

Linguopoetic Analysis of Anthroponyms  
in Maqsud Shaykhzoda's  
Tragedy of *Mirzo Ulugbek*

IKRAMOVA MUKHTARAM  
*Namangan State University, Uzbekistan*

ABSTRACT

*The article covers the naming skills according to the character traits of artistic icons such as anthroponyms: Ulugbek, turquoise, Piri Zindani, and Bobo Kayfi, as well as the analysis of linguopoetic features in Maqsud Shaykhzoda's tragedy Mirzo Ulugbek. The naming of names and nicknames is indicated as the basis of etymological, nominative-motivational, poetic, linguistic, and artistic aspects. Adib's style of shayhona in naming icons is expressed.*

**Keywords:** Linguopoetics, symbol, image, anthroponym: name, nickname, talking names, biblionym, epithet, conflict, sarcasm, rosary.

INTRODUCTION

Based on his anthropocentric approach to artistic texts, a special emphasis was placed on the analysis of linguistic units of poetic scope in the field of linguopoetics in the late 20th century.

In particular, (poet, and literary scholar, scholar) Maqsud Shaykhzoda in his tragedy *Mirzo Ulugbek* paid special attention to the functional-semantic, methodological aspects of the names and nicknames of artistic personifications (anthroponyms). The name and nicknames of the head and even episodic logos have a lexical-semantic, nominative-motivational, functionally methodological, linguistic-artistic essence. The artistic skill of

the playwright is that each embodiment in work helps to reveal the main idea, Show and portray the qualities of the main embodiment in every possible way, "talking."

The main goal of Maqsud Shaikhzoda was to show in tragedy the chief crocodile Ulugbek as a man of Science and enlightenment, a scientist given with all his heart to reveal the secret of the stars. The author set himself a broader and more difficult task: the passion for artistic discovery of a bright star called Ulugbek, the dream of showing all its facets and freckles, rays, and spots, was a pity for the poet's pen.

#### MATERIALS AND METHODS

Adib chooses the life and work of Ulugbek for the last two years, based on the work [1]. The atmosphere of this period is brightly lit, depicted in the work by means of the embodiment of historical figures such as Abdullatif, Gavharshodbegim, Khoja Ahror, Sayid Obid, Abbas, Ali Qushchi, Sakkokiy, shaykhulislom Burhoniddin, Abdurazzok Samarkandi, Qozi Miskin. The names and nicknames of these emblems gave the work vitality, and realism, and served to vividly depict historical Colorite.

In historical works, adib can also create woven emblems for the purpose of vividly representing the historical situation, period, social environment, and system in the eyes of the reader. In addition to the above-mentioned emblems, the Piri Zindoniy in historical tragedy, Feruza, Bobo Kayfiy, Berdiyoy, Otamurod, Sardorbek, poem is a gallery of such textured images. Each of them has a certain purpose and direction of logic [2].

The idea of Adib was to bring the above-woven emblems into the drama's plot to brighten up the protagonist's universe.

In the study, we covered anthroponyms based on analyses such as lexical-semantic, nominative-motivational, methodological, and linguopoetic.

As literary critics admit, "all these images revolve around Ulugbek as if the planets revolved around the sun. Only with strict order and discipline on the basis of the natural laws of the planets, turning not deviating from the established path, those

around Ulugbek beat and crush each other, denying each other and moving to opposite sides. As a result of this, sharp conflicts arise between different forces, and a cruel life-mammoth struggle occurs [1].”

#### RESULTS AND DISCUSSION

Maqsud Shaikhzoda followed a unique path in describing the tense struggles of the time. He confronts Ulugbek with representatives of different groups. Conflicts occur artificially, not by force, but naturally in the flow of events. The main conflict of the work is manifested in clashes between Ulugbek – Abdullatif, Ulugbek – Gavharshodbegim, Ulugbek – Sayid Obid, Ulugbek – Piri Zindoniy, Ulugbek – Firuza. As a result of these conflicts, we clearly imagine Ulugbek as a perfect person, both in the manner of a great scientist and as a wise statesman.

The name of the chief glossary basis of the anthroponym Ulugbek is Uzbek, composed of units of ulug and bek. The name means great ruler, great Sultan, or the greatest of the Beks, captain [3]. In China, Ulugbek is the great ruler, Sultan of Sultans, and captain of the Beks. This is how it is embodied in the work.

