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ANTHROPONYMS IN LINGUISTICS: THEIR ROLE AND LINGUISTIC FEATURES

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[1] **ARTICLE INFO**	**ABSTRACT:**
	This article highlights issues of onomastics, particularly anthroponymy, and analyzes the significance of the naming process in human activity and the role of language in this process. Based on E. Begmatov's views on the communicative and functional capabilities of language, the process of expressing concepts of objects and phenomena through lexemes is examined. The stages of onomastics development—from ancient scholars to modern researchers are analyzed. The article provides an etymological and semantic analysis of anthroponyms in Agatha Christie's And Then There Were None and Tokhir Malik's Shaytanat. It identifies the linguistic layers of names in both works and their functional roles in literary texts. The analysis reveals similarities and differences between anthroponyms in English and Uzbek languages and explores methods of character portrayal through names. In conclusion, the role of anthroponyms as a stylistic device in literary works to express the author's intent is emphasized.

INTRODUCTION. As long as humans exist in the world, this existence consists of various objects and entities. In order to distinguish these objects from one another, humans assign names to them. Naming is directly related to human activity and concepts. Language plays an important role in this process. According to the famous scholar E. Begmatov, any language possesses linguistic tools capable of fulfilling its diverse communicative functions and needs. One such tool is the lexeme (word), which expresses concepts related to concrete and abstract, real or imaginary, religious-philosophical, cultural, and domestic spheres. Language generalizes and names objects and events, as well as various complex concepts about them, by relying on their essential characteristics. This branch of linguistics is called onomastics. Currently, interest in the study of onomastics is growing worldwide, and researchers are paying attention to the study of proper nouns through modern linguistic methods. This is because the study of names, their origins, and selection processes attract

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the attention of linguists, ethnographers, and onomasticians. Every name has its own history and era of origin. Names encapsulate the culture and traditions of a particular people and are closely linked to their worldview, mentality, socio-economic conditions, cultural level, and spirituality.

Literature Review and Methods

The Explanatory Dictionary of the Uzbek Language defines onomastics as follows: Onomastics, derived from the Greek word "onomastika," means the art of naming. Today, this term is used in two senses:

1. The totality of all proper nouns used in a particular language or among a specific people.

2. A branch of linguistics that studies proper nouns, their formation, and their unique characteristics.

The study of proper nouns in language dates back to ancient times and continues to attract scholars from various fields. Both global and Turkic onomastics have undergone three main stages of development:
a) The Pre-Scientific Period, or the stage of simply recording onomastic material. For example, the views of Plato, Aristotle, and Democritus on proper names, as well as the mention of place names and personal names in the works of scholars such as Abu Nasr Al-Farabi, Abu Rayhan Al-Biruni, Abu Ali Ibn Sina, Mahmud al-Kashgari, and Mahmud Zamakhshari.
b) The Formation of Onomastics as a Science, which has its roots in European and Russian linguistics. In this period, scholars such as T. Hobbes, J. Mill, J. Joseph, J. Locke, G. Leibniz, A. Kh. Vostokov, A. I. Sobolevsky, A. A. Shakhmatov, M. Vasmer, S. K. Kuznetsov, P. L. Magakova, V. A. Nikonov, Y. A. Karpenko, A. K. Matveyev, and N. V. Podolskaya contributed to the collection and analysis of onomastic materials.
c) The Scientific or Pure Onomastic Period, which spans from the 1920s to the present day.

Analysis and Results

Anthroponyms play a key role in shaping the characters of literary works, establishing time and space, and structuring their main motifs. A correctly chosen name by an author reflects a character's social status, nationality, profession, and personality traits. Therefore, when selecting a name for a character, the etymology of the name should also be considered. Anthroponyms in literary works help to reveal the artistic worlds of different characters, depict relationships between them, and illustrate their connections. As scholar V. K. Chichagov noted, "A true poet assigns a name to their character out of an essential, albeit invisible, necessity." This suggests that names in literary texts are interconnected and serve as elements of the text that help convey multiple meanings, even if the author is not consciously aware of this complexity.

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We analyzed the etymology of anthroponyms in Agatha Christie's And Then There Were None and Tohir Malik's Shaytanat (Book 1). In And Then There Were None, we identified 46 anthroponyms, of which 26 were associated with female characters and 20 with male characters. Additionally, three nicknames were identified. We begin our analysis by examining the names of the main characters in the novel.

