



Received: August 4, 2022
Accepted: September 24, 2022
Available online: September 25, 2022

Mukhayyo Fayzullaeva

Independent Researcher, Uzbekistan State
World Languages University
Tashkent, Uzbekistan
E-mail: mukhayyo.fayzullaeva.93@mail.ru

SYMBOLIC SIGNIFICANCE OF RELIGIOUSLY MARKED ALLUSIONS IN THE LITERARY TEXT

ANNOTATION

The article imparts the information on religiously marked allusions, their symbolic aspects in English literary texts and analysis from the perspectives of cognitive linguistics. A religiously marked allusion is defined as a direct or indirect reference to a well-known person, object or event mentioned in the Holy Scriptures. An allusion bears a large amount of conceptually significant information and it is considered to be a multifunctional unit, performing a number of stylistic, pragmatic, cognitive, socio-cultural functions. Among its other aspects, the research places particular emphasis on symbolic functions outperformed by religiously marked allusions, which entails the representation of religiously marked allusions as symbols when used in a literary text. In order to reveal the symbolic significance generated in the semantic layer of religiously marked allusions, the methods of conceptual analysis and conceptual blending were applied in the analysis of the short story "The Gift of the Magi" by O'Henry.

The method of conceptual analysis is aimed to reveal symbolic meaning, functional and conceptual significance of religiously marked allusions, and to explicate the author's individual world picture and conceptual information encoded by him/her in the literary text. The method of conceptual integration is targeted at interpreting the new information created in the recipient text on the basis of old information presented in the precedent text. To successfully apply the selected research methods, first, factual, sub-textual and conceptual information of the story was exposed. The results of the analysis show that religiously marked allusions activate religious knowledge

Muhayyo Fayzullayeva

O'zbekiston davlat jahon tillari universiteti
mustaqil izlanuvchisi
Toshkent, O'zbekiston

DINIY MARKERLANGAN ALLYUZIYALARNING BADIY MATNDAGI SIMVOLIK AHAMIYATI

ANNOTATSIYA

Maqolada diniy markerlangan allyuziyalar, ularning ingliz badiiy matnlaridagi ramziy ko'rishlari haqida ma'lumot berilgan hamda ushbu til birliklari kognitiv tilshunoslik nuqtai nazaridan tahlil qilingan. Allyuziya bu muqaddas diniy kitoblardagi muayyan shaxs, narsa yoki hodisaga bevosita yoki bilvosita murojaatni verballash-tiruvchi til birligi hisoblanadi. Allyuziya katta miqdordagi konseptual ahamiyatga ega ma'lumotlarni o'z ichiga oladi va u bir qator stilistik, pragmatik, kognitiv, ijtimoiy-madaniy funksiyalarni bajaradigan ko'pfunksiyali birlik hisoblanadi. Tadqiqotda allyuziyalarning aynan ramziy vazifalariga katta e'tibor qaratilgan bo'lib, asosiy maqsad diniy markerlangan allyuziyalarning badiiy matnda timsol vazifasini bajarishini tahlil qilishdir.

Diniy markerlangan allyuziyalarning semantik qatlamida vujudga keladigan ramziylikni ochib berish uchun O' Gennining "The Gift of the Magi" deb nomlangan kichik hikoyasining tadqiqida konseptual tahlil va konseptual integratsiya tahlili usullari qo'llanildi. Konseptual tahlil usuli diniy markerlangan allyuziyalarning ramziy ma'nosini, funksional va konseptual ahamiyatini ochib berishga, muallifning dunyoqarashi va badiiy matnda u yetkazib bermoqchi bo'lgan konseptual ma'lumotlarni tushuntirishga qaratilgan. Konseptual integratsiya usuli pretseptent matnda taqdim etilgan eski ma'lumotlar asosida resipient matnda yaratilgan yangi ma'lumotlarni sharhlashga qaratilgan. Tanlangan tadqiqot usullarini muvaffaqiyatli qo'llash uchun, birinchi navbatda, hikoyaning faktik, subtekstual va konseptual ma'lumotlari ochib berildi. Tahlil natijalari shuni ko'rsatadiki, diniy markerlan-

structures, implicitly symbolize abstract phenomena, convey conceptual meaning and express the author's individual world picture.

