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STYLISTIC AND AESTHETIC REPRESENTATION OF ONOMASTIC UNITS IN ENGLISH AND UZBEK LITERARY TEXTS

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Abstract. This article examines the stylistic and aesthetic representation of onomastic units in English and Uzbek literary texts from a comparative linguistic perspective. Particular attention is paid to anthroponyms, toponyms, and other proper names as expressive elements that participate in characterisation, cultural representation, textual organisation, and the construction of an author's artistic intention. The study considers proper names not merely as nominative units but as context-dependent linguistic elements capable of acquiring additional stylistic, symbolic, emotional, and cultural meanings in literary discourse. Drawing on the theoretical perspectives developed in 2015 studies of literary onomastics and naming, the research applies descriptive, comparative, contextual, and linguo-stylistic methods. The analysis demonstrates that onomastic units in both English and Uzbek literary texts contribute to the creation of an aesthetic image of the fictional world. At the same time, their stylistic potential is conditioned by linguistic structure, cultural associations, historical background, and the individual author's naming strategies. The comparative analysis reveals both universal functions of literary names and culture-specific patterns of their aesthetic and stylistic representation.

Keywords: onomastics, onomastic units, proper names, literary text, anthroponyms, toponyms, stylistic function, aesthetic function, literary discourse, English, Uzbek.

Introduction. Proper names constitute an essential component of literary discourse, functioning not only as means of identification but also as significant stylistic and aesthetic devices. In a literary text, an anthroponym, toponym, zoonym, or other onomastic unit may acquire additional semantic, emotional, cultural, and symbolic meanings depending on its textual environment. Consequently, literary onomastics has increasingly focused on the ways in which names contribute to the construction of fictional reality and the realization of an author's artistic intention. Andaniyazova (2015) emphasizes that onomastic units in literary texts possess specific poetic functions and should therefore be examined through a linguopoetic approach rather than being treated exclusively as nominative elements. The stylistic potential of a proper name becomes particularly evident when it is considered within the broader structure of a literary work. A carefully selected name can characterize a fictional person, indicate social or cultural affiliation, establish a spatial or historical setting, evoke particular associations, and contribute to the emotional atmosphere of a narrative. In this respect, the aesthetic value of a name is determined not simply by its lexical form, but by its interaction with the character, narrative context, cultural background, and the reader's interpretation. Such multifunctionality makes onomastic units an important resource for examining the relationship between language and literary representation. From a comparative perspective, the study of English and Uzbek literary onomastics is particularly significant because naming practices are closely connected with national linguistic and cultural traditions. Although proper names in both languages perform universal identifying and individualizing functions, their stylistic and aesthetic potential may differ according to cultural conventions, historical associations, naming patterns, and literary traditions. Andaniyazova's

(2015) analysis of anthroponyms, zoonyms, and toponyms demonstrates the relevance of examining onomastic units as linguopoetic elements within literary texts.

The present study therefore approaches onomastic units as context-sensitive elements whose meanings emerge through their interaction with the artistic structure of the text. Particular attention is given to the relationship between the nominative, characterizing, expressive, symbolic, and aesthetic functions of proper names. The comparative analysis of English and Uzbek literary texts makes it possible to identify both shared patterns and culture-specific strategies of naming and to determine how authors employ onomastic resources to construct characters, settings, cultural identity, and artistic imagery. The aim of this study is to investigate the stylistic and aesthetic representation of onomastic units in English and Uzbek literary texts and to identify the principal linguistic and contextual factors that determine their artistic functions. The research is based on a descriptive, comparative, contextual, and linguo-stylistic analysis of selected literary examples.

Main part. Stylistic and Aesthetic Functions of Onomastic Units in Literary Texts. Onomastic units occupy a significant position in the linguistic organization of literary texts. Although their primary function is to identify and individualize people, places, and other entities, their role in literary discourse frequently extends beyond simple nomination. Andaniyazova (2015) emphasizes that onomastic units are among the linguo-poetic resources that contribute to the emergence of different semantic possibilities in literary language. More importantly, she notes that they can serve to express the author's "various literary purposes" (Andaniyazova, 2015, p. 15). This observation demonstrates that a proper name may function simultaneously at several textual levels. At the referential level, it identifies a particular character or location; at the stylistic level, it may contribute to characterization and imagery; while at the aesthetic level, it can strengthen the artistic organization of the text. Therefore, literary onomastics should be considered not merely as a study of names but as an investigation of the relationship between naming and literary meaning.

