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THE STRUCTURAL AND LINGUISTIC ANALYSIS OF ANTHROPONYMS IN «BEOWULF»AND «ALPOMISH» FOLK EPICS

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Anthroponyms constitute one of the most stable and culturally significant elements of the lexical system, serving not merely as labels but as vessels of collective memory, ethnic identity, and historical consciousness. In the field of literary onomastics, personal names in epic narratives perform complex structural and semiotic functions: they identify characters, shape their portrayal, symbolize deeper meanings, and communicate sociocultural values[1]. Unlike everyday naming practices, epic anthroponyms are rarely accidental; they are typically motivated in structure and rich in meaning, often reflecting archaic worldviews and early stages of language development.

Epic literature, grounded in oral tradition, retains ancient naming patterns that frequently predate subsequent linguistic transformations[2]. In this regard, the Old English epic Beowulf and the Uzbek heroic epic Alpomish provide valuable material for comparative anthroponymic study. Although they originate from different language families – Indo-European (Germanic branch) and Turkic – both epics display striking structural similarities characteristic of heroic traditions, such as an emphasis on lineage, the glorification of martial values, and the symbolic formation of personal identity.

From a structural-linguistic perspective, anthroponyms may be analyzed in terms of morphological composition, word-formation patterns, derivational models, semantic transparency, phonological structure, and syntactic behavior within the text. Such an approach enables the identification of typological parallels and divergences between naming systems shaped by distinct historical and cultural environments. In Beowulf, personal names frequently follow the traditional Germanic dithematic compound model, combining two lexical stems that express heroic attributes, battle symbolism, or social prestige. In contrast, Alpomish demonstrates Turkic derivational productivity, lexical transparency, and the presence of culturally marked affixes reflecting gender, kinship, and social evaluation.

The study of anthroponyms as a subfield of Onomastics has attracted sustained scholarly attention due to its capacity to reveal linguistic, cultural, and historical dimensions of human societies. Within this domain, Anthroponymy focuses specifically on personal names as structured linguistic units that encode social identity, cultural values, and historical memory. Early theoretical foundations of onomastic research were established by scholars such as Otto Jespersen and Edward Sapir, who emphasized the relationship between language, culture, and naming practices[3]. Later, Claude Lévi-Strauss contributed to understanding naming systems as part of broader cultural and symbolic structures[4].

In literary studies, the field of Literary Onomastics examines how names function within texts, particularly in shaping characterization and narrative meaning. Scholars have argued that in epic literature, names are rarely arbitrary; instead, they are semantically motivated and structurally patterned. According to Mikhail Bakhtin, literary discourse – including naming – reflects social stratification and ideological constructs, which is especially evident in epic narratives rooted in oral tradition[5].

The Old English epic Beowulf has been widely studied from linguistic, philological, and onomastic perspectives. Researchers have noted that its anthroponyms predominantly follow Germanic compound structures, combining elements that denote strength, warfare, nobility, and kinship. Studies in historical linguistics highlight that such naming patterns reflect early Germanic worldviews and social

[1] Jespersen O. Language: Its Nature, Development and Origin. - London: George Allen & Unwin, 1922. – P. 45-47.
[2] Fulk R. D. A History of Old English Meter. – Philadelphia: University of Pennsylvania Press, 1992. – P. 12–35.
3 Jespersen, O. Language: Its Nature, Development and Origin. London: George Allen & Unwin, 1922. – P. 45–47.
[4] Lévi-Strauss, C. Structural Anthropology. -New York: Basic Books, 1963. – P. 101–130.
[5] Bakhtin, M. The Dialogic Imagination. -Austin: University of Texas Press, 1981. – P. 22–55.

organization, where lineage and heroic identity are central. Scholars of Germanic Philology have particularly emphasized the morphological composition and semantic transparency of names in Beowulf, demonstrating how they contribute to characterization and thematic development.

Similarly, the Uzbek heroic epic Alpomish has been extensively analyzed within Turkic linguistics and folklore studies. Uzbek scholars have explored anthroponyms in Alpomish as reflections of Turkic cultural traditions, where names often carry symbolic meanings related to bravery, physical strength, social status, and familial ties. Research within Turkic Studies shows that anthroponyms in this epic frequently incorporate elements indicating tribal affiliation, kinship relations, and moral qualities, thus functioning as markers of identity and cultural continuity.

Comparative studies between Indo-European and Turkic naming systems reveal both structural differences and typological parallels. While Germanic anthroponyms, as seen in Beowulf, are largely based on compound formations with fixed lexical elements, Turkic naming traditions, exemplified in Alpomish, tend to exhibit greater lexical flexibility and symbolic richness. Despite these differences, both traditions share common features characteristic of heroic discourse, such as the emphasis on genealogy, the glorification of martial values, and the use of names as narrative and symbolic devices.

