Allusive Proper Names in the 13th Century Poem "Kissa-I Yusuf" by Kul Gali

Nombres propios alusivos en el poema del siglo XIII "Kissa-I Yusuf" por Kul Gali

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RESUMEN

El artículo presenta los resultados de un estudio de los nombres propios alusivos que funcionan en el texto literario del siglo XIII "Kissa-i Yusuf" por Kul Gali. El propósito de la investigación presentada en este artículo es encontrar y analizar el uso de nombres propios alusivos en el poema "Kissa-i Yusuf" (Cuento de Yusuf). Para estudiar una combinación de métodos descriptivos, comparativos históricos y funcionales-estilísticos. El estudio muestra que en el poema del siglo XIII "Kissa-i Yusuf" de Kul Gali hay nombres propios que expresan la intención del autor y representan la forma de transmitir la concepción del autor.

Palabras clave: Historia del lenguaje Tártaro, Kissa-I Yusuf, nombres alusivos, onomástica estilística.

ABSTRACT

The article presents the results of a study of the allusive proper names functioning in the 13th-century literary text "Kissa-i Yusuf" by Kul Gali. The purpose of the research presented in this article is to find and analyze the use of allusive proper names in the poem "Kissa-i Yusuf" (Tale of Yusuf). For studying a combination of descriptive, comparative historical and functional-stylistic methods. The study shows that in the 13th-century poem "Kissa-i Yusuf" by Kul Gali there are proper names that express the author's intention and represent the way of conveying the author's conception.

Keywords: Allusive names, history of the Tatar language, Kissa-I Yusuf, stylistic onomastics.

INTRODUCTION

The creative heritage of the outstanding Turkic poet Kul Gali takes a special place in the history of Tatar's written culture. His poem "Kissa-i Yusuf" was written at the beginning of the 13th century and was widely distributed among the Turkic-speaking peoples of the Volga and Ural regions in manuscript form. In the 19th century, Kul Gali's poem was included in the well-known catalog of Heinrich Leberecht Fleischer, the German Orientalist, bibliographer, professor of oriental languages at the University of Leipzig. It signifies the recognition of the poem by the largest orientalists in Europe. In 1983, the world community represented by UNESCO celebrated the 800th anniversary of Kul Gali and the 750th anniversary of his poem "Kissa-i Yusuf". For this occasion, a complete compilation of the poem in a new textual edition was prepared (Gali: 1983, p. 542; Bulgakov: 1994, pp. 58-69) and conferences along with the numerous ceremonial scientific events were organized in Kazan.

Despite the rich history of the "Kissa-i Yusuf" poem's study, certain aspects of its linguistic structure remain relevant up to this day. So, the onomastic aspect of the poem has not yet been investigated. This determines the relevance of the present work. The proper names are the subject of particular interest. In "Kissa-i Yusuf" we observe a big variety of names. Most of them are religious proper names, as the poem presents a biblical scene about Joseph the Fair. This scene subsequently formed the basis of the 12th chapter (Surah) of the Quran "Yusuf".

The purpose of this work is to demonstrate the specific characteristics of the allusive proper names' semantics in the language of the poem "Kissa-i Yusuf", and to analyze the allusive proper names in the semantic-grammatical and semantic-stylistic aspects of their functioning in the poem. The subject of research is the Old Turkic language of 13th-century fiction. The scope of the study is the proper names of the poem "Kissa-i Yusuf", which have signs of allusiveness.

A study of the onomastic lexicon development history and the lexico-stylistic categories of the Old Turkic and modern Tatar language are carried out in the researches of Galiullina G.R. (Galiullina: 2008, p. 349), Yusupov A.F. (Yusupov et al.: 2019, pp. 1125-1131), Kuzmina H.Kh. (Khatipovna Kuzmina: 2019, pp. 847-854), Nurieva F.Sh. (Nurieva et al.: 2019, pp. 746-751) and others. Some aspects of this topic are reflected in the works of Gabdullazyanova G. I. (Gabdullaziyanova et al.: 2019), Khadieva G. K. (Kamilovna Khadieva et al.: 2019, pp. 802-808), Abdrakhmanova A. A. (Abdrakhmanova et al.: 2016, pp. 190-193), Zabavnaya and Zamaletdinov (Zabavnova & Zamaletdinov: 2018, pp. 176-184), Kamalieva A. (Kamalieva: 2019, pp. 97-100) and others

METHODS

For studying the semantic structure of proper names and their genesis, a combination of descriptive, comparative-historical, and functional-stylistic methods was used.

Using the descriptive method, the procedure of initial analysis and presentation of the material was carried out. The comparative-historical method made it possible to identify the general and particular in the historical development of the Old Turkic and Tatar literary languages. The semantic-stylistic, functional-semantic, and contextual analysis was used to determine the basic principles of the literary text organization and to identify the author's intention, as well as to study the functional semantics of proper names.