Onomastic units and characterization. One of the most important stylistic functions of anthroponyms is characterization. A character's name may provide information about cultural identity, social background, personality, historical environment, or the author's attitude toward the character. In literary discourse, the semantic potential of a name may become especially prominent when the name is deliberately selected by the author. Andaniyazova (2015) provides particularly significant evidence from Uzbek literary and folklore materials. She observes that authors sometimes create names that are not normally used in society but are specifically constructed for literary characters. Such names may possess a special linguo-poetic function. For example, the names Semiz Nazarov, Oriq Nazarov, and Yovqoch Ollaberganov are discussed as names used for comic characterization. According to the researcher, such names are employed "to describe comic situations in an exaggerated manner" (Andaniyazova, 2015, p. 16). This phenomenon can also be observed in English literary discourse, where authors may employ personal names to construct individual identity, social positioning, irony, or symbolic characterization. Consequently, the stylistic interpretation of an anthroponym requires attention to its relationship with the character's behavior, appearance, social position, and narrative function.

Symbolic and semantic potential of proper names. The literary significance of a proper name may become particularly evident when its lexical or cultural associations correspond to the characteristics of a fictional character. In such cases, the name acquires a symbolic dimension. Andaniyazova (2015) demonstrates this through Uzbek literary examples and states that certain names possess an aesthetic function because their meanings are connected with the overall purpose of the literary work. A particularly illustrative example is the name Murattepe in the Uzbek epic Alpomish. Andaniyazova explains that the toponym is associated with the hero's achievement of his objective. The researcher notes that the place name was used according to the poet's aesthetic purpose because the hero's reaching his goal is symbolically associated with reaching the place called Murattepe (Andaniyazova, 2015, pp. 18–19). Thus, a toponym may operate simultaneously

as a geographical designation and as a symbolic element of the narrative. Its meaning becomes richer when the reader interprets the name in relation to the events and intentions represented in the text. Aesthetic Function of Onomastic Units

The aesthetic function of onomastic units is manifested through their contribution to imagery, sound organization, symbolism, emotional atmosphere, and artistic expression. Andaniyazova (2015) explicitly emphasizes the "significant aesthetic features" of anthroponymy in literary texts. The aesthetic potential of a name may derive from its semantic content as well as from its phonetic form. In some literary contexts, the sound structure of a proper name creates harmony with surrounding words and contributes to the rhythm and expressive quality of a passage. Andaniyazova demonstrates that names in Uzbek epic texts can perform an aesthetic function through sound compatibility with other lexical units (2015, pp. 20–21). This finding is important for comparative analysis because both English and Uzbek literary traditions demonstrate that naming can be an element of artistic composition. However, the particular aesthetic associations generated by names may depend on linguistic structure, cultural traditions, and the reader's background knowledge.

Cultural and national representation Onomastic units also play an important role in representing cultural and national identity. Personal names, geographical names, historical names, and traditional naming forms can provide information about the cultural environment in which a literary work is situated. Andaniyazova (2015) argues that writers pay particular attention to proper names in order to represent "national peculiarities" and to describe the spiritual world, psychology, character traits, and places associated with literary events (p. 16). This function is especially significant in comparative studies of English and Uzbek literature. English literary texts may employ names associated with particular historical, geographical, and cultural contexts, while Uzbek literary texts frequently activate associations connected with national history, folklore, traditions, and social values. Thus, proper names become important markers through which literary texts encode cultural information.

Onomastic units and intertextuality. Another important characteristic of literary names is their ability to activate associations beyond the immediate textual context. A proper name may recall a well-known historical, mythological, folkloric, or literary figure and thereby introduce additional layers of meaning. Iliescu (2015) stresses the importance of the symbolic and cognitive dimensions of names in literary works. Her study emphasizes the "symbolic weight of names" and the "cognitive features" associated with the functions of proper names in fiction (Iliescu, 2015, p. 144). From this perspective, a literary name may operate as a cultural sign whose interpretation depends partly on the reader's previous knowledge. Such names can establish connections between the fictional world and broader cultural or literary traditions. Consequently, onomastic units may contribute to intertextuality by activating associations that extend beyond the immediate narrative.

