

PRAGMATIC FUNCTION OF RELIGIOUSLY MARKED ALLUSIONS IN THE LITERARY TEXT

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Abstract. *Religiously marked allusions create a constant associative attachment to the precedent religious text, by activating religious knowledge structures kept in people's conceptual worldview referring to both the source and recipient texts. Religiously marked allusions are assigned as means of indirect conveyance of the author's modality in the literary text and its correct interpretation remarkably contributes to the successful revelation of the author's individual world picture.*

Key words: *allusions, precedent text, recipient text, pragmatic function, knowledge structures, the author's modality.*

The analysis of religious allusions and their representation in the literary text has shown that religiously marked allusions deriving from bible, myths or other sources of religious origin are utilized to make linkages and contrasts between the characters of religious sources and of those in the recipient text (Galieva, 2018). After all, they are intentionally shown to have penetrated into the lifestyles, manners, beliefs and total social being of the literary characters. The author makes a parallel between the religious source and text itself: biblical elements are transferred to the content of the literary text and bring about parody, parallelism, duality. Such an employment of religious allusions turn them into metatextual devices that load the literary text with additional subtextual conceptual essence (Galperin, 1981). The reader should be careful not to impose his/her own religious belief on the text, but understand the writer's purpose from the given allusion.

Biblical allusions, as religiously and culturally marked linguistic units, are of particular value in literary works. Biblical allusions can be distinguished, according to the degree of popularity, into "obvious" and "non-obvious" types. To the first group we include those allusive hints that contain well-recognized religious anthroponyms, toponyms, zoonyms and others (God, Cain, Adam, Jerusalem, dove, swan), the second group encompasses those allusive elements in which the biblical text is barely recognizable.

One of the main functions performed by religiously marked allusions in the literary text is their pragmatic function (Ashurova & Galieva, 2016). To set instances, Mark Twain's "Adventures of Huckleberry Finn" (allusive anthroponym – Cain, reference to the biblical story Cain and Able), Stephen Vincent Benet's poem "By the Waters of Babylon" (allusive toponym – Babylon, the biblical reference to the city of Babylon), Charles Dicken's "Dombey and his son" (the

allusive phraseological unit – "cast pearls before swine"), Rudyard Kipling's "The Gardener" (the allusive title and epigraph – The gardener, biblical reference to the Resurrection of Jesus and Mary Magdalene), John Steinbeck's "Grapes of Wrath" (the allusive event - The Promised Land, the biblical reference to 12 Hebrew tribes in Israel and their departure to the Promised Land) are among those literary works in which biblical allusions encolour and enrich the total pragmatic effect of the events.

The appeal to allusions allows the writer to briefly state his/her vision of a particular situation, highlighting the key points in it. Such use of allusions is associated not only with their nominative, but also with their impact effect. The impact effect is aimed at manipulating the reader's opinion leading his/her concentration to the predetermined parallelism between two events: the source event and the event being described. In this case, the source event, well-known and influential precedent situation, appears to be a prototype of a new situation.

In brief, the addressee is supposed to have sufficient extralinguistic knowledge to decode and interpret the hidden message that the speaker/writer is trying to convey through specially polished language units.

References

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