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RELIGIOUSLY MARKED ALLUSION AS A TOOL OF INTERTEXTUALITY

Annotation

The article studies allusion, its features, as well as the functions fulfilled by allusions in the literary text. In particular, the author highlights the role and importance of religiously marked allusion as a linguistic unit of current importance in cognitive linguistics, linguoculturology, text linguistics, theolinguistics, literary studies, and generalizes its characteristics. The topicality and novelty of the study lies in the fact that after a thorough study of the theoretical foundations of the issue, the author examines and analyzes the features of religiously marked allusion as a means of intertextuality. The results of the analysis showcase that religiously marked allusions as a tool of intertextuality, serve to demonstrate the individual conceptual world picture of the author and his/her modality in the literary text.

Key words: Allusion, religiously marked allusion, intertextuality, intertextual marker, intertext

РЕЛИГИОЗНО МАРКИРОВАННАЯ АЛЛЮЗИЯ КАК СРЕДСТВО ИНТЕРТЕКСТУАЛЬНОСТИ

Аннотация

В статье рассматривается аллюзия, ее особенности, а также функции, выполняемые аллюзией в художественном тексте. В частности, автор освещает теоретические основы религиозно маркированной аллюзии - языковой единицы, имеющей актуальное значение в когнитивной лингвистике, лингвокультурологии, лингвистике текста, теолингвистике, литературоведении и суммирует его характеристики. Актуальность и новизна исследования заключается в том, что автор после тщательного изучения теоретических основ вопроса исследовал и проанализировал особенности религиозно маркированных аллюзий как средства интертекстуальности. По результатам анализа доказано, что религиозно маркированные аллюзии в художественном тексте являются инструментом интертекстуальности, служащим для проявления индивидуального концептуального мировоззрения автора произведения и его модальности.

Ключевые слова: Аллюзия, религиозно маркированная аллюзия, интертекстуальность, интертекстуальный маркер, интертекст.

DINIY MARKERLANGAN ALLYUZIYALAR INTERTEKSTUALLIK VOSITASI SIFATIDA

Annotatsiya

Maqolada allyuziya, uning xususiyatlari va badiiy matnda allyuziya tomonidan amalga oshiriladigan vazifalar o'rganib chiqilgan. Xususan, muallif hozirgi kunda kognitiv lingvistika, lingvokulturologiya, matn lingvistikasi, teolinguistika va adabiyotshunoslikda dolzarb ahamiyatga ega bo'lgan va ko'plab izlanishlarga sabab bo'layotgan til birligi - diniy markerlangan allyuziyaning nazariy asoslarini yoritgan va unga xos xususiyatlarni umumlashtirgan. Tadqiqotning dolzarbligi va yangiligi shundan iboratki, muallif masalaning nazariy asoslarini atroflicha o'rgangach, diniy markerlangan allyuziyalarning intertekstuallik vositasi sifatidagi xususiyatlarini tadqiq va tahlil qilgan. Tahlil natijalariga ko'ra diniy markerlangan allyuziyalar badiiy matnda asar muallifining individual konseptual dunyoqarashi hamda uning modalligini namoyon etishga xizmat qiluvchi intertekstuallik vositasi sifatida namoyon bo'ladi.

Kalit so'zlar: Allyuziya, diniy markerlangan allyuziya, intertekstuallik, intertekstuallik vositasi, intertekst

Introduction. Allusion is the object of study in many linguistic and non-linguistic sciences such as stylistics, text linguistics, literary and translation studies, cognitive linguistics, cultural linguistics, theolinguistics and many others. The linguistic dictionaries define allusion as 1) the correlation of what is described or what is happening in reality with a stable notion or phrase of a literary, historical or mythological origin; 2) in fiction, oratorical and colloquial speech – one of the stylistic figures: a hint to the real political, historical or literary fact that is assumed to be well-known [18]. According to Galperin, allusion is “an indirect reference, by word or phrase, to historical, literary, mythological, biblical facts or to the facts of everyday life made in the course of speaking or writing” [7]. The scientist assures that the use of allusion requires the reader to have background knowledge of the event, thing or person alluded to, without which it is impossible to decipher the essence behind the implicature created by allusion. Ashurova agrees that allusion is a hint at a well-known literary or historical person, place, object or event [5]. To generalize, allusion is mainly denoted as a figure of speech, which constitutes an implicit reference to another text, as a whole, or its fragment.

