



Article

# Linguocultural Analysis of Some Place Names (Toponyms) in Gafur Gulyam's Story "Shum Bola"

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**Abstract:** The article examines the linguistic sources of Gafur Gulom's story "Shum bola" that is, the relocalational characteristics of the above toponyms. Names of places (cities, neighborhoods, villages, marketplaces, hydronyms) and this source was evaluated as a significant and valuable source to reconstruct the history and geography of the Tashkent oasis in the early 20 century. During the research process, scientifically based explanation of the etymological structure of the toponyms, their correlation with the lifestyle of the peoples, the profession system, traditions, and cultural memory is given. And also, the linguocultural importance of toponyms in revealing inter-social relationship, craft centers, the trade system, and the urban structure of old Tashkent is disclosed on the example of neighborhood names, excluding Kokterak, Chuvalachi, Qoplonbek, To'qli jallob, Eshonbozor. The finding of this article exhibits why we should study the story the Naughty Boy not only as a piece of literature, but issues concerning ethnography, history, and onomastics. A scientific conclusion is substantiated about the possibility of building a historical dictionary of the toponymy of old Tashkent by the above-mentioned toponymic units.

**Keywords:** toponym, linguoculturology, Gafur Gulyam, "Shum bola," names of mahallas, etymology, ethnography, toponymy of Tashkent.

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## 1. Introduction

The author of the article on the subject one of the leading figures of Uzbek literature Gafur Gulyam, with his tale The Naughty Boy, showed unrivaled skills in a work of artistic interpretation of people's lives, a national character, a historical reality. This book is not only a wealth of research deals with from socio-psychological point of view but also deals from language-culture perspective. In particular, its toponyms serve an important purpose of shedding light on the culture, politics, and linguistics of their time [1].

When studied from a linguoculturological point of view, one of the significant sources of the ancient life style, traditions, historical memory, and the level of self-awareness of the people in the work "Shum bola" is toponyms.

The toponyms in the area can be divided according to the place and their features. For instance, the names of cities Tashkent, Achchabad, Kokterak, Chimkent are names of million-plus cities [2]. Local community names can be found among mahallas and

villages with names like Eshonbozor, Chuvalachi, To'qli Jallob, Qing'iroq Tapa, and Qoplonbek. This includes hydronyms such as the Kalas River, Qurдум River, the Syr Darya, and others. Finally, names of the market which took place as Kokterak, Qaymoqbozor, Bitbozor, Chorsu, Piyonbozor, are also tандir bozor, qassob bozor, nog'ora bozor, kig'at bozor and kitob bozor name construction are illustrative to the traditional markets are everyday life. The events depicted in Gafur Gulyam's story take place in Tashkent and its surrounding villages and neighborhoods [3]. The fact that the place of the event is named with precise and real geographical names makes the work very vivid and convincing. The toponyms found in the text of the story help to reconstruct the historical and geographical landscape of the Tashkent oasis at the beginning of the 20th century. Below are some place names in the work and their linguocultural analysis.

## 2. Materials and Methods

This research is aimed at studying the linguocultural features of toponyms found in Gafur Gulyam's story "The Naughty Boy", and the research used the following methods: descriptive, ethnolinguistic, contextual and historical-comparative analysis [4]. First of all, the structure, etymology, and semantic layers of toponyms were determined, and their connection with the lifestyle, profession, and cultural memory of the people was interpreted based on a linguocultural approach.

The role of place names in the text of the story in the plot, their role in creating an artistic space, and their significance in reflecting the socio-cultural life of Tashkent at the beginning of the 20th century were revealed through contextual and textual analysis. In the course of the research, the toponyms in "Shum bola" were studied in comparison with historical sources, old maps, and onomastic dictionaries, which made it possible to determine their historical basis [5]. As a result, the linguocultural value of toponyms and the significance of the story as an ethnographic and legal source were highlighted on a scientific basis.

## 3. Results

Keles/Kalas River, a right tributary of the Syr Darya. In the works of Arab geographers Istakhri and Ibn Haqwal, the Qalas Desert is mentioned, and in the "Abdullanama" (XVI century) - the waters of Kalas. V.V. Bartold says that the Keles steppe was named after the present-day Keles (Kalas). The Qalos Desert is also mentioned in "Hudud ul-olam."

Thus, first Qalos, then Qalas, then Kalas, became Keles under the influence of the Kazakh language [6]. According to the Kazakh toponymist Y. Kuychibayev, "kele" is a shortened version of the word "til," and "s" is a shortened version of the word "suv": "Keles" means "til suv," "long water." However, this term can also be a hydronym combining "kal" and "os" (ethnonym), meaning "River of Os".

