



LINGUOCULTURAL ANALYSIS OF ANTHROPNYMS IN ENGLISH EPICS

Feruz Mansurovna Vakhobova

Master Student, Faculty Of English Philology, Termiz State University

ABSTRACT

The article studies English anthroponyms taken from middle age epics from linguocultural viewpoint. To analyze ancient English names with the support of two directions like linguistics and culture. we will attempt to present the anthroponym as an object of linguocultural analysis. Using the method of descriptive-analytical description, one can consider both some functions of anthroponyms and the conditions for their implementation in the context of specifically taken oral creativity of the people like epics.

KEYWORDS: - Anthroponym, epic, linguoculture, Beowulf, Death of Arthur, hierarchy.

INTRODUCTION

Despite the vastness of already conducted research in anthroponymics, linguists' attention to a person's personal name has not waned for many decades. The enduring popularity of this area of linguistics can be explained, on the one hand, by the importance of the anthroponym as a component of the cultural identity of the individual and the nation, and, on the other hand, by the interest in combining pictures of the world in intercultural communication. In this paragraph we will attempt to present the anthroponym as an object of linguocultural analysis. Using the method of descriptive-analytical description, one can consider both some functions of anthroponyms and the conditions for their implementation in the context of specifically taken oral creativity of the

people like epics.

The basic material for the study was the texts of the English epics "Beowulf", "Death of Arthur" by T. Malory, The Canterbury Tales by J. Chaucer. First of all, it is necessary to define the concept text. In linguistics, there are a considerable number of such definitions. Let's consider some of them. One of the common definitions of the text is the interpretation of B.A. Abramov, in which the text is the result of the speech-thinking activity of people in the process of knowing the world around them and in the process communication [3, p. 3]. I.R. Halperin, highlighting grammatical connections and various types of cohesion (from the English cohesion - 'adhesion') [4, p. 74], which create the integrity of the text, notes that "a text is a product of a speech-making process, possessing completeness, objectified in the form of a written



document, literary processed in accordance with the type of this document ... "[4, p. 18]. Z.Y. Turaeva, adhering to opinions of I.R. Halperin that the text is a segment of written speech, nevertheless considers it possible to understand the text as a product of not only written, but also oral communication [5, p. 12].

I.V. Arnold does not agree that the text is only a work of written speech, and indicates the oral form of the text [6, p. 43]. Defining the text as the highest communicative unit, which is a structural and informational whole, N.S. Valgina highlights its main characteristics: meaningfulness, functionality, communication [7, with. 15]. According to M. Ya. Blokh, the text is called "thematically organizational speech - written or oral, complete or unfinished, genre-marked or unmarked" [8, p. five]. In the "Dictionary of linguistic terms" T.V. Foa under the text is meant "verbal, oral or a written work, which is a unity of some more or less complete content (meaning) and speech that forms and expresses this content" [9, p. 394]. Having considered all the definitions, it should be noted that the main properties of the text are coherence and integrity. In our study, we adhere to the position of M.Y. Flea, since in this work the text is considered as thematically related structural whole based on dictema theory [8, p. five]. A literary text has the same characteristics and highly linguocultural value. So, Professor N.A. Nikolina defines literary text of epics "As a private aesthetic system of linguistic means, characterized by a high degree of integrity and structuredness" [10, p. 15].

Based on all the definitions of the text we have considered, we come to the conclusion that the integrity and structural organization of the text of epics provides its semantic content. It is known that the transfer of the meaning and content of a literary text occurs through linguistic informational content [4, p. 51]. I.R. Halperin distinguishes three types of

information: content-factual (reports of facts, events occurring in reality), content-conceptual (the author's understanding of reality) and content-subtext (hidden information extracted from the content due to associative and connotative meanings) [4, p. 27]. Informativeness is associated with the theory of text articulation. I.R. Halperin points out that the articulation of the text is a function compositional plan of the work with a certain size of parts and taking into account all the features of the content-factual information [4, p. 50].