Main part. It is of huge significance to mention that the focus on allusion as a stylistic device has transferred to another

spectrum under the framework of the anthropocentric paradigm, which made it possible to study this linguistic phenomenon comprehensively. This in turn, enabled the linguists to scrutinize allusions from a wide variety of perspectives. These all are determined by the fact that allusion is a multifaceted phenomenon and thus can be interpreted quite broadly taking into consideration the aim and scope of the research.

When analyzing allusions, the literary text is of paramount importance. It is known that the literary text is the primary tool of storing, transmitting and processing information. Allusions are prescribed an immense role in the literary text and interweaving with the literary text, they realize its main categories and characteristics, including cohesion and coherence, modality, prospection and retrospection, cultural integrity [2].

Piege-Gro (2008), Ashurova and Galieva (2016, 2018), Dusabaeva (2009), Molchanova (2007), Fateeva (2000), Solovyova (2004) single out the following functions outperformed by allusions in the literary text [2]:

allusion as a marker of intertextuality establishes intertextual relationships between the precedent and the recipient texts;

allusion as a means of foregrounding serves to pique the reader's/listener's attention;

allusion as a conceptually significant linguistic unit, activates different knowledge structures of religious, mythological, literary character;

allusion as a conveyance of implicit message reveals conceptual information laid on the subtextual layer of the literary work.

At this point, it is of immense significance to highlight that allusions, as

polyfunctional language means serve to realize the following functions too [2]:

1. Allusions represent cognitive structures that are central to categorization and conceptualization;

2. Allusions impart a large layer of encyclopedic knowledge in a compressed form;

4. Allusions are based on the mechanism of conceptual blending/integration;

5. Allusions present the author's modality in the literary text and the decipherment of the implicate inherent in allusions hugely contributes to the interpretation of the author's individual world picture.

According to the type of the source from which the allusion has derived, historical, literary, religious and mythological allusions are distinguished, and the object of our current study is religiously marked allusions. Allusions referring to religious sources (holy books of Islam, Christianity, Buddhism and other religions, narrations) create a religious background and activate religious knowledge structures in the reader' or listener' mind in relation to the already known precedent reality presented in the intertext.

Religiously marked allusion (henceforth, RMA) conveys religiously significant information in its semantic layer, either explicitly or implicitly referring to the religious source. In other words, RMAs are conceptually significant linguistic units and the conceptual information that they bear requires being correctly interpreted as it further assists to explicate the deep semantic layer of the text in its relation to the preceding religious source. In addition to conveying conceptual information of religious character, RMAs bear cultural information too. Therefore, RMAs oblige the addressee to decode both religious and cultural information that can only be realized via the activation of the reader's cultural literacy and his/her individual conceptual world picture.

RMAs are externalized via a wide variety of linguistic units, including a single word, derivatives, word combinations, phraseological units, quotations and even texts. Regardless of its condensed form, even in the form of the smallest language unit – a lexeme, RMAs constitute a considerable amount of information related to the precedent religious text. In the obtained allusive process, two situations, objects or people are compared or contrasted, and the results of contradictions or comparisons affix a new conceptual significance to the literary text, as a consequence, the reader acquires the sequences of events as an integral whole [2].

