

The Influence of Allusive Names on the Perception of Artistic Text

M. M. Kurbanova* and M. F. Xomidova†

National University of Uzbekistan named after Mirzo Ulugbek, Tashkent, Uzbekistan

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Abstract: Allusive names are the most common intertextual units in literary texts. When using allusive names, the author must take into account the reader factor and the audience. Because in any historical period, in one or another country, culture, individuals, religious, mythological, and literary heroes, with their distinctive characters, occupy a place in the linguistic foundation of language users, thus become allusions. Over time, they are formed in the form of stable lexical units, and the person who hears or reads them has associations with these names. The author, who is able to use this in harmony with his text, communicates indirectly with the reader. That is, the author communicates with the existing information in the mind of the reader. The function of allusion as an intertext is visible here. Allusion is actively used both in classical artistic and modern texts. In particular, this type of intertextuality is very active in Alisher Navoi's works. In this article, we analyze the effect of allusion as an intertext on the meaningful perception of the text based on experimental materials.

1 INTRODUCTION

Allusion (Latin - hint, joke) is a stylistic method based on referring to real political, historical-domestic, or literary facts that are considered familiar to everyone. In essence, it is close to the art of talmeh, which is widely used in Eastern poetry. The difference is that in talmeh more historical and artistic facts are referred to, while in allusion the creator can also refer to political, domestic or artistic facts of his time. That is, in allusion, the scope of the hint object is wider [Kurbanova M., Yuldoshev M. (2014)].

The abundance of different precedent names and allusive expressions in the samples of artistic texts created in recent years has showed that there is a need to analyze them based on the principle of intertextuality. Because in order to understand the implicit content beneath the allusive names given as intertext in the text, we analyze the effect of allusion as an intertext on the meaningful perception of the text based on experimental materials. For example: Usman Azim's poem "Secret letter to my poet friend about Alpomish" begins with the following lines.

These lines can easily be understood by the Uzbek reader. Because it contains lexical units, i.e. allusive names, taken from the Alpomish epic, a common cultural code for Uzbeks. If this poetic text is read by

an English or a Swedish person, the meaningful perception of the text becomes more complicated. Because the social origin and cultural commonality of the author and the reader are not the same. In Alisher Navoi's ghazals, epics, tuyuq and verse (a four-line poem), allusive names play an active role as an intertext. We selected Navoi's allusive names as an intertext from the verses for the experiment. The main reason for our choice is that the brevity of the form and the completeness of the thought in the verses help to make a general, overall summary about the text.

2 EXPERIMENTAL PART

The fourth rubai of Navai, included in the "Badoe ul-wasat" devon, is about generosity and miserliness, and it refers to one of the famous hadiths. It is known that miserliness, a miser, is strongly condemned in Islam. There are even authentic hadiths in this regard. The literary version of the hadith in this context is presented in the text:

In the text, there is a key word that helps to understand the content of the hadith: intertextual unity, allusion. *Qurashi* is the name of the tribe to which our Prophet Muhammad (pbuh) belonged. This word refers to our Prophet (pbuh). If we pay attention to the wording,

* Corresponding author

the content of the hadith will be even more clear. Sayyidi Qurashi, i.e. the ummah of Muhammad (pbuh), Muslims. The word Sayid is explained in the explanatory dictionary of the Uzbek language as follows:

By a single allusive name, it is possible to tell the reader that whoever is stingy, even if he is a Muslim from the descendants of Muhammad (pbuh), a Muslim, will not enter heaven, on the contrary, an Abyssinian, that is, an ordinary person (kafir) The meaning of the hadith, which states that if a person is generous, he will not be near the gates of hell, is understandable. The author opens a wide way to his meaningful understanding by introducing a lexical unit familiar to both the reader and himself, i.e. an allusive name in the verse, which contains such themes as historicity and nationality.