Key words: allusion, religiously marked allusion, symbol, conceptual integration, implicit message, precedent text, recipient text.

gan tashbehlar mavhum hodisalarni bevosita timsollashtiradi, o'zida konseptual ma'noni va muallifning shaxsiy lisoniy didini ifodalaydi.

Kalit so'zlar: allyuziya, diniy markerlangan, timsol, konseptual integratsiya, yashirin ma'lumot, pretsedent matn, retsipient matn.

INTRODUCTION

Allusion is delineated as a multifaceted linguistic phenomenon and thus is interpreted quite broadly, but largely known as a stylistic tool that entails a deliberate action of an author implicitly referring to a preceding phenomenon (person, object, event) (Ashurova, 2005; 8). Noteworthy, with the development of the sciences of anthropocentric paradigm, many stylistic phenomena were reconsidered. Being among those stylistic devices, *allusion* is now on the spotlight of such sciences as cognitive, pragmatic and cultural linguistics, thus is being scrutinized from different perspectives. The study over allusions can be found in the works of Galperin (1981), Fateeva (2000), Kusmina (2004), Gornakova (2010), Vasileva (2011), Ashurova (2012; 2016), Djusupov (2006; 2011), Arnold (2014), Galieva (2018) and in many more scholarly works of other linguists.

Allusion is defined as a common and frequently used intertextual marker, since it establishes a bond between the precedent and recipient literary texts (Fateeva, 1998, 2000; Kusmina, 2004; Piego-Gro, 2008; Arnold, 2014). It is of significance to note that *allusion* partakes in the formation of an author's either trite or genuine image/style of writing, and immensely assists in the revelation of an author's modality inherent in a fiction text. To put into simpler words, *allusion* explicates the personality of an author and helps to decode his/her individual conceptual world picture (Tukhareli, 1984; Dronova, 2006). Important of all, *allusion* embraces conceptual information, correct interpretation of which explicates deep semantic layer of a text in its relation to the preceding source [Kristeva, 1980; Fateeva, 2000; Molchanova, 2007; Piego-Gro, 2008; Dusabaeva, 2009; Ashurova, Galieva, 2016, 2018].

Allusion is characterized by poly-functionality, as it fulfills stylistic, pragmatic, cognitive and socio-cultural functions. Stylistic functions of allusions are aimed to express imagery, emotiveness, evaluation and expressiveness. Pragmatic functions are targeted at producing a certain emotional or intellectual impact on a reader. Cognitive functions deal with the representation of knowledge structures and conceptual picture of the world. Socio-cultural functions entail the expression of cultural and aesthetic values and national specifics of linguistic units and literary texts as a whole.

The aim of our research is to dwell upon one of the essential functions – symbolic representations of allusions, in particular its religious type, in a fiction text. Religiously marked allusion itself (henceforth RA), the object of our investigation, is denoted as an indirect reference to a religious source and as an extended transmitter of the knowledge about mythological, religious heroes, objects and events to those actions, facts and personages addressed to in the text recipient.

METHODS

As has been remarked above, in the current research, of huge significance is to discuss symbolism created by RA in a fiction text. It is worthy to note that the two stylistic devices, symbol and allusion, have much in common, as the structure and set of functions outperformed by symbols interweave with those of allusions to some extent: a) both represent and require the activation of knowledge structures; b) both function in a fiction text highlighting the most salient features of an object or phenomena; c) both symbol and allusion detected in a fiction text should be conceptualized and interpreted; d) both can be of universally known and nationally specific. The commonality between allusion and symbol is also manifested by the fact that in a fiction text allusion can acquire a symbolic meaning: it can represent a symbol; it can be regarded as a symbol. In other words, allusions symbolize abstract phenomena in a fiction text, and as a result, symbolic perception of the sequences of events leads to the decipherment of the hidden conceptual information conveyed via allusions.

