

Semantic Features of Anthroponyms Used in Atoi's Ghazals

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Abstract. This article discusses the meanings expressed within literary texts by anthroponyms used in selected works of Atoi. It explores the significance of these semes in literary works and analyzes the stylistic and semantic functions they perform.

Keywords: anthroponyms, seme, literary text, ghazal, symbol, characterization, allusion, tendency, classical literature.

Introduction

It is well known that in classical literature, didactic orientation is one of the prevailing ideas, making the criterion of exemplary moral guidance particularly significant. Given this context, understanding the linguistic and artistic means through which such didactic instruction is conveyed is of paramount importance. From this perspective, a distinct tendency to employ anthroponyms emerges. Writers frequently mention the names of legendary figures, alluding to both their physical appearance and inner spiritual character.

In Atoi's poetry, as in the works of other classical writers, the continuation of this rich tradition can be clearly observed.

The study of anthroponyms remains a crucial area within both global and Uzbek linguistics. In Uzbek linguistics, the pioneering contributions of Ernst Begmatov in this field deserve special mention.

From a lexico-semantic point of view, anthroponyms inherently lack explicit situational context; their full semantic capacity can only be interpreted once they are embedded within a textual framework. In classical literature, when anthroponyms are employed, attention is usually directed not merely to the literal etymological root of the name, but to the figure's lifestyle, moral world, and external attributes.

Consider the following example:

Oy yuzluk, Zuhra ko 'zluk, zulfi yaldo ko 'nglining,

Mehrini kam, javrini bisyor-bisyor aylagan. (Devoni Shayxzoda, p. 20)

According to reference sources:

“Zuhra [capitalized] astron. The Arabic name for Venus, one of the major planets in the Solar System” (Explanatory Dictionary of the Uzbek Language / O‘TIL, p. 166).

“Zuhra: This Arabic word originally had the form zuhrat(un)... accepted into Uzbek by dropping the final ‘t’ sound: zuhrat -> zuhra; it is the verbal noun (masdar) of the verb zahara meaning ‘shone brightly’, signifying ‘radiance’. In Arabic, when used with the definite article as al-zuhrat(un), it denotes the planet Venus... In Uzbek, it is also used as a proper name given to the younger of twin girls” (Etymological Dictionary of the Uzbek Language / O‘TEL, II, pp. 152–153).

In the aforementioned poetic verse (bayt), this proper name acquires an entirely distinct semantic feature. Beyond expressing the dual meanings of a celestial body and a personal name, the anthroponym serves to evoke the seme of light that illuminates the night and human life. In the darkness of night, besides the Moon, the planet Venus (Zuhra) stands out vividly, evoking in the lover’s imagination the image of a light piercing the darkness. In addition to these semes, the lexical unit conveys notions such as "hope" and "solace". In the absence of the Sun or Moon to brighten the lover’s night, even the glow of a single star brings comfort. Through the name *Zuhra*, a three-component allusion is established, combining the semes of a star, a person, and beauty. A poet’s use of their pen name (*takhallus*) is not limited solely to indicating authorship; it can also serve various artistic and symbolic purposes. In the following verse, the pen name is introduced to serve an additional stylistic objective:

*Qil Atoiyning yuzin oli abo husnidin ol,
Ey Muhammadni iki olamda muxtor aylagan.*

Here, the creator alludes to the red color associated with the Prophet’s garment, suggesting that Atoi’s face should draw color and vitality from it. Simultaneously, the poet emphasizes that Prophet Muhammad (peace be upon him) is the master of both worlds, conveying that a person who strives to achieve spiritual purity like his garment can attain bliss in both realms. Thus, it highlights the principle that every individual should follow this greatness and partake in its blessings.

As is widely recognized, Prophet Joseph (Yusuf) is regarded as the archetype of beauty. In classical literature, he is depicted not only for his peerless facial beauty but also for his inner virtue, presenting his character as a moral standard for others to emulate.

*Tilasang jon visol uchun tutay jonimga yuz minnat,
Kishi Yusufni olmasmu matoi roigon birla.* (Devoni Shayxzoda, p. 21)

The lover offers his soul to the beloved, yet feels a sense of hesitation, believing that even sacrificing his soul is insufficient, thereby expressing gratitude for being able to offer it. It seems as though even one’s own soul falls short for the privilege of seeing

the beloved. Indeed, is there anything more precious to a human being than life itself? Comparing this soul to Joseph (Yusuf), the poet alludes to the absurdity of treating such a precious entity as a worthless trinket. Who would not long to see Joseph, and who could turn away from someone willing to give their life?

