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FROM NAME TO POETIC SIGN: FUNCTIONAL REINTERPRETATION OF ANTONOMASIA IN JADID LYRIC POETRY

Yozdonqulova Ozoda Zokirjon qizi
Denov Institute of Entrepreneurship and Pedagogy, Uzbekistan
10.00.01 – Uzbek Language
e.pochta: o.yozdonqulova@dtpi.uz
ORCID: https://orcid.org/ 0009-0000-7082-0248
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Abstract: The article proposes a linguopoetic interpretation of antonomasia in Jadid lyric poetry, moving beyond the description of proper names as sources of secondary nomination. The study examines how a culturally recognizable name is transformed into a poetic sign and how this sign participates in the construction of image, lyrical identity, semantic opposition, emotional tension, intertextuality, and ideological evaluation. The corpus is drawn from the lyric works of Sidqi Khondoyliqi, Abdulla Avloniy, Usmon Nosir, and Cho‘lpon, with particular attention to the names Caesar, Spartacus, Majnun, Layli, Luqmon, Yusuf, and Azroil. A contextual-linguopoetic method is developed in which every antonomazic unit is analysed at three interconnected levels: lexical-semantic activation, textual organization, and aesthetic-pragmatic realization. The analysis demonstrates that the poetic force of antonomasia is produced not by the proper name alone but by its interaction with verbs, epithets, parallel constructions, repetition, contrast, address forms, and culturally marked narrative associations. Thus, “Sezar” in Usmon Nosir’s poetry becomes the terminal semantic focus of an image of imperial violence, while “Spartak” becomes a poetic model of resistance and historical continuity. In “Men – Majnunman, she’rim, sen – Layli!”, the names Majnun and Layli form a relational poetic structure through which the poet reinterprets the classical love paradigm as a metaphorical model of the poet–poem relationship. The study concludes that antonomasia in Jadid lyric poetry is best understood as a dynamic linguopoetic mechanism of semantic compression: a proper name preserves its cultural referent while simultaneously generating a new contextual image and aesthetic function.

Keywords: antonomasia, linguopoetics, Jadid poetry, poetic sign, proper name, lyrical image, intertextuality, semantic compression, poetic function, Uzbek literature.

INTRODUCTION

A literary proper name is not exhausted by its nominative function. Within a poetic text, a name may become a sign that carries historical memory, a character model, an emotional state, an ethical evaluation, or an ideological position. The linguopoetic study of names therefore asks a question that differs from a purely lexical or onomastic description: how does the selected linguistic form participate in the production of the poem’s artistic meaning? Literary onomastic research has emphasized that proper names in literature may perform identifying, expressive, aesthetic, cultural, and structural functions and that these functions operate in relation to the author, text, reader, and cultural context [1; 2].

Antonomasia provides an especially productive field for such an investigation. In its broad rhetorical understanding, antonomasia involves a shift between proper and common naming or the use of a proper name to designate a person through a salient characteristic. Modern research has shown that the phenomenon cannot be reduced to a simple substitution because its interpretation depends on

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discourse, contextual activation, cultural knowledge, and the distinction between referential and predicative uses [3]. Allusive names may similarly function as secondary nominations in which a culturally salient feature of the original bearer becomes relevant to a new referent [4]. The present study adopts a more specifically linguopoetic perspective. It treats antonomasia not merely as a result of semantic transfer but as a textual operation through which a name is made artistically productive. The central analytical problem is therefore the transformation chain: proper name → culturally available image → contextual activation → poetic function → aesthetic effect. This approach corresponds to the general principle of linguopoetics that linguistic units in literary discourse should be interpreted in relation to their artistic, ideological, and aesthetic functions [5; 6].

The research is based on the author's doctoral study "Jadid lirikasida antonomaziyalarning leksik-semantik va lingvopoetik tadqiqi". The dissertation defines the lyric works of Sidqi Khondoyliqi, Abdulla Avloniy, Usmon Nosir, and Cho'lpon as the principal material and places the investigation within lexical-semantic, functional-semantic, and linguopoetic analysis. Its third chapter is specifically devoted to the linguopoetics of antonomasia in Jadid-period lyric poetry.