As a method of analyzing symbolic significance of RA and interpreting conceptual information embodied in the semantic construct of RA, cognitive mechanisms of conceptual analysis and conceptual blending (integration) can effectively be implemented. The method of conceptual analysis is intended to study functional and conceptual significance of allusions, to explicate the symbolic meaning of this stylistic device and also to decode the conceptual information of a text and an author's individual world picture. Conceptual integration theory was first pushed forward by G.Fauconnier and M.Turner in 2002. They asserted that conceptual integration implies a mental activity in which "new meanings" are made "out of old" [Fauconnier & Turner, 2002; 18]. To attain this, a set of deliberate actions are to be performed: "...setting up mental spaces, matching across spaces, projecting selectively to a blend, locating shared structures, projecting backwards to inputs, recruiting new structure to the inputs or the blend, and running various operations in the blend" [Fauconnier & Turner, 2002; 18]. In other words, conceptual blending entails generating mental spaces and interaction between input domains and creating new conceptual meaning. So those indispensable mental spaces partaking in the process of integration are conceptual domains, generic space and the blend itself. In the process of conceptual integration, generic space incorporates and conjoins the two domains by deducing the commonalities between them, this, in its turn, results in the emergence of the blend, a new conceptual structure. More specifically, the source domain provides background knowledge, which is synthesized and transferred to describe the target domain. It is of expedient importance to remark that the blended space originated from the joint domains bears the most salient elements of both inputs; howbeit during the running of the integration process it obtains novel and unique assets too.

All in all, allusions representing and symbolizing a particular object, personage or event anew in the text recipient are regarded as the linguistic units that activate the mechanism of conceptual integration: they accumulate the knowledge structures belonging to the precedent text and represent the old information with either totally

new or additional shades in the recipient text.

According to Galperin, literary texts bear factual, sub-textual and conceptual information [Galperin, 2007]. We dare urge that the successful implementation of conceptual blending first of all requires the exposition of factual, sub-textual and conceptual information embedded in a fiction text. To obtain the research aim, the following steps should be taken in gradual succession:

1. Factual information which exists on the surface layer of a text should be divulged. To attain this, the plot of a text, the main sequences of events should be apprehended. Factual information contains data about facts, events that occurred, currently occurring, or those which will take place in the real or imagined world around us. In such type, the content of the information embraces life related hypotheses put forward by authors, their views, justified facts, various kinds of assumptions, possible solutions to the questions and others. Content-factual information is expressed verbally, that is, it always exists on the surface layer of a text and thus is explicit in nature. Units of language expressing content-factual information are usually used in their direct, subject-logical, dictionary meanings assigned to these units via socially conditioned experience. Noteworthy, factual information in its schematic simulated form is devoid of emotional and evaluative elements. In other words, content-factual information does not contain elements of evaluation or judgment. In this case for the perception and apprehension of the factual information, it is quite sufficient for a reader to know the semantics. In case of difficulty, he/she can refer to the dictionary or determine the meanings of words and expressions in the context of their use [Voronova N.G., 2021].

2. Sub-textual information which is implicitly delivered via different language means (particularly via allusions) should be detected and the essence formed by them is to be explicated. Fiction texts, according to V.I. Tupa, “are not directly addressed to our consciousness, ... but through our inner vision, our inner audition and ... inner comprehension of fiction works” [Tupa, 2002; 8]. Through special language means, a fiction text obtains the subtext – meaningful additional information, which not only drowns out the factual information, but coexists with it. Thus, in every fiction text, behind the depicted scenes there is always a subtext – internal, imaginatively implied meaning that is not verbally externalized [Achmanova, 2007; 331]. A subtext is a purely linguistic phenomenon, but inferred from the ability of sentences to generate additional meanings due to different structural features, symbolic and linguistic properties. Sub-textual information represents hidden information extracted from the content-factual information via the language units generating associative and connotative meanings, and sentences conveying additional senses beyond literal meaning of the linguistic units. The hidden meaning of such a text must be decoded, relying on intuition and activating existing knowledge structures as well as experience. A sentence taken in isolation does not and cannot have a subtext, since subtext is a category of a text, not a single sentence.

The peculiarity of a subtext lies in the fact that, being unavailable to direct observation, it eludes attention at the time of reading a text for the first time and can be revealed when content-factual base of the text is read for more than once. So, it

can be assumed that a subtext is a kind of a "dialogue" between the content factual and content-conceptual sides of information: two message streams running in parallel – one, expressed by linguistic means, the other, created by the polyphony of these signs – at some points they get together, to complement and sometimes contradict each other. Without extricating a subtext, it is almost impossible to reach a complete, comprehensive, adequate understanding over a fiction work. In this regard, it is of significance to highlight that the capability of interpreting the hidden message of the work varies from a reader to a reader, which in its turn, results in the quality of an extracted subtext. It entails the fact that it is a reader who, as the main interpreter, plays a huge role in the decipherment of a subtext: "With a high cultural awareness, developed associative thinking, broad horizons, a high degree of spiritual development a reader is able to penetrate deeply into the work, adequately perceiving the meaning of a fiction text in all its complexity and completeness" [Lelis, 2012; 72].

