

РЕЛИГИЯ И КУЛЬТУРА, ЛИТЕРАТУРОВЕДЕНИЕ, ЯЗЫКОЗНАНИЕ

УДК 2

ON THE FORMATS OF REALIZATION OF RELIGIOUS IDENTITY IN THE FORMAT OF ARTISTIC TEXT (REFERRING TO AZERBAIJANI AND ENGLISH LANGUAGE ARTISTIC DISCOURSE MATERIALS)

Afina Shakir gizi Huseynova

PhD student at Azerbaijan University of Languages,
lecturer at Baku Slavic University (Baku, Azerbaijan)

The report analyzes the facts of the concept of religious identity expressed in examples of literary texts in Azerbaijani and English. Studies show that the religious beliefs of the authors, the level of religiosity, as well as such linguo-personal characteristics of the characters, seriously affect the level of religious identity elements in the language of the works.

Religious identity is considered one of the main defining characteristics of any human individual. Thus, in the formation of a person as a social individual, his religious identity plays an important role, as well as his ethnic, gender, social (class) identity. In this sense, it is no coincidence that the point of religious identity is emphasized to one degree or another in works of art that shed light on different aspects of human existence, his spiritual world, and social identity. The analysis of the mechanisms of realization of the concept of religious identity gives grounds to say that the expression of religious identity in a literary text can be considered in two aspects. First, the resources of expression stemming from the level of influence of the religious identity factor on the author's linguistic identity can be evaluated. For example, in terms of religious identity, we witness different levels of realization in writers and poets who speak from a strong religious position, a moderate religious position, or an atheist position. For example, the author's religious identity had a fundamental influence on the work of K. Marlowe, who was known for his atheistic identity and criticized religious beliefs in his works, either explicitly or implicitly (hidden). We see this clearly in the playwright's tragedy of the same name (Tamburlaine the Great), dedicated to the life of Tamburlaine. Thus, in his work, which he wrote in the genre of fictional history (also known as alternative history), the author voiced the expressive resources of atheist identity in the language of the character of Teymur, claiming that Amir Teymur was an atheist. At this time, we witness the presentation of the concept of Islam in negative connotative realizations, without characterizing the real historical image under the influence of the author's religious identity. We see the active use of a number of precedent onyms, precedent phenomena, theonymic and demonic images related to the concept of Islam: holy Mahomet, Alcoran, God.

“SOLDAN. *Mighty hath God and Mahomet made thy hand*” [5] “*To blow thy Alcoran up to thy throne*” [6].

The negative connotation of the Quran in the language of the image of Amir Teymur, who is considered the "sword of religion" in Islamic history, is a point that is indirectly conditioned by the author's own religious identity (more precisely, his atheistic identity). In other words, the concept of religion in the work, the religious identity of the images, is presented, as a rule, with negative shades.

Among the examples of literary texts in English language literature that are influenced by religious identity and contain religious concepts in their conceptual sphere, we can also mention the names of O. Wilde [4], E. Thomas [7], R. Stevenson [3], J. Witherson [8] and many others. We can also follow the serious impact of the authors' religious identity on the negative or positive solution of the concept of religion in the conceptual sphere of their works based on other examples.

Thus, as F. Bayat, who evaluated the creativity of devout Muslims Ashiq Alasgar, Ashiq Ali and many ashigs, emphasized, the concept of religion gained widespread realization in the language of their works and in the examples of Azerbaijani ashig art in general [2]. Specifically, in the language of Ashiq Alasgar's works, we not only observe the use of numerous precedent onyms related to Islam, but also see the use of precedent phenomena of religious nature (the Holy Quran, the Prophet's hadiths) in one way or another. For example, this quote contains a quote from an Islamic precedent text (the Quran). "*Bism illahir-rahm anir'rahim!*" - saying, I call Shahi-Heydari with Sidq. Khishma came [1; p. 26]. It is interesting that the ashig poem also highlights facts and images related to the history of Islam in the later period. In this regard, we can note the high frequency of use of the tragedy of Karbala and the names of the Prophet's grandchildren who lost their lives in this tragedy. Also, the authors' affiliation to the Shiite sect of Islam is expressed through the appropriate precedent onyms: "*Allah, Muhammad, Ali!*" Those who say" [1; p. 60]; "*I have recourse to Muhammad Baghira, I have secured my salvation with Imam Jafar*" [1; p. 27]. The precedent onyms Ali and Imam Jafar used here indicate belonging to the Shiite (Jafari) sect. It is interesting that these works also include an antonomastic presentation of the most important precedent text related to Islam. That is, regardless of whether the name of the Holy Quran is directly mentioned or not, it is presented based on the number of its surahs and verses. In this case, the author feels confident that the religious identity of his reader or listener is selected with a high level of background knowledge. That is, knowledge of the potential for understanding of the coding-decoding sides necessary for the semiosis to take place provides such confidence: when the poets tell their audience "*Six thousand six hundred sixty-six roses*" [1; p. 79], the reader is sure that the "rose" metaphor here refers to the Quranic verse.

Another format of realization appears more often within the framework of the expression of religious identity of individual images in works. It is interesting that in the Soviet period, in works exposing backwardness and reaction, attention was paid to highlighting the point of religious identity in the characterization of such negative images. That is, the loading of religious words and expressions into the language of negative images was propagated as an implicit message that religious identity embodied extreme conformity, even backwardness. For example, in S. Rahimov's story "Mehman" in the characterization of the Soviet prosecutor who did not take a bribe, the expression "*godless*" was used in a situational negative sense, but in a positive connotation in terms of the idea of the work. On the contrary, in the language

of negative characters who were eager to bribe, theonyms such as *Allah*, *vallah*, etc. and their theonymic derivatives were widely used. This reveals that the religious identity of the author of the work was flawed (in terms of the objective reality of the modern era), but “logical” (serving conjunctural interests) in terms of the socialist construction of that era.

Literature

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