LINGOCULTURAL CHARACTERISTICS OF ALLUSIVE ANTHROPONYMS IN ARTISTIC TEXT

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Abstract: This article discusses the linguistic and cultural characteristics of allusive anthroponyms, their role in the artistic text, and their importance in revealing conceptual information.

Key words: Allusion, onomastic, precedent, intertextuality, allusive anthroponyms, precedent text, linguopoetic, intertext, precedent name.

In Uzbek linguistics, it is important to study the linguistic-cultural and cognitive characteristics of anthropologists today. The formation of the anthropocentric paradigm drew attention to the need to discuss the role of the speaker in the speech process. In Uzbek linguistics, a number of studies have been conducted on anthroponyms and their linguopoetic properties. For example, researcher D.Andaniyazova in her research work entitled "Linguopoetics of onomastic units in a literary text" talks about the functions of onomastic units, in addition to naming an object in the text, they also express the artistic intention of the writer, as a metaphor, allusive name [2:34] . Pragmatic and cognitive features of anthroponym are still to be researched. The following remarks of the scientist E. Begmatov, who conducted research on anthroponyms in Uzbek linguistics, are proof of our opinion: "The materials of Uzbek onomastics (including some observations on Uzbek anthroponyms) have been studied until now in a descriptive way. Now there is an opportunity to research anthroponyms in theoretical ways. Accordingly, Uzbek anthroponyms should be researched from the perspective of anthropocentric, cognitological, linguistic and cultural studies. Such research requires an approach to the anthroponomic material, not only from a linguistic point of view, but also from an ethnolinguistic, ethnocultural, sociolinguistic, aesthetic, historical-religious point of view [3:261]. As noted by a number of researchers (Arnold I.V., Medrish D.N., Kovalenko E.N., Mashkova L.A., Udo Hebel, Ashurova D.U., Dusabayeva A.A., etc.), allusion is the main sign of intertextuality, the main tool that activates the precedent text in the intertext. Intertextuality means intertextual interaction and connection, that is, one text contains a clear and clearly expressed reference to another previous text, and on this basis, the associative connection of the new and precedent text is understood. The theory of precedent text is closely connected with the theory of intertextuality. Precedent text means the main text, that is, the initial text. It should be noted that only well-known and well-known, generalized and important texts can be interpreted as precedent texts.

According to the theory of intertextuality, allusion is considered as the presence of text elements that show the relationship of one text to other texts or point to a certain historical, cultural, biographical fact. Such elements are called allusive representatives or markers (signs), alluded texts or life events are allusive denotatives. Allusive denotations are "extratextual" elements based on different sources of knowledge. In addition, allusion also

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serves as a means of transferring the characteristics of mythological, religious, literary, historical characters and events to the current (current) text, in which "allusion does not restore a famous image, but extracts additional information from it"[4 :16].

As an example, let's cite the following poetic passage.

Zabt etgani kelmadim seni, yeng ichida yo'qtir pichog'im.

Men Iskandar, Chingizxon emas, osmon kabi ochiq quchog'im.

In the poetic piece written by Shavkat Rahman, by referring to the historical figures, namely Genghis Khan, Iskandar Zulqarnayn, by referring to the allusive names, the lyrical hero is not like them, and by describing himself against them, he briefly and clearly expressed who he is.

Issues such as the emergence and development of Uzbek anthroponymy, the nominative properties of names, the motivational basis of naming, the role of linguistic and non-linguistic principles, the scientific study of anthroponymy from a sociological point of view are still waiting for relevant researchers. Without studying the system of names sociologically, the origin of anthroponyms, the development, enrichment and changing characteristics of the system of anthroponyms cannot be scientifically substantiated[5:604].

Personal names used in works of art, in general, proper nouns, serve to express not only the nominative function, but also a number of functional and stylistic features. This issue was later studied as a special study in Uzbek anthroponymics. For example, E. B. Magazanik defended his candidate's thesis on this topic at SamSU. The research focuses on the nature of anthroponyms as a linguistic category, onomastylistics and its level of study in Russian literary studies. In his research, the linguist considers the anthroponyms used in works of art in a very broad context, and explains the role of personal names in expressing the plot and conflict of the work of art. For example, according to the scientist's interpretation, in the works of A.S. Pushkin, the character's surname and first name are phonetically harmonious. The same phonetic harmony is characteristic of the surname and name of M.Yu. Lermontov's heroes: such as Yevgeny Arbenin.

