

Allusion and Their Level in the Text

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Abstract. *This article discusses some of the specific features of the artistic language of women's poetry. It discusses anthroponyms used in women's poetry, and discusses the linguopoetic function of lexemes that are literary pseudonyms, talmeh, and allusions. Attention is paid to how the aforementioned poetic devices play a role in women's poetry and what similarities and differences they have with these methods, which are also artistic devices in men's poetry. In this process, it is shown that anthroponyms create allusions, are mainly used in the artistic reflection of the authors' worldview and state of mind, and in some places serve to reveal the spiritual experiences of traditional characters against the backdrop of emotionality.*

Key words: *Literary language, linguistics, poetics, linguopoetics, anthroponym, allusion, prepositional phrase, poets' names, pseudonyms, alliance, allusions, symbols, figurative means, metaphor, imagery, affectivity, sadness, allegory, semantic similarity, formal similarity, skill.*

In the poetry of poets, anthroponyms are also often used to create allusions. When onomastic units are used as allusive names, the writer's artistic purpose is expressed more clearly [1 Andaniyozova D]. The method of “referring to historical events, famous works, religious, mythological legends and similar things known to the general public or introducing their stable concepts into a literary text” [2 Kuronov D] is called allusion. Literary scholars consider allusion to be the twin of talmeh. There is only a slight difference between talmeh and allusion. This difference is clearly shown in the “Dictionary of Literary Studies” by D. Kuronov, Z. Mamajonov, M. Sheralieva. While talmeh refers more to well-known historical and artistic facts, in allusion the author can also refer to political, everyday and artistic facts of his time[3]. Linguist D. Khudoyberganova considers the onomastic unit, which acts as an indicator of allusion, to be a component of the precedent text that is perceived associatively and sees it as a means of connecting two cultural semiotic fields. [4]

In a text involving allusion, in addition to the explicit text, there is another, implicit text. Its content is reconstructed using the readers' background knowledge. [5] If we make this more precise, the following process occurs: the onomastic unit, that is, the anthroponym used in the poem, is not just a name or nickname included in the text, but also the author's intention. For example, Alisher Navoi composed the 4th verse of his ghazal "Qarako'zum..." as follows:

If my soil is found on Firaq mountain, oh wheel,

Make it into dough and make it again on that mountain, Kohkan. [6]

If we pay attention to the linguistic content of this couplet, an interesting picture emerges, namely, the poet says that if the soil of my body is found on the mountain of separation, then, O world of the world, make it into dough again and turn it into stone again, so that Kokhkan can break it into pieces with his hole. If the reader understands the linguistic content of the couplet in this way, he will have understood half of the meaning of the couplet. The remaining half is solved by the lexemes “firaq togi” and “Ko’hkan”. Only a reader who is aware of legendary legends can understand this. There is

a hidden talmeh in the combination “firaq togi”. Farhad carved out the legendary Besutun mountain, dug a ditch, built a pond: he built a magnificent palace for Shirin. In Persian, “togi” is “ko’h”, and “kan” means “to dig, to carve, to cut, to chop”. So, “Firaq togi” is Besutun, and Ko’hkan became a nickname for Farhad. It would be appropriate to call this situation an “allusion”.

The problem of allusive names has been and continues to be a source of some controversy in linguistics and literary studies. While literary critics view the talmeh, one of the artistic means, as a poetic means, in linguistics it is considered in text analysis as an allusive means that reveals stored knowledge. In particular, in linguistics, it is considered a necessary task to pay constant attention to the allusive phenomenon in the process of text analysis, without ignoring it. [7]. D. Andaniyozova tried to substantiate her approach to this issue with the ideas of the Russian linguist M.A. Solovyova. In our opinion, there is commonality and consensus in their views, which are cited below: a) the participation of precedent and horizontal text; b) the popularity of the allusive source; d) the participation of the allusive anthroponym; the presence of historical and cultural information in the precedent text. [8] A clear view that emerges from this is that in a text containing this allusion, there is also a text that has a nonverbal action that expresses a hidden text in addition to the main text. The information expressed through the allusion is vertical, that is, additional information that is outside the main text. [9]

We would like to emphasize once again that metaphor as an artistic art form arises when one thing or phenomenon is likened to another. In general, most of the more than one hundred artistic means of depiction noted in poetics are based on metaphor. Allusion differs from metaphor in that it provides additional information. It is worth remembering that a reader unaware of the allusion used in a poem may not understand the author's intention in the verse. A similar intention is hidden in metaphor.