In the tragedy, the head emblem is embodied in the name of Mirzo Ulugbek, this name is also released in the title. Mirzo (Arabic-Persian.) was originally a diminutive form of amirzoda, the son of an emir, a child of the Emir's generation; mirzoda, meaning amirzoda [4]. In movarounnahr, the last quarter of the 14th century represented the title mentioned in the 15th century by the name of the descendants of Emir Temur – the temuriy Princes. For example, Jahangir Mirzo, and Babur Mirzo. Later in the 16th and 19th centuries, the title of scribes was also used in the mirza variant [5]. In the historical anthropology of the Uzbek language, it is in this sense that names are used in their composition.

Adib's skill was that he used the word mirza, the epithet, in an unconventional way before the name, referring to the tragedy as *Mirzo Ulugbek*. The name was given a special charm and meaning, in other words, a linguistic-artistic spirit, and as a

result, a shack original title was created, which was resonant, melodic, attracting the attention of the reader, polished on the principle of harmony of form and content.

Ulugbek stands at the center of the tragedy. Therefore, the name of the tragedy, consisting of a nickname created in the title + name model in the biblionym "Mirzo Ulugbek", the information on the theme, idea, and main embodiment of the work is vividly expressed and hinted at.

We reflect on the names, nicknames, and variants of emblems and their role in the linguistic and artistic improvement of the work.

In the tragedy of Maqsud Shaykhzade, Shahanshah carries the turquoise cloth emblem as one of his favorite wives to describe the originality of the scientist Ulugbek as a harmonious person. The author is based on certain historical facts when bringing the image into the plot of the work, in the image of love. M.Zokirov adib, although there is no open mention in historical sources in his reflections on tragedy, there are gestures that caused conflict, intrigue, and horrors, the playwright uses the facts of the love conflict between Khalil Sultan and Shodimulk, the daughter of an ordinary craftsman, from the Timur grandchildren of history, in transforming Ulugbek and turquoise relations into one of the main plot lines [6]. Maqsud Shaykhzoda has the human qualities of the main character, and has rightfully brought the image of turquoise, even to portray the image of the deceased young.

The lexical basis of the anthroponym turquoise is Persian and is also used in the variant Feruza in Uzbek linguomadaniyya. In tragedy, the name Moon was used in turquoise, turquoise variants:

Ulugbek

**Moon – Firuza... Firuzaoy...** Which is prefer?

Both of them very beautiful, gorgeous...[7]

Ulugbek

**Firuzaoy**, good night! Don't worry, my soul!

Good night is the moon of heaven and the moon of the Earth! [7]

The name is a happy, high-spirited girl; or turquoise (blue-toned gemstone)dek means dear, precious; beautiful, zebo; radiant, shining [3].

Mirzo Ulugbek has Firuza's special contribution towards becoming a king and a scholar, as the support of Bibihonim caused Amir Temur to do great things. Therefore, when creating a portrait of turquoise in the drama, The Sheikhzoda gives a special paint to the beloved wife's combination (epithet), as well as romanavis Cadirius wisely describes the relationship of Otabek and Kumush, Anvar and Ra'no in a wise way with philosophy, as if combining worldview, fantasy, the owner of the psyche, Maqsud Shaykhzoda. Ulugbek likes Firuza with special love over his other wives and looks like a moon, pampering and leaning with philosophical observation. It was expressed by the author in the speech of Ulugbek with the following high artistry in the means of repetition, adjectives, metaphors:

**Your mother is labor and your father is intelligence.**

The title to you is a nickname I have found.

When your name is **Firuzaoy**, it will be reconciled.

Because the moon is **our most faithful dear friend**.

Because the moon is the faithful **companion of our world**. [7]

The skill of Maqsud Shaykhzoda is the chief symbol – the philosophical world of Ulugbek, in a harmonious way characteristic of his interests, called his soul turquoise. By adding to the turquoise lexeme the lunar affix caresses the creator has imposed an additional nominative function. Firuza is a bluish stone color, and the author uses the lunar affix as an epithet by introducing the color similarities of samo and the turquoise curse as the base schema. Adib Ulugbek uses the name in the form of a turquoise only in his speech. Ulugbek likes the stars, the moon, with such love as Firuza, and his Husn is compared to the moon. Epithets such as our dear friend, faithful companion have further enhanced the image of the emblem.

In Uzbek national traditions, the Firuza stone decorates the dresses of young brides as a Firuza of purity, innocence, family happiness. In the speech of the lyricist Shaykhzadeh Ulugbek

that Firuza is beautiful, beloved, ishvakor, close to heart, like the feruza stone [7] describes more painterly with folk expressions.