A dictation, according to the definition of Professor M.Ya. A flea is an "elementary unit thematization of the text, formed by sentences" [12, p. 178]. The thematic aspect of the text has a tiered structure. Through the hierarchy of private topics is determined by the topic of the entire text, dictate the same, in turn, is the lowest level of this hierarchy [10, p. 178]. Being a thematically and stylistically designed segmentary unit of the language, the dictema serves as a building the material of the literary text, with the help of which all types of information are realized: factual (objective reflection of the phenomena of reality), intellectual (reflection of the relationship between the phenomena of reality in consciousness person), impressive-aesthetic (reflection of the emotional state of the author [8, p. 6]. When passing the thematic content of microtexts from of the lower-lying level to the higher-lying in the dictema, four functional-sign aspects of speech are revealed: (naming facts, phenomena of reality), predication (attribution of the name to reality), thematization (reflection of the informative part of the dictema in the content of the whole text) and stylization (targeted emotional impact to the listener) [11, p. 63]. Narrowing thematic content of the functional purpose of the text to the level of the dictemic aspect speech, it is necessary to



highlight the general signs of the actualization of artistic reproduction: dictema, as well as the theme of the whole text message, implemented through informative-representative content, nominative-thematic reflections of reality and emotive-expressive impact. All events that take place within one epic, correlate with the actions of the heroes. Therefore, in the center of any work of art describes the actions of the actors who are endowed with the corresponding personal names. So, the name of any character in a literary work carries a certain semantic load, at the same time, being part of the dictum, builds the thematic organization of the text.

The proper name of a work of art, endowed with ideological content, contains openly expressed or veiled information. Consider functions of proper names at the semantic level, since in our case, the informativeness of a proper name is important to us. So, A.A. Reformed will highlight the nominative function of a proper name [13, p. 29]. The nominative aspect is possessed by and dictema, naming facts, phenomena, events of reality.

A proper name refers to an object or person.

Antroponyms in a epic work play the role of landmarks in time and space. They reflect the artistic world of a certain social group in a certain era [14, p. 30]. Based on this statement, one can conclude that antroponyms express the author's reality in a literary text, which means that, together with the nominative function, proper names are related to the aspect of predication. Such functionally significant aspects of speech are mentioned in the dictema theory, which gives us

the right to correlate antroponym with a dictate. Antroponyms in epics concretize and combine all actions and characters into one single thematic system. Without them, the reader loses a sense of certainty in time and space of events.

V.A. Nikonov, among the listed functions of a proper name by meaning, distinguishes an ideological function: a kind of dedication function. For example, the name of the lake Victoria, embodies the idea of freedom [15, p. 62].

Authors of epics call their heroes unusual names, deliberately giving them an emotional and expressive coloring (for example, the anthroponym Sobakevich). The expressive function of proper noun has been highlighted A.V. Superanskaya [14, p. 273]. Such proper names reflect the targeted emotional impact on the reader, which is easy comes to light in the dictem: in the aspect of stylization. In this sense, the aesthetic function of a literary text should also be highlighted, which is realized in the text through a dictemic proper name.

All these functional features of antroponym, which is informationally significant in the dictem, can be traced through the analysis of linguocultural research, since it is appellative meaning at the semantic level reveals hidden author's meaning. The basic material of our research, as noted earlier, was the names own medieval period of English epics. At this time, the traditions of Anglo-Saxon naming were formed, a striking example of which is the epic "Beowulf" [16] and also formed the onomasticon of knightly courtly novels by Thomas Malory (Death of Arthur) [17] and Jeffrey Chaucer (The Canterbury Tales) [18].

Due to the linguocultural analysis of proper names, which are part of the dictema, we were able to trace the thematic filling of literary texts in English Middle Ages. So, antroponyms in the epic "Beowulf", being symbols of the world of the heroic era, they reflect the military subject. They contain the names of various weapons and protection (Ecglaf - from old English 'blade', 'blade', 'sword' and lāf 'legacy', 'inheritance'; Garmund - from OE gār 'spear' and mund 'Hand',



'protector'), concepts with the meaning of glory and power (Breca - from old.-scand. breki 'destroyer'; Folcwalda - from Old German. Name Folco, derived from folc, folk 'people' and from old Eng. weal, wald 'Power wielding'; Hrethric - from old English. hrēð 'glory' and ric 'king') [19].

Despite the fact that the epic "Beowulf" is dedicated to heroic battles, the text traces the theme of peace and prosperity. Names with meanings of wealth, happiness, of the world are found in the names Eadgils (from OE eād 'wealth', 'Prosperity', 'luck', 'happiness' and gīsel 'bail'), Freawaru. Perhaps the first component of Frea named Freawaru is a derivative the female name Frederika, which is derived from the ancient Germanic name Fridrih (frithu, fridu 'world' and ric 'king'). The second component of waru comes from OE. waru with the meaning 'care', 'Care' or from the collective suffix -waru, present in the names of the population of a particular locality [19].