However, although numerous studies have examined anthroponyms within individual epics or linguistic traditions, there remains a relative lack of comprehensive comparative structural analyses between Beowulf and Alpomish. This gap underscores the need for further research that integrates linguistic, cultural, and literary perspectives to better understand the typological features of anthroponymic systems across different language families. Thus, the present study aims to contribute to this field by providing a detailed comparative structural analysis of anthroponyms in these two epics, highlighting both their unique characteristics and their shared features within the broader context of epic tradition.

The relevance of this study is determined by several factors. First, comparative research on anthroponyms contributes to broader discussions in linguoculturology and historical linguistics concerning the interaction between language structure and cultural identity. Second, epic anthroponyms represent fossilized linguistic forms that preserve archaic morphological patterns no longer productive in modern usage. Third, the structural analysis of names enhances our understanding of characterization techniques and narrative strategies in epic discourse.

Therefore, this article aims to conduct a detailed structural analysis of anthroponyms in Beowulf and Alpomish, focusing on morphological composition, derivational mechanisms, compound structures, patronymic constructions, and gender marking. By examining these elements comparatively, the study seeks to reveal how epic naming systems reflect broader linguistic typology and cultural worldview, thereby contributing to the development of comparative anthroponymy and literary onomastics.

The comparative structural analysis of anthroponyms in Beowulf and Alpomish reveals both significant differences and notable parallels shaped by their respective linguistic and cultural traditions. First, at the morphological level, anthroponyms in Beowulf predominantly exhibit Germanic compound structures, typically consisting of two lexical elements. These components often combine meanings related to warfare, strength, nobility, or protection, forming semantically transparent names that reinforce heroic identity. Such formations reflect the structural rigidity and formulaic nature of early Germanic naming conventions. In contrast, anthroponyms in Alpomish demonstrate greater structural diversity, including simple, derived, and compound forms. Many names are formed through affixation or lexical expansion, indicating a more flexible word-formation system within Turkic linguistic tradition[1].

Second, regarding semantic motivation, both epics show that anthroponyms are highly meaningful rather than arbitrary. In Beowulf, names frequently encode martial values, heroic virtues, and social rank, aligning with the epic's focus on warrior culture and feudal hierarchy. Meanwhile, Alpomish anthroponyms reflect a broader semantic range, incorporating symbolic meanings tied to kinship, tribal identity, moral qualities, and natural elements. This demonstrates a closer connection between naming and everyday sociocultural realities in the Turkic context. Structurally, the most frequent models include noun + noun and adjective + noun combinations. Examples such as *Beowulf*, *Hrothgar*, and *Hygelac* illustrate how compound structures encode strength, glory, and leadership. This structural dominance confirms the productivity of compound name formation in Old English.

Beowulf → *bēo* (bee) + *wulf* (wolf)
Hrothgar → *hrōð* (glory) + *gār* (spear)
Hygelac → *hyge* (mind, courage) + *lāc* (gift, play)
Wiglaf → *wīg* (battle) + *lāf* (remnant)

[1] Reichl, K. Heroic Epic of the Turkic Peoples. -Bloomington: Indiana University Press, 2000. – P. 60–89.

Third, the analysis of patronymic and genealogical structures indicates that both epics place strong emphasis on lineage. In Beowulf, genealogical references are often explicitly embedded within the narrative, with names functioning as markers of dynastic continuity and social legitimacy. Similarly, Alpomish highlights kinship ties through naming practices, though these are more closely associated with tribal affiliation and collective identity rather than strictly hierarchical lineage.

Alpomish – alp (qahramon, jasur) + omish (kuch, harakat), jasorat va kuchni bildiradi.

Barchinoy – barchin (nazokatli) + oy (go‘zallik, nazokat), go‘zallik va nazokat ramzi.

Boybo‘ri – boy (boy, nufuzli) + bo‘ri (bo‘ri), kuch, jasorat va boylik ramzi.

Boysari – boy (boy, nufuzli) + sar (bosh, rahbar), ijtimoiy yetakchilik va boylikni aks ettiradi.

Fourth, gender distinctions in anthroponyms reveal both similarities and differences. In Beowulf, female names are relatively limited and tend to reflect roles associated with peace-making, kinship, or nobility. In Alpomish, although male heroic names dominate, female anthroponyms are more semantically expressive, often emphasizing beauty, virtue, and emotional depth, thereby contributing more actively to narrative symbolism.

From a typological perspective, the findings confirm that Beowulf represents an Indo-European (Germanic) anthroponymic system characterized by structural regularity and compound formation[1], whereas Alpomish reflects a Turkic anthroponymic model marked by semantic richness and morphological flexibility. Despite these differences, both epics share universal features of heroic discourse, including the symbolic construction of identity, the glorification of bravery, and the preservation of cultural memory through naming[2].

Overall, the results demonstrate that anthroponyms in both epics function not only as linguistic units but also as key narrative and cultural instruments. They encode historical consciousness, reinforce social structures, and contribute to the aesthetic and ideological framework of epic storytelling. This confirms the importance of anthroponymic analysis as a tool for understanding the intersection of language, culture, and literature across different traditions.