Maqsud Shaikhzoda's skill is that Firuza is spoken in a manner proportional to the intelligence and vigor inherent in his character. This is also vividly reflected in his discussion with Abdullatif:

In creative drama, Firuza is embodied as a logical, learned, ingenious, beloved woman and vividly expresses this in the speech of Gavharshodbegim with the art of irony:

Yeah? So it turns out that,  
A second Gavharshad khotun in Samarkand. [7]

From the context, it is clear that Gavharshad was especially revered in the Timurid court for the reason of his zakity, leftism among the brides of Amir Temur, and during the verses, even Sultan Temurbek called Gavharshad "tajim gavhari". The author also skillfully expressed Firuzah in the speech of Gavharshodbegim in the form of an epithet – "a second Gavharshod hotun" - a special tone, the tool of tashbeh.

In the historical tragedy, Piri Zindoniyy and his nickname are explained as follows:

Zindonbon  
In this, the name is deleted... but in the Zindoniyy  
We nicknamed him: – **Piri Zindoniyy**. [7]

The Pir lexeme is used in several lexical meanings. In particular, the elderly personifies such meanings as the founder of a religious sect, a religious leader, a teacher, a mythical person [8]. Piri is imprisoned forever for disobeying the Zindoniyy Emir Temur.

The Shaykhzoda's shaykhana style is that the Zindoniyy uses the lexeme of pir side by side with the lexeme. Piri Zindon is not a mere zindonband person, the piri of the Zindon, wise, the one who incites all to goodness and is a beacon divider, The Patriot, the one who contemplates the tranquility of the people.

The nickname Piri Zindoni is structurally compound, and an epithet compound was formed by adding the-I possessive affix of the zindon to the piri annotator, the-i-word-making affix to the annotation.

His real name was Hasan chilangar, which is exactly what is expressed in the crocodile speech as follows:

Me? One locksmith **named Hassan.**

How many years have it been for me to get into this Zindoniy.

I can't know it myself, I can't remember it ...[7]

The nickname Piri Zindoni served to reveal and brighten up the crocodile character, the historical period and the events inherent in it, historicism with the movement of the sarbadars, further enhancing the artistry of the work.

Nicknames appear for certain reasons, they have their own history and motive. The nickname Piri Zindoni is also known in history. His ancestors also led the sarbadar movement. The sarbadars led popular uprisings in Iran and Movarounnahr against the oppression of the Mongols and the rich in the 14th century. Emir Temur defies such popular uprisings and challenges them to solidarity. The sarbadars' rule would last for 50 years and would be subdued by Amir Temur. This historical event was skillfully revealed by Maqsud Shaykhzadeh in the text of the work, through the means of the image of Piri Zindoniy. The author brings the icon nicknamed Piri Zindoniy to the plot of the work in order to revive the sarbadars in history.

Through the Representation of Piri Zindoniy, adib sums up two historical periods in one drama. Before the creation of the work, the author is unjustly sentenced to 25 years in prison as an creator in the early 50s. The Piri Zindoniy in the historical work is exactly the same as the author himself. In every language unit that Piri expresses in his Zindoniy speech, the spirit of the author seems to embody historical truths that relate to his life. In particular, let's pay attention to the dialogue of Piri Zindoni with King Ulugbek:

Piri Zindoniy  
 Why darkor? Adventures, adventurous!  
 Is the day I cracked with said them?  
 Will the Curse of the Zindoniy fall on masculinity?  
 Either again I rejuvenated, with the grooms –  
 Shall I be a liar in Juma?  
 It is easy for the king to kill people! [7]

The meaning of the nickname is revealed by the playwright Shaykhzoda in every speech of the hero. The Piri is a manifestation of the Zindoniy's being the piri of the Zindoniy from his words, the power typical of the drama, his past. Adib Shaikhzoda's skill at creating a nickname was the skillful drawing of the image portrait in bright colors as a master muse in the language units based on each speech of the hero. The author also gave artistic paint to the context through the medium of **teaching art and sarcasm**. The fact that the dark night in the zindon does not turn into a bright day again, that the Zindoniy is eternal in all times, that the age of boyhood does not repeat, that the presence of death in the King bor Maskan is Eternal was openly expressed by means of sarcasm. The word master also harmonized the art of tazad through his Zindon – masculinity, kill-resurrected lexemes. This means of Fine Arts shows the negative attitude of Piri Zindoniy to the Timur in the tag sense of his speech.

The author describes the leaders of a progressive-minded society who rebelled against the kingdom in the past, both in order to embody historical truths and in the image of Grandfather Kayfi, The Defenders of the right who, by the time, masked darweshism, qalandarism.