Explication of a subtext depends on a number of factors. First, it highly depends on a reader's thesaurus – word stock, in which, culturally and situationally he/she determined broad background knowledge is supposed to coexist: knowledge structures of universal, regional and local character [Vereschagin, 1973; 126], as well as knowledge about lexical units and their meanings. "The richer and more diverse this thesaurus is, the wider the reader's ability is to analytically elucidate the text, and the more concrete the outlines of unsaid but implied get for him" [Galperin, 2007; 45]

Secondly, the explication of a subtext and the quality of its interpretation depends on a reader's conceptual world picture and its coincidence or non-coincidence with an author's views. Under the conceptual picture of the world, one's way of viewing, conceptualizing the surroundings and the system of concepts fixed in the individual's mind can be understood. It subsumes the results of past experience, observations, reflections on nature, society, oneself and other realities. The scope of the conceptual world picture belonging to the author and the addressee determines the degree of actualization of the subtext [Golyakova, 2006; 4]

Thirdly, the success of interpreting subtext information is determined by the linguistic competence of a reader [Doblaev, 1982; 3]. However, S.S. Sermyagina asserts that not the linguistic, but the philological competence of a reader is the prerequisite for understanding a subtext: knowledge about the techniques that are used in literature, about the ability to find and comprehend expressive means in the text, figure out the connotative meanings, the ability to identify "key linguistic signs of a different nature and comprehend their semantics in relation to the whole literary text" [Sermyagina, 2012; 152-153]. This all leads to the conclusion that understanding a subtext depends on a reader's ability to apply special techniques that help to see the stimulus evoked by the linguistic sign system.

Fourthly, when decoding a subtext, the system of associations plays an important role. According to N.S. Bolotnova, "each of the text elements, combined with others in the text, gives rise to many associates that can be explicated in the text or exist implicitly. These correlative associations presented in the text appear as an important milestone in comprehending the meaning of the text" [Bolotnova, 2009; 8]. In fact,

understanding of a subtext depends on the level of formation of an interpreter's associative thinking.

3. Conceptual information created via symbolism should be revealed. In this respect, the method of conceptual integration can be addressed to and the symbolic meaning of *allusion* can be revealed. Any fiction work expresses an author's system of views, his/her worldview, and personality in the broadest sense of the word. All this constitutes conceptual information. This type of information got its name from the word concept (lat. *conceptio*) – 1) a system of views on certain phenomena, a way to consider them; 2) the general idea (of an artist, poet, scientist, etc.). Being one of the most important aspects of a fiction text, conceptual information is a complex understanding, irreducibly attached to a fiction work, and is an indirect embodiment of an author's way of viewing life in its dependence on meaningful interpretation by a reader. It is not always expressed with sufficient clarity and as a result, is extracted from the entire work and represents creative rethinking of particular relationships, events, processes taking place in society and created by a writer about the real or imaginary world. Conceptual information seamlessly merges with content-factual information, which contains decisions, assumptions, plans, etc. The main difference between them is that content-factual information presents facts; meanwhile content-conceptual information is about a certain way of understanding and interpreting those facts, phenomena, events and others. More specifically, conceptual information notifies about an author's individual understanding of the relationship between phenomena expressed by means of factual information, implicitly explicates their cause and effect, their significance in the social, economic, political and cultural life of the people, including relations among individuals, their complex psychological and aesthetic-cognitive interaction. So, the precondition for the decryption of content-conceptual information is a reader's efforts in comprehending an author's individual understanding of "the relationship between the phenomena described by means of content-factual information" [Galperin, 1981; 28].

Conceptual information urgently requires the implementation of certain cognitive mechanisms of interpretation. In fact, a reader must get a perceptual setting deepened, since meanings (individual, author's, ideological, conceptual), in contrast to the factual information, are transmitted not in the language, but through language. To put into simpler words, when decoding the conceptual information, it is necessary to move from the perception of just a sign system ("something that is indicated on the surface layer") to the perception of the objective situation ("something that is the subject of description / narration / reasoning") [Voronova N.G., 2021].

