

Article

Conceptual Features of Intertextual Anthroponyms and Their Linguocognitive Interpretation

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Abstract: This article examines theoretical approaches to the intertextual transfer of anthroponyms. It explores the relationship between anthroponyms frequently used in literary texts and human cognition, mental activity, and consciousness, emphasizing that their conceptualization is rooted in both historical and contemporary human experience. Through a comparative analysis of intertextual anthroponyms in the Uzbek language, the study demonstrates that names employed in literary works created across different periods retain their semantic and cultural value over time and form an interconnected intertextual system. Furthermore, the article highlights that cognitive knowledge, collective historical experience, cultural traditions, and customs serve as the primary factors contributing to the emergence and development of conceptual anthroponyms.

Keywords: *intertextual anthroponym, intertextuality, conceptualization, poetonym, cognitive consciousness, literary intention, culture, pseudonym, nickname, linguocognitive analysis.*

1. Introduction

Proper nouns, which constitute an important component of the lexical system of the Uzbek language, have long attracted scholarly attention. Uzbek onomastics has developed into an independent and productive field of linguistic research, and numerous studies have been devoted to the monographic investigation of Uzbek anthroponymy. Significant contributions to the study of Uzbek anthroponyms have been made by scholars such as Begmatov, Sattorov, Rahimov, and others [1].

One of the central categories of cognitive linguistics is the concept. The term derives from the Latin word *conceptus*, meaning “notion” or “concept.” Language serves as one of the primary means through which concepts are represented and constructed in human consciousness. A concept constitutes a fundamental unit of culture within the human cognitive system. Concepts emerge not only from the lexical meanings of words but also from individual and collective cultural-historical experiences. Consequently, the selection of anthroponyms by an author is closely related to their cognitive background, knowledge, and cultural competence. The richer the author's intellectual and cultural experience, the greater the likelihood that the anthroponyms employed in literary discourse will acquire enduring significance in the collective consciousness of readers [2].

From an anthropocentric perspective, certain anthroponyms attain the status of cultural concepts within the linguistic consciousness of a community. For instance,

although numerous individuals bear the name *Yusuf* in Uzbek society, the anthroponym associated with the Prophet Yusuf (Joseph) has transcended its nominative function and developed into a culturally significant conceptual unit. Such anthroponyms evoke a wide range of religious, moral, and cultural associations that extend beyond their primary referential meaning [3].

The term *poetonym* is commonly used to denote names functioning within literary texts. It was first introduced by V. M. Mikhailov in 1956 and subsequently elaborated upon in the studies of S. I. Zinin. Their research contributed significantly to the standardization of terminology in literary onomastics and emphasized that a poetonym should not be understood as any onomastic unit occurring in a literary work, but rather as a name possessing distinct artistic, stylistic, and poetic value [4]. This approach has laid the foundation for contemporary investigations into the semantic, pragmatic, and cognitive dimensions of literary names.

2. Methodology

Anthroponyms function as linguistic devices that facilitate the rapid and effective perception of a literary work's aesthetic essence, serving as a unique bridge between the author and the reader. Skilled writers employ anthroponyms deliberately to accomplish specific linguopoetic functions. In literary discourse, anthropoetonyms possess distinctive semantic and aesthetic characteristics. Through the naming of characters, authors not only encode information related to their personalities, behaviors, and moral qualities but also convey their own worldview and artistic intentions.

The intertextual transfer of anthroponyms represents a cognitive process that reflects the presence of shared knowledge within the collective consciousness of language users. For example, individuals often name their children after historically or culturally significant figures whose positive qualities are admired and remembered by society. Similar processes can be observed in literary texts, where anthroponyms transcend their primary nominative function and acquire broader cultural and conceptual significance.

A proper understanding of a literary text requires an examination of the semantic and cognitive dimensions of intertextual anthroponyms, as these units frequently serve as carriers of implicit meanings. The identification of intertextual presuppositions is particularly important because a single anthroponym may evoke an entire corpus of texts, cultural associations, and historical narratives. Anthroponymic units often constitute recognizable elements of a community's linguistic and cultural memory. When such units are incorporated into a new text, they establish intertextual connections and activate pre-existing cognitive structures in the reader's mind.

