

RELIGIOUS ALLUSION IN THE POETRY OF ABDULLA ORIPOV

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Annotatsiya:Maqolada diniy allyuziya va uning xususiyatlari, Abdulla Oripov she'riyatida uchraydigan diniy allyuziv birliklar va ularning tahlili xususida soʻz yuritilgan.

Kalit soʻzlar: allyuziya, interpretatsiya, allyuziv nom, diniy allyuziya.

Аннотация:В статье рассматриваются религиозная аллюзия и её особенности, а также религиозные аллюзивные единицы, встречающиеся в поэзии Абдуллы Орипова, и их анализ.

Ключевые слова: аллюзия, интерпретация, аллюзивное имя, религиозная аллюзия.

Annotation:The article discusses religious allusion and its characteristics, as well as religious allusive units found in the poetry of Abdulla Oripov and their analysis.

Keywords: allusion, interpretation, allusive name, religious allusion.

One of the most pressing issues in the analysis of literary texts is their accurate interpretation. Interpretation is a conscious and consistent cognitive activity aimed at revealing the deeper conceptual layers of a text. This process involves understanding the hidden information embedded in a literary work, forming hypotheses about the essence of events and phenomena, and supporting these hypotheses with evidence. Allusion plays a particularly important role in enriching and expanding the meaning of a literary text.

“Allusion (from latin *allusio* – a reference or joke) is a stylistic device based on referring to a well-known political, everyday, historical, or literary fact. It closely resembles *talmeh*, a device commonly used in classical Eastern poetry. However, while *talmeh* mainly refers to famous historical or literary events, the scope of allusion is broader”[Yoʻldoshev M., 2008, p. 160].

Religious allusion, as one type of allusion, appears as a stylistic and cognitive phenomenon that activates mythological, literary, historical, and religious knowledge in the reader's mind. From a cognitive perspective, religious allusions cannot be confined to religious content alone—they often imply broader cultural meanings. Therefore, they can also be considered as linguocultural elements characteristic of general cultural expression.

The pragmatic features of religious allusion include symbolic representation; the presence of religious and mythological knowledge structures; the acquisition of conceptual significance;

and the ability to reflect the author's worldview. Religious allusions refer to sacred texts and traditions of Islam, Christianity, Buddhism, and similar sources, activating religious knowledge in the context of specific events. Typically expressed in the form of short phrases, collocations, or idiomatic expressions, religious allusions convey profound encyclopedic meanings. Abdulla Oripov's poetry demonstrates an extensive use of religious allusions. His works reference prophetic figures such as Muhammad, Moses, Jesus, Khidr, and Solomon, characters like Adam and Satan, angels such as Azrael and Gabriel, and sacred locations like Mount Mina and Mount Sinai.

Moses prayed, and lo – divine favor shone,

Upon the sacred Mount Sinai, the Lord was shown. [A.Oripov. Selected Works]

This alludes to the well-known episode in Islamic tradition where God speaks to Moses on Mount Sinai and grants him the divine scripture. When Moses asks to see God's face, the mountain crumbles under the divine presence, and Moses faints in awe and repentance. This poetic excerpt alludes to that profound religious experience.

Eternal in this world –

As noble Khidr, so bold. [A.Oripov. Selected Works]

According to Islamic belief, Khidr, like Jesus, Elijah, and Idris, was granted eternal life. He drank from the fountain of life and continues to live on, guiding the lost. This verse refers to Khidr's enduring nature and his role as a spiritual guide. The figure of Khidr appears frequently in Oripov's poetry, symbolizing hidden wisdom and divine guidance.

They opened Muhammad's chest,

And removed the worldly lust.

Then poured in wisdom, light, and grace –

Faith found a sacred place. [A.Oripov. Selected Works]

This refers to the account in which two white-clothed beings open the chest of young Muhammad and cleanse it of satanic inclinations, preparing him for divine mission. The poet references this transformation as a moment of purification and spiritual awakening.

The shining steed of heaven – Buraq,

Carried Muhammad on his lofty track.

Words can't portray this sacred flight,

When he beheld the Lord of Light. [A.Oripov. Selected Works]

Buraq is the heavenly creature who transported the Prophet Muhammad during the Night Journey (Isra and Mi'raj), as described in the Qur'an (17:1). This miraculous event marked the Prophet's spiritual ascension to meet God. The poet uses the allusion of Buraq to evoke the grandeur of that night.

On Mount Mina, with firm intent,

Did you cast your stones – your anger spent? [A.Oripov. Selected Works]

This recalls the ritual of stoning the devil during Hajj, symbolizing the rejection of evil as exemplified by the Prophet Abraham. The poet connects this religious act with the inner struggle against temptation, emphasizing the symbolic depth of the ritual.

In Abdulla Oripov's work, religious allusions rooted in the Qur'an and Islamic narratives enrich the semantic depth of poetic imagery. Figures such as Adam, Satan, Khidr, Muhammad (PBUH), and Azrael serve as cultural and conceptual symbols, invoking entire religious stories. Through these references, the poet addresses themes such as spirituality, moral values, patience, devotion, justice, and the search for truth.

In conclusion, religious allusions serve as a vital means of conveying cultural and conceptual knowledge in literary texts. They help readers uncover the deeper semantic layers of a work and provide insight into the author's unique worldview and system of thought.

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