Comparative perspective: english and Uzbek literary texts The comparison of English and Uzbek literary texts demonstrates that the major functions of onomastic units are broadly universal, while their semantic and cultural associations may be culture-specific. In both traditions, proper names can perform nominative, characterizing, symbolic, aesthetic, cultural, and intertextual functions. At the same time, Uzbek literary materials demonstrate particularly strong connections between personal names, folklore, national traditions, and symbolic meanings. For instance, Andaniyazova's analysis of Alpomish shows that names such as Alpomish, Ay-Berchin, Baybörü, and Baysarı participate in the representation of character qualities, social status, cultural traditions, and symbolic meanings (2015, pp. 18–20). English literary texts similarly demonstrate the possibility of using personal and geographical names as elements of characterization and cultural representation. The comparative perspective therefore suggests that the basic communicative function of a proper name is universal, whereas its stylistic and aesthetic interpretation is strongly influenced by the literary, historical, and cultural context.

Multifunctionality of onomastic units. The analysis confirms that the functions of literary names should not be regarded as isolated categories. A single onomastic unit may perform several functions simultaneously. For example, a character's name can identify the individual, indicate cultural affiliation, characterize personality, create symbolic associations, and contribute to the aesthetic structure of the text. This multifunctionality is consistent with Iliescu's (2015) argument that literary onomastics has considerable potential for understanding the employment and role of names in fiction. It is also supported by Andaniyazova's (2015) conclusion that onomastic units can help express the author's literary-aesthetic principles in addition to their basic nominative function. Therefore, the stylistic and aesthetic interpretation of onomastic units requires a contextual approach. The same name may have a predominantly nominative function in one context but acquire symbolic, emotional, ironic, cultural, or aesthetic significance in another. Overall, the analysis demonstrates that onomastic units constitute an integral component of literary meaning-making. Their significance is produced through the interaction of linguistic form, contextual interpretation, cultural associations, character construction, and authorial intention. The comparison of English and Uzbek literary texts confirms that proper names function not only as identifiers but also as important stylistic and aesthetic resources of literary discourse.

Research methodology and results

Research methodology The study employs a qualitative comparative approach to investigate the stylistic and aesthetic representation of onomastic units in English and Uzbek literary texts. The methodological framework combines descriptive, comparative, contextual, and linguo-stylistic methods. These approaches make it possible to examine proper names not only as nominative units but also as elements participating in characterization, cultural representation, symbolism, and the organization of literary meaning. The descriptive method was applied to identify and classify the major types of onomastic units, including anthroponyms and toponyms. The comparative method was used to determine similarities and differences in the stylistic and aesthetic functions of proper names in English and Uzbek literary discourse. Contextual analysis was employed to establish how the meaning and expressive potential of a particular name are influenced by its immediate textual environment. The linguo-stylistic approach focused on the relationship between the choice of an onomastic unit and the author's artistic intention. The methodological perspective is consistent with Andaniyazova's (2015) observation that onomastic units in literary texts should be examined from a linguo-poetic perspective because their functions extend beyond simple nomination. Iliescu (2015) similarly emphasizes the relevance of literary onomastics to the semantic, symbolic, and cognitive dimensions of names in fiction.

Results The analysis demonstrates that onomastic units in English and Uzbek literary texts perform several interconnected functions. Their stylistic and aesthetic potential becomes particularly evident when a proper name acquires additional contextual associations.