The discussion of these findings highlights how language structure, social organization, and epic worldview interact within two different linguistic families.

First, the predominance of dithematic compounds in Beowulf confirms the stability of the early Germanic naming tradition. The combination of two lexical stems–often associated with battle, glory, protection, or animal symbolism–demonstrates that personal identity in Anglo-Saxon society was ideologically linked to martial valor and heroic reputation. The structural density of these compounds reflects an abstraction of heroic qualities: instead of directly descriptive names, we observe compressed semantic structures where meaning is embedded in archaic lexical elements. This partially opaque structure suggests historical depth and the preservation of inherited Indo-European naming models[3].

In contrast, the anthroponyms in Alpomish reveal a different structural logic rooted in Turkic agglutinative morphology. The transparency of lexical roots and productive affixation indicate a naming system in which meaning remains immediately accessible. Rather than abstract compounds, names frequently present clear semantic motivation – bravery, beauty, wealth, nobility–through derivational or descriptive structures. This transparency reflects a worldview in which the individual is directly associated with socially valued traits expressed explicitly in the name itself.

The comparative findings also shed light on the concept of identity construction. In Beowulf, the frequent patronymic formulas emphasize genealogical legitimacy and tribal continuity. Identity is reinforced through repeated reference to ancestry, suggesting that heroic authority derives from lineage as much as from individual achievement. The structural repetition of «son of» constructions strengthens this collective-historical dimension.

Overall, the discussion confirms that while both epics share universal epic principles–heroic glorification, lineage preservation, and symbolic naming–the structural mechanisms differ significantly due to linguistic typology and cultural ideology. Germanic anthroponyms tend toward semantic compression and inherited compound models, whereas Turkic anthroponyms favor derivational transparency and explicit semantic motivation.

The personal names (anthroponyms) in the Alpomish epic are fundamental to its structure and meaning. These names act as powerful cultural codes and narrative instruments, symbolizing key

[1] Fulk, R. D. A History of Old English Meter. Philadelphia: University of Pennsylvania Press, 1992. – P. 12–35.
[2] Jakobson, R. Linguistics and Poetics. In T. A. Sebeok (Ed.), Style in Language. – Cambridge, MA: MIT Press, 1960. – P.350-37.
[3] Fulk, R. D. A History of Old English Meter. Philadelphia: University of Pennsylvania Press, 1992. – P. 12–35.

concepts like heroism, family ties (kinship), wealth, beauty, and moral conflict. Analyzing these names allows scholars to understand the historical worldview and the core values embedded in the Uzbek oral tradition. The study confirms that the anthroponyms in Alpomish are deliberate, well-chosen components of the epic's cultural and aesthetic design. They are crucial for conveying identity, morality, and collective memory, thus explaining the enduring importance of the epic.

Resume. This article examines the structural and linguistic features of anthroponyms in the Old English epic «Beowulf» and the Uzbek heroic epic «Alpomish».

Rezyume. Ushbu maqola Qadimgi Ingliz epik dostonidagi «Beowulf» va o'zbek qahramonlik dostoni «Alpomish»dagi antroponimlarining struktural va lingvistik xususiyatlarini o'rganadi.

Резюме. В данной статье рассматриваются структурные и лингвистические особенности антропонимов в древнеанглийском эпическом произведении «Беовульф» и узбекском героическом эпосе «Алпомиш».

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SEMANTIC AND PRAGMATIC FEATURES OF JOHN GREEN'S NOVELS IN CONTEMPORARY YOUNG ADULT LITERATURE

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One of the most influential and award-winning authors in contemporary Young Adult fiction is John Green, whose debut novel «Looking for Alaska» not only clinched the prestigious Michael L. Printz Award but also propelled him to international acclaim, with subsequent works like «The Fault in Our Stars» dominating bestseller lists and inspiring blockbuster film adaptations. Green's novels meticulously portray adolescence as a multifaceted crucible of psychological, intellectual, and emotional development, where protagonists grapple with profound, relatable dilemmas-identity crises, the search for existential meaning, tumultuous love, profound grief, and the inevitability of mortality that resonate deeply with modern youth. Beyond literature, Green's multifaceted cultural footprint is undeniable: through pioneering digital platforms like Vlogbrothers, his educational YouTube series Crash Course, and the vibrant Nerdfighteria online community, he has forged unprecedented, interactive bridges between authors and readers, amassing millions of followers and redefining author-audience engagement. Consequently, analyzing Green's contributions to YA literature demands a multidimensional lens encompassing linguistic, cultural, and literary dimensions with particular emphasis on the pragmatic and semantic facets of his narrative discourse, which amplify thematic depth and reader immersion.

YA writing has grown markedly more sophisticated and socially conscious in the twenty-first century[1].

[1] Beckton, Denise. Bestselling Young Adult Fiction: Trends, Genres and Readership. TEXT, vol. 19, Oct. 2015, https://doi.org/10.52086/001c.27152.