phrases such as "Kok Saroy" (Blue Palace), "Toqqiz Yigit" (Nine Young Men), "Yetti Masjid" (Seven Mosques) carry mythological and symbolic weight.



Structural Classification:

Simple Names: Temur, Qurbon

Compound Names: Amir Temur, Ulughbek Mirzo

Titles and Nicknames: Amir, Mirzo, Khan, Sultan reflect sociopolitical hierarchy

Discussion

Ahmedov uses two principal strategies in naming: historical-realistic and artistic-generative. The historical-realistic strategy involves the accurate selection and representation of names that align with documented records and culturally recognized conventions. This approach gives the narrative an air of authenticity and allows readers to connect the fictionalized content with verified historical references. It preserves historical truth and fosters respect for the cultural heritage of the region.

In contrast, the artistic-generative strategy provides Ahmedov with creative freedom. Through this approach, he crafts names or modifies existing ones to serve particular narrative or symbolic functions. These names may carry metaphorical significance, reflect thematic concerns, or enhance the emotional or psychological depth of characters. For instance, names imbued with philosophical meaning or mythological resonance deepen the interpretive possibilities of the text.

These dual strategies reflect Ahmedov's mastery of balancing fact with fiction. The deliberate naming choices do not merely serve to identify characters; they function as powerful literary tools. Names are used to express ideological beliefs, social hierarchies, and internal character traits, as well as to echo broader cultural and moral themes. The recurrence of names associated with heroism, wisdom, or betrayal helps shape the reader's perception and emotional response.

Moreover, names in "Amir Temur" operate at multiple narrative levels—they serve descriptive, symbolic, and referential functions while also creating intertextual connections to historical sources and traditional storytelling. Their positioning within dialogues, descriptive passages, and narrative commentary allows for nuanced signaling of character development, shifting alliances, and evolving power dynamics.



Ultimately, the semantic and structural analysis of these names confirms that they are integral to the construction of the novel's world. They provide coherence and depth to the historical narrative and offer insight into the author's worldview. Through the lens of onomastics, the novel reveals itself as a layered and symbolically rich text, where names become keys to unlocking its cultural, historical, and artistic dimensions.

Conclusion

The analysis of names in Bo'rivoy Ahmedov's "Amir Temur" reveals their integral role in shaping the novel's literary and historical fabric. These names are not arbitrary designations; they are deliberate constructs that reflect sociocultural identity, historical continuity, and artistic expression. By classifying names according to function, structure, and symbolism, the study underscores how onomastics contributes to deeper textual understanding. The interplay between traditional naming practices and the author's creative choices highlights a dynamic narrative strategy that bridges history and fiction. Ultimately, the novel demonstrates that names serve as essential narrative tools, enriching characterization and reinforcing the thematic core of literary works.

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