The relevance of the topic is also determined by the special character of Jadid poetic discourse. Jadid poets frequently connected contemporary social and spiritual experience with historical, literary, religious, and mythological figures. Such references are not ornamental additions: they provide a condensed way of evaluating power, freedom, love, wisdom, beauty, death, and national or civic identity. The corpus records names such as Petrarch, Sappho, Dante, Hamlet, Shakespeare, Caesar, Spartacus, Majnun, Layli, Luqmon, Nuh, Sulaymon, Yusuf, Rustam, and Iskandar.

The novelty of the article lies in proposing a functional classification of antonomasia according to its role in poetic organization rather than according to the historical or cultural source of the name. The following questions guide the analysis: (1) how is an antonomazic name integrated into the structure of a lyric image? (2) which linguistic relations make its culturally inherited meaning poetically active? (3) how does antonomasia contribute to the construction of the lyrical subject and the ideological architecture of a poem?

2. MATERIALS AND METHODS

The primary material comprises selected lyric texts by Sidqi Khondoyliqi, Abdulla Avloniy, Usmon Nosir, and Cho'lpon. The corpus is interpreted as a literary system rather than as a collection of isolated examples. This is important because the same name may produce different poetic effects depending on its lexical environment, syntactic position, repetition, and relation to the lyrical subject. The research combines contextual analysis, componential analysis, linguopoetic close reading, intertextual analysis, and comparative stylistic analysis. Contextual analysis determines the meaning activated by the proper name in a particular poetic environment. Componential analysis identifies the salient semantic feature associated with the cultural referent. Linguopoetic analysis establishes how the name contributes to image, rhythmically or syntactically emphasized position, characterization, evaluation, and aesthetic effect. Intertextual analysis reconstructs the previous literary or cultural narrative that becomes active through the name. Comparative analysis distinguishes antonomasia from metaphor, metonymy, simile, and ordinary allusion.

A unit was treated as antonomazic when three criteria were simultaneously observable: first, the name had a culturally recognizable referent; second, one or more salient features associated with that referent were activated; third, those features became functionally relevant to the new poetic context. This criterion prevents allusions from being automatically classified as antonomasia.

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The analytical model used in the study is: name → cultural prototype → salient seme → textual activation → poetic function → aesthetic/ideological effect. The model makes it possible to separate the relatively stable cultural component from the variable poetic realization.

3. RESULTS

The first major result is that antonomasia frequently occupies the semantic nucleus of a poetic image. The name is surrounded by lexical units that determine which part of the referent's cultural potential becomes active. Consequently, the antonomazic meaning is not stored mechanically in the name; it is constructed through contextual interaction.

Usmon Nosir's lines provide a particularly clear case: "Hamon yig'lar yalang'och Rim, hamon dil ezar, / Hamon tilla qadahda qon ichar Sezar!" The name "Sezar" appears at the end of the second line and therefore receives a strong textual and semantic accent. The preceding units—"Rim", "tilla qadah", and especially "qon ichar"—construct a semantic field of imperial power, violence, spectacle, and bloodshed. The dissertation identifies Sezar here with absolute power and bloodshed.

From a linguopoetic standpoint, the important fact is not simply that Sezar means "power". Rather, the proper name becomes the point at which several lexical meanings converge. The metaphorical verb "qon ichar" gives the historical figure a monstrous physical image; "tilla qadah" creates a contrast between luxury and violence; "Rim" expands the personal image into a historical space. The antonomazic name therefore functions as a semantic condenser: it gathers the surrounding imagery and turns historical reference into an aesthetically organized representation of tyranny. This mechanism may be formulated as a sequence: historical referent → salient historical reputation → contextual lexical reinforcement → poetic image. The result is qualitatively different from a simple historical allusion. The reader does not merely recognize Caesar; the reader is directed toward a particular interpretation of Caesar and, through him, toward a broader judgement about violence and domination.

A second function is the organization of semantic opposition. The names Caesar and Spartacus demonstrate that antonomasia can structure an ideological antithesis without the poet having to formulate the opposing concepts abstractly. Caesar activates domination; Spartacus activates resistance. Their cultural identities become poetic poles.