No.	Functional Category	Stylistic Function	Aesthetic Effect	English Literary Context	Uzbek Literary Context
	Nominative function	Identifies a character or place	Creates textual concreteness	Character and place names	Character and place names
	Characterizing function	Reveals social, cultural or individual features	Strengthens characterization	Personal names associated with a character's identity	Personal names reflecting social and cultural identity

	Symbolic function	Represents an additional idea or concept	Creates symbolic depth	Names associated with historical or literary associations	Names connected with cultural and national associations
	Cultural function	Marks cultural and national identity	Enriches the cultural background of the text	English historical and cultural names	national and cultural names
	Toponymic function	Establishes geographical and spatial reference	Creates a specific setting and atmosphere	London, Oxford and other place names	Tashkent, Samarkand, Bukhara and other place names
	Emotional-expressive function	Conveys emotional or evaluative associations	Intensifies the emotional impact of the text	Contextually marked personal names	Contextually marked personal names
	Intertextual function	Refers to previously known literary or historical figures	Activates additional cultural associations	Names recalling literary traditions	Names recalling national literary and historical traditions
	Phonostylistic function	Uses the sound structure of a name	Sound-sensitive literary names	Contributes to rhythm, sound harmony and verbal imagery	Sound-sensitive literary names

The results indicate that the nominative function represents the basic level of onomastic usage, whereas stylistic and aesthetic functions emerge through contextual interaction. A proper name may therefore simultaneously identify a character, characterize the individual, evoke cultural associations, and contribute to the aesthetic organization of the literary text. A particularly important finding concerns the characterizing function of onomastic units. In literary discourse, a name may become associated with social status, cultural background, historical circumstances, or particular personality traits. Consequently, the interpretation of a name depends not exclusively on its lexical form but also on its position within the literary context. This corresponds to Iliescu's (2015) emphasis on the symbolic and cognitive dimensions of names in fiction.

The analysis also demonstrates the significance of toponyms. Place names contribute to the construction of literary space and can simultaneously function as cultural and historical markers. In both English and Uzbek texts, geographical names may establish the setting while activating associations connected with national identity, history, memory, and cultural experience. Another significant result is the multifunctionality of onomastic units. A single proper name may perform several functions simultaneously. For example, an anthroponym can identify a character, indicate cultural affiliation, contribute to characterization, and acquire symbolic significance within a particular narrative context. Thus, the stylistic interpretation of onomastic units requires attention to their interaction with other textual elements. The comparative analysis further reveals both universal and culture-specific tendencies. The universal tendency is that proper names can move

beyond their nominative function and participate in the creation of literary meaning. The culture-specific dimension is reflected in the associations, historical references, naming traditions, and cultural values activated by English and Uzbek names. Overall, the findings confirm that onomastic units constitute an important component of literary discourse. Their stylistic and aesthetic value is determined by the interaction of nomination, characterization, symbolism, cultural reference, spatial organization, emotional expression, and intertextuality. This supports Andaniyazova's (2015) view of onomastic units as linguo-poetic resources capable of contributing substantially to the artistic organization of literary texts.

Conclusion. The study demonstrates that onomastic units constitute an important stylistic and aesthetic component of English and Uzbek literary texts. Proper names cannot be regarded exclusively as nominative devices because their textual functions frequently extend to characterization, cultural representation, symbolism, emotional expression, spatial organization, and intertextual reference. Their literary significance emerges through the interaction between the name, its contextual environment, and the author's artistic intention. The comparative analysis reveals that English and Uzbek literary texts share several fundamental principles in the use of onomastic units. In both literary traditions, anthroponyms and toponyms may acquire additional semantic and aesthetic meanings beyond their primary referential function. At the same time, their associative potential is influenced by national naming traditions, historical experience, cultural values, and literary conventions. Consequently, the interpretation of a proper name requires consideration of both its linguistic form and its cultural-textual context. The findings also confirm the multifunctional nature of literary names. A single onomastic unit can simultaneously identify a character, contribute to characterization, evoke cultural associations, create symbolic meaning, and strengthen the emotional or aesthetic impact of a literary passage. This multifunctionality supports the view that literary onomastics represents an important field for examining the relationship between language, culture, and artistic expression. Andaniyazova (2015) particularly emphasizes the poetic and aesthetic potential of onomastic units in literary texts, while Iliescu (2015) draws attention to their symbolic and cognitive dimensions. Thus, the stylistic and aesthetic representation of onomastic units in English and Uzbek literature reflects the broader capacity of language to transform seemingly ordinary proper names into meaningful artistic signs. Their analysis provides valuable insights into authorial strategy, cultural identity, literary characterization, and the construction of textual imagery. The comparative study of English and Uzbek onomastics therefore contributes to a deeper understanding of how proper names participate in the creation of literary meaning and aesthetic perception.

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