3 RESULTS AND DISCUSSION

After the participants of the experiment have read the verse from the text for 30 minutes, they explained in writing what they understood. The first results of the experiment are general statements. Two of the participants interpreted the allusive name Qurayshi in the text in a general way, that is, they understood it as they read it in the text. One responded to the text that even if he is a Quraysh, and the other, even if he is a Sayyid, if he is stingy, he will not enter heaven. In this case, the Sayyidi Qurayshi combination was understood by the two recipients as separate words, without paying attention to its underlying meaning. That is, the meaning indicated by the intertext was not well understood by the participants. A conclusion was drawn based only on the word itself. This, of course, is a process related to the reader's knowledge and outlook.

There are five statements that are understood by connecting the intertextual unity in the verse to its general content, i.e. statements based on intertext, and the examinees directly perceived the text in the same way as the meaning intended by the author. That is, the combination Sayyidi Qurayshi was able to understand as the ummah of our Prophet Muhammad (pbuh), that is, as a Muslim person, and connected it with the general meaning of the text. This process shows the importance of the intertext for the reader in the meaningful perception of the artistic text and the existence of background knowledge regarding the given allusion.

We defined the third level of understanding the allusive combination as interpreting intertext. At this stage, the participants of the experiment tried to

interpret only the intertext without connecting the intertext and the general content of the text in understanding the text. That is, the reader first tried to understand and explain the allusion, the most familiar unit in the text. His attention was drawn to the intertext in the text and he began decoding the text by interpreting it. The Qurayshi lexeme was shown as a stimulus for the reader in understanding the text. In the statements, the comments "Qurayshi - the name of the offspring to which our Prophet belonged" and "Qurayshi - the name of the tribe to which our Prophet belonged" were specified separately. It can be concluded that in the process of text perception, some recipients pay attention to the intertextual texts in it, and the background knowledge related to the intertext is activated in the first place in their minds. In most cases, this activated knowledge is combined with the general content of the text, while in some cases the reader's attention remains in the intertext, that is, he receives and understands the text separately, without connecting it to the general meaning of the text. This is also one of the unique features of intertext.

What we define as the fourth stage of understanding the intertext with the text is the acceptance of the allusive name as a lexical unit and the statements that are understood by replacing it with other synonyms. The participants of the experiment replaced the allusion of Sayyidi Qurayshi with lexical units such as scientist, scholar, like Qurayshi, and used these words to understand the text. In general, this process did not negatively impact the meaningful perception of the text.

Our final classification includes statements given without the intertext participating in the understanding of the text at all. Two of the participants did not pay attention to the intertext when explaining what they understood based on the text, that is, they did not explain the word Sayyid or the word Qurayshi, they left it as if these words did not exist in the text. In this case, the extralinguistic knowledge related to the intertext was not activated in the thinking of the participants, so they were content to simply leave out this combination. This process slightly hindered the understanding of the general content of the text; that is, the idea that the author wanted to convey had a significant level of impact with this intertext. Not understanding it has slightly diluted the general content that can be derived from the text. In general, intertext as a stimulus for the reader had a positive effect on the understanding and perception of the verse.

The second verse is taken from Navoi's book 'Badoe ul-Bidaya'. This is an intertext chosen in harmony with the content of the text, with the word Qarun,

famous in the East, used as an allusive name for this verse. Qarun is a legendary figure known for his boundless wealth and greed. It is often portrayed in fiction as a symbol of wealth and greed. The legend of Qarun originates directly from the holy book of our religion, the Holy Qur'an. Verses 76-81 of the Qasas (Saga) chapter of the Holy Qur'an mention the story of Qarun, with future generations being instructed to learn from it.

76. Indeed, Qarun was from the people of Moses, but he tyrannized them. And We gave him of treasures whose keys would burden a band of strong men; thereupon his people said to him, "Do not exult. Indeed, Allah does not like the exultant!"

77. They said: "Don't forget what God has given you and your desire for the hereafter and your share in this world. Don't want to make mischief on earth, because Allah does not punish the mischief makers".

79. When Qarun appeared before the crowd, those who sought amusement, and they said, "Oh, if only we had what (wealth) was given to Qarun. He is truly the possessor of great fortune."

80. And those bestowed with knowledge said, "Let death be the reward of Allah for the one who believes and does good deeds! Only the patient will attain it."

81. So we destroyed him and his courtyard. There was no helper for him except Allah, and he himself was not among the successful [Xomidova, M. F. (2019)]. Qarun was an extremely wealthy individual from the family of Musa alayhissalam. Allah had given him a lot of wealth or property to test him. His possessions were so great that carrying the keys to his treasures was a burden even for a group of strong men. He showed off his state to everyone, wore expensive clothes, and tried to arouse the envy and enmity of others. However, he was ungrateful and rebelled against God, who had bestowed upon him these riches. In claiming, "I have acquired these things through my own learning and talent", pride and arrogance have taken hold. Having such vast wealth at that time would drive him mad. As a result, he displayed arrogance and violence towards his people. Eventually, the Earth swallowed him and all the wealth he had accumulated. Based on this story in the Qur'an, the legend about Qarun's wealth and greed and the fact that he was swallowed by the earth became very popular among the people. This theme has been widely incorporated into fiction, with creators using combinations like 'Qarun ganji', 'Karun Karunni yer yutishi' for various purposes in their works. Through these references, they aimed to convey their ideas and artistic intentions to the readers, drawing upon the famous legend.

This image is very common in the works of Alisher Navoi. As well as, the poets and writers who created after him used this myth as an intertext in their works very productively.

In his works, Alisher Navoi, while evaluating humanity as the crown of the universe, extols the dignity of man, elevates it to the sky, and interprets the concepts of honor, honor and pride in beautiful ways. At the first level, most of the participants of the experiment tried to understand the general content of the text by replacing the word ganj with words such as wealth and treasure. It is clear from their statement that the myth of Qarun did not play a very important role for the participants in the process of perception of the artistic text. They relate to the content of the text by replacing the historical ganj lexeme with its current cognates.

At the second level, namely intertext-based meaningful perception, the participants understood the original content of the given text and correctly interpreted it. They directly perceived the aspect of the legend of Qarun related to the given text. As an intertext, general knowledge about Qarun's greed for wealth and the owner of countless treasures was activated in the minds of the participants of the experiment, and they correctly understood what the text was used for and what the author wanted to say. "The earth swallowed him up because he was greedy for the wealth of the world." Sentences such as "wealth that blinded the eyes of the soul" are connected in accordance with the general content of the text. In short, the allusive unit used by the author in the text was correctly perceived by the reader.

Our third level of results obtained from the understanding of the given text is the statements based on the interpretation of the intertext itself, where the recipient only commented on 1 intertext, which he could not relate to the general content of the text. In the statements of this type of participants about the text, there are specific signs of intertext. The statements of the participants of the experiment contain the following points: In this process, the main focus of the participants is on the intertext. Because the text contains a well-known word - intertext. Therefore, they focused not on the original content of the text, but on the explanation of the unit familiar to them. That is, the information in their mind was activated and associated as soon as they saw the Qarun lexeme in the text. It can be concluded that the Qarun lexeme as an allusive name has already entered the readers' linguistic memory, and when they hear this word, first of all, they associate knowledge related to it. Full understanding of the text is the

second stage. This is one of the main functions of intertextual units in the artistic text.

4 CONCLUSION

In general, such allusive units are very diverse in the works of Alisher Navoi, and we analyzed only some of them on the basis of experience. As a result, we observed that in the poems, images of mainly religious nature are often used as intertext. On the one hand, this is related to the worldview of the author, and on the other hand, it is explained by their popularity among the people. Today, in order to understand the language of Navoi's works, to understand their original content, it is very important to correctly perceive intertextual units, more precisely, allusive units, which are a type of it.

Therefore, identifying and analyzing intertextual units in Navoi's works is one of the important tasks for linguistics. Because the correct understanding of intertextual units in Navoi's works opens a wide way to understand Navoi's work. The use of allusive names is also very common in examples of fiction from Navoi to today. Creators ahead of themselves referring to famous works, their heroes, socio-historical events, they try to incorporate them into their new texts. In conclusion, allusive names as intertexts serve as the primary tool for creating intertextuality in the artistic text. They enhance the aesthetic impact of the artistic text, influence its content perception, and further reinforce its value and encyclopedic nature.

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