Along with the military events, the poem "Beowulf" reflects some ideas of religious beliefs in the Early Middle Ages. The work traces a mixture of Christianity and paganism. From the very beginning of the epic, it is already said about God, and when with this he seems to acquire several kennings names. So, God can be called the Almighty - from OE. Liffrea or Life-Giver - from OE. Wealdend [20]. Embodying the idea of Christianity, the author mentions the names Abel (from the Hebrew name אֵבֶל (Hebel) 'breath'), Cain (from the Hebrew name קַיִן (Kayin) 'acquired'), and also endows his heroes with biblical names:

Eanmund (the first component ean is derived from the Hebrew name Ean - יְהוֹנָן (Yohanan) 'Yahweh is merciful', 'Yahweh is merciful, rewards'), Hama (from the Hebrew name חָם (Ham) 'hot'; one of Noah's sons) [19].

The ideology of paganism in "Beowulf" is reflected by the names containing the

components of the names of the pagan gods (Ing, ælf, guð, goð, ōs) and some concepts of deities. However, such names in the poem is not much: among them there are Ingeld (from Old German. Ing, Ingwi (divine ancestor of Ingewon tribes) and geld, gelt, gild 'Retribution', 'reward', 'sacrifice'), Guthlaf (from Old-Skelet guð, goð 'god', 'Deity' and lāf 'heritage', 'inheritance'), Aelfhere (from OE ælf

'Elf' and here 'army'), Oslaf (from OE ōs 'ac', 'deity' and lāf 'Legacy', 'inheritance').

A special role in the epic "Beowulf" is played by the names of kings and their wives. The description of the three kings should be highlighted here: Hrothgar, Beowulf, Offa. The origin of King Offa's name has not been revealed. Of notes by OA Smernitskaya and Steblin-Kamensky to the epic "Beowulf" it is known that Offa was the king of the continental Angles and the ancestor of Offa of Mercia, who lived in the IV century [21, p. 736]. King Offa was by nature domineering and wise. The main feature of his character was generosity, as he loved give gifts to vigilantes. Perhaps his name reflects all these qualities. The linguocultural meaning of the names of others noble heroes can be traced quite easily. So, for example, the king of the Danes Hrothgar was successful in battles and is famous large numbers of troops. The merits of the king correspond etymological origin of his name: Hrothgar - from the ancient germ. hroth 'glory' and from OE. gār 'spear'. The name of the protagonist the epic

Beowulf has two elements: English-Saxon. beo 'bee' and other German. wolf, wulf 'wolf', literally 'bee wolf'. In turn, the name Beowulf means 'bear', which indicates the use of the name-kennings in the text. Kenning names serve a descriptive function in works, and for in medieval literature, this phenomenon was natural. It is believed that the elongated face of the bear resembles a dog or wolf. And when the



bear destroys the hive in search of honey, then he also eats bees. Therefore, he was nicknamed the bee wolf. This interpretation of the name Beowulf is confirmed in the epic when describing the protagonist: "he overcame thirty warriors with one hand" [20]. In the poem, the hero Beowulf is endowed with the unthinkable physical strength, courage and devotion to their people. The image of the hero personifies the power of his tribe, so he devoid of individual traits. In appearance, Beowulf is different relatively tall and rather strong in body, which corresponds to the illustrious name of the hero.

An additional information tool in describing the heroism of the characters is their pedigree. At the beginning the epic mentions Scyld Scefing, who is still in infancy was found in a boat off the coast of Denmark [16]. At that time, the people did not had his own king, and therefore Skild became the ruler of Denmark.

The name Scyld comes from OE. *sciold* 'shield', and this name becomes generic, as it speaks of the foundation the royal dynasty of the clan Danes (modern Danes) [22]. The nickname Scefing from Old English means 'foundling', which reflects the legend of its origin. Gender indication, to to whom the hero belongs, not only complements the characterization of the character, but also glorifies him.

Kenning names can also indicate siblings character relationships, that is, to reveal the generic hierarchy the hero, for example, Finn is called Folcwaldan sunu (son of Volkwald). The Kennings also point to the distinctive features of the images. Examples of distinguishing a hero from others can be the kennings of eodor Sceldinga 'support of the Skildings' for Wiglaf (Wiglaf), frean Scyldinga 'Lord of the Skildings' or Scyldes eafera 'Skild seed' for Beowulf. Thanks to the kennings the poetic world of the Old English period, the heroic images of the poem "Beowulf" carry information about isolated facts

of historical reality.

