CONCEPTUAL ANALYSIS OF "BIBLE" AS A RELIGIOUS ALLUSION IN S. MAUGHAM'S SHORT STORY

Sayfullayeva Xabiba Yoqub qizi
UzSWLU Master's graduate

Received: 09.10.2025
Revised: 10.10.2025
Accepted: 11.10.2025

Key words: allusions, informativity, conceptual integration, explicit and implicit information, inputs, generic space.

Annotation. The research deals with the concept of "Bible" as a religious allusion in one of the short stories written by Somerset Maugham using conceptual integration theory as a tool of investigation. The paper also gives information about informativity theory and its layers that can be decoded throughout the conceptual analysis of religious allusions.

Allusions are identified by their poly-functionality as along with all functions mentioned above, they bear encyclopedic information which is actually regarded as conceptual process. As a method of analyzing conceptual significance of allusions, conceptual analysis and conceptual blending are intended to be successfully applied in our research. Conceptual analysis can be productive not only in revealing the conceptual importance of this stylistic device, but also it can help us to acknowledge the writer's individual picture of the world. As given in "Cognitive Linguistics" written by D.U. Ashurova and M.R.Galieva (2018), the theory of conceptual blending (also Conceptual Integration) was first implemented and developed by G. Fauconnier and M. Turner. As they adhere, the theory itself is "… a great mental capacity that made us human beings, what we are today. It is also dynamic process, of which we are not aware" (Fauconnier&Turner,2002). It is a network of integrated aspects consisting of two or even more input spaces, a generic space and a blended space (or just the blend). Input spaces are regