ACADEMICIA
An International Multidisciplinary Research Journal
(Double Blind Refereed & Peer Reviewed Journal)

PRECEDENT NAMES IN THE ARTISTIC TEXT AS ALLUSIVE NAMES

Rakhmatillo Shukurov Mirzatillayevich*; Ahmadjonov Nurbek Zokirjonogli**

*Associate Professor,
Candidate of Philological Sciences,
Fergana State University, UZBEKISTAN
Email id: shukurovr.m.10@gmail.com

**Teacher,
Fergana State University, UZBEKISTAN
Email id: nurbek.axmadjonov@mail.ru

ABSTRACT

This article analyzes the status of precedent names as allusive names. It is also illustrated by various examples of precedent names appearing as allusive names in a literary text. A number of linguists such as I.V.Arnold, D.N.Medrish, E.N.Kovalenko, L.A.Mashkova, UdoHebel, D.U.Ashurova, A.A. Dusabaeva noted that allusion is the main sign of intertextuality, the main means of activating the precedent text in the intertext. The sign must be familiar to the reader, that is, if he has no literary or historical knowledge, and thus the allusion does not arouse the associations in him, then his meaning is lost. However, as a rule, many of the citations refer to general facts that the reader should be familiar with. The allusive anthroponomy is also sometimes considered a means of creating additional implicit meaning, exploring the concepts of implication, presupposition, subtext. The implicit meaning of the text or part of it is perceived by the society in which we live, secular knowledge.

KEYWORDS: *Allusion, Precedent Text, Intertextuality, Precedent Name, Anthroponym, Subtext, Implication*

INTRODUCTION

The problem of studying allusion in a literary text is one of the current problems of modern linguistics. The concept of "allusion" appeared in many language systems in the XVI century, but nevertheless, this methodological device began to be studied only in the late twentieth century. The term "allusion" (French allusion "sign") refers to a specific text, a special name

used as a figurative reference. It is used to depict reality in a particular literary work in a more vivid, more voluminous way through a well-known analog connection to historical events, the lives of famous people, folklore, life events in artistic, oratory, scientific and everyday language. In the "Dictionary of Literary Criticism" by D. Kuronov, Z. Mamajonov and M. Sheralieva the allusion is described as follows. Allusion (Latin allusio - sign, joke) - a stylistic method based on the reference to a real political, domestic, historical or literary fact that is considered familiar to all. In essence, it comes close to the art of talmeh, which is widely used in oriental classical poetry. The difference is that while the talmeh refers to more popular historical and artistic facts, the allusion can also refer to political, domestic, or artistic facts of its time [1;26-27].

Allusion (religious, mythological, literary, and historical) is the most widely used means of intertextuality in a literary text. Allusion is one of the stylistic means by which a popular literary, religious, historical, mythological fact, event, person, and place name is quoted in another written or oral process [2,79]. Allusion is distinguished by its dual stylistic and cognitive significance: while on the one hand the allusion refers to a particular knowledge structure through the precedent text, on the other hand in the recipient text the allusion often expresses an implicit meaning of an emotional and expressive nature. In order for this implicit meaning to emerge, the reader must have certain cognitive structures.

A number of linguists such as I.V.Arnold, D.N.Medrish, E.N.Kovalenko, L.A.Mashkova, UdoHebel, D.U.Ashurova, A.A. Dusabaeva noted that allusion is the main sign of intertextuality, the main means of activating the precedent text in the intertext. Allusive names are hidden under the precedent text and take a firm place in the linguistic memory of the people. A precedent text is a text in which an allusive anthroponym is assimilated. Intertext is a text in which an allusive anthroponym is placed and applies its original meaning to the new denotation. The two-sided nature of the allusive anthroponym and the ability to show and classify the object determine its role in ensuring the lexical and semantic-syntactic connection of the text.

According to Yu.N. Karaulov, an allusive anthroponym in the form of the name of the author or character refers to language units that serve to insert a precedent text into a text through headings or quotations [3;218]. In support of this view, D.B. Gudkov, V.V. Krasnykh, I.V. Zakharenko, D.B. Bagaeva argue that the allusive anthroponym is a symbol of precedent text [4;107]. Thus, the allusive anthroponym is a sign of the precedent text, acting as a "bridge" between the two works, the artistic world (environment) and the periods [5;11].

According to VP Moscow, allusion is classified according to textual (literary, biblical, mythological) and non-textual (historical, domestic) sources [6;65]. An allusion is a type of bridge between past and present text that allows two text planes to fit together and create intertextual connections. There is an interaction between literary and artistic works, which is called an allusive process.

According to Galperin, an allusion is an indirect reference to various historical, literary, mythological, or biblical facts in the form of a word or phrase [7;16]. This method helps the reader to learn from the work and understand the author's point of view. In this context, allusion can be viewed in terms of intertextuality (as a precedent text). According to T.S. Sirenko, intra-textual communication through allusion refers to a form of associative unification, as it helps to unify a work of art and at the same time brings additional information from the outside [8;3].
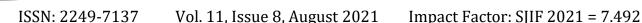
An allusion is a lexical unit or link to a phrase that can be used as a keyword. The sign must be familiar to the reader, that is, if he has no literary or historical knowledge, and thus the allusion does not arouse the associations in him, then his meaning is lost. However, as a rule, many of the citations refer to general facts that the reader should be familiar with. Allusion, together with other methodological means, can be a sign or a way of realizing the category of inter-textualism in any text. This text is a symbol of a situation model that is interconnected based on associations. The interaction of literary texts is known as an allusive process. An allusion serves the function of transferring some element to another work, pointing to another text, expressing the situation, and acting as a means of determining the established stability. An allusion can perform the following functions in a text: 1) the task of irony - used by the author to add an allusion to the image of the hero, his actions or deeds; 2) the function of creating a comic effect - serves to add comic to a part of the work; 3) work with time - the use of historical facts and instructions of individuals invites the reader to the same historical period in which the events of the work took place; 4) the function of composing text.

Although many scientists have tried to classify types of allusions and their components, the problem of classifying allusions remains open and relevant. The basic meaning of one of the existing classifications is a criterion of the direct and figurative nature of the use of a particular name. The figurative use of anthroponyms serves as a methodological tool, and allusion is used to express metaphor. According to some researchers, allusion can serve the task of detailing the characteristics of mythological, religious, literary, historical signs and actions in the state and qualities of the objects under consideration in this situation. In this case, the allusion not only creates a recognizable image, but also takes additional information from it to describe the object.

As I.V. Arnold points out, allusion is "a methodical way of using a name or a noun denoting a particular literary or historical-cultural fact or person" [9;89]. This methodological approach refers to things that are already present in the student's cultural memory, stable concepts or phrases of a literary, historical, and mythological nature. However, the allusion is not limited to referring to any event or plot. It is also active in performing aesthetic, expressive and cognitive functions in an artistic text.The reason why literary allusion is widely used in fiction as a methodological tool is to enrich its artistic perception of the text, making it more voluminous and vivid [10;24]. Classifications of allusions can be based on structural-semantic or functional features. In her research, N.Y. Novokhacheva shows a thematic classification, which includes ten classes: 1) literary allusions; 2) folk allusions; 3) kinematic allusions; 4) musical allusions; 5) journalistic allusions; 6) winged allusions; 7) formal business allusions; 8) intermediate allusions; 9) Allusions to the biblical text; 10) scientific allusions [11;116].

Allusions undoubtedly enrich and saturate the artistic text and allow the authors to convey information in a specific encrypted form, the shell. The main task of the receiver and the researcher is not only to study, but also to decode the idea that the authors want to convey using different concepts. The first manifestation of the emergence of an allusive process is the presence of a precedent text. The use of personal names that do not have cultural and historical potential does not lead to an allusive effect. According to M.V. Kalinkin, any name is a kind of "vehicle" that provides historical, cultural, geographical, connotative information to the text [12;84]. Allusive anthroponyms include names with well-known encyclopedic information, names related to history, literature, culture, mythology. These names are primarily used in a direct nominative

sense. When a famous name loses its connection with the owner of the name, it begins to be used to describe another person who has the same characteristics as the denotation of the name. Once the name is independent and has additional meanings, it refers. The interrelationship and interrelation of the literary text with other texts occurs due to the use of intertextual additions by the author, the adequate interpretation of which depends on the intertextual competence of the reader.

Various allusions can be found in works of English literature. Part of such an allusive fund belongs to the original culture of this nation. Literary allusions to the works of William Shakespeare, Charles Dickens, Thomas Hardy, and many other famous English writers, as well as allusions to the history of the country and historical figures, are examples of this. Knowledge of mythology and folklore is part of classical education. There are works of different genres in the literary heritage of each nation, and because they are part of national self-awareness, many authors want to use them in their work in some way. Robin Hood, for example, was considered the protagonist of a medieval English folklore ballad. Accordingly, Robin Hood's allusive name is part of English linguistic culture.

In her research, D.Khudoyberganova describes alluvial names as follows: allusive names refer to various texts created in historical and social conditions. Therefore, their study from a purely linguistic point of view does not allow to fully elucidate the essence of this phenomenon [13;135]. Precedent names are used in a variety of functions in the literary text. For example: symbolism, standardism, onomastic metaphor, allusiveness, intertextuality, and so on. In particular, allusive names can be found very often in poetic texts. For example:

1) allusion to historical personality and artistic images:

Mir Alishernarasigaaks-sadoberdijahon,
I am a king and a sultan in the realm of poetry (E.Vakhidov "O'zbegim")

These verses refer to the millennial history, joys and sorrows of our people.

You are Khujand, to Genghis

Unopened,

From Temur Malikorkasi

Sirdaryogasakragan.

Muqannasankorachigi

The flames,

The shepherd who sees the lights

You are my desert, my homeland (M. Yusuf "Vatanim").

Through unique lines, the poet pointed to the glorification of a free and prosperous homeland, the lifelong devotion to the nation who grew up with love and respect and protect the homeland.

The tomb of Yassavi is proud.

The color of each brick turned into a sound.

"The world is mine ..." A cry comes.

"The carcass is like a bird ..." Ancient words resound (R. Parfi "Turkiston Yodi")

In these verses, it is pointed out that Turkestan is dear to the soul, and that the allusive name of Yassavi caused the country to cry and regret.

Despondent, innocent-hearted,

Who drank your liver?

I know, Othello, I know.

Is Othello right? .. The poet is silent! .. (UsmonNosir "Monolog")

In the passage above, there is a direct reference to love, affection.

2) allusions to historical reality and current socio-political problems of the time:

In this case, the twigs suffocate and die,

Slave Bilal is oppressed and cries in the sky…

They are fed up with everything that burns them

The real angels of Badakhshan (Shavkat Rahmon "Turks")

Recent verses point out that as a result of the oppression and injustice of the 1980s, Uzbek women often set themselves on fire.

Why are you scared?

Imagination,

To your childish imagination

What happened?

But Odessa Horror,

Kerchfojiasi,

Wildlife,

Bloodthirsty… (G'.G'ulom "Senyetimemassan")

In the above verses, the poet refers to the horrors of the years of World War II.

I am Jewish!

Don't be silly, you scumbag!

Clover stretches its neck,

The head is like a magic wand

Hate, scream

Everyone heard your voice on the radio (G'.G'ulom "I am Jewish")

Here the author refers to Adolf Hitler's racist speech against the Jews.

An allusive anthroponym is a type of text character that differs from a normal character in that it complicates its structure by combining two characters in a single character. The allusive anthroponym is characterized by a number of features:

1) the existence of a conceptual component in the sense of a particular unit due to the partial transition of the allusive anthroponym from a series of proper nouns to a series of nouns;

2) a large amount of cultural and historical information that works in the form of associative potential.

The function of an allusive anthroponym is to create an allusive process, resulting in a vertical context, which in turn participates in the creation of a text category of dialogic one. Dialogic relationships are non-linear in nature, they are characterized by anthropocentricity, the presence of several subjects. In the pragmatic aspect, the allusive anthroponym defines the specific features of the emergence of a vertical context in the allusive process in relation to the subject of the speech (author) and the addressee of the speech (the reader). According to vertical context theory, allusive nouns refer to two types of facts, namely philological and socio-historical facts [14;47-54]. If one is not aware of these facts, the allusive fact, no matter how well-known in the text, leads to a misunderstanding of its idea and essence. The anthroponymic fund contains a list of personal names specific to each historical period, names that have specific national, cultural-historical, or symbolic meanings in the semantics of a particular country or culture. These are, as noted earlier, the names of celebrities, biblical, mythological, and literary characters with remarkable characteristics; are common personal names among native speakers. An allusive anthroponym represents new, additional information in an artistic text, embodying various general connections, associations that have become axiological meanings for a particular language community. Character is a complex language unit, distinguished by its symbolic feature. It combines a large amount of explicit and implicit information, becoming a means of conveying cultural information and demonstrating knowledge. Because it is symbolic, the symbol represents information briefly and succinctly. Many allusive anthroponyms have basic and additional character traits that allow for a deep and comprehensive interpretation (understanding) of a text or character. The allusive anthroponomy is also sometimes considered a means of creating additional implicit meaning, exploring the concepts of implication, presupposition, subtext. The implicit meaning of the text or part of it is perceived by the society in which we live, secular knowledge.

Thus, allusive anthroponyms are precedent names for the text input tool; a unit of cognitively significant language that reflects different aspects of the knowledge structure; forms of language expression (markers) of intertextuality based on the mechanism of intertextual communication with the precedent text; is a cultural sign represented by stereotypes, symbols, standards adopted within a particular linguo-culture.

REFERENCES

1. D.Kuronov, Z.Mamajonov and M.Sheralieva "Dictionary of Literary Criticism" Tashkent Academy Publishing House, 2013.

2. Bazhenova E.A. Intertextuality // Stylistic Encyclopedic Dictionary of the Russian Language / Ed. M. N. Kozhina. 2nd edition, rev. and add. - M .: Flint; Science, 2006.

3. Yu.N. Karaulov Russian language and linguistic personality. - M .: Nauka, 2002.2-rides.

4. Gudkov D.B., Krasnykh V.V., Zakharenko I.V., Bagaeva D.B. Some features of the functioning of precedent statements // Bulletin of Moscow University. Ser. 9. Philology. - 1997. - No. 4.

5. Mashkova L.A. Literary allusion as a subject of philological hermeneutics: dis…. Cand. philol. sciences. M., 1989.

6. Moskvin V.P. Citation, application, paraphrase: To the differentiation of concepts // Philological sciences. - 2002. - No. 1.

7. Galperin I.R. Essays on the stylistics of the English language. - M .: Publishing house lit. oninstruct. language, 1958.

8. Sirenko T.S. Stylistic aspects of allusions T.S. Sidorenko // Electronic resource, access code: [http://www.onlinescience.ru/userfiles/file/ljt3tvxyhyh89phngtnfipv6u5ermgqm.pdf] (access date 05/23/2017).

9. Arnold, I.V. Implication as a method of constructing a text and a subject of philological study / I.V. Arnold // Vopr. linguistics. 1982. - No. 4.

10. Altukhova, O. N. Onomastic context in postmodern literature: (based on the works of V. Pelevin): author. dis. ... Cand. philol. Sciences: 10.02.01 / ON. Altukhova; Volgograd. state ped. un-t. - Volgograd, 2004.

11. Novokhacheva N. Yu. Stylistic device of literary allusion. Diss. Candidate of Philosophy. - Stavropol, 2005.

12. Kalinkin M.V. From literary onomastics to poetonymy // Logos of onomastics. 2006. - No. 1.

13. D.Khudoiberganova Anthropocentric interpretation of literary texts in the Uzbek language Philology .... dissertation-Tashkent 2015.

14. Akhmanova O.S., Gubbenet I.V. Vertical context as a philological problem // Questions of linguistics. - Moscow, 1977– № 3.