Bobo Kayfi is one of the icons that gave tragedy an edge. His nickname with compound composition, composed of grandfather and mood dictionary units, also belongs to the order of talking names. The grandfather dictionary unit actually represents the meaning of Bobo, father, or mother's father. Sometimes it also comes in the sense of a saint, a holy saint, a pir. In the anthroponymy of the Uzbek language, dozens of names such as Bobo, Boboali, Bobobek, Bobojon, Bobohon, Bobohosho have a



lexical basis, meaning Long live like a child or grandfather named after his grandfather [3].

Depending on the genre nature of dramatic works, emblems are sometimes depicted by oneself or other emblems:

Bobo Kayfi  
 I hate dirty dervishes.  
 And I drink them in mockery more.  
 So **Grandpa Kayfi alone in the world,**  
**One self-yu, may meshi-yu, rostona may refer to.**[7]

Ulugbek  
**Grandpa Kayfi! Grandpa Kayfi! Strange man!**  
 Remember that the flavor also has a summary. [7]

“Why did he get such a nickname?” the question is answered by the author from the language of the artistic embodiment as follows:

Bobo Kayfiy  
 Saying that I would become a poet when I came of age,  
 I started looking for a nickname by doing exercises.  
 If I look, all nicknames are plundered...  
 I could say that drinking wine is a must for the poet...  
 I got used to cannibalism but clean.  
 I nose without finding a poetic nickname  
 I was nicknamed ulus: "grandfather is in the mood".[7]

The public nicknamed him Moody because of his meanness. The nickname means "grandfather who enjoys the May".

Grandpa Kayfi ends up petitioning someone and spends the money he earns on May. He sees contemporary elegance as wine, drunkenness. His "habibi as well as his medicine man are that may mesh". This is also vividly expressed in his response to Ulugbek:

I drink when I see the wealth of the ablahs.  
 I drink two when I see the wise man right.  
 I drink there are three if I see a girl next door.

One head cow of a poor man alone –  
 If the calf that gave birth is without a tail, I drink four times.  
 If the dog of the sheep-Shepherd dies, I drink five times.  
 Callawarams who concocted ingenuity  
 Did he "squeak" against you, I drink six.  
 They say, " Grandpa Kayfi, you have been drinking!"  
 "What? "I say," is it enough, yes?"- I drink seven. [7]

In the speech of Ulugbek, corresponding to the name of the image of the author nickname, the behavior of rindi mastona [7] reveals in the isophali compound.

M. Aliev noted that Maqsud Shaykhzadeh also embodied elements of the image of afandi in the image of Grandfather Kayfi [3]. It seems bright in his conduct, in his eloquence of justice, in his truthfulness of truth. The poet's skill is that the grandfather speaks his mood in a simple, fluent, folk style through repetition and alliterations:

I knew, I didn't know, I didn't know, I didn't know.  
 That's what I know; the truth is good, what I do not know;  
 The truth is unjust, the unjust is true, the truth is not.  
 The truth is the truth and the truth is the truth... Bay by bay...  
 Scales of grandfather Kayfi skull  
 Unable to pull so much load, chirping sinar.[7]

Author habib applies the moral synonyms of Medicine in the same context as the May lexeme, in a paradigm. In the lines, the author emphasizes that the embodiment is a friend, the ointment of the soul is may.

#### CONCLUSION

Maqsud Shaikhzoda is the owner of the Shaikh style in creating historical tragedies. Adib used each language unit, including anthroponymic units: names and nicknames, with high skill in proportion to both the subject and the idea and the period in which the image was made, in creating the tragedy "Mirzo Ulugbek", a Sarah example of Uzbek drama. This certainly ensured that the work was linguistically perfect.

## REFERENCES

1. Karimov, N., Mamajonov, S., Nazarov, B. 1999. *History of Uzbek Literature of the 20th Century: Textbook for Undergraduates of Universities and Pedagogical Institutes*. Tashkent.
2. Aliev, M. 1966. *Dramaturgy and Life*. Tashkent.
3. Begmatov, E. A. 2016. Explanation of Uzbek names. *National Encyclopedia of Uzbekistan*.
4. *Explanatory Dictionary of the Uzbek Language*. 2020. Tashkent: National Encyclopedia of Uzbekistan. - Vol. 2.
5. *National Encyclopedia of Uzbekistan*. 2003. Vol. 5. Tashkent.
6. Zakirov, M. 1969. *Maqsud Shaikhzoda*. Tashkent.
7. Shaikhzoda, M. & Ulugbek, M. 1972. Tashkent.
8. Explanatory dictionary of the Uzbek language. 2020. *National Encyclopedia of Uzbekistan*. Vol. 3. Tashkent.

**IKRAMOVA MUKHTARAM**  
PHD STUDENT,  
NAMANGAN STATE UNIVERSITY,  
NAMANGAN, UZBEKISTAN.