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ALLUSIVE ANTHROPONYMS AS A LINGUISTIC DEVICE

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Abstract. This article examines the role of allusive anthroponyms in literary texts and their function as a linguistic figure. Their distinctive features are analyzed and illustrated with specific examples.

Keywords: allusive unit, allusive anthroponym, allusion, reference, fact.

Introduction. The concept of intertextuality emerged in the second half of the twentieth century and soon became an important term in both literary studies and linguistics. At present, intertextuality is the subject of numerous linguistic studies, most of which focus on literary texts. Intertextuality is regarded as an interaction between texts, whereby elements of one text appear in another in the form of allusions, quotations, references, and other similar devices.

Interest in conveying information implicitly within a text has led to increased attention to the study of allusion. Allusion can be analyzed from the perspective of intertextuality (as a precedent text), cognitive linguistics (as a mental unit), or stylistics (as a stylistic device). This article examines allusion from the perspective of intertextuality. As previously noted, intertextuality, understood as the multifaceted relationship between a text and other texts, manifests itself through various references to previously created texts. Such references occur in the form of quotations, allusions, reminiscences, and other similar devices. Allusion is considered one of the most prominent and extensively studied devices of intertextuality.

Analysis and results. The term allusion originates from Latin and means “reference” or “joke.” In philology, this term refers to a device based on references to well-known political, everyday, historical, or literary facts. Allusion has traditionally been used primarily as a term in literary studies. In essence, allusion is closely related to talmeh, a rhetorical device widely employed in classical Eastern poetry. However, certain differences exist between the two. Talmeh primarily involves references to famous historical figures, events, and literary works, whereas allusion may also refer to political, everyday, and literary phenomena characteristic of the author's contemporary period. Thus, the range of referents encompassed by allusion is broader than that of talmeh, enabling the artistic representation of phenomena associated with different historical periods and sociocultural contexts.

One of the most commonly used stylistic devices associated with allusion in literary texts is allusive anthroponyms. These are proper names that serve to enhance the expressiveness and aesthetic value of a literary text, as well as to allude to specific historical, literary, or cultural events and phenomena.

The linguist and scholar Professor D. Khudoyberganova defines the term allusion in her work A Concise Explanatory Dictionary of Linguocultural Terms as follows: “A stylistic device that involves referring to a literary or socio-historical fact through a particular linguistic unit. In linguoculturology, allusion is studied from the perspective of the interaction between two cultural-semiotic fields.”

This definition suggests that allusion is not merely a means of referring to a particular fact or event within a text, but also an important stylistic phenomenon that establishes semantic connections between different cultural layers. In this regard, allusive anthroponyms serve to enrich the semantic layers of a literary work by activating historical, literary, and cultural meanings

through the names of particular individuals. [1,20]. It is noteworthy that this dictionary also provides explanations of several other terms related to the phenomenon of allusion, such as "allusion denotatum," "allusion indicator," "source of allusion," "allusive anthroponym," "allusive toponym," "allusive zoonym," "allusive cosmonym," "allusive text," and "allusive name." This indicates that allusion is a term relevant not only to literary studies but also to linguistics. In particular, in linguoculturology, one of the modern branches of linguistics, allusive units are regarded as important objects of research. This is because they play a significant role in revealing the interrelationships between language, culture, and history, as well as in conveying specific linguocultural meanings. In their work A Dictionary of Literary Studies, literary scholars D. Quronov, Z. Mamajonov, and M. Sheraliyeva define allusion (from Latin allusio, meaning "reference" or "joke") as a stylistic device based on an indirect reference to a real political, everyday, historical, or literary fact presumed to be familiar to the audience. This definition not only elucidates the function of allusion in literary texts but also highlights its capacity to convey meaning implicitly and evoke specific associations in the reader [2, pp. 26–27]. As an illustrative example of allusion, the dictionary cites the following poetic excerpt from the works of the poet Faxriyor:

Incidentally, a dream.
A dream is not a rifle.
At the end of a poem,
It is not fired.

The source interprets this poetic excerpt as an allusion to Anton Chekhov's famous dictum: "If a rifle is hanging on the stage, it must inevitably be fired." The reference to this well-known literary principle, embedded in the semantic structure of the poem, is thus regarded as an instance of allusion. Accordingly, allusive anthroponyms and the broader phenomenon of allusion constitute relevant scholarly concepts at the intersection of linguistics and literary studies.

From a linguistic perspective, allusive units can be classified into three types according to their forms of expression: (1) allusive words, (2) allusive phrases, and (3) allusive sentences. An allusive word is expressed through a single lexical unit and most commonly takes the form of the name of a famous historical figure or a character from a literary work. Anthroponyms such as Plato, Alexander, Mashrab, Majnun, and Farhad serve as examples. Such names do not merely identify particular individuals; they also convey additional meanings by evoking associations with their lives, activities, personal characteristics, and the historical or literary events associated with them.