All in all, in order to decipher the conceptual information from the message, a reader must bear in mind that in such type of information a realistic situation from the "social, economic, political, cultural life of people" [Galperin, 1981; 28] is vivified subjectively. The author describes it that way, because it is his or her own way of "creative rethinking" [Galperin, 1981; 28] of the reality.

According to Galperin, comprehensive disclosure of the content (content-factual and content-conceptual information) of a fiction text as a complexly organized

message and as a product of verbal and literary creativity, presupposes a six-stage procedure: 1. Determining the type of a text: style, language, genre, classification in accordance with the functional types (narration, description, consideration). 2. Summarizing the text as a message, disclosing the content in its most general form. 3. A detailed analysis of the meanings of words and phrases that they receive in micro and macro contexts. 4. Analysis of stylistic devices in comparison with neutral means of linguistic expression. 5. Revealing the purpose of using stylistic devices, their role in expressing the subjective-evaluative attitude of the author towards the object or personage being described. 6. Summation and generalization of the obtained inferences [Galperin, 1976].

In the situation of inattentive reading, the sub-textual-conceptual information may be misleadingly distorted. The reason for the loss of subtext or its erroneous interpretation can be the result of conjecture, the absence of “the interest in the text, motivation to comprehend it, the reader’s unpreparedness or inability to make intellectual and emotional efforts” [Lelis, 2012; 72]. Lack of knowledge takes the biggest share in the pragmatic failure of the communicative act between an author and a reader through a fiction text.

RESULTS AND DISCUSSION

To justify the representation of a religiously marked *allusion* as a symbol in a fiction text, we intend to present the results of our analysis of the religiously marked allusions represented in the short story "Gift of the Magi" by O' Henry. As has been specified above, to attain the research aim, first, factual and sub-textual layers of the story were explicated, then the conceptual information encoded in the text was revealed via the implementation of conceptual blending mechanism.

Interpretation of the factual information.

"Gift of the Magi" by O' Henry is a famous short story most profoundly known as the hymn of unconditional love. Mr. and Mrs. Dillinghams live not in favorable conditions with lower family budget. How pure and unconditional their love is, can be witnessed in the end of the story when they at last hand in their Christmas gifts to each other: Della's present is just the thing that she longed for so long – *"Beautiful combs, with jewels, perfect for her beautiful hair"*, but alas they turn out to be useless now as her hair has been cut off and sold to buy *"Something nearly good enough. Something almost worth the honor of belonging to Jim"*. Meanwhile Jim is also deprived from the delight of possessing a gold chain presented to him to use with his gold watch since it has been sold to make his beloved happy. So, the most valuable and precious things belonging to the Dellingham Youngs, with which they used to feel extreme pride, Jim's heirloom, a gold watch and Della's hair, like a brown cascade, are sacrificed for the sake of love. Therefore, O' Henry confesses and claims that Jim and Della are the true magi in the end of the story.

Interpretation of the subtextual information.

The main concept around which the sequences of events are constructed is “gift”, as it stands out as the recurrent element in the story forming the main ideology pushed forward by the author: the art of giving a gift. So the “gift” in the story can

be regarded as a symbol of a “spiritual” offer rather than a “material” object. Further denotative meanings of the concept will be outlined.

1. Dictionary meaning of the term “gift”:

In the dictionary of Britannica, *gift* is defined as *"something that is given to another person or to a group or organization"*. According to the conception made in the dictionary of Merriam Webster *gift* can largely be apprehended as *"something voluntarily transferred by one person to another without compensation"*. Roget's Thesaurus singles out the following synonymous line of the word "gift": *allowance, award, benefit, bonus, contribution, donation, endowment, favor, grant, legacy, offering, present, benefaction, bequest, bestowal, charity, courtesy*.

All in all, denotative meaning of the word "gift" signifies a present voluntarily offered to someone as a sign of affection, recognition and appreciation. To reveal additional connotative meaning attached to the primary meaning of the word is of paramount importance in the complete explication of the concept. As a matter of fact, the lexeme “gift” is a religiously marked allusion as it indirectly refers to the biblical event when Christ, being a newborn, is visited and offered presents by the three wise men (Matthew, 2:1–12). Besides that, the lexeme “gift” can be encountered in several other biblical verses too.