In the literary heritage of Dilshodi Barno, there are many units called talmeh in literary studies and allusions in linguistics. For example, in the poet's ghazals, the name Yusuf (a.s.) is mentioned many times. Samar Bonu also makes similar talmehs. In one of his ghazals, Bonu says, "Yusuf Jamaling has taken his beauty, he sold it to eleven brothers for three years [10]," and in this case, the anthroponym in the combination "Yusuf Jamaling" is moving to the meaning of analogy. This is not an allusion, but rather an allusion. After all, the anthroponym in this case is used to create an analogy. Another example. When Hamza Hakimzoda writes in "Divoni Nihaniy" "I am Mansur, there is no fear or danger in my heart," it is not difficult to notice that the anthroponym "mansur" is an analogy, saying "I am also Masurdek." Furthermore, the words danger, narrow, and tight give a small hint of his fate.

The purpose of anthroponyms is different. Only when the use of anthroponyms in poetry is understood, the reader understands the author's intention. In the ghazal with the rhyming phrase "O'zim" by the poet Dilshad, the anthroponyms Mansuri Halloj and Boborahim Mashrab are involved. Since Dilshod is here describing the mental state of a lyrical hero intoxicated with divine love, the allusion will have fully fulfilled its task only if the reader of the poem fully understands who Mansuri Halloj and who Boborahim Mashrab are. Dilshad wrote:

Sheikh Mansuri is the true master of Mashrab,

We ourselves are the ones who blinked the eyes of the loveless sheikh. [11]

If one is not aware of Mansouri Hallaj and his authenticity, his execution by the conspirators, and the words Mansouri Hallaj said during the execution, one cannot contemplate the hidden images in the double verse. Mansouri Hallaj and his words are mentioned frequently in the sources. For example, in “Tazkirayi awliya” (Shaykh Fariduddin Attar), there are some interesting comments about Mansuri Hallaj: “His words were very passionate, he was in pain, he was always in a state of struggle, he reached the level of perfection in the field of riyazat and karama, he was noble and high-ranking, he had no equal in truth and subtlety, in meaning and enlightenment, in eloquence and eloquence, he had strong thinking and insight...”[12]

Alisher Navoi also has such a description: “...With so much pretension, he used to pray a thousand rak’ahs a day and a night. He was killed yesterday, during the day, he used to pray five hundred

rak'ahs... Sheikh Shibli used to say: he said so much, I also say it. But madness saved me and made him wise. One day he knocked on Junayd's door. Junayd asked, who are you He said, Yes! Junayd said: You are not right, but you know the truth! What kind of gallows will they hang with you..."[13]

According to Attar's commentary, they imprisoned him - he miraculously freed the prisoners. He himself disappeared for two days. When they asked him, he said, "The first day I was in the presence of God, and the second day God was in my presence. That is why you did not find me." They took him to the gallows. "Hanging is the ascent of the earth," they said. They stoned him. Shibli threw flowers at him; Hallaj sighed, saying that the flowers hit him like stones. They cut off both his hands - Mansur laughed. They cut off both his legs. Mansur prayed for them: "Forgive them for their sin. They cut off my hands and feet for your sake." They beat him and gouged out his eyes. They cut off both his ears and then stone him... During the evening prayer, on the day of Qada, in the square of Rida, in the market of love, in the summer of love, Husayn Mansur Hallaj, with his own pleasure and enthusiasm, surrendered his dear soul to Allah. After that, the executioners cut his blessed body into pieces. From each of his limbs came the voice of "Haq, Haq, an al-Haq"... The next day, they came and saw that the square was filled with the voice of "An al-Haq" [14].

N. Kamilov also writes: "In his work 'Jawhar uz-zat', Attar explained the true meaning of Mansuri Hallaj's 'An-al-haq' between verses: 'An-al-haq' and revealed it, as a result, he broke himself into pieces. 'Anal-haq' opened the word from unity, in fact, he was the truth and without any doubt, he said the Truth."

Only a person who is aware of these references will understand in essence why Dilshodi Barno used the allusion "Mansuri analhaq". Moreover, he understands that the expression in some verses of the ghazal also grew out of the events related to Mansuri.