Allusive phrases, in turn, are formed by combining the names of well-known figures with the names of objects, events, or symbolic concepts associated with them. Within such expressions, the anthroponym functions as a means of activating specific cultural and historical meanings. For example, Alexander's Wall, Solomon's Ring, and Aladdin's Magic Lamp evoke associations with historical, legendary, or literary representations of these figures. Allusive sentences are formed when the meaning associated with an allusion is expressed at the sentence level. Such units typically contain anthroponyms that refer to particular historical, legendary, or cultural events and phenomena. Expressions such as "Solomon has died, and the demons are free" and "Alexander has a king" convey additional meanings by activating established associations with particular figures. It should also be noted that some allusive sentences become shortened over time and begin to function as fixed expressions. In such cases, the meaning originally conveyed at the sentence level undergoes lexical and semantic restructuring and is preserved within a phrase. For example, the expression "left over from the time of Daqiyanus" is used to evoke associations with a distant historical period and occurs in contemporary speech in phrases such as "an object left over from the time of Daqiyanus." This phenomenon demonstrates that allusive units may undergo formal

and semantic changes over time and become conventionalized through repeated use in discourse [5].

One of the most frequently employed stylistic devices associated with allusion in literary texts is the allusive anthroponym. The Concise Explanatory Dictionary of Linguocultural Terms defines this term as follows: “An anthroponym that functions as an allusive marker in a text; a type of allusive name.” The dictionary illustrates this concept with the following lines by M. Yusuf: “Laylas are now but a pastime, and Majnuns have become strangers in the wilderness. Tahir and Zuhra are now but a pastime; how many unfaithful hearts there are in the world” [3, p. 19].

One of the principal reasons why the poetry of Erkin Vohidov, one of Uzbekistan’s most cherished poets, is widely read and appreciated by audiences ranging from ordinary workers and farmers to scholars and intellectuals is his ability to express profound historical and political knowledge in a simple, accessible, and distinctly popular style. In particular, his poetry makes effective use of allusive anthroponyms to illuminate historical memory, national identity, and cultural heritage.

Allusive anthroponyms are especially prominent as significant stylistic and artistic devices in Erkin Vohidov’s celebrated O‘zbegim ode. Of the twenty-six couplets comprising the poem, ten contain a total of twenty allusive anthroponyms. These names serve to illuminate the rich historical and spiritual heritage of the Uzbek people and to strengthen the sense of national pride and identity. Through these anthroponyms, the poet alludes to historical figures who have played significant roles in the past, as well as to personalities who have left a profound mark on the nation’s cultural memory.

Allusive anthroponyms also appear in the third couplet of the ode, where they contribute to its historical depth and artistic expressiveness. In particular, the poet writes:

Al-Biruni, Al-Khwarizmi,
From the lineage of Al-Farabi,
Perhaps their ancestry was O‘zluq,
Perhaps Tarxon, my Uzbek people [4, p. 333].

In the subsequent couplets, the names of historical military leaders such as Genghis Khan, Batu, and Muqanna appear alongside those of scholars and poets, including Mirzo Ulugbek, Ferdowsi, Alisher Navoi, Mirzo Babur, Mashrab, Furqat, Muqimi, Nodira, Pushkin, and Byron. Through these anthroponyms, the poet alludes to different historical periods, literary traditions, and cultural environments, thereby broadening the semantic scope of the poem.

These names activate the reader’s historical, literary, and cultural associations and demonstrate the interconnectedness of different cultural-semiotic fields. Consequently, national history and universal cultural heritage are brought into harmony within the ode, enhancing its ideological depth and artistic impact.

The analysis of literary texts from the perspective of allusive units contributes to elucidating key aspects of linguoculturology, one of the contemporary branches of linguistics. In particular, examining the use of allusive anthroponyms makes it possible to identify historical memory, national values, and cultural perspectives embedded in linguistic units. From this perspective, the linguocultural analysis of allusions in literary texts provides an important scholarly foundation for a deeper understanding of the relationship between language and culture.

In general, allusive anthroponyms play a significant role in ensuring the semantic coherence, logical consistency, and semantic richness of literary texts. They enable historical, literary, and cultural meanings to be conveyed concisely, enhance artistic expressiveness through simile and comparison, and evoke specific associations in readers. Furthermore, allusive anthroponyms constitute an effective stylistic device for elucidating the author's artistic intention and enriching the linguocultural content of a literary work.

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