The nicknames found in the novel include Mr. Justice, U.N.K.N.O.W.N, and Busy Bee. Busy Bee is a phraseological expression used to describe a very busy person. Mr. Justice is an anthroponymic unit referring to a judge in the High Court of England and Wales. U.N.K.N.O.W.N appears in letters sent to all characters, symbolizing "A.N.O.N.Y.M," which is the killer's pseudonym. This name is a combination of multiple names.

The second novel we analyzed, Shaytanat by Tohir Malik, is a pentalogy. In our research, we examined 32 anthroponyms from the first book and attempted to interpret their meanings. Additionally, several nicknames were identified.

The origin of nicknames in Shaytanat is linked to the names and characteristics of the characters. For example, the nickname Oqilon (meaning "viper") was given to the character Asadbek. A viper moves swiftly like an arrow, and if it encounters a person, it pierces the heel and exits through the brain. Another example is Haydar's nickname, Kesakpolvon (meaning "clod wrestler"). Haydar follows two farmers, thinking they have money in their belts. He is highly skilled at cutting belts. However, when he secretly cuts one open, he finds no money inside—only five or six carefully arranged clods of soil. The farmer had tied them in his belt in case he needed soil for ritual purification. Seeing Haydar's frustration, Asadbek laughed, and from that moment, the nickname Kesakpolvon was born. The term Chuvrindi (meaning "ragged person" or "beggar") is used to describe a character's poor and ragged appearance.

From the data, we observe that in And Then There Were None, English-origin anthroponyms dominate, while in Shaytanat (Book 1), Arabic-origin anthroponyms are prevalent. The least common anthroponyms in And Then There Were None originate from Welsh, Slavic, Cornish, and Gaelic languages. In Shaytanat, Hebrew-origin anthroponyms are the least represented. This indicates that in the Uzbek language, Arabic names dominate due to the influence of Islam, while the lexical layer of anthroponyms in And Then There Were None traces back to multiple languages.

We analyzed the semantic motivations of anthroponyms found in the novels Shaytanat and And Then There Were None. From the data, we observed that in And Then There Were None, surnames frequently carry toponymic motivations (i.e., related to place names), whereas in Shaytanat (Book 1), anthroponyms primarily reflect a person's creative and positive qualities. Thus, most of the anthroponyms in Agatha Christie's And Then There Were None belong to Jewish, Latin, Welsh, Scottish, Greek, and English lexical layers. In

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Christie's writing, names are carefully chosen to indicate a character's social background and nationality, utilizing these diverse linguistic sources.

The semantic motivations of anthroponyms in Christie's novel include:

Social status and appearance;

Professions;

Place names;

Religious beliefs and convictions;

Animal and plant names;

Kinship relationships.

In contrast, the anthroponyms in Tohir Malik's Shaytanat reflect:

Social status;

Positive and creative qualities;

Parental wishes for a child;

Religious beliefs and convictions;

Animal names.

These names belong predominantly to the Uzbek, Persian-Tajik, Arabic, and, to a lesser extent, Hebrew lexical layers, reflecting the history and development of the Uzbek people. In literary works, they serve specific stylistic functions, helping to convey the writer's intent. The rarest semantic motivations in And Then There Were None are anthroponyms derived from objects and plants, while in Shaytanat, the least common motivations include names expressing human relationships and celestial bodies. However, in both non-related languages, anthroponyms associated with religion show similar representation.

Conclusion

Anthroponymic forms include names, nicknames, pseudonyms, surnames, patronymics, and kunyahs. The personal naming system or anthroponymic system refers to the set of conventions governing the selection of personal names in a particular society. Personal names may consist of one or multiple components, such as first names, surnames, and patronymics. In Agatha Christie's And Then There Were None, most anthroponyms originate from Jewish, Latin, Welsh, Scottish, Greek, and English lexical layers. The semantic motivations behind these anthroponyms primarily reflect:

Social status and appearance;

Professions;

Place names;

Religious beliefs and convictions;

Animal and plant names;

Kinship relationships.

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In contrast, the anthroponyms in Tohir Malik's Shaytanat are drawn from Uzbek, Persian-Tajik, Arabic, and to a lesser extent, Hebrew lexical layers, reflecting the historical and cultural development of the Uzbek people. Their semantic motivations include:

Social status;

Positive and creative qualities;

Parental wishes for a child;

Religious beliefs and convictions;

Animal names.

A comparative analysis of these two unrelated linguistic and cultural contexts reveals that both novels exhibit similar representation of religiously motivated anthroponyms. The use of names in both works reflects the history and development of their respective societies and serves as a stylistic device that helps express the author's intent.

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