2. Biblical origin of the term “gift”:

The analysis of the biblical verses instigates that gift is perceived as something unbelievably valuable presented by God:

"For the wages of sin is death, but the free gift of God is eternal life in Christ Jesus our Lord" (Romans 6:23).

"If you then, who are evil, know how to give good gifts to your children, how much more will your Father who is in heaven give good things to those who ask him!" (Matthew 7:11).

"If any of you lacks wisdom, let him ask God, who gives generously to all without reproach, and it will be given him" (James 1:5).

"Also that everyone should eat and drink and take pleasure in all his toil—this is God's gift to man" (Ecclesiastes 3:13).

"Thanks be to God for his inexpressible gift!" (2 Corinthians 9:15).

"Every good and perfect gift is from above, coming down from the Father of the heavenly lights, who does not change like shifting shadows" (James 1:17).

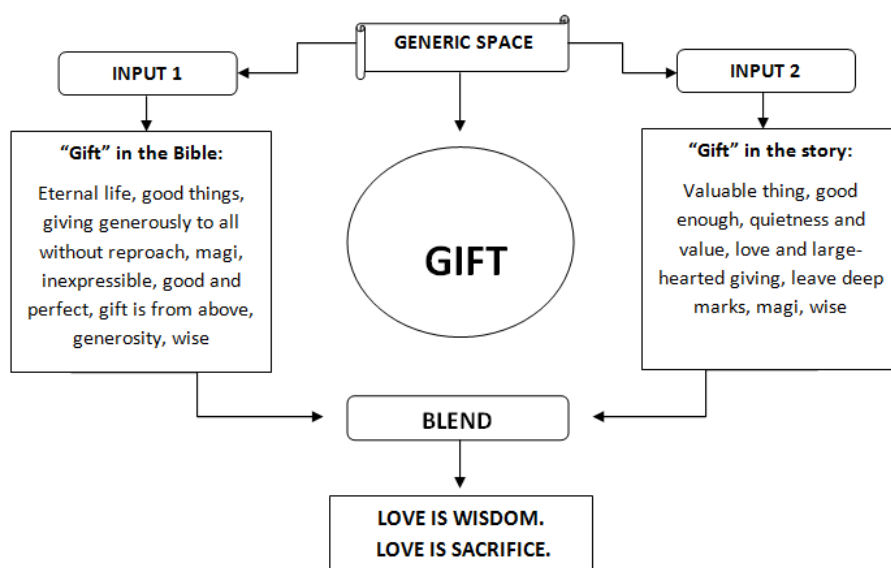
"You will be enriched in every way so that you can be generous on every occasion, and through us your generosity will result in thanksgiving to God" (Corinthians 9:12).

Overall, biblical verses testify that gift is believed to be a heavenly award given to human beings by God. The gift shared by God is unique for a) it has no equation at all (*eternal life*), b) God's gift is so tremendous that no any living creature can possess the same (*how much more will your Father who is in heaven give good things to those who ask him*), c) God is the most generous to give what is asked (*gives generously to all without reproach*).

Interpretation of the conceptual information.

The conceptual and symbolic significance that the RA “Gift of the Magi” obtains

in the story is exposed via the implementation of conceptual integration mechanism in our research.



As it can be seen, the RA “Gift” appears to be the main concept of the story. The conceptual analysis of the story and conceptual blending analysis reveal the cognitive structure of this concept including such constituents as “sacrifice” and “wisdom”. So, in the author’s reflection true love means Wisdom (*like the wisdom of the Magi*) and Sacrifice (*like young men’s sacrifice of their precious things*).

CONCLUSION

To briefly sum up all of the points considered above, the following inferences were deduced from the research:

- Religiously marked allusions as indirect reference to the precedent text accumulate information base in relation to the referent in large or small scales. The implicit information encrypted in the semantic construct of the theo-allusions presuppose activation of knowledge structures respectively.

- Allusion as an intertextual marker fulfills various stylistic, pragmatic, socio-cultural and symbolic functions in the literary text.

- One of the most essential functions of allusions is to represent symbolic meanings i.e., symbolic characterization of particular phenomena.