**The Kalas River** - The story tells how Qoravoy was driven from Eshonbozor and crossed this river: *This river was called Kalas*. "Kalas" is actually the old pronunciation form of the present-day Keles River, a river flowing near Tashkent, originating from the territory of Kazakhstan. Qoravoy, crossing the river, sings the popular folk song "*Daryo toshqin*" (*River Flood*) - through this episode, the author uses excerpts from folklore to embellish the situation [7]. It is mentioned in the work that there *was also a village called Quri Kalas* around the Keles (Kalas) river: *The place where we are now, in relation to the river, was called the village of Quri Kalas*. "*Dry Kalas*" means a village where the river has dried up. Thus, the author, using real toponyms, clearly defined the transition of Karavoy from one region to another. From Eshonbozor (present-day Zangiota district), it crosses the Keles River and passes to the village of Quri Kalas (on the banks of the Keles River) on the Tashkent district side. This geopolitical change marks a new stage in the hero's life [8]. The name of the Kalas River is associated with old irrigation systems, borders, and geographical concepts in the

territory of Turkestan, and its specific mention in the work increases the reliability of the events.

**Kokterak** - the name of a village and market near Tashkent. The story depicts Shum bola and Omon beginning their adventures, first wandering around the cattle market in Kokterak: *"Omon, brother, you and your friend should drive the sheep at night and bring them to Kokterak's market in the morning"*. This toponym, derived from the word "kok terak," linguistically means *"kok (yashil) terak"* - so we can know that this place was previously famous for a large number of poplar trees or a huge blue poplar [9]. The village of Kokterak still exists today and is considered one of the largest villages in the Tashkent district. In the work, Qoravoy and Omon boy drive the sheep to the Kokterak market and then flee - behind this episode, a social picture is embodied, such as the condition of the bazaars in the villages around Tashkent at that time, the hiring of children for work: *"In the great city of Kokterak, the number of stones that hit my head is more than the tears that flowed from my eyes"* (SHB, 66), *"I have lost hope in these regions, I have done nothing in such great cities as Kimsan, Kokterak, Eshonbozor, Qoplombek, Sharobxon (I have not written many events in this adventure), my name has spread to evil in seven climates, I cannot return to these countries and regions"*. The toponym Kokterak is not just a geographical background, but an environment that creates a turning point in the lives of characters as a literary space. In addition, the name "Kokterak" reminds of the nature of the Tashkent oasis (green forests), which brings the picture to life in the reader's imagination.

**Eshonbozor** - the name of a small town or a large village mentioned in the story. The text describes this place as "a quarter of the Kaaba of Tashkent, Shymkent, and Sayram provinces," meaning it was the center at the intersection of three provinces: *"Because the city of Eshonbozor was the residence of Janob Eshon. Therefore, this place was considered a quarter of the Kaaba of Tashkent, Shymkent, and Sayram regions"*. The word "Eshonbozor" refers to a clergyman or religious leader who gained certain respect among believers and "bozor" refers to a special place or square where people trade [10]. It can be assumed that a famous eshon (saint or religious leader) once lived in this place and there was a large bazaar organized by him. Indeed, historical sources indicate that there was a place called Eshonguzar near Tashkent, and such a place still exists in the Zangiata district today. In the work, the city of Eshonbazar is represented as a large trading center, to which Shum bola and Omon went. Here too, the hero of the work tries to make a living, but he is expelled because the rich did not come to his senses [11]. Through the toponym "Eshonbozor," the author shows the atmosphere of the village bazaars of that time, including reminding about the intertwining of religious and secular life - the component "Eshon" in the name is evidence of this. Geographically, it is assumed that Eshonbazar was located in the territory of present-day Tashkent region, approximately near today's Bek Baraka wholesale market. Although this toponym is now forgotten among the people, its mention in the work revives historical memory.

**Qoplombek** - in the story, after killing the birds of his brother-in-law in Sag'bon, Qoravoy runs away and his brother-in-law tells his mother *"He stayed at our house for about five days, then went to his uncle Qoplombek"*. Kaplanbek is one of the villages located in the Tashkent district, and "Kaplanbek" means *"the village of a bek nicknamed Kaplan (tiger)"*. Historically, Kaplan (leopard) was a title attributed to a tiger, a hero, and "bek" was a title of an official or landowner. If we define the lexeme "leopard," it belongs to the feline family, is a large mammal with spotted skin. This noun, which had the same meaning in the ancient Turkic language, was originally pronounced as qaplan (qaplan "tiger"). A. M. Sherbak advocates interpreting this word as a suffix (he also calls the word "arslan" a suffix); in his opinion, the second part of this word is represented by the word "an," meaning "animal"; he advocates considering the first part of this word as an adjective; however, the adjective *"qapil"* is not reflected in the sources, and A. B. Sherbak states that the meaning of this adjective is unknown to him [12]. In our view, the word qaplan is a simple word, derived from the ancient Turkic verb qap - meaning "hold tight," "steal like

a thief" with the suffix -la, which expresses intensification; later in the Uzbek language, the vowels *a* were replaced by *â* vowels: (qap-+la=qapla-) +n=qaplan>qâplân.