In Usmon Nosir's lines "Issiq izlar… hamon u isyondan is bordek, / Bulutlarning orasinda yurar Spartak" and "Mana menman u isyonning o'lmas avlodi...", Spartacus is transformed from a historical individual into a model of enduring resistance. The dissertation explicitly interprets Spartacus as a central antonomazic unit and as the continuing spirit of struggle for freedom. The phrase "o'lmas avlodi" is particularly significant. It shifts the reference from the historical past to the present lyrical subject. The poet does not merely recall Spartacus; he establishes a genealogical relationship with him. The antonomazic name consequently performs a self-characterizing function: "Spartacus" becomes a model through which the lyrical "I" defines its own position. Historical memory is thus converted into lyrical identity. The poetic opposition may be represented as: Sezar → domination → violence, versus Spartak → rebellion → freedom. Such opposition is linguopoetically effective because each pole is encoded in a proper name. The names function as culturally dense lexical signs, allowing a broad ideological contrast to be expressed through minimal textual material. The third function concerns the representation of the lyrical subject. Antonomasia becomes especially expressive when the poet identifies himself or his artistic activity with a culturally known character. In this case, the name is not simply descriptive; it becomes a model of self-understanding.

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The clearest example is Usmon Nosir's: "Men – Majnunman, she'rim, sen – Layli!" The construction is organized as a parallel pair: "Men – Majnunman" and "she'rim – Layli". The grammatical parallelism gives the two names structural equality, while their cultural relationship supplies the semantic basis for the comparison. The dissertation notes that the Majnun–Layli relation is transferred to the relationship between the creator and his poetry and that the resulting construction has an individual metaphorical character. The linguopoetic significance of the line lies in its relational organization. Majnun cannot be fully interpreted without Layli, and Layli cannot be fully activated without Majnun. The two names create a closed intertextual micro-model. "Majnun" contributes devotion, suffering, and total dedication; "Layli" functions as the object and source of that devotion. The poet therefore presents the relationship with poetry through an inherited cultural structure of love.

This is a case of poetic refunctionalization. The classical narrative is not reproduced; it is structurally transferred to a new communicative situation. The old cultural code remains recognizable, but its referential target changes. Instead of lover and beloved, the structure becomes poet and poem. Antonomasia therefore participates directly in the creation of a new poetic image. Cho'lpon's "Men – Majnun bo'lib elni suyamen" demonstrates another direction of refunctionalization. The Majnun prototype is redirected from individual romantic devotion toward love of the people. The name retains its emotional intensity but changes its ideological object. Thus, antonomasia allows the poet to transform an inherited literary image into a civic and national semantic resource. A fourth function is the organization of intertextual space. Literary names can introduce an entire previous narrative into a new poem. This is why the use of names such as Majnun, Layli, Hamlet, Ophelia, Dante, Shakespeare, Petrarch, Sappho, or Spartacus can enlarge the semantic field of a lyric text without extended exposition.

The corpus of Usmon Nosir is especially significant in this respect because Eastern and Western cultural names occur within the same poetic repertoire. The dissertation records names including Petrarch, Sappho, Tasso, Leonora, Beatrice, Dante, Hamlet, Ophelia, Shakespeare, Caesar, and Spartacus. turn19file3 L153-L161 Such a repertoire should not be understood as a catalogue of literary references. Linguopoetically, it indicates that the poem is constructed through dialogue with multiple cultural texts.

The proper name works here as an intertextual trigger. Once the reader recognizes "Majnun", a narrative of love and suffering becomes available; "Hamlet" can activate hesitation, existential reflection, or tragedy; "Spartacus" can activate resistance. The poem therefore achieves semantic economy: a single lexical unit can summon a much larger cultural text.

This function also explains why the reader's cultural competence is essential. The semantic potential of an antonomazic name is only partially recoverable from its immediate lexical environment. The remaining part is supplied by cultural memory. In this sense, antonomasia is simultaneously a linguistic and reader-oriented phenomenon.

The fifth function is semantic compression. Antonomasia allows the poet to avoid explicit explanation while retaining conceptual density. Instead of describing a person as "a symbol of resistance, rebellion and freedom", the poet may use "Spartak". Instead of explicitly naming wisdom as a moral ideal, a poet may employ "Luqmon". Instead of describing exceptional beauty through a long epithet, "Yusuf" can activate the corresponding cultural prototype.

