

## FUNCTIONAL AND SEMANTIC CHARACTERISTICS OF ANTHROPONYMS USED IN SAID AHMAD’S SHORT STORY “QOPLON”

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### Abstract

This article analyzes and studies the linguistic and linguopoetic properties of anthroponyms in Said Ahmad's story “Qoplön”, the author's individual skill in choosing names for the heroes of the work. The above story of the writer is taken as the research material, and the functional-semantic aspects of anthroponyms in this story are studied. The results of the research serve to enrich research in the field of literary text linguistics and onomastics.

**Keywords:** Anthroponym, onomastics, linguistic analysis, literary text, linguopoetics.

### Introduction

Anthroponyms are special names given to human beings and studied within the branch of linguistics known as onomastics (the study of names). The term *anthroponym* originates from the Greek words *anthropos* (“human”) and *onyma (onoma)* (“name”), meaning “a human name.” Anthroponyms include personal names, surnames, patronymics, and nicknames or pseudonyms (creative or descriptive names assigned to individuals). They constitute one of the most significant components of onomastics. In contemporary linguistics, the study of literary texts from a linguistic perspective, particularly the analysis of the functional and semantic features of anthroponymic units within them, is considered an important research direction. This is because personal names in literary texts perform not only a nominative function but also serve as a crucial linguopoetic device in creating imagery, revealing character, and expressing the author’s aesthetic intention. Therefore, the investigation of anthroponyms contributes to uncovering the deeper layers of a literary text. In this regard, Professor S. Karimov notes that although not all names used in literary works carry stylistic weight, some of them do possess a specific stylistic load: selected names and surnames evaluate and characterize heroes, indicating their profession, age, and origin. In other words, they are chosen in accordance with the characters’ social status, appearance, or personality, and are often referred to as “speaking names.” [2,123].

Anthroponyms also hold particular significance in the works of Said Ahmad, one of the prominent representatives of Uzbek literature. This study is based on his short story “*Qoplön*.” Although the number of anthroponyms in the story is limited, they are noteworthy for reflecting the socio-cultural identity of the characters and expressing their inner world. From this perspective, the linguistic analysis of anthroponyms in the story constitutes the main objective of this paper. The tasks of the research include identifying the functional-semantic features of



anthroponyms, analyzing their functional load in the text, and revealing their linguopoetic potential.

First, let us consider the anthroponyms in the story from a linguistic point of view. One of the central characters, *Tillayev*, derives from the word *tilla* (Persian origin), meaning “gold,” symbolizing something valuable or precious. In Uzbek naming traditions, derivatives such as *Tillaboy*, *Tillajon*, and *Tillaxon* convey meanings like “a precious child” or “one who is dear and esteemed.” [1,411]. In the story, the anthroponym *Tillayev* is used in this very sense. Additionally, the lexical meaning of *tilla* in Uzbek often implies value, high quality, beauty, and excellence. The character *Tillayev* is depicted as kind, sincere, honest, and somewhat naive. His trusting nature, particularly in his interactions with *Qurbonboy*, highlights his simplicity and goodwill. His kindness extends even to animals, as seen in his affectionate attitude toward the dog brought by *Qurbonboy*. Moreover, the author’s choice to refer to him by his surname rather than his first name emphasizes his social respectability and status. Overall, *Tillayev* embodies the archetype of an honest, pure, and sincere individual typical of Uzbek national character.

Another key character, *Qurbonboy*, also carries significant linguopoetic meaning. The name *Qurbon* (Arabic origin) traditionally refers to a child born during the period of *Qurbon Hayiti* (Eid al-Adha). Variants such as *Qurbonboy*, *Qurbonbek*, and *Qurbonoy* are common in Uzbek anthroponymy. [1,552] However, in this story, the author does not employ the name in its literal sense. Instead, *Qurbonboy* represents negative traits such as cunning, hypocrisy, and opportunism. He manipulates others by presenting himself as modest and selfless while pursuing personal gain. His behavior demonstrates adaptability to social environments, yet also reveals his deceitful nature. His duplicity becomes particularly evident when he transfers his so-called “generosity” from *Tillayev* to the newly appointed director after *Tillayev* leaves his position. Through this character, the author typifies individuals who prioritize self-interest above all else. The title of the story, “*Qoplön*” (“Leopard”), is also symbolically connected to its artistic and ideological content. Although the dog in the story is given the nickname *Qoplön*, it metaphorically refers to *Qurbonboy* himself. The application of the image of a “real dog” to a human character serves as a powerful artistic device, emphasizing his inner moral flaws. Notably, the dog demonstrates loyalty by recognizing its former owner, whereas *Qurbonboy* pretends not to recognize *Tillayev*. This contrast creates a strong artistic opposition: the animal becomes more domesticated and sincere, while the human reveals increasing moral corruption. Consequently, the implicit question “Who is the real *qoplön*?” emerges, with the answer symbolically pointing to *Qurbonboy*. Thus, the choice of the title is not accidental but deeply rooted in linguopoetic and symbolic considerations, exposing hypocrisy hidden beneath a human facade.

In conclusion, this study has examined the linguistic and linguopoetic features of anthroponyms in Said Ahmad’s “*Qoplön*.” The analysis demonstrates that anthroponyms in literary texts serve not only a nominative function but also act as essential tools for expressing characters’ personalities, social status, inner worlds, and the author’s aesthetic intentions. In the story, anthroponyms reveal both positive and negative traits through contrast and function as symbolic means of reflecting human essence and social roles. Overall, Said Ahmad’s use of anthroponyms goes beyond mere naming; it enriches the linguistic, stylistic, and pragmatic layers of the text and plays a crucial role in character creation and the expression of the author’s ethical and



aesthetic perspective. This research may serve as a scholarly resource for future studies in Uzbek literary linguistics and onomastics.

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