The units that are allusions are also associated with some traditions of the people. As ethnopoetics, they illuminate the content of the verse and create an exciting resonance in thinking. There is a custom among the people to name their newborn children such as "Tursunboy", "Tursunoy", "Tokhtasin", "Tokhtakhon", "Turgunboy", "Turgunoy", "Turdiboy", "Turdikhon", "Kopaysin". These anthroponyms are mostly used to wish that the children in the family will not die (in the past, child mortality was very common) and their lives will increase. In exceptional cases, it can be noticed that these anthroponyms are also used with the intention of protecting themselves from danger. In the ghazal with the theme "water" by Dilshodi Barno, such lines are found:

The trick of blocking the dam

The devil says he will eat a man.

Finding Tursunbo and Turdiniso

The water is undoubtedly water that will stop and stop. [15]

So, the allusions used in the lines of Dilshod are ethnopoetic, saying, "If the water is arrogant, breaks the dams, floods the villages, and endangers the lives and property of people, then it is necessary to sacrifice Tursunbo and Turdiniso at the head of the water." He condemns ignorance and these customs that are heretical.

Anthroponyms form a unity with allusion when they participate as a precedent unit. That is, when anthroponyms perform the function of a precedent unit (famous words), the names of people whose names are famous among the people, their spiritual image that is passed from language to language among the people, and the author's sympathy for this are clearly felt. From this perspective, this line by Dilshodi Barno stands out as an example of precedent unity:

Linking the song to Nodira's poem,

Let's be in harmony with the words "Let's be."

Uvaysi and Mahzuna are together

Let's talk and sing together. [16]

The names of the poetess mentioned in the text are famous as leaders of women's poetry. It is inappropriate to call these names *talmeh* (literary metaphors). Because there is a similarity in them, more so by mentioning the names of famous people, respect for poetry is expressed, and at the same time, unlimited respect for famous poets. Therefore, it is appropriate to evaluate this verse as a precedent anthroponym. These lines give a clear idea of the literary environment of Kokand and the place of female creators in it. It glorifies the tradition of literary influence and followership with sincerity and respect. Respect for her predecessors, the inheritance of literary traditions, and the expression of the color of values in the existing literary environment are beautifully expressed by the poet. These lines also prove our opinion:

At dawn, a strange moon appeared,
 The king wearing the crown of poetry.
 We bowed our respect to the poet,
 We are worthy of her, and she is the one who is worthy.
 Who, I said, is Nadira, they said.
 Next to her stands the world-famous Vaisiy.
 Each of them is a thousand poets, in their place
 Both together fill every village

This poem, which has the character of a *qasida*, praises two great poets Nadira and Uvaisiy. In the line *At dawn, a strange moon appeared*, there is a reference to both the moon and the name of Mohlaroyim. However, in our opinion, there is a slight stylistic confusion here. At dawn, the sun and the moon rise, and the moon is the companion of the night. As a result of the poet's prioritization of the position of Mohlaroyim, logical consistency is disrupted. The great respect for the work and personality of both poets is further clarified in the exaggeration "each of them is in its place." The comparison of the king wearing the crown of poetry expresses a sense of respect, recognition, and belief, as well as a sincere confession that he deserves any respect for his valuable work:

We bow to the respect of the poem,
 Loyq aylab anga izm-u jah.

In her ghazal "girls", Bonu glorified her students with the adjectives "anisim, munisim, jonim, qadrdon, dilrabo" and used the names Bibisoliha, Sharifaniso, To'faniso, Shodmonbibibi, Bibi Fatima, Bibi ma'lum, Sabahat, Talha as linguopoetic devices and created imagery. In Dilshod's poetry, anthroponyms such as Islamic women Khojar and Sora onamiz, Dilshad's students Gularo, Dilbar, Anbar atin, Diloru played a special role in revealing the poet's artistic intention as a linguopoetic device. The phenomenon of allusion is also one of the devices that decorate Samar Bonu's poetry. When Samar Bonu mentions the names of his predecessors in the poem quoted above, he thinks, firstly, that he is aware of the lives and fates of these historical figures, and secondly, that every literate, educated person is well aware of these names and the events related to their fate. Therefore, he is content with citing them and has succeeded in creating a proper descriptive tool from anthroponyms, increasing the impact of the couplets and verses.

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