Avloniy's didactic poetry demonstrates this mechanism through Luqmon and Nuh. In the lines "Temirchining bolasi tarbiyat topsa, bo'lur olim, / Buzulsa xulqi, Luqmon o'g'li bo'lsa, bo'lg'usi

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zolim", Luqmon activates wisdom and moral excellence. The name becomes part of the argument about upbringing and character. The dissertation identifies this use as a case in which the cultural knowledge associated with Luqmon is compressed into the proper name. The same principle operates in aesthetic contexts. The expression "husni Yusuf" does not merely mention Yusuf; it activates the culturally established image of exceptional beauty. The name consequently functions as a condensed adjective-like unit. The semantic structure may be represented as Yusuf → prototype of beauty → "husni Yusuf" → intensified aesthetic evaluation.

Semantic compression is one of the most important reasons why antonomasia is especially productive in poetry. The poetic text is constrained by rhythm, line length, repetition, and expressive economy. A proper name with a large cultural semantic field allows the poet to maximize meaning while minimizing lexical material. The sixth function becomes visible when antonomasia interacts with syntax, repetition, metaphor, simile, or personification. In such cases, the proper name is not an independent stylistic ornament; it becomes part of a larger linguopoetic configuration.

In "Men – Majnunman, she'rim, sen – Layli!", the antonomazic names are strengthened by parallel syntax. In examples such as "Ya'qubvor" and "Masihoso", the anthroponymic component interacts with comparative morphology and contributes to an explicitly comparative image. The dissertation stresses that antonomasia may enter paradigmatic and syntagmatic relations with other stylistic devices. The distinction between the name and its surrounding device is methodologically important. A metaphor can extend the image, a simile can make comparison explicit, repetition can intensify the effect, and antithesis can organize opposition. Antonomasia, however, supplies the culturally charged proper-name component from which these further effects may develop.

The interaction may therefore be represented as a layered structure: the name supplies the cultural prototype; syntax determines its relation to the lyrical subject; surrounding lexical units select the active semantic feature; and additional tropes intensify the resulting image. This layered structure explains why an antonomazic unit can simultaneously be semantic, stylistic, intertextual, and ideological. Religious and mythological names show that antonomasia can also convert cultural symbols into poetic images. Luqmon, Yusuf, Nuh, Sulaymon, and Azroil activate different cultural prototypes—wisdom, beauty, moral consequence, authority, and death. Their poetic function depends on which semantic component is foregrounded by the context.

Azroil provides a particularly strong example because the name activates the cultural concept of death. In a lyric context, its appearance can immediately introduce mortality, inevitability, fear, or existential confrontation. The name thus functions as a symbolic lexical trigger rather than merely a reference to a religious figure.

The same principle operates with mythological names such as Rustam or Jamshid. The culturally established prototype may include heroism, extraordinary strength, royal authority, or idealized power. When such a name is placed beside an ordinary human referent, the name raises the expressive level of the characterization and gives the reader access to a pre-constructed cultural image.

This confirms that antonomasia can be viewed as a mechanism for converting cultural symbols into poetic predicates. The proper name remains formally nominal, but functionally it begins to behave like a bearer of a qualitative meaning.

Table 1. Functional model of antonomasia in Jadid lyric poetry

Antonomazic unit	Activated prototype	Primary linguopoetic function	Resulting effect

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Sezar	absolute power, violence	image nucleus / ideological evaluation	poetic representation of tyranny
Spartak	rebellion, freedom	historical self-identification	image of resistance and continuity
Majnun	devotion, suffering	lyrical identity / intertextuality	intensified emotional image
Layli	beloved, source of devotion	relational poetic structure	poet–poem analogy
Luqmon	wisdom, moral excellence	didactic characterization	ethical evaluation
Yusuf	exceptional beauty	aesthetic intensification	prototype-based evaluation
Azroil	death, mortality	symbolic existential image	emotional and philosophical tension

Source: author's synthesis based on the analysed Jadid lyric corpus.