The primary function of RMAs as a conceptually significant language means is their representation as a tool of intertextuality. RMAs establish a bond between the precedent religious and recipient fictional texts, and are regarded as frequently used intertextual markers [6]. The matter of intertextuality has been studied from the literary and linguistic perspectives. According to the literary approach, intertextuality is explained in the presence of "structural relations between two or more texts" [14]. To put into simpler words, for Y. Kristeva, "intertextuality" is assumed as interaction occurring within texts and "Any text is constructed of a mosaic of quotations", so the text "is absorbed" by another text and fits into it; as a result, "...any text is the absorption and transformation of another" [14]. So in literary studies it is believed that texts always repeat one another to this or that extent and the phenomenon of intertextuality is inherent in all types of literary texts. In accordance with the linguistic interpretation of intertextuality, the mechanism of intertextuality is based on the inclusion of one text into another, and is realized only with the help of special language means, including allusions, quotations, titles and others [3; 4; 15].

In this regard, it is of huge significance to define the notion of "precedence" which conditions intertextual links. The notion of "precedent text" was first introduced by Yu.N. Karaulov who defined it as (1) a text significant for a particular individual in cognitive and emotional respects, as (2) a text well-known to the person and his surrounding, including his predecessors and contemporaries, and, finally, (3) an appeal to which is resumed repeatedly in the discourse of a certain linguistic personality [11]. Yu. N. Karaulov perceives precedent texts as ready-made intellectual and emotional blocks used as a tool to facilitate and accelerate the transition from the "factual" context to the "subtextual" one [11]. According to him, the features that are peculiar to precedent texts are:

1) chrestomathicity and prominence, i.e. these texts are very well-known to the representatives of different cultures across the world or a particular region;

2) tendency to being reinterpreted that implies the peculiarity of the precedent text to acquire new senses, associations and its asset of being reflected not only in the text, but in other forms of art (poetry, painting, sculpture, opera, ballet), which makes it a factor of culture [11].

The notion of "precedent text" was further developed in the works of V.G. Kostomarov and N.D. Burvikova, D.B. Gudkov, V. Krasnykh, who outnumber the following characteristic assets of precedent texts: I. As units of language, precedent texts: 1) have a verbal expression; 2) in the process of communication, they refer to the texts that are not created anew, but renewed; 3) can be modified (adapted) within the limits of recognizability; II. As units of consciousness, precedent texts: 1) are the result of certain cognitive operations (reduction, minimization, etc.), knowledge "packed" in a special way; 2) serve as a means of encoding and transmitting information; 3) set models for processing, evaluating incoming information and comparing it with existing information; III. As units of culture: 1) they are characterized by the set of culturally specific knowledge; 2) require correlation with other texts as facts of culture; 3) determine the specifics of the cultural space [9; 12; 13].

All in all, the precedent text acts as a source for the recipient text, resulting in an intertext, that is, a special fragment that bears the knowledge structure known to the reader [2]. The term "intertext" is regarded as a particular fragment of the recipient text containing any of intertextual signals like allusion, quotation, epigraph, etc., that imply a reference to the precedent text [1]. So RMAs create intertextual links between the source and recipient texts: they activate a precedent religious character, location or situation in the mind of the reader. In this respect, RMAs act out as means of extended transmitters of the qualities of mythological, religious heroes, objects and events to those actions, facts and heroes addressed to in the text recipient [7]. Being an intertextual marker, RMAs represent the author's modality in the literary text. To put into other words, RMAs in the intertext are important in expressing the author's conceptual, specifically, religious worldview.

Conclusion. Summarizing the above enlisted standpoints in regard with allusion under the framework of various approaches to its study, we urge that 1) allusion is one of the main signals of intertextuality and it verbalizes extralinguistic knowledge structures;

2) RMA is understood as a culturally, religiously and conceptually significant linguistic unit that being based on the mechanism of intertextuality activates religious and cultural knowledge structures in the readers' mind by an indirect reference to a person, place, object or event of religious significance.

3) intertextuality as a multidimensional connection of a text with other texts is created via a wide variety of linguistic units. These references exist in the form of various quotations, citations, allusions, reminiscences, and others. All these phenomena are combined into one general category of intertextual means or intertextual inclusions, i.e. the means that realize linguistic expression of intertextuality and serve to establish a bond between two texts;

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