



Allusive Names in Artistic Texts

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Annotation: This article discusses the use of allusive names in artistic texts.

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Introduction

A literary text is a form of oral or written production that gives preference to aesthetic and poetic forms in terms of the informational or objective content of the message. Literary texts explore subjective and free approaches from reflective, experiential or thought content of reality in order to create emotions in the reader. The names in it have the function of conveying a certain idea, expressing the character of the image, revealing the spirit of space and time, showing the social status and naming.

It is known that personal names are translators of national thinking, people's way of life, dreams and desires, and have a very colorful and wide field of activity. In addition to the function of naming, these words also reflect the attitude towards the owner of the name. The use of personal names in fiction serves not only to name heroes, but also to express various artistic goals of creators [1:23]. So, when an allusive name is used, the writer's artistic goal is somewhat clearly expressed.

Allusion is the method of "referring to historical events, famous works, religious, mythological narratives, and similar things known to the general public, or introducing fixed concepts from them into an artistic text" [2:124]. D. Khudoyberganova defines the allusive name as follows: "Onomastic unit that acts as an allusion indicator in an allusive text, a component of a precedent text that is perceived associatively; a means of connecting two cultural-semiotic fields". The linguist emphasizes the allusive name as a type of allusive indicator: "... The allusive indicator usually consists of famous names, sentences or texts, that is, precedent units" [3:19].

The precedent names used in the work of art are one of the most important semantic-stylistic components. At the same time, the text with precedent names also serves as a context that stores information about the science, literature, culture, and history of the entire world or nation. Scholar D. Khudoyberganova's monograph entitled "Anthropocentric study of the text in Uzbek linguistics" states that the allusive name is a means of expressing a hidden meaning. [4:137] The study of such precedent names is also important in elucidating aspects specific to Uzbek linguo-culturalism. In particular, one of the important functions of precedent nouns is synchronicity and the question of which language and culture they belong to can be seen in the example of Muhammad Yusuf's poem "Mehr qolur- muhabbat qolur":

Oqib ketdi suvlarda Tohir,



Zuhro yig‘lab qoldi qon bag‘ir
Kelganda ham qiyomat oxir,
Mehr qolur- muhabbat qolur.

It is known that precedent names are divided into national and universal types. Through this verse, the poet created an allusion to the epic “Tahir and Zuhra”, which revealed the linguistic culture of the Uzbek nation, which is related to the creativity of the people and known to the whole nation.

Allusive names, which are one of the functional types of precedent names, are considered as a stylistic figure in the art of names, while in linguo-cultural studies they are recognized as a means of connecting two cultural-semiotic fields. The following two aspects should be taken into account: a) that the allusive names refer to a literary fact and b) that they refer to a different socio-historical fact [5:18] In order to prove our point, we quote the following texts:

Buncha uzun oh tortdingiz, oh Bobur,
Muttahamlar dunyosida, shoh Bobur.
Andijonu Hindu – yetti iqlimda
Topilmadi Sizga bir dodxoh, Bobur.
(S.Sayyid. “Shoh Bobur”)
Nizomiy bolidan halvo pishurmish,
Navoiy zabt etib turkiy jahonni.
(A.Oripov. “Ozarbayjon”)

The allusive name Babur in the first text served to connect the text written by Sirojiddin Sayyid with the text created five centuries ago - Babur's Rubaiyat beginning with “Yuzoh, Zahiriddin Muhammad Babur”, while in the second text, through the names of Nizami and Navoi, Navoi's Turkish language “Khamsa” refers to the historical fact of creation [6:18]. Another example:

Sen Xo‘jandsan,
Chingizlarga
Darvozasin ochmagan,
Temur Malik orqasidan
Sirdaryoga sakragan
(Muhammad Yusuf. “Vatanim”)

Undoubtedly, historical events are embodied in the reader's eyes from the fragment of the text. Through these verses, the poet remembers the period when he fought against Genghis Khan's tyranny. In addition, allusive names refer to texts created in different historical and social conditions. Therefore, studying them from a purely linguistic point of view does not allow to fully explain the essence of this phenomenon.

Another peculiarity of precedent names is that they also refer to a certain symbol, that is, an icon. By using traditional symbols in poetry, the poet highlights how popular allusion is and how understandable it is to the reader. Taking into account this aspect, we will analyze the following poetic verse, which appeared in the work of Muhammad Yusuf:

Asli turkman qiz bir bahona, xolos,



Izlaganim edi sizlar kabilar,
Qo‘msaganim -hayo, momolarga xos,
Sog‘inganim edi Kumushbibilar...

Kumushbibi, used in these verses from the poet's poem “Sodda Muhammadman”, is an allusive name and is considered as a symbol of an beautiful, a typical Uzbek woman. The poet's poem “Ey, dil” contains the following lines:

Ko‘ksimda bir
She’r yig‘laydi,
Chingiz o‘tgan joylarda.
Tulpor izi toshga sizib,
So‘roqlaydi soylarda:
Qayda qoldi
Jaloliddin
Manguberdi, qaylarda?

In order to understand the artistic intention of the poet, the reader should have an idea of Genghis, the brave boy who opposed him, Jaloliddin Manguberdi. The mentioned names create a context in the artistic text and reveal the poet's conclusion that there are no brave men like Jaloliddin left.

Oy nurida xanjardek
Yaltiraydi maysalar.
Bobo Shiroq
Yelkasida
Qaltiraydi, nayzalar.

In this text too, the poet did not need to make additional comments in the formation of the text by referring to the historical fact, the incident of Shiroq, which opposed the invaders, and managed to convey clear information.

Thus, the allusion is perceived and understood as a hidden hint, recognized only if the reader has the necessary knowledge and a broad worldview. An allusion is a fact, saying, or phrase that can be easily understood. Such talmeh is similar to allusive epithets, which tend to emphasize the main thing in the text, retaining the functions of figurative description. The epithet preserves the functions of perceiving the concept described.

If we look at Cholpon's work, we can find many allusive names in it. In his works, he used many allusive names such as Chin-Mochin, Sham, Nishapur, Nile, Misr, Zoroaster, Cleopatra, Solomon, Azrael, Ajina, Dajjal, Satan, Ajdar, Pari, Dev, Majnun.

Consider the following example:

Keng, erkin, hur Mojariston,
Yovlarning kirishi birlan
Bo‘ldi bir qaro zindon,
O‘ltirdi taxtga shayton... (“Hukm kunida”)



Observation of Uzbek literature shows that allusive names occupy an important place, especially in poetry. The analysis of allusive names used in the poetic text makes it possible to create a comprehensive picture of the onomastic scope of the works of a certain creator. For example, N.Husanov dwells on the symbolic use of anthroponyms in classical literature and studies the following as anthroponyms used figuratively: in the sense of Farhad means heart, Yusuf sany means lover, Bahman-kahraton means winter, Hormuz means sunrise. The scientist called the use of anthroponyms in the meaning of different things and events with the traditional metaphor [7:145].

We can see that anthroponyms are used as allusive names in Ogahi's work.

While observing the work of the great poet and skilled translator Ogahi, first of all, the many occurrences of the image of Yusuf in his poetic works attract our attention. Yusuf is the hero of a literary work famous for his beauty in Eastern legends, the main character of the epic "Yusuf and Zulaikha". According to the narrations, Yusuf was the son of Prophet Ya'qub [8:376]. As a matter of fact, in our classic poetry, it is a frequent phenomenon to refer to religious and mythical figures (Moses, Jesus, Solomon, Dawood, Luqman, Khizr, Yusuf, etc.). What is Ogahi's purpose in using them as a poetic symbol? First of all, the image of Yusuf is actively manifested both in folklore works and in examples of written literature. After all, Yusuf was blessed by God (such as vision, behavior, forgiveness, leniency, interpretation of dreams, words on the day, end of life,) [9:101]. Ogahi tries to infuse these human qualities into his poems through the image of Yusuf. There is a verse in Ogahi's ghazal "Kom hosildur mango":

Yo'qsa maqsad Yusufi ravshan jamoli mehrining,

Partavi birla munavvar chohi bobildur mango.

"Ey sho'x" in ghazal:

Borib Yusuf jahondin, o'rniga san,

Bu kun ko'si xilofat cholding ey sho'x.

In conclusion, it can be said that allusive names increase the impact of the artistic text, enrich its content, encourage the reader to think deeply and expand his imagination. For this, the author needs to skillfully use allusive names, and the reader is required to have prior knowledge about this.

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