4. DISCUSSION

The results permit a reconsideration of antonomasia as a linguopoetic category. If it is defined only as substitution between a proper and common name, the analysis remains at the level of lexical classification. The Jadid material demonstrates that the more productive question is what happens after the substitution: how does the name enter the poem and what new relations does it establish?

The proposed model shows that antonomasia has at least three inseparable dimensions. The first is semantic: a culturally salient feature is selected from the knowledge associated with the referent. The second is textual: the name enters syntactic and lexical relations with neighboring units. The third is aesthetic-pragmatic: these relations produce an image, evaluation, emotional effect, or ideological orientation. This multidimensionality corresponds with literary onomastic approaches that treat name functions as interconnected rather than isolated.

The findings also clarify the relation between antonomasia and allusion. An allusive name may point toward a previous cultural text, whereas antonomasia requires the activation of a salient characteristic in the new context. In practice, the two can overlap: Majnun is simultaneously an intertextual allusion and an antonomazic carrier of devotion and suffering. The decisive analytical step is therefore to identify the semantic function performed by the cultural reference.

The distinction from metaphor is equally important. Metaphor organizes a mapping based primarily on perceived similarity. Antonomasia, by contrast, uses the cultural identity of a named figure as the source of a generalized characteristic. In the Majnun example, the metaphorical relation between poet and poetry is built upon the pre-existing cultural relation between Majnun and Layli. The metaphor is therefore strengthened by antonomasia, but the two phenomena should not be collapsed into one.

The distinction from metonymy is based on a different associative principle. Metonymy typically depends on contiguity, while antonomasia depends on the activation of a culturally recognized person or character and a salient feature associated with that referent. The historical name Sezar does not

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simply stand for Rome; it becomes an evaluative image of a particular kind of power through contextual poetic construction.

International research on proper names supports the broader theoretical position adopted here. Literary names can have stylistic and expressive functions beyond identification [1]. Their functions are shaped by genre, cultural tradition, authorial poetics, and linguistic-semantic form [2]. Research on antonomasia likewise emphasizes its discourse-dependent and context-sensitive character [3; 4]. The Jadid corpus adds a specific historical-literary dimension: culturally loaded names become instruments for negotiating freedom, oppression, devotion, morality, and identity.

The most significant theoretical implication is that antonomasia should be studied as a process of poetic refunctionalization. The name enters the poem with an inherited cultural potential, but the poet selects, redirects, intensifies, or opposes particular components of that potential. Consequently, the same name can generate different meanings in different poetic environments without losing its cultural recognizability.

5. CONCLUSION

The study establishes that antonomasia in Jadid lyric poetry is not adequately described as a simple lexical replacement. It is a dynamic linguopoetic mechanism through which a proper name becomes a culturally dense poetic sign. Its artistic value is realized through the interaction of cultural memory, contextual semantics, syntax, lexical environment, intertextuality, and poetic intention.

Six principal functions were demonstrated: (1) formation of the semantic nucleus of a poetic image; (2) organization of historical and ideological opposition; (3) construction of lyrical identity; (4) activation of intertextual space; (5) semantic compression; and (6) interaction with other poetic devices. Religious and mythological names additionally demonstrate the capacity of antonomasia to transform cultural prototypes into symbolic poetic resources.

The examples Sezar and Spartak show that historical names can become ideological signs of domination and resistance. Majnun and Layli demonstrate how an inherited literary relationship can be refunctionalized into a new poetic model of the poet–poem relationship. Luqmon, Yusuf, and Azroil show that wisdom, beauty, and mortality can be condensed into proper names and activated as aesthetic or ethical predicates.

The central theoretical proposition of the article is therefore: antonomasia in poetry is a transition from reference to function. The name first identifies a culturally recognized figure; the context selects a salient feature; the poetic structure makes that feature operative; and the resulting unit contributes to the aesthetic and ideological architecture of the poem.

The proposed formula—name → cultural prototype → salient seme → textual activation → poetic function → aesthetic effect—may serve as a methodological basis for further comparative research into antonomasia in Uzbek poetry and in other literary traditions. It also provides a clearer boundary between antonomasia and related phenomena such as metaphor, metonymy, simile, and general allusion.

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