Anthroponyms are personal names, patronymics, first names and surnames, family names, nicknames, nicknames (individual or group), cryptonyms (hidden names), and so on. Anthroponyms representing personal nouns differ from other types of proper nouns (onims) by the feature of object individualization. Each naming object (person, entity) has its own name. Anthroponyms, like other nouns, have not only linguistic, but also socio-historical significance, and serve as a necessary element of communication between people. In today's society, anthroponyms, as a component of the naming system, give the meaning of the main name, which is manifested in two aspects: distinctive (separating an individual from society) and integrative (connecting and uniting the owner of an anthroponym with a common class)[6:61].

The following example refers to the historically famous anthroponym- Farhad:

*Bobur suratga qarab turib o`zicha so`radi: "Ulug` amir, nasib qilsa, huzuringizga borsam, yo`limda **Axramani** ajdaho uchrasa, **Farhodingizday** hammasini yengib o`tsam. O`shanda siz menga she'riyat tilsimini ochg`uvchi kalit berurmisiz?" Mudarris qiroat bilan uqtirayotgan darslari behuda ketayotganini birdan sezib qoldi, sekin o`rnidan turdi-da, Boburning oldiga keldi.* (P.Qodirov, "Yulduzli tunlar")

We know that Farhad is a mythological figure, a hero with unparalleled power. In the prose passage above, the anthroponym Farhad expressed symbolic meanings such as bravery

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and bravery. In the prose passage, the anthroponym came as a precedent name and performed the function of allusion.

It should be noted that anthroponyms that are transferred to the group of related nouns have a special status. Such flexibility of nouns and common nouns can be explained by the fact that their mental structures reflect bright and stable (unchangeable, fixed) qualities. Such anthroponyms express extralinguistic information in their semantics and form an integral part of the structure of knowledge of people of a certain language and culture that reflects the historical, religious, mythological events, customs and traditions of this nation like a mirror. It includes, first of all, famous names among the representatives of a language- well-known persons, mythological and religious heroes, characters of works of art.   Over time, such names are recognized as a set of national characteristics (character, behavior, appearance, national status) that are fixed in their composition and socially significant for that society. Keeping the category of personal nouns, these names lose their category in terms of meaning and become a symbol of one or another characteristic characteristic of people [7:3]. As stated by M.R.Galiyeva such anthroponyms "become specific cultural signs expressed by stereotypes, standards, symbols accepted within the framework of a linguistic culture" [8:32].

These anthroponyms are a precedent, elements of national linguistic consciousness, common views of cognitive awareness and understanding specific to one linguistic and cultural society. A precedent name can exist within the text as a reference to the precedent text or outside of the text. In the literary text, the precedent name appears in the form of an allusive anthroponym, which is the subject of our research work.

Allusive anthroponyms, that is, names of people known and famous to the whole world or a certain nation, are considered as a type of allusion. Such anthroponyms express extralinguistic information in their semantics and form an integral part of the knowledge structure of the people of a certain language and culture, reflecting the historical, religious, mythological events, customs and traditions of this nation like a mirror. It includes, first of all, famous names among the representatives of a language - well-known persons, mythological and religious heroes, characters of works of art. Let's pay attention to the following poetic text called "Kumush" by Muhammad Yusuf.

Meni bir o`y qiynaydi yomon,
Yurak yana o`ynaydi yomon.
Toshkentga qiz berma Marg`ilon –
Qodiriy yo`q, Zaynablar omon. (Muhammad Yusuf, "Kumush")

The allusive anthroponym in the poetic passage makes every reader imagine that there are women like Zaynab, who is jealous and does not stop doing evil by giving free rein to her feelings in the novel "O'tkan Kunlar".