The names of the heroes in the poem "Beowulf" determine the dictemic structure of the text, which sets the thematic corpus of the work. The aspect of stylization by dictems is embodied in names, containing components of fantastic, magical phenomena, as well as components that reflect the facts of reality.

Conducted linguocultural analysis of antroponyms artwork by Thomas Malory and Jeffrey Chaucer testifies to the variety of use of onyms of various origins. The French names reflect the Norman conquest of England. In the novel by Thomas Malory "Dare Arthur" (*Morte d'Arthur*, 1469) [17] there are the following well-known names: Perceval, Tristan, de la Roche, le Porte, the Table Round, the Siege Perilous. The French names borrowed by the author are embodied in the English novel not only the themes of various legends, where these names are taken from, while maintaining the spirit of courtly novels, but also speak of the rich the cultural heritage of the French elite. In the Canterbury stories "Geoffrey Chaucer" [18] described the real life of a person. Despite the depiction of believable images, the names medieval knights continue to live in its heroes. Chaucer does not give personal names to his characters: they acquire nicknames by occupation, thereby embodying the collective images of various human types. Among the Old English names, a lot of an important role in the novel is played by names and nicknames of French origin, pointing to preservation of the customs of naming the heroes of the English knightly Novels: Religioun (from Art.-Fr. religion 'churchman', 'priest'), Eglentyne (from the Old French *églantine* 'rose hips') [23]. Names of Latin origin indicate that the representatives of the church environment used the Latin language. In the dictum composition, the Latin anthroponyms of Thomas Malory in mostly reflect Roman generic names and contain additional



characteristics of the bearer associated with its external appearance: the King Klaudas (claudus 'lame'), the King Clarince (clarens 'clear', 'light', 'shining'), the Emperor Lucius (lux 'Light'), Sir Florence (florens 'blooming', 'prosperous') [24]. Along with the Latin church names in Malory's novel, there is a wide distribution of names, connected with the culture of Christianity. Biblical motives are reflected in the names of the heroes. For example, the name Joseph comes from OE. *Yhweh* and has the meaning 'Yahweh will repay' or 'Yahweh has given (multiplied)'. King Lot himself bears a Hebrew name. Lot), and it is formed from the name *לֹט* with the meaning 'cover', 'Covered', 'hidden' [19]. Heroes of the Canterbury Tales J. Chaucer are named after the saints of Hebrew origin: Palamon (meaning not clear), Solomon ('peace'). Some images in the text acquire a secondary nomination containing the names of religious saints, for example, Frankeleyn is called Kenning Seint Julian.

Mythological legends of Ancient Greece, Ancient Scandinavia, Germanic tribes are preserved in the explored our works thanks to the use of the names of pagan gods. Thematic aspect of Thomas Malory's dictation names in the novel The Death of Arthur speaks of the religious preferences of some of the characters. For example, the mythological name is hero Aries, named after the Greek god of war Ares (ancient Greek *Ἄρης*), possibly derived from *ἀρά* 'struggle',

'Misfortune', 'death' [23]. In The Canterbury Tales, J. Chaucer is mainly found in images of gods that have an ancient Greek origin: Venus (*Ἄφροδίτη* 'foam'; Goddess of love and beauty), Eros (*Ἔρως* 'love', 'passion'; God of love), Juno (the meaning is not clear, Latin Juno is the Roman goddess of marriage and family), Diana (Diana - Roman goddess of the moon and the hunt; meaning is not clear, possibly from the Proto-Indo-Europeans. *deivos* 'god, deity') [19]. Names mythological heroes included in the thematic composition of the dictems confirm the authors'

attempt to present a magical the world in contact with reality. Such an artistic device emotionally affects the reader and is another functional sign the aspect of dictemic expression is stylization. Really existing names of people reflect all the diversity of the believable world that exists in the cycle of historical events of Medieval England. The belonging of anthroponyms to the realities of different languages and eras depict the path of the formation of the English people from the Early Middle Ages to the Renaissance.

The choice of anthroponyms in the epics is functionally significant because they serve the purpose of revealing the ideological and artistic intention author, thereby filling the artistic text with various semantic content, which determines its dictemic composition. Anthroponyms acting as catalysts implementations of private themes provide the theme of the whole text. The linguocultural analysis of onyms allowed us to establish the plot-thematic structure of the works of English epics.

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