The application of anthroponyms in classical poetry embodies psycholinguistic, sociolinguistic, and linguaculturological significance. This can be clearly observed in the following line:

Solib borma meni, Ey Yusufi husn,

Bu kun Ya'qubtek bayt ul-hazanda. (Devoni Shayxzoda, p. 24)

The poet demonstrates remarkable skill in using lexical units that immediately conjure an entire historical epoch and its exemplary events. No parent is immune to the tragedy of losing a child. When Prophet Jacob's (Ya'qub) other sons threw his beloved son into a well out of jealousy and concocted a story that he had been eaten by a wolf, Jacob went blind from endless weeping. Yet his sorrow did not end there; his heart found peace only after being reunited with Joseph. Although similar hardships occur in life, in human history Jacob's grief stands as the ultimate symbol of anguish. The well into which Joseph was cast, the house where Jacob lived, and the space they inhabited all turned into a "house of sorrow" (*bayt ul-hazan*). Drawing from these events, classical literature asserts that no sorrow surpasses this, prompting the lover to beg the beloved not to cast him into such an abyss. He fears becoming like Jacob, just as he views the beloved as Joseph.

In semantic development, concepts such as "eternity" and "immortality" are closely associated with Khizr (Al-Khidr). The poet deliberately chooses this name to construct a gradual progression of meaning in the text:

Ey ko 'nglum olgon dilrabo, jonim fido bo 'lsun sanga,

Obi hayoti Hizr ila umri baqo bo 'lsun sanga.

The lover wishes eternal life for the beloved and finds happiness in sacrificing his soul. This lyrical hero does not forget himself either, alluding to how this devotion binds his soul to eternity. The life the lover offers to the beloved is presented as sweet and life-giving as Khizr's "Water of Life" (*Obi Hayat*).

Unuttirdi Xizr obi hayotin,

O'shal yoquti shakkarxand bizga.

While no force normally rivals Khizr's Water of Life in bestowing unending life, the love for the beloved is so powerful that it makes one forget even the existence of the Water of Life. Through this anthroponym, the seme of "eternal life" plays a dominant role.

*Ey begim, valloh, kerakmas tanda jon sizsiz manga,
Ham hayoti Xizr-u umri jovidon sizsiz manga.*

This traditional seme continues in the next verse. The lover indicates that without the beloved, neither life nor longevity holds any value. The lover's loyalty to the beloved surpasses both his soul and his lifespan. In this regard, quoting a verse by Hazrat Alisher Navoi helps illustrate the profound level of devotion depicted by Atoi:

*Jondin seni ko 'p sevarmen, ey umri aziz,
Sondin seni ko 'p sevarmen, ey umri aziz.
Har neniki sevmak andin ortiq bo 'lmas,
Andin seni ko 'p sevarmen, ey umri aziz.*

In Alisher Navoi's interpretation, no concept ranks higher than life itself; however, Atoi interprets this differently—nothing exceeds the sight and presence of the beloved.

*Men Atoiyman Husayniy, husn ichinda sen Hasan,
Karbalodur razvzai bog 'i jinon sizsiz manga.*

Here, the source of meaning for the symbol of beauty shifts: it is no longer Joseph, but Hasan. The lyrical hero takes pride in the presence of this dual source of beauty, pairing one concept with another through paired anthroponyms. In the Islamic world, the status of Hazrat Hasan is exceptionally high, which led the poet to incorporate this specific anthroponym.

*Nogah nazarim chohi zanaxdoningg 'a tushti,
Bog 'landi ko 'ngul Yusufi zulfing rasanida.*

While in earlier examples the name Joseph carried a direct personal reference, in this verse the personal seme is entirely absent. Here, "Yusuf" functions as an attributing adjective, serving as an exquisite metaphor for the incomparable beauty of the beloved's locks (*zulf*). As a core element of the beloved's beauty, the lock of hair is a traditional image in classical literature, and its seme associated with diffusing fragrance persisted even in the lyrics of early 20th-century poets.

*Bo 'lg 'ay erdi Yusufum hajring azobinda shafi',
Holi zorimni ko 'rub payg 'ambari Kan 'on manga*

In this final verse, the anthroponym conveys a completely different semantic meaning. Prophet Joseph was thrown into a well, carried away by a caravan, sold in the slave market of Egypt, caught the attention of the Vizier's wife, and earned the affection of the ruler; yet none of these ordeals caused him as much agony as separation from his father. He endured this pain for years in quiet solitude (*xilvat dar anjuman*), unaware of his father's state. Having understood the profound weight of separation, the poet

addresses Joseph in this verse to express the depth of his own longing, wishing that Joseph might convey it to the beloved.

Conclusion. In conclusion, the anthroponyms used in Atoi's ghazals serve to express various states of the lyrical hero, including feelings that often remain nameless. Each mentioned name embodies distinct attributes, and integrating these qualities into literary works elevates the text's artistic power, ensuring its emotional resonance and depth.

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