- In the analysis of religiously marked allusions such methods as conceptual analysis and conceptual integration can be effectively applied. These methods of analysis are aimed to reveal symbolic meaning and conceptual significance of religiously marked allusions as well as to explicate the author’s individual world picture that helps to reveal the new information created on the basis of old information presented in the precedent text.

- In the analysis of a fiction text, it is of expedient importance first, to decode

factual, sub-textual and conceptual information of the text in order to reveal the conceptual essence inherent in the whole fiction work.

■ The main difficulty in decoding sub-textual information may be the lack of knowledge over the variants of the language system: in addition to the common language code i.e., rules of combining words, morphemes, sentences, there are more variants of this code that define rules for the use of linguistic means in certain text types.

■ The conceptual analysis of the whole story in general and religiously marked allusion in particular reveals the symbolic meaning of the RA and at the same time the author's evaluation of the described sequences of events. In other words, the RA in the fiction text is aimed a) to represent religious knowledge structures, b) to express its symbolic meaning; c) to construct a concept of the whole story; d) to explicate the author's modality and his individual world picture.

REFERENCES

1. Akhmanova, O.S. (2007). *Dictionary of linguistic terms* (4th ed.). Moscow.
2. Arnold, I.V. (2014). *Semantics. Stylistics. Intertextuality*. Moscow.
3. Ashurova, D.U., & Galieva, M.R. (2018). *Cognitive linguistics*. Tashkent.
4. Ashurova, D.U., & Galieva, M.R. (2016). *Stylistics of literary text*. Tashkent.
5. Ashurova, D.Y. (2005). *New trends in the development of stylistics*. Samarkand.
6. Bolotnova, N.S. (2009). *Communicative style of the text*. Moscow: Flinta.
7. Doblaev, L.P. (1982). *The semantic structure of the educational text and problems of understanding it*. Moscow.
8. Dusabayeva, A.A. (2009). Linguocognitive and intertextual essence of allusion in English. *Diss. abs. cand. philol. scien.* Samarkand.
9. Dzhusupov, N.M. (2006). *Linguocognitive aspect of the study of a symbol in a literary text*. Tashkent.
10. Fateeva, N.A. (2000). *Counterpoint of intertextuality, or intertext in the world of texts*. Moscow.
11. Fauconnier, G., & Turner, M. (2002). *The way we think: Conceptual blending and the mind's hidden complexities*. New York: Basic Books.
12. Galieva, M.R. (2018). *Theolinguistics: origins, directions, perspectives*. Tashkent.
13. Galperin, I.R. (2007). *Text as an object of linguistic research*. Moscow.
14. Golyakova, L.A. (2006). Ontology of subtext and its objectification in a work of art. *DSc thes. philol. scien.* Perm.
15. Gornakova, L.Y. (2010). The role of an allusive anthroponym in the semantics of a literary text. *Philology and Linguistics*, 1(1), 62-66.
16. Kremneva, A.V. (1999). The functioning of the Biblical myth as a precedent text (based on the works of John Steinbeck). *Diss. abs. cand. philol. scien.* Barnaul.
17. Kuzmina, N.A. (2004). *Intertext and its role in the evolution of poetic language*. Moscow.
18. Lelis, E.I. (2012). Narrow and broad approaches to understanding the subtext. *Bulletin of the Udmurt University*, 2, 70-74.
19. Piegue-Gros, N. (2008). *Introduction to the theory of intertextuality*. Moscow.
20. Sermyagina, S.S. (2012). Key issues of the methodology for analyzing the subtext of a literary work. *Bulletin of the Kem State University*, 4(52), 148-154.
21. Tyupa, V.I. (2002). *Literary discourse: Introduction to the theory of literature*. Tversk.
22. Vasilyeva, E.A. (2011). Functional specificity of allusive texts. *Diss. abs. cand. philol. scien.* Saint Petersburg.
23. Vereschagin, E.M. (1973). *Language and culture*. Moscow.

24. <https://dailyverses.net/search/gift>.
25. <https://www.britannica.com/dictionary/gift>.
26. <https://www.gcu.edu/blog/spiritual-life/weekly-devotional-using-your-god-given-talents>.
27. <https://www.merriam-webster.com/dictionary/gift>.
28. https://www.openbible.info/topics/gifts_from_god.
29. <https://www.thesaurus.com/browse/gift>.