

CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY, AND CULTURE

https://cajlpc.casjournal.org/index.php/CAJLPC
Volume: 07 Issue: 02 | April 2026 ISSN: 2660-6828

Article

A Thesaurus of The Semantic Field of Allusive Names

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Abstract: This article examines the study of allusive names in world and Uzbek linguistics, the concept of the intertextual thesaurus and its intertextual base, the representation of allusive names within the intertextual thesaurus, and the relationship between allusive names and allusion (*talmeh*). Based on the allusive names collected from the works of U. Hamdam, the intertextual thesaurus is structured into the semantic field of religious allusions, the semantic field of historical allusions, the semantic field of literary allusions, and the semantic field of mixed allusions. The presented data are substantiated through illustrative examples, and analytical conclusions are drawn on the basis of the findings.

Keywords: Intertextual Units, Intertext, Intertextual Thesaurus, Allusion, Precedent Name, Semantic Field, Thesaurus

Citation: Jumanazar qizi, O. Z. A Thesaurus of The Semantic Field of Allusive Names. Central Asian Journal of Literature, Philosophy, and Culture 2026, 7(2), 511-517.

Received: 20th Feb 2026
Revised: 15th Mar 2026
Accepted: 05th Apr 2026
Published: 30th Apr 2026

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1. Introduction

The emergence and development of views on intertextuality as a distinct phenomenon in world linguistics at the end of the twentieth and the beginning of the twenty-first century created a basis for the study of intertextual units and their specific characteristics according to certain principles. One of such units was introduced into scholarship under the term *allusion*, being regarded by linguists and literary scholars as an intertextual phenomenon [1].

A review of studies devoted to allusion in world and Uzbek linguistics demonstrates that this phenomenon has been investigated on the basis of two main approaches.

The common feature of the first approach is that its representatives examine intertextuality in connection with literary texts and study allusion as an independent unit existing within a literary text and recognizable by readers through cultural memory and intertextual competence. Scholars representing this approach include N.A. Nikolina, N.A. Fateeva, M.Yu. Kolokolnikova, G.G. Slyshkin, Robert Miola, G.M. Hopkin, Lee Do, M. Yo'ldoshev, and M. Xomidova [2].

In the views of the proponents of the second approach, the precedent unit occupies the central position. They regard allusion as an indirect realization of a precedent unit within a text, that is, as a means or function of reference. Representatives of this approach include Y. Karaulov, N. Piégay-Gros, Y. Nakhimova, D. Xudoyberganova, D. Andaniyozova, N. Axmadjonov, H. Bozorov, and M. Raximova [3].

It should be noted that neither of these approaches can be rejected. In our research, allusion was examined both as an independent unit extracted from a literary text (identified as an independent unit in the works of Ulug'bek Hamdam) and as a

phenomenon analyzed according to its functional role within context, whereby its referential nature was determined. Therefore, the two approaches do not contradict but rather complement one another. From the perspective of its essence, allusion is an intertextual unit; from the perspective of its functional characteristics, it is a unit that indicates precedent phenomena [4].

Regarding allusion and its introduction into linguistics, E.M. Dronova states: "The word *allusion* appeared in many European languages as early as the sixteenth century; however, despite the long-standing tradition of using the term *allusion* in foreign linguistics and literary studies, the phenomenon denoted by it began to be actively studied only at the end of the twentieth century". Although allusion is interpreted as having appeared in European languages in the sixteenth century, it can be argued that, in essence, this phenomenon is much older in Turkic languages. First of all, it is necessary to answer the question of what allusion essentially is [5].

"Allusion is a method of referring to historical events, famous works, religious and mythological narratives, and other phenomena known to a wide audience, or of introducing the established concepts associated with them into a literary text". As is evident from this definition, stability and conventionality constitute important characteristics of allusion. An allusive name formed on the basis of allusion possesses the same feature of stability. While examining the use of precedent names as allusive names, D. Xudoyberganova defines an allusive name as follows: "An onomastic unit functioning as an indicator of allusion in an allusive text; a component of a precedent text perceived associatively; a means connecting two cultural-semiotic fields" [6]. The scholar further explains that its indicators may include famous names, phrases, or texts.

Thus, allusion is the phenomenon of implicitly referring within a literary text to a previously existing literary work or its characters, a historical figure or event, or legendary, religious, and mythological characters. Its principal feature is implicitness. In implicit reference, the source is not mentioned directly; however, through a particular unit (a name, image, or detail), previously familiar texts are activated in the reader's consciousness. The complete and systematic realization of this process relies on the reader's intertextual competence.

As noted above, while allusion is considered to have existed in Western scholarship as early as the sixteenth century, in the East it has a much older history. In classical Eastern poetics, one of the literary devices performing a similar function is *talmeh*. *Talmeh* is a rhetorical device that denotes reference within a literary text to a famous historical figure, a religious narrative, a Qur'anic story, a hadith, a legend, or a literary plot through indirect allusion.

It is evident that allusion and *talmeh* are closely related concepts. In both phenomena, intertextual grounding, precedentness, implicitness, the reader's intertextual competence, and aesthetic-literary function are regarded as fundamental characteristics. However, a more detailed examination reveals certain differences between them. In particular, *talmeh* is a term specific to the Eastern science of rhetoric (*balāgha*) and is primarily associated with references to classical images or characters. Allusion, by contrast, is regarded in modern linguistics and literary studies as an intertextual phenomenon and may refer not only to historical figures or events but also to contemporary literary, political, scientific, and social facts, as well as to popular culture, cinema, advertising, cultural and artistic figures, and even political slogans.

Therefore, the scope of application of allusion is broader than that of *talmeh*. For example, in U. Hamdam's novel *Rebellion and Obedience* (*Isyon va Itoat*), the protagonist Akbar, after being imprisoned, reflects as follows: …

*Inson qamoqxona eshigini ochib kirar ekan, tug'ilgandan shu yoshigacha o'ziga yuqtira olgan neki ezgulik bor, hammasini yechib tashlab, ichkariga yalang'och badan, qaynoq qon oqib turguvchi vujud bilan kirar edi Akbarning nazarida. "**Darvin o'z nazariyasini** go'yo qamoqxonada o'tirib*

yozgandek yoki mahbuslarga atagandek" - deb o'ylardi u ahyon-ahyonda...(U.Hamdam. Isyon va Itoat:10.)

As can be seen, the reference in the text to Darwin and his theory does not point to a religious or classical narrative characteristic of the traditional rhetorical device *talmeh*, but rather to a modern scientific concept. Therefore, this reference is interpreted as an allusion that activates a scientific precedent name existing within the reader's intertextual competence [7].

Another example is as follows:

Ha-ha, ***Hojiboy****ning o'qituvchilari to'yxonadan haydab solingan bo'lsa, Sharofiddin butun boshli yurtdan quvildi.* (U.Hamdam. To'rt ko'cha:278.)

One of the intertextual units used in this context is the precedent name *Hojiboy*, which functions as an allusive name referring to the well-known comedian and performer Hojiboy Tojiboyev. Thus, in this text as well, the author refers not to a unit characteristic of *talmeh*, but to a contemporary and widely recognized public figure [8].

In order to adapt allusions for inclusion in an intertextual thesaurus, they are grouped into semantic fields.

2. Materials and Method

To ensure the reliability of the research and to obtain more precise conclusions, various scientific research methods were employed. In particular, the descriptive method was used to identify the current state of allusive names, describe their intertextual connections within texts, identify allusive units in specific works of Uzbek literature, and classify them into categories. The compilative method was applied to collect and systematize theories and concepts related to the intertextual thesaurus and allusive names, as well as to consolidate the scientific theories existing in both foreign and Uzbek linguistics concerning these phenomena. The cognitive-linguistic method was utilized to examine the interaction between language and cognition in the perception, comprehension, and interpretation of allusive units and to formulate a clear understanding of intertextual competence. The analytical method was employed to conduct structural and semantic analyses of allusive names found in the literary works of U. Hamdam and to classify and examine them according to semantic fields.

3. Results and Discussion

Considering that the modeling of thesaurus-type dictionaries requires the presentation of units on the basis of semantic groupings, we concluded that the semantic field approach [9] is methodologically the most appropriate framework for modeling an Uzbek intertextual thesaurus. This is because, unlike conventional lexical units, allusive names do not possess a stable lexical meaning; rather, they are characterized by a multilayered semantic structure activated through cultural, cognitive, and contextual factors.

For example, *Odamlar uni «****Enshteyn****» deb atashardi, o'z sohasining Enshteyni! Mana, o'zbekning enshteynlari nima qilib yurishibdi!..» (U.Hamdam. To'rt ko'cha. 39)*

In this case, the allusive name *Einstein*, when considered outside the text, functions merely as an anthroponym. Within the context, however, it first refers to a historical figure and subsequently activates a semantic field encompassing such semes as intelligence, genius, scientific achievement, discovery, and physical-mathematical thinking. It is evident from the text that the character being described possesses profound knowledge and intellectual capacity comparable to that of Einstein.

These semes may appear in different combinations across various texts, and this very phenomenon demonstrates the necessity of the semantic field model. In the theory of intertextual thesaurus construction, grouping units according to conceptual proximity is

regarded as a fundamental principle. Allusive names are precisely the type of units that are united through conceptual proximity. Therefore, presenting them in isolation, outside the framework of semantic fields, weakens the intertextual nature of the thesaurus [10].

In the process of classifying allusive names into semantic fields, we examined existing classifications based on their thematic scope. In linguistics, allusive names are divided into the following thematic groups [11]:

1. Religious allusions
2. Historical allusions
3. Literary allusions
4. Mythological allusions
5. Social and everyday-life allusions

Based on this classification, and through the pragmatic and semantic analysis of the allusion database compiled from the works of U. Hamdam, we grouped the collected allusions into the following semantic fields:

- Semantic field of religious allusions;
- Semantic field of historical allusions;
- Semantic field of literary allusions;
- Semantic field of mixed allusions.

It should be emphasized that the analysis of allusions through semantic fields, particularly allusive names, corresponds to their multilayered semantic nature, ensures the systematic organization required by an intertextual thesaurus, reveals the dynamic relationship between meaning and context, and elevates the thesaurus from a simple list of names to the level of a cognitive-semantic model. Consequently, in order to incorporate allusions into an intertextual thesaurus on the basis of semantic fields, it is necessary to develop an appropriate model. In designing this model, we relied on the semantic field model of medical terminology proposed by the linguist B. Suyunov [12].

Using this model, we analyzed the semantic field of religious allusions as follows:

SS – Allusion (interpreted as the general domain)

SF – Semantic Field of Religious Allusions

SMF – Semantic Microfields:

1. Semantic Microfield of the Supreme Divine Being
2. Semantic Microfield of Prophets
3. Semantic Microfield of Angels
4. Semantic Microfield of Religious Practices and Rituals
5. Semantic Microfield of Sacred Places
6. Semantic Microfield of Sacred Texts
7. Semantic Microfield of Religious Narratives and Events
8. Semantic Microfield of Jinn

As can be seen, semantic fields are further subdivided into smaller microfields, thereby providing a more precise and systematic organization of the intertextual thesaurus. The microfields constituting the semantic field of religious allusions were established on the basis of the allusive units identified in our allusion database. If a comprehensive intertextual thesaurus of the Uzbek language were to be developed, the composition and structure of these microfields might be subject to modification [13].

Based on this model, we proceed to analyze a unit belonging to the semantic field of religious allusions: *Munkar va Nakirning savol-javobini aytaman. Bu hayotda ham o'lchov shunday bo'lishi kerak.(U.Hamdam. To'rt ko'cha. 540.)*

In this passage, the allusive names *Munkar* and *Nakir* refer to precedent names and represent the names of angels.

SS – Allusion

SF – Semantic Field of Religious Allusions

SMF – Semantic Microfield of Angels

The scientific basis for assigning the allusive names *Munkar* and *Nakir* to the Semantic Microfield of Angels can be substantiated through the eight-node analysis of this intertextual unit as represented in the thesaurus (discussed in Section 2.3). Specifically, the nodes of the intertextual thesaurus entitled **"Original Source," "Semantic Field," "Hyperonym," "Hyponym,"** and **"Commentary"** clearly indicate the semantic field and microfield to which the unit analyzed as an allusive name belongs [14].

Table 1. Analysis of the Allusive Name *"Munkar"* within the Node System

T/R	**Element**	Description
1	Intertextual Unit	**AllusiveName:***Munkar* **Pronunciation:** *Munkar*
2	Intertextual Text	**Text:** *"Munkar* va Nakirning savol-javobini aytaman. Bu hayotda ham o'lchov shunday bo'lishi kerak". **Author:** Ulug'bek Hamdam **Work:** *To'rt Ko'cha* **Genre:** Novel **Publication:** Tashkent: *Yangi Asr Avlodi* **Year:** 2024 **Page:** p. 540.
3	Original Source	**Author:** Abu Isa al-Tirmidhi **Work:** Jami' al-Tirmidhi, Hadith No. 1071 **Original Text:** "Mayit ko'milganda (yoki sizlardan biringiz ko'milganda) uning huzuriga ikki farishta keladi: ularning ranglari qoramtir, ko'zlari ko'kimtir bo'ladi. Ularning birini ismi Munkar, ikkinchisining ismi Nakir. **Source:** Sunnah.com – Jami' al-Tirmidhi, Hadith 1071 **Commentary:** This allusive name does not occur in the Qur'an. However, it is attested in authentic hadith literature, where *Munkar* and *Nakir* are identified as the two angels who question the deceased in the grave.
4	Degree of Recognition	Core
5	Contextual Commentary	From the final section of the novel *To'rt Ko'cha*. It presents O'lmas's reflections as he questions how a person's life journey is evaluated and seeks to find an answer to this question.
6	Semantic Field	Religious Allusion – Semantic Microfield of Angels
7	Semantic Relations	**Synonym:** Nakir **Hyperonym:** Angels

		Hyponym: Munkar
8	Explanation/Meaning	In this context, *Munkar* functions not merely as the name of an actual religious angel but as an allusive name symbolizing moral accountability, responsibility, and the criterion of justice.

Although two allusive names appear in the same text within the intertextual thesaurus (*Munkar* and *Nakir*, the names of two angels), each of them is analyzed separately [15].

4. Conclusion

In conclusion, allusive names occupy a special place in the intertextual thesaurus as linguocultural units characterized by precedentness. Their classification and systematization into semantic fields within the thesaurus make it possible to systematically model the cultural-historical, religious, literary, and other pragmatic-functional meanings that are realized within literary contexts.

The assignment of an allusive unit to a particular semantic field is determined not by its nominative characteristics but by the semantic meaning it acquires in a literary text, its pragmatic function, and the intertextual knowledge activated within the reader's cognitive base. Accordingly, allusive units are incorporated into the intertextual thesaurus through the hierarchical levels of **semantic domain – semantic field – semantic microfield**, while their source basis, functional role, paradigmatic relations, and other relevant characteristics are consistently represented and analyzed through a system of nodes.

As a result, the semantic field thesaurus organizes allusive names according to a hierarchical structure and serves as a means of constructing a semantic map of intertextual units.

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