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RESULTS

In modern linguistics, the term "allusion" refers to complex terms. In general terms, the allusion is a stylistic figure created by the author based on an extralinguistic presupposition, which is familiar to readers, and their background knowledge about the described subject. Allusive proper names can evoke a mental picture associated with them by certain features and representations. However, this is not a comprehensive interpretation of the concept. According to Tsyreneva A.B., "An illusion is considered either from the perspective of intertextuality (as a precedent text), or from the position of cognitive linguistics (as a mental unit), or the position of stylistic devices (as a figure of speech)" (Tsyrenova: 2010, pp. 13-19). The author suggests introducing another aspect of the study of allusions: One more criterion, such as "an attribute", can be included in the classification. The augmented classification will look as follows: an allusive name connecting a literary character with his/her prototype is formed as a result of comparison by a) appearance; b) personal qualities; c) actions and deeds; and d) the presence of an "attribute". It also emphasizes that the allusion serves as a means of transmitting information in a more concise form. At the same time, agential common nouns have signs of allusiveness, and these two scientific concepts often intersect.

The concept of Nomina Agentis is not defined clearly by linguists since the broad and capacious semantic category behind this concept covers diverse sections of the language system. The concept of Nomina Agentis has become more complicated so far, which reflects both more complicated human activities and the more complicated perception of a human as a subject of activity. The development of linguistic ideas based on many studies conducted in various languages has led to the emergence of numerous linguistic interpretations of the figure, reflecting its sides or aspects, – points out A.F. Drozd (Drozd: 2014, pp. 32-39).

In this respect, the lexical level of the language is particularly indicative and less developed, namely, the semantic nature of proper names' representation. Modern linguistics has developed a common point of view on a personal name's semantics: modern scientists recognize the presence of semantic potential in proper names. The semantics of proper names reflects not only linguistic but extralinguistic information as well. Name motivation is directly related to a non-linguistic situation in most cases. However, in some cases, it is the result of motivation that can affect the structure of the language. So, for example, the appearance of new names in peculiar forms is directly reflected in the language, which gradually leads to phonetic, derivational, and semantic variation.

The semantics of proper names represents a complex set of linguistic and extralinguistic information. When the characteristics based on associations are included in the nominal name's meaningful structure, it becomes closer to a proper name with its subsequent transformation into a proper name. In this case, several stages of change occur. The situational occasional names, used for stylistic purposes, become the connecting link between a common noun and a proper name. Based on the indicative characteristics' commonality, a metaphorical transfer of the meaning from the nominal name to the proper name occurs, and the meaning of this connection is determined by the context. As a result of this process, allusive proper names arise.

Thus, when analyzing the allusiveness of proper names used in Kul Gali's poem "Kissa-i Yusuf", we went by modern studies on the semantic aspect of lexical core.

As it is known, the poem is based on the Biblical and Quranic plot of Joseph the Fair. The proper names have a special place in the poem of Kul Gali. Starting with the prophetic ones (Muhammad, Mustafa, Ishaq, Ibrahim, Ismagil, Yaqub, Yusuf, etc.), which do not have a remarkable evaluative representation, the author gives Turkic names. The latter plays a special role in the narration. So, Yusuf has 11 brothers - 10 on his paternal side and one (younger) - half-brother. In the glosses of G. Utyz-Imyani the poem's critical text compiler (in 1825), the Quranic names of the brothers are listed as follows: Yahuda, Rauil, Shamgun, Lyavi, Rayalun, Yashzhar, Dan, Yavsal, Zhadun, Ashir, Yusuf, Ibne-Yamin. Five of them appear in the poem: Yahud, who

Utopía y Praxis Latinoamericana; ISSN 1316-5216; ISSN-e 2477-9555
Año 25, n° Extra 7, 2020, pp. 224-230
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saved Yusuf from the wrath of his brothers; Rauil, Shamgun - the most heartless among others; Ibne-Yamin, the younger brother of Yusuf. Among the brothers, Yahud and Ibne-Yamin (Bunyamin) are distinguished by a warm attitude towards Yusuf. The latter is especially close to Yusuf: having parted with him in infancy, Ibne-Yamin keeps the sadness of losing his brother in his soul all his life. Years pass, Ibne-Yamin becomes an adult man. We do not know what he has been doing all these years, but this is not the most important aspect in the description of Yusuf's beloved brother. His artistic specification is different: to show devotion to his brother, the memory of whom he enshrined in the names of his children. Kul Gali, unlike his predecessors, who wrote works on this plot, noticed the great artistic possibilities of this detail. He changed the texture, rounded the number up to twelve, invented the names for all the children, and turned their listing into a solid moral code of a character. The following names of the Ibne-Yamin's children are mentioned along with characteristics of each name given by father:

Dingiz (Sea) - as Ibne-Yamin cried a lot near the sea recalling his sibling (allusive and evaluative meaning of the loss); Qurd (Wolf) - he caught the wolves that allegedly ate Yusuf (allusive and evaluative meaning of retribution); Quyug (Well) - he searched for Yusuf in the wells (allusive and evaluative meaning of the loss); Qan (Blood) - he cried, seeing his bloodied shirt (allusive and evaluative meaning of grief); Gür (Grave) - Ibne-Yamin wept for a long time over the graves, thinking that his brother was dead (allusive and evaluative meaning of grief); Därd (Suffering) - he suffered for a long time (allusive and evaluative meaning of grief); Gar (Cave) - he looked into the caves, hoping to find Yusuf alive (allusive and evaluative meaning of the loss); Arslan (Leo) - he caught lions and asked them about his brother (allusive and evaluative meaning of retribution); Farid (Lonely) - meeting lonely people, he consoled them (allusive and evaluative meaning of loneliness); Garib (Outlander) - cried, seeing the strangers yearning for their homeland (allusive and evaluative meaning of loneliness and empathy); Qaygu (Grief) - cried, seeing the sorrow of people (allusive and evaluative meaning of empathy); Qol (Slave) - was merciful to the slaves (allusive and evaluative meaning of empathy).

Thus, proper names function as an individualizing nomination. Each of these proper names has an agentic, allusive-metaphorical meaning of situational assessment which activates another semantic meaning.

Yusuf, surprised by such unusual and complicated names, asks his brother at the meeting: "Why did you give such names? Why did you consider it necessary to give exactly these names?" Ibne-Yamin replies to that: "Due to my longing for you. They remind me of you".

As the context shows, these names are deeply connected with the character's pieces of experience. They are ordinary, with dark and sometimes frightening energy, they are directly opposed to the high style of Muslim names. That is why these lines were omitted by G. Utyz-Imyani, the poet of the 18th century, and the compiler of the critical text from the poem's manuscripts. N.Sh. Khisamov emphasizes:

Since the poem was a role model in the naming of the Tatar people, the editor of the 18th century, considered the uninitiated by Islam onomasticon to be a harmful source and omitted it when compiling its final version. An educated man of the day, of course, knew the oriental sources of the poem well and did not accept Kul Gali's authorial liberty in transmitting the number of children of a famous character and interpreting their names (Khisamov: 1979, p. 256; Yaman: 2007).

The names of the Ibne-Yamin's children have a distinct artistic and stylistic function, as they help to reveal the image of a sentimental character in particular and the ideological problems of the poem in general (in this case, there are numerous repetitions of the motive of fidelity and devotion in fraternal relations).

The next Turkic name Qılıch / Kylych (Sword) belongs to an Ethiopian slave. Unlike other supporting characters, Kylych has a rather detailed portrait-description - black-faced, strong, cruel. The dark complexion serves to emphasize the cruelty of the slave rather than his racial and national identity, because he brutally beats Yusuf, praying near his mother's grave, which brings terrible misfortune to the caravan. The author sharply condemns the slave who beats his mate (Kylych and Yusuf are both slaves), and only repentance

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helps him and others withstand the hurricane sent down by Allah for humiliating the future prophet Yusuf. In this case, the name Kylych (Sword) has an allusive and evaluative meaning of cruelty:

"There was a slave by name Kylych // Most terrible of all, he knew one law // Control by anger those handed to him // So far Yusuf was assigned to him."

Thus, the Turkic names used in Kul Gali's poem "Kissa-i Yusuf" express an allusive-evaluative signification. They are mostly in the negative zone of the assessment scale, giving the speaker (the subject of assessment) a wide choice for manifesting the meaning of grief, loss, loneliness.

DISCUSSION

The proper name has a big internal potential of nomination. It can accumulate extralinguistic information in its denotative meaning which becomes a part of the proper name semantics as a result of logical procedures of analysis and generalization. Being a part of a literary text, a proper name, as an onomastic unit, can obtain a stylistic function. This article has demonstrated the allusion formation process in Turkic proper names formed from common nouns. It should be noted that this process involves the author's intention. Implementing the author's intention the poet Kul Gali used the process of naming according to the main idea of his work.

CONCLUSION

In the 13th century poem "Kissa-i Yusuf" by Kul Gali there are proper names of Turkic origin that express the author's intention and represent a way of conveying the author's intention. Each of these proper names has an agentic, allusive-metaphorical meaning of situational assessment which activates another semantic meaning. These names have a distinct artistic and stylistic function, as they help to reveal the image of a sentimental character in particular and the ideological problems of the poem in general.

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