



THE DIFFERENCE OF ANTHROPONYMS IN THE EPIC “THE BIRTH OF GOROGULI”

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Annotatsiya *Ushbu maqolada “Go‘ro‘g‘lining tug‘ilishi” dostonida qo‘llanilgan antroponimlarning versiyalaridagi farqlanishini ko‘rib chiqiladi.*

Kalit so‘zlar: *antroponim, atoqli otlar, versiya, variantlar...*

Annotation *This article examines the differences in versions of the anthroponyms used in the epic “Birth of Goroguli”.*

Keywords: *anthroponym, proper nouns, version, options...*

Аннотация *В данной статье рассматриваются различия версий антропонимов, использованных в эпосе “Рождение Горогули”.*

Ключевые слова: *антропоним, имена собственные, версия, опции...*

The unity of the folklore, which serves as an important source about the rich history, ethnogenesis, unique ethnography of the Uzbek people. In particular, the 1st President I. A. Karimov in his work “High Spirituality - Invincible Power”: Thousands and thousands of manuscripts kept in the treasures of our libraries today, from the oldest petroglyphs and inscriptions created by the thinking and genius of our ancestors, The precious works of history, literature, art, politics, ethics, philosophy, medicine, mathematics, mineralogy, chemistry, astronomy, architecture, agriculture and other fields embodied in them are our great spiritual wealth. . It is worth saying that folk oral creativity, which reflects the thinking and genius of our ancestors, has been passed from mouth to mouth, from ancestor to generation, and is developing, being polished for centuries. In particular, the Honorable President Shavkat Miromonovich Mirziyoyev, recognizing that “the priceless cultural masterpieces created by humanity, first of all, are embodied in the folklore art of any nation”, implemented several reforms on the development of examples of folklore art. is increasing. In particular, on the initiative of our President, on November 1, 2018, a decision was made to hold the International Festival of the Art of Giving. In accordance with this decision, it was decided to hold a traditional festival of international giving in different regions of Uzbekistan every two years. Along with this, the First International Bakhshichilik Festival was held on April 5-10, 2019 in the city of Termiz, Surkhandarya region. A number of scientists have been active in the research of Uzbek folklore, and they have studied folklore materials in various ways in their research. In particular, in the study of folklore works and their research Z. Kabulniyozov’s Scientific works such as “Specification, typology and poetics of the folk epics of Khorezm” by folklorist S.



Rozimboyev's doctoral dissertation "Formation and Development Paths of Uzbek Folklore" are of great importance. A number of works are being carried out in the field of linguistics in the study of folk epics. As an example, we can cite E. Jabbarov's "Lexicon of Uzbek folk games", A. Abdiyev's "Lexical-semantic and stylistic features of the Alpomish epic language" and other similar scientific works. I would like to emphasize that today a number of studies are being conducted on the anamastic units used in epics.

People good mouth of his creation the most rare from samples one was Go'ro'g'li category a lot from years since our people between singing is coming. This category our people love hearing the most sarah epics collected. This category in epics main verse from that is good and evil from each other difference, honest and dirty understanding. In epics each one from images people different different good, virtuous, to someone for example be will receive traits to themselves to get can In epics each one images in their own to people example will be very good qualities reflection carried out. Epics different - district images and color - barang events with the listener to himself attraction did and each always weddings, ceremonies, parties, of course, without singers and givers it is not was At that time, there were many epics, and even one epic had several variants. If you're wondering how the variants are created, each episode recreates the story from the writing process and adds news, new characters, and new events. [1:18]

If we talk about the names of the characters in the epics, we will come across different names of the characters in different versions of the same epic. We will consider such a situation in detail in this article. In this, we will use versions of the epic "Birth of Goroguli" told by the poet Polkan, son of Muhammad Jamurod, and the poet Ollamurod, son of Egamberdi. These bakhshis were famous among the people and had their own reputation among the people. In the options they mentioned, we can see that different images are named differently or different images are mentioned with the same name. These are the following: Gajdumbek (son of Jigalikhan) - Gajdumbek (Buvrakhan's uncle), Yusuf - Pattigun, Soqim - Sugankal, Badkir - Haibat, Gosfand - Rahman. These anthroponyms represent the same image or denote a different image through the same name. The purpose of our research is to uncover anthroponyms in different variants of the same epic, to prevent the disappearance of ancient names.