Therefore, the interpretation of intertextual anthroponyms necessitates consideration of the cognitive knowledge underlying their usage. Such an approach enables readers to decode implicit meanings and interpret literary texts more accurately. The effectiveness of an anthroponym as an intertextual marker depends largely on the reader's familiarity with the cultural and literary background associated with that name.

The present study focuses on anthroponymic units found in Abdulla Qodiriy's novel *O'tgan kunlar* (*Bygone Days*), one of the most influential works of early twentieth-century Uzbek literature, and their subsequent reflection in contemporary Uzbek poetry. Due to the enduring popularity of the novel and its characters, many of its anthroponyms have acquired allusive and intertextual functions in later literary texts. Accordingly, *O'tgan kunlar* and selected examples of contemporary Uzbek poetry were chosen as the primary research materials.

The collected anthroponymic units were classified according to the field theory approach. Furthermore, linguocognitive and intertextual analysis methods were employed to identify the conceptual features of anthroponyms and to examine the mechanisms through which they function across literary texts created in different historical periods.

3. Results and Discussion

As One of the primary functions of onomastic units in literary texts is their use as

allusive names, which enables the concise representation of extensive information and complex cultural meanings. It is well known that allusion—the reference to historical events, renowned literary works, religious and mythological narratives, and other widely recognized cultural phenomena through the incorporation of their names and conventionalized concepts into a literary text—is a common stylistic device in artistic discourse. In this regard, anthroponyms frequently function as intertextual elements and acquire considerable linguopoetic value as allusive names [5].

The allusive anthroponyms *Otabek* and *Kumush* effectively intensify the emotional state of the lyrical persona in the following example. By evoking the well-known literary characters from Abdulla Qodiriy's novel *O'tgan kunlar* (*Bygone Days*), these anthroponyms activate readers' background knowledge and cultural memory, thereby enhancing the expressive power of the poetic text:

*Marg'ilonda **Kumushni** ko'rdim,
Ko'ziga yosh olib turibdi.
Sochlarini maydalab o'rib,
Otabekni kutib yuribdi.* [6].

The following excerpt contains an intertextual reference to the motif of co-wife rivalry (*kundoshlik*) portrayed in the source text:

*Bilmam, nima edi maqsading:
Menga bir juft guling asrading,
Birin otin **Kumush** atading,
Birin ismin **Zaynab** qo'yding-ku* [7].
*Xoh **Kumush** bo'l, xoh **Zaynab**,
Baxtliman, deb aytolmaysan.
Kundoshli uyda sen yayrab
Yasholmaysan, yasholmaysan.* [8].

In the following lines, the poet depicts the tragic contradiction of recognizing Abdulla Qodiriy as an unparalleled writer and a leading intellectual figure capable of guiding society, while at the same time condemning him to death. The verses highlight the social and political injustice that resulted in the persecution of a prominent literary figure whose contributions to national culture and enlightenment were widely acknowledged.

***Otabek Kumushin** ko'zlarin yopib,
O'zi ham ortidan qilgach safarlar,
Qodiriy boboning qo'llarin o'pib,
Chohga itargan ham — laganbardorlar.* [9].

In one of his poems, Abdulla Oripov reflects on the fact that many of his namesakes were outstanding historical and cultural figures, emphasizing that the lives they led were marked by considerable challenges and hardships. Through this observation, the poet draws attention to the responsibility, struggle, and perseverance associated with bearing a name that has become linked to prominent individuals in the nation's cultural and intellectual history.

*Ulug' otdoshlarim maqomi yuksak,
Men shogird erurman garchand alarga.
Har nechuk, bir gapni aytmog'im kerak:
Oson bo'lmagan hech **Abdullalarga*** [10].

From a cognitive perspective, the anthroponym *Abdulla* possesses a profound cultural and religious conceptual framework. Traditionally, the name embodies such values as humility, devotion, and obedience; however, within Uzbek culture, its conceptual content has been further enriched through its association with outstanding intellectuals, writers, and public figures. Consequently, the name evokes notions of greatness, creative struggle, and national heritage, while simultaneously generating a sense of respect and responsibility in the collective consciousness [11].