Allusive anthroponyms, which serve to introduce information specific to another previously existing text into one artistic text, can be interpreted in two ways: quantum of information (presented in a short form) and manifestations of hidden meaning. This shows the need to logically restore the information transferred from the precedent text to the analyzed text of allusive anthroponyms within the recipient text. As a type of allusion, the allusive anthroponym shows signs and characteristics specific to the text, unlike the usual text signs, it allows to complicate the structure of the text by embodying two different meanings (one belonging to a different semiotic field) in one word. On the one hand, allusive anthroponyms refer to the owner of the name and express an indexical meaning. On the other

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hand, the relationship and connection of this meaning with the expressed object is voluntary, and the allusive anthroponym acts as a symbolic sign. In addition, it is considered an ironic symbol, modeling a real or imaginary situation and situation. An allusive anthroponym, as a descriptive or descriptive sign, divides an object into a series of closely related associations and creates new associations. An example is the use of the word "Mephistopheles". This word is associated with Satan (devil), a symbol of evil in the fiction of European nations. Mephistopheles is a character from a German folktale called The Story of Doctor Faustus. In "Faust" by I.V. Goethe, Mephistopheles is Faust's companion and promises him dominion (power), intelligence, worldly blessings, and happiness in exchange for his soul. In our minds, Mephistopheles is mainly associated with the concepts of temptation and lust. Thus, in this example, the allusive anthroponym fulfilled the functions of indexical and descriptive denotation. So, the precedent text is the text from which the allusive anthroponym has been adopted. An intertext-allusive anthroponym is placed and a text applies its original meaning to a new denotation. The two-sided nature of the allusive anthroponym and the possibility of showing and classifying the object determines its participation in ensuring the lexical and semantic-syntactic connection of the text [9:47].

Russian linguists D.B. Gudkov, V.V. Krasnykh, I.V. Zakharenko, D.B. Bagayeva claims that the allusive anthroponym is a symbol of the precedent text [10:42]. V.G. Kostomarov, N.D. According to Burvikova, an allusive anthroponym is a text representative that acquires cultural significance. They state that the precedent text is a "shortened, collected discourse", "a unit of understanding and realization of human life values through the mirror of language with the help of cultural knowledge sources", and they emphasize the ability of the precedent text to renew and enrich the meaning [11:11]. Allusive anthroponym appears as one of the methods and means of intertext creation, forming a series of interrelated semantic connections of the text and other cultural-semiotic units expressed through signs related to historical-cultural knowledge and skills previously known to people. The intertext in which the allusive anthroponym participates is characterized by the nature of interdependence, is used to create an image of a character, author, situation, and tends to change over time.

In the intertext, the allusive anthroponym is expressed through the stimulus-word and awakens a large number of historical-cultural associations in the mind of the reader. It is placed in the text as a structuring element with specific properties. From the point of view of cognitive linguistics, an allusive anthroponym is a representative of a structure of knowledge characterized by its semantic complexity, a language sign that activates structures of knowledge of mythological, religious, historical and artistic features in the understanding of the recipient text. An allusive anthroponym represents new, additional information in an artistic text, includes various common connections and associations that become symbols and acquire axiological meaning for one or another language community. A symbol is a complex language unit, distinguished by its symbolic properties. It contains a large amount of explicit and implicit information, and becomes a means of conveying cultural information and demonstrating knowledge. Many allusive anthroponyms have basic and additional characteristics that allow a deep and comprehensive interpretation (understanding) of a text or a character. Allusive anthroponym is also sometimes considered a means of creating additional implicit meaning, exploring the concepts of implication, presupposition, subtext. The implicit meaning of the text or its fragment is perceived with the help of the society in which we live, worldly knowledge.

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Thus, allusive anthroponym: 1) a means of introducing precedent names into the text; 2) a cognitively significant language unit that reflects various aspects of the structure of knowledge; 3) forms (markers) of language expression of intertextuality based on the mechanism of the intertext's interaction with the precedent text; 4) is a cultural sign expressed by stereotypes, symbols, and standards accepted within a certain language and culture [6:65]

In conclusion, it should be said that allusive anthroponyms have cognitive and linguo-cultural significance and are important in revealing the conceptual meaning in the artistic text. In this case, the story expressed by a specific allusive anthroponym with the text of the artistic work creates similarity in content and makes it easier to understand the content of the artistic work.

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