Gajdumbek (son of Zhigalikhan) - the use of anthroponyms of Gajdumbek (Buvrakhan's cousin) in the epic. This anthroponym represented the character of the bek's son in one epic, and the king's cousin in another epic. In Polkan's version of the poet, the anthroponym of Gajdumbek was given to the image of the son of the king of the Turkmen country, Jigalikhan. "There was another country called Taka Tukrman. In this country there was a beg named Jigalikhan, Jigalikhan had a son named Gajdumbek and a daughter named Bibi Hilal". [2:4] Here, as we have seen, Gajdumbek is represented as the son of a beg. In the version given by the poet in Egamberda, this Taka represented the name of a person living in the country called Turkman, and Buvrakhan was included in the saga as the uncle of the king. "There was a cousin of King Buvrakhan named Gajdumbek in the region called





Taka.” [3:12] As we have seen, here the atropyonym of Gajdumbek represents another image. The reason for this is the innovations added by the Bakhshis in the process of singing the epic. Of course, this does not harm the saga, on the contrary, it enriches the saga and brings new anthroponyms to the surface. This helps nomenclature to know what atropyonyms were at that time.

Joseph - Pattygun. These two anthroponyms represented one image in two versions of one epic. When such innovation is included in the epic, it makes the epic unique. Calling the same character by different names in the versions of the epics made a great contribution to the survival of the names of that period to the present day. This image is considered to be a dream interpretation and fortune-telling image in the epic. In his version, Polkan Bakhshi expressed the fortune teller as follows: “Among all the hukamos, fortune-tellers and astrologers, there was one fortune-teller named Yusuf.” [2:11] The poet Egamberdi sings the fortune teller in his work: "There was an old woman. His name was Pattigul. He was almost ninety years old. [3:8] The characters are named differently in the variants of the epic. This image clearly describes the dream of the king in the epic. He clearly says things that other soothsayers don't know and thus shows his strong soothsaying.

Soqim - Sugankal. This anthroponym used in variants of the epic is also a different name of the same character. This image is critical in the epic. Sinchi is the difference between the names, the difference between the good and the bad of the horse. Polkan Bakhshi said in the epic: “A certain Khosa chased after the vulture. The person above it was a critic of King Shahdar Khan who said that Sokim is fat”. [2:48] The poet Egamberdi says in his version that Shinchu is Sugankal: "One day King Shahdar Khan gathered his officials and had a conversation. It made him happy. He called Sugankal , his critic, and said: [3:26] continues the saga in this way.

Badkir - Awe. These next anthroponyms represent the image of Shahdar Khan's wrestler in the epic. He is embodied in the epic as a peerless, invincible wrestler. The poet Polkan expresses it as follows: “When Goroguli looked out onto the street, there was a boy standing. His father’s horse was called Badkir Polvan. There was no better wrestler in front of Shahdar Khan”. [2:76] And Egamberdi Bakhshi says that this wrestler is Haibat in the epic he sang. “The king had a wrestler named Haibat.” [3:64] The continuation of the epic introduces Haybat’s son and thus continues.

Gosfand - Rahman. These names used in the play are the names of the wrestler's son mentioned above. It is expressed differently in the versions of the epic. In the epic, this character plays in love with Gorogli and wins all of his lovers. This made Gorogli angry and they started fighting. The poet Polkan sings this situation like this: “Shohdarkhanga was the first wrestler. Because the standing boy was his son, he called his horse Gosfand”. [2:76] Egamberdi Bakhshi tells about this young man in the saga as follows: "The king had a wrestler named Haibat. This wrestler had one son. His name was Rahman. [3:64] Thus continues the saga.





In sagas, we can often come across such situations, especially in variants of one version. Because one version is told and sung by many bakhshis, singers, and storytellers, and each bakhshi adds novelty, uniqueness, and color to his work. "Folklore work is re-created during the performance process, enters a new state of existence, and this state gives rise to its own version". [1:19] As we can see, these situations have become common for epics. It is not wrong to say that the names that were newly added to the versions of the epics and used in the performance contributed to the fact that the names that we did not know at that time came down to us.

In conclusion, it should be said that the creation of different versions of such bright examples of folklore is a great heritage. Polkan, the son of Bakhshi Mohammad Jamurod, who wrote one of the options we have considered, is a poet, and the person who wrote it is considered to be Hodi Zarifov, and Malik Muradov prepared it for publication. Bakhshi Egamberdi, who told our second version, is the son of the poet Ollomurod, recorder: Temur Ochilov, editors: Mamatqul Jorayev, Shamirza Turdimovlar. These two options have many similarities and differences. The Bakhshs used different anthroponyms in the names of the images and preserved the names of the old era by adding them to the epics. 99% of the names used in epics are not used today and most people don't even know about them. Therefore, it is necessary to carry out a lot of work on the names in the epics and apply them to the general public. We will try to analyze more anthroponyms in our future works.

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