Although Kaplanbek is not directly depicted in the story, through his mention, we see that Gafur Gulyam thoroughly knew the geography of the villages around Tashkent and placed his events on a real map. For Qoravoy, Qoplombek is an imaginary "shelter," but in reality, he doesn't go there (his brother-in-law merely makes excuses). Through this detail, the writer increases the inner intrigue of the story. His mother thinks Qoravoy went to Qoplombek, but in reality, he was experiencing different adventures [13]. Thus, the name of Kaplanbek, along with giving the work the spirit of a real environment, also served as a plot game. Today, Kaplanbek is the customs area on the border of Kazakhstan and Uzbekistan.

**Chuvalachi** - the name of an ancient neighborhood in one of the old districts of Tashkent. The work mentions that Sariboy boy's courtyard was located in the Chuvalachi neighborhood, and through gambling, he won a man's (Yusuf Kontur) garden and courtyard: "*Sariboy, having gambled with Yusuf Kontur in Chuvalachi, won all his orchards, inner and outer fortresses, and all his gambling equipment*". The word "chuvalachi" comes from the verb "chuvalamoq" (sieving), which means the profession of a sieve maker, a sieve maker. This mahalla is remembered in history as a place where craftsmen engaged in sieve weaving lived. Indeed, in the old Sebzor district of Tashkent, there was a neighborhood called Chuvalachi, which bordered the neighborhoods of Teshikkapka, Chigitboshi, Kaduvot, and Hasanboy, where more than 100 households lived. The population consisted mainly of Uzbeks, most of whom were engaged in crafts, agriculture and horticulture (on suburban lands), and trade. Chuvalachi had a mill, several grocery stores, a teahouse, and a mosque (early 20th century). Currently, single-story residential buildings have been preserved in the Chuvalachi area [14]. Chuvalachi Street is available.

By mentioning Chuvalachi in the text of the story, the writer artistically portrays the place where his life took place and presents real scenes. The toponym Chuvalachi may be unfamiliar to the reader, but the suffix *-achi* in its composition means a craftsman, *chuvalachi* - means a sieve maker. This, in itself, is ethnographic information. We learn that in Tashkent there was a neighborhood of masters and craftsmen who made nets. The depiction of Sariboy's courtyard in this very neighborhood shows that the wealthy also acquired the territory of artisans and owned property. Thus, the toponym Chuvalachi in the work is not only an indicator of the place, but also a sign of the relationship between the strata of this local society. There are cases when the name of this village has undergone phonetic changes, which are reflected in the names of villages in the regions [15].

Chuvullakovul is the name of a village in the Buka district of the Tashkent region.

Chubalachi/cho'balanchi - names of villages in the Baghdad district of the Fergana region and the Yangibozor district of the Khorezm region. In the list of Uzbek clans and tribes, there is the ethnonym Chubalachi. Among the Kuramins and Uzbek Kipchaks, the Chubalanchi clan was recorded, and in particular, the division of the Oy Taghali clan of the Tama tribe of the Kuramins was called Chubalanchi (Chuvalachi).

**To'qli Jallob** - The name of a historical neighborhood in the Kokcha district of Tashkent. In the play, Abdurayim, a young man who was deceived by a thief who stole Sultan's money on the market stage, says "*My house is in the neighborhood of Tokli Jallob*". The lexeme *to'qli* means a female sheep that has not reached one and a half years of age, and the lexeme *jallob* means an attractive merchant, trader. As can be seen, *the* combination *To'qli jallob "to'ki (to'klik, qoshqor) sotuvchi, savdogar"* is a profession, and in this mahalla lived mainly people engaged in the sale of sheep and rams at the cattle market. As can be seen from the name of the mahalla, it was located in the Kukcha district of Tashkent, partly in the territory of the current Zangiata district, partly in the territory of the city of Tashkent. This name, in turn, is a vivid example of toponyms related to professions. By mentioning that Abdurayim is from the "To'qli Jallob" neighborhood, the author subtly reveals his social class. He was a naive young man from the family of a poor peddler (animal dealer),

so he fell into a thieves' trap. Such small details increase the level of realism of the work, making the reader feel that each small character is also a person from some real neighborhood-street. Though terms like *To'qli Jallobare* obsolete today, their meaning and memorability are preserved thanks to the work "Shum Bola" (The Mischievous Boy).

#### 4. Conclusion

The ethnographic and historical significance of toponyms is clearly felt in the work. By citing real geographical names, the author accurately, like a historical document, described the life of Tashkent at that time. The place names mentioned in the story (names of mahallas, villages, markets, and streets) illuminate the administrative-territorial structure, economic and cultural centers of the city of Tashkent at the beginning of the 20th century. For example, the names of mahallas (Sag'bon, Chuvalachi, To'qli jallob, etc.) indicate the occupations of the population living there; names related to markets (Qaymoqbozor, Bitbozor) reveal the trade and lifestyle of the city. Although many historical toponyms have changed today, their mention in the work means the preservation of ethnographic material. Therefore, the story "The Naughty Boy" is valuable not only as a literary source, but also as an ethnographic source. In this regard, linguists and historians can jointly study the toponymy of old Tashkent based on the material of this work. The toponyms in the work provide information worthy of creating a large historical dictionary.

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