

## Classification of Poetonyms as Allusive Names in Poetry

BEKCHANOVA HILOLA DMITRIYEVNA  
*Urgench State University, Uzbekistan*

### ABSTRACT

*This article highlights the concepts of poetics and analyzes the function of onomastic units used in it, in particular poetonyms - as allusive names in poetry. At the same time, the analysis of poems in Uzbek and English languages is also covered, in which it is shown that the use of poetonyms as allusive names occupies a special place in poetics. The article shows about precedent text and artistic text containing poetonyms, i.e. personal names, and their intertextual relations as an important means of increasing connotative meaning and imagery. This issue reveals the importance of a new approach in the fields of Uzbek linguistics and literary analysis.*

**Keywords:** Allusive name, onomastics, work of art, poetonym, poetics, precedent text, anthroponym, intertextual connection, connotative meaning.

### INTRODUCTION

The role of linguists, writers and poets who contribute to the development of the Uzbek language today is immeasurable. It is worthy of praise that as a result of their scientific research, solutions to a number of issues related to the language have been found. The deep scientific and theoretical research carried out by linguists in this area has created a unique foundation for the further enrichment and improvement of the language. Also, the works of writers and poets who lived and created in each era are analyzed by linguists. When analyzing examples of artistic

creativity, linguists highly appreciate their contribution to expanding the vocabulary of the Uzbek language. Therefore, this article analyzes the process of language development using the example of poetry and studies the use of poetonyms used in poetics as allusive names.

Before analyzing the poems, if we dwell on the word poetics, in the *Annotated Dictionary of the Uzbek Language* poetics is 1) a section of literary theory that studies the structure of artistic works based on its consistent and historical laws; a system of means of expression used in works of art; 2) a system of artistic principles and characteristics of a certain direction in literature or characteristic of a certain poet or writer. While many linguists analyze poetics only from the perspective of literary studies, Professor E. Begmatov emphasizes that "...poetics can be interpreted from the point of view of literary studies and linguistics," such an approach is also attracting increasing attention to the linguistic analysis of the poetic text, revealing its lexical-semantic, morphological and stylistic features.

Such issues, which arouse the interest and research of linguist researchers, have not lost their relevance. Because each writer and poet has his own individuality in terms of his creative style and use of words. This serves to increase the vocabulary of the Uzbek language and create a new trend.

#### MATERIALS AND METHODS

When considering poetics and poetonymy, each of them performs a separate function, but they are inextricably linked to each other. While poetics analyzes the poet's creative style, poetonym studies the onomastic units expressed by this creator in his artistic work. This is far from the idea that poetonymy can be considered as an onomastic unit, but rather indicates that it has an artistic load in a work of art and has poetic value. In Uzbek linguistics, D. Andaniyazova reported that the expressive properties of onomastic units in a literary text were initially studied under the terms "onomapoetics" and "poetic onomastics."

The scientist also noted in this regard that the Ukrainian linguist V. M. Kalinkin noted the lack of uniformity in the terminology of the name and units of the same field, that is, the field is called “literary onomastics,” “stylistic onomastics” and “poetic onomastics.” In addition, she specifically mentioned that some of the terms used cannot fully describe the essence of the phenomenon, and we can see that the linguist S. I. Zinin, who conducted the first fruitful research on this topic, called the field of linguistics that studies the poetics of names “poetic onomastics.”

The term “poetonym” was first used in 1956 by V. M. Mikhailov, and later S. I. Zinin paid special attention to this term and conducted research. Because this term is important not only in the field of terminology, but also for the direction of onomastics in linguistics. Uzbek linguist D. Andaniyozova first introduced the term poetonym into scientific circulation in the process of scientific analysis of the linguopoetic properties of onomastic units in a literary text. According to the researcher, not all names found in a literary text, but those that serve to reveal the author's artistic intention, aesthetic purpose and ideological load, should be studied with special attention. Therefore, it is scientifically and theoretically appropriate to analyze the names that have acquired such a functional-aesthetic load within the framework of the poetonym term.

Furthermore, several Uzbek scholars have made significant contributions to the development of this field through their research. Notable among them are linguists such as E. Begmatov, B. Yo‘ldashev, and N. Uluqov. In addition, it is necessary to mention the opinions and comments of Russian and English linguists (A. V. Superanskaya, A. A. Fomin, T. V. Nemirovskaya, V. M. Kalinkin, E. N. Loskutova) on the topic of poetonyms based on their in-depth scientific research. In particular, A. A. Fomin considered poetonyms to be “a distinguished name taken in terms of performing a poetic function in a literary text,” while E. N. Loskutova explained in her scientific works that poetonyms mean the names of the heroes of a literary work. From the definitions of scientists, it can be seen that this term applies to both fiction and the field of

onomastics. This intersection of different fields requires new approaches today.