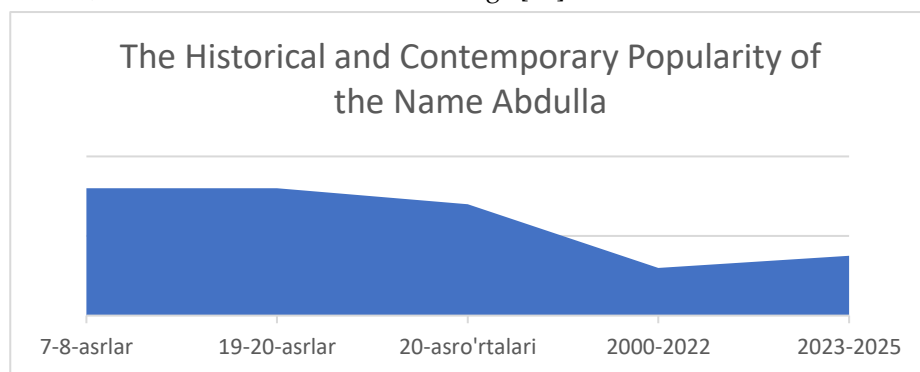
Through the line “*Oson bo‘lmagan hech Abdullalarga*” (“Life has never been easy for the Abdullas”), Abdulla Oripov alludes not only to his own life experience but also to the difficult destinies of prominent figures who shared the same name, including Abdulla Qodiriy, Abdulla Avloniy, Abdulla To‘qay, and Abdulla Qahhor. Thus, the anthroponym *Abdulla* functions as an intertextual and conceptual marker that symbolizes intellectual perseverance, social responsibility, and dedication to the nation's cultural development.



Picture 1. Abdulla Qodiriy analyzing.

In Uzbek literature and historical discourse, the anthroponym *Abdulla* is frequently associated with prominent cultural and intellectual figures, which contributes additional layers of meaning related to responsibility, achievement, and social significance. Notable examples include Abdulla Qodiriy, the founder of the Uzbek novel; Abdulla Qahhor, a distinguished master of short fiction; Abdulla Avloniy, a leading Jadid reformer and educator; and Abdulla Oripov, the author of the National Anthem of Uzbekistan and one of the country's most celebrated poets [12].

The historical and cultural contributions of these individuals to Uzbek national awakening, literature, language development, and cultural identity have significantly influenced the conceptualization of the anthroponym *Abdulla*. As a result, within the collective consciousness of the Uzbek people, this name is associated not only with its religious origins but also with notions of national pride, intellectual struggle, creative achievement, and dedication to cultural heritage [13].



Picture 2. Popularity level of Abdulla name which in history and nowadays.

The distribution curve demonstrates that the anthroponym *Abdulla*, despite experiencing a slight decline from its historically high frequency, has maintained a stable position and continues to rank among the most commonly used personal names in contemporary Uzbek society. This sustained popularity can be attributed to both the religious significance of the name and its association with prominent figures in Uzbek cultural and intellectual history. Consequently, *Abdulla* remains one of the most actively used anthroponyms in modern Uzbek naming practices [14].

The widespread use or gradual archaisation of an anthroponym is often closely linked to the historical reputation and social legacy of individuals who bear that name. In this respect, the longevity of an anthroponym depends largely on collective attitudes toward the personalities associated with it. Names connected with respected historical,

literary, or cultural figures tend to preserve their relevance across generations and maintain their place within the linguistic and cultural consciousness of society [15].

An illustrative example of the conceptual expansion of anthroponyms can be observed in Halima Xudoyberdiyeva's poem "*Kumushning o'limiga*" (*On the Death of Kumush*). In this work, the anthroponym *Kumush* functions as an onomastic metaphor whose semantic scope extends beyond its primary referential meaning. The name symbolizes an idealized image of the Uzbek woman, embodying such qualities as beauty, wisdom, modesty, dignity, and moral refinement. Thus, *Kumush* acquires a broader conceptual meaning and serves as a culturally significant symbol within the poetic discourse.

The semantic motivation of this anthroponym is reflected in its lexical meaning. According to Uzbek anthroponymic dictionaries, *Kumush* denotes "a precious and valuable girl, comparable to silver, or a fair-faced and beautiful girl," with variants such as *Kumushoy* and *Kumushxon*. The symbolic association with silver reinforces notions of purity, beauty, and value, which subsequently become integral components of the conceptual structure of the name.