This article, which is conducted on the use of allusive names in the Poetry, was studied in depth using the comparative method, semantic and intertextual analysis methods. The meaning of allusive names, their impact on the context and the functions they perform in the literary text were analyzed. At the same time, the semantic layers of allusive names, their connotative meanings, imagery and expressive capabilities were studied. The use of poetonyms as allusive names was compared on the example of poems in English and Uzbek, and their similarities and differences were identified.

#### RESULT AND DISCUSSION

D. Andaniyozova, emphasizing that poetonyms create various artistic and stylistic tasks in a poetic text, said that one of the most active phenomena can be an allusive name. That is, an allusive name refers to famous literary, historical-cultural, socio-political facts. Therefore, an allusive name refers not directly, but indirectly, through a reference to a certain thing, concept or person. Even though this reference is made to this person, it refers to his symbolic meaning. Allusive names referring to personal names usually reflect the character of famous people, the historical or cultural contexts associated with them. Through these names, the author enriches his idea and encourages the reader to think more deeply. In this regard, such allusions create the opportunity to express information in a concise form in the text. In poetry, poetonyms are often used as allusive units based on precedent texts. That is, they rely on the life and creative legacy of a previously existing figure and are employed in a new context. This allows readers, provided they have the relevant cognitive knowledge, to achieve a deep associative understanding. The following poetic excerpts serve as clear examples that practically confirm this phenomenon.

*Alisherdek yurak kerak she'rda jonyurak bo'lishga.....* (A. Oripov)  
"To be brave at heart in poetry, one needs a heart like Alisher's"

In this passage, Alisher is used as a poetonym, referring to Alisher Navoi. This creates a clear and strong allusion not only to the poet's name, but also to his literary status, spiritual elevation, and dedication. Through this line, the author not only pays tribute to Navoi, but also reminds us of the high level of responsibility of poetry.

*Yurtdan ketgan har zot Furqat emasdur.....* (S. Sayyid)  
 "Not everyone who leaves the homeland is Furqat."

In this line, the name Furqat appears as a poetonym, and the poet refers to Muhammad Aminkhodja Furqat. In this case, the poetonym is used in the form of an allusive unit, and it is not just the name of the poet, but also embodies the historical, cultural and emotional connotations associated with him. Furqat is known as a poet who lived with the ideas of national revival, but his fate included feelings such as leaving the homeland and separation. The poet emphasizes in this poetic fragment that not every person who left the country can be equated with Furqat. Because Furqat's departure from the homeland is not a coincidence, but is understood as an event related to deep socio-political suffering. The poetonym Furqat expresses multi-layered meanings such as the biography of a particular person, his literary heritage and his love for the country. This demonstrates the allusive function of the poetonym and creates an intertextual connection.

*Qodiriyni sotib shoir bo'lganlar.....* (M. Yusuf)  
 "Those who sold out Qodiriy and became poets."

In this poetic passage, poetonym is used as an allusive unit, referring to Abdulla Qodiriy. This name means not only a historical figure, but also many connotative meanings, such as the spiritual heritage, the spirit of national revival, political courage and self-sacrifice. Through this sentence in the poem, the poet refers to spiritual decline, devaluing a person who is a true representative of literature, turning away from him in exchange for benefits. The poetonym Qodiriy serves as a symbol of the Uzbek literary heritage, a sign of national pride and faith. It arose

on the basis of a precedent text and was used as an allusive unit that had a semantic load in a new context - in criticism of the modern literary environment.

In the room the women come and go  
Talking of Michelangelo

(T. S. Eliot)

This passage from Eliot's poem 'The Love Song of J. Alfred Prufrock' uses the poetonym Michelangelo. Michelangelo Buonarroti was an Italian painter, architect, poet, and philosopher, and one of the most important and famous artists. He is highly regarded as a great genius who lived and created in the 15th century. In the poem, the women are depicted talking not to him, but about his work and the centuries he created. Eliot used this passage so skillfully that Prufrock's insignificant life is compared to a character who lived a meaningful life. In the poem, the women mention Michelangelo, but do not notice the living Prufrock standing next to them.

No! I am not Prince Hamlet, nor was meant to be;  
Am an attendant lord, one that will do

This passage is also taken from the poem 'The Love Song of J. Alfred Prufrock,' which uses the poetonym Hamlet. We know that Shakespeare's famous tragic hero is Hamlet. Eliot compares Alfred Prufrock to the character of Hamlet, but this comparison is not aimed at directly emphasizing the similarity, but rather at emphasizing the contrast. The poem shows Prufrock's passivity, cowardice, and his placement in a secondary role in society. Through such a contrasting comparison, Eliot portrays his character as an inactive hero.

These passages show that allusions in poetry carry a hidden meaning and are an effective stylistic device that serves to express the author's thought with clarity and precision. Allusions have a twofold stylistic and cognitive significance: on the one hand, the allusion itself refers to a certain system of knowledge based on the previous text; on the other hand, for the recipient,

the allusion in the text often conveys a hidden meaning in emotional and expressive terms. \

Allusive names are mostly hidden in the form of personal names, which usually appear as anthroponymic units formed on the basis of a precedent text. Scientists who have conducted scientific research on this phenomenon – such as A. A. Dusabayeva, D. A. Ashurova, L. A. Mashkova, N. E. Kavalenko – evaluate allusive names as an important linguistic tool that intertextually activates a previously existing text in a precedent text.

The analysis of the above poetic examples also shows that allusive anthroponyms not only denote the name of a specific person in a literary text, but also activate previous (precedent) texts through them, awakening historical, cultural and artistic associations in the reader's mind. This aspect fully confirms the theoretical views put forward by L. A. Mashkova – the idea that the allusive anthroponym is a sign of the precedent text, which acts as a bridge between two texts, two artistic worlds (specific environments) and historical periods. The intertextual connection created by means of poetonyms ensures the semantic enrichment of the text.

Based on our research, we have arrived at the following results concerning the comparative analysis of poetonyms in English and Uzbek poetry:

<b>Criterion</b>	<b>English poetry</b>	<b>Uzbek poetry</b>
In naming	Criticism with respect	Respect, high regard
In the way it is used	More allusive and intertextual	Direct and understandable
In the stylistic usage	Postmodernist, historical	Traditional and educational

Based on this table, we can see that in Uzbek poetry, poetonyms serve mainly to express respect, historical memory, and national identity. In English poetry, poetonyms are used as artistic experiments, critical approaches, and intertextual tools. In both literatures, poetonyms are important for the continuity of literary heritage and creative dialogue

## CONCLUSION

The analysis of the use of poetonyms as allusive names in English and Uzbek poetry shows that such onomastic units are directly related to the culture, history and literary heritage of each nation. The functional role of poetonyms in a literary text is not limited to their denotative meaning, but is expressed more deeply through their connotative load, semantic analysis and intertextual connections. In particular, when the names of famous historical and literary figures are used in a poetic context, they allow revealing the aesthetic goals of the author, enriching the ideological load and evoking a certain cultural landscape in the reader. The appearance of poetonyms as allusive names in the poetry of both nations is not only a reminder of personal names or their inclusion in the text, but also an expression of deep cultural, historical and aesthetic layers of meaning through them.

## REFERENCES

- Andaniyazova, D. 2017. Linguopoetics of onomastic units in a literary text. Doctor of Philosophy in Philological Sciences Phd. Dissertation, Tashkent, p. 11.
- Begmatov, E. 2006. On some problems of poetics and linguopoetic concepts. *In proceedings of the International Scientific Conference on Linguopoetics, Structural Philology, and Cognitive Education Issues*, Part 1, p. 15.
- Hudayberganova, D. & Andaniyazova, D. 2016. *Explanatory Dictionary of Uzbek Poetic Names*. Tashkent.
- Fomin, A. A. 2009. Literary onomastics always the same as poetic onomastics? *Questions of Onomastics*, 7, 62.
- Kalinkin, V. M. 1999. *The Poetics of Onym*. Donetsk.
- Loskutova, E. N. Impressive effect and linguistic and cultural potential of poetonyms. M. A. Based on the materials of Sholokhov's works.
- Mashkova, L. A. 1989. Literary allusion as a subject of philological hermeneutics. Dissertation of the candidate of philological sciences.
- Mirzatillayevich, R. S. & Zokirjonogli, A. N. 2021. Predsetent names in the artistic text as allusive names. *Academicia An International Multidisciplinary Research Journal*. 11/8, 47.

- Nemirovskaya, T. V. 1988. Some problems of literary onomastics. Actual issues of Russian onomastics. *Scientific collection*, 112-113.
- Superanskaya, A. V. 1969. *The Structure of a Proper Name: Phonological Morphology*. Nauka.
- Uzbek Explanatory Dictionary*. 2023. 6 vol. Vol. 3. Tashkent: Gafur Gulom Publishing and Printing Creative House.

**BEKCHANOVA HILOLA DMITRIYEVNA**

PHD STUDENT, URGENCH STATE UNIVERSITY,

URGENCH, UZBEKISTAN.

E-MAIL: <HILOLA.BEKCHANOVA.1995.12.31@GMAIL.COM>