The characterization of Kumushbibi in Abdulla Qodiriy's novel *O'tgan kunlar* further contributes to the formation of this conceptual image. Through detailed descriptions of her physical beauty, modesty, grace, and noble character, the author constructs an idealized female figure that later becomes deeply embedded in the cultural memory of Uzbek readers. As a result, references to *Kumush* in subsequent literary texts evoke not merely a fictional character but an entire system of aesthetic, ethical, and cultural values associated with the heroine.

Qodiriy's choice of the anthroponym *Kumush* may also be viewed within the broader context of linguistic and cultural renewal in the early twentieth century. Unlike many traditional anthroponyms derived from Arabic or Persian, *Kumush* is a native Turkic name. Its use reflects the author's sensitivity to the expressive potential of the Uzbek language and aligns with contemporary efforts to promote linguistic authenticity and national identity.

This tendency was particularly evident among representatives of the *Chig'atoy Gurungi*, who advocated linguistic purification and consciously replaced Arabic and Persian pseudonyms with names of Turkic origin. Scholars have noted that Fitrat encouraged members of the group to adopt pseudonyms such as *Botu*, *O'ktam*, *Elxon*, *Elchi*, *Chig'atoy*, *O'g'uz*, *O'qtoy*, and *Eltuzar*, many of which were derived from the names of historical Turkic heroes renowned for their courage and leadership. Within this intellectual and cultural environment, Qodiriy's selection of the name *Kumush* can be interpreted not only as an artistic choice but also as a reflection of broader national and linguistic aspirations.

Siz bugungi Kumushlar, ayol zotin sarasi,

Sochingizni to abad ishq qo'llari tarasin,

Otabeklar topsa ham qovushmoqlik chorasini,

Oson emas ekanku abad asramoq suymoq,

Oson ekan-ku axir Sizni boy berib qo'ymoq (H.Xudoyberdiyevaning „*Kumushning o'limiga*)

In this context, the anthroponym *Kumush* evokes the intertextual background of Abdulla Qodiriy's novel *O'tgan kunlar* (*Bygone Days*). The conceptual content associated with the character particularly her fidelity, moral integrity, and idealized beauty – extends beyond the original text and acquires broader cultural significance. Consequently, in contemporary poetic discourse, *Kumush* functions as a symbolic representation of Uzbek women who embody beauty, modesty, dignity, and virtue. At the same time, references to *Kumush* serve as a reminder of the heroine's tragic fate, encouraging readers to reflect upon the complexities of love, loyalty, and destiny.

The findings of this study demonstrate that anthroponyms perform important linguopoetic functions in literary discourse. They contribute to the semantic and aesthetic organization of a text, create a distinctive artistic atmosphere, express the subjective

attitudes of authors and characters, and facilitate the formation of various stylistic and figurative devices. Furthermore, anthroponyms serve as effective means of character representation, emphasizing particular personality traits and, in some cases, generating humorous or ironic effects.

As products of collective cultural consciousness, anthroponyms embody not only the linguistic features of a community but also its traditions, values, worldview, and cultural memory. The analysis of Uzbek anthroponyms reveals the reflection of national characteristics and culturally significant concepts embedded within personal names. Therefore, a cognitive approach to the study of anthroponyms makes it possible to reconstruct the perceptions, beliefs, and conceptualizations of reality that characterize a particular linguistic community during a specific historical period.

4. Conclusion.

The study also confirms that intertextual anthroponyms constitute an important mechanism for preserving and transmitting cultural knowledge. Through their ability to activate shared historical, literary, and cultural associations, such anthroponyms facilitate the interpretation of texts and strengthen connections between literary works created in different periods. Finally, the semantic foundation of an intertextual anthroponym is rooted in the situation, events, and conceptual structures of the source text. As an intertextual marker, the anthroponym remains closely connected to its original textual environment while simultaneously generating new meanings in subsequent contexts. Thus, intertextual anthroponyms function as cognitive and cultural links that ensure the continuity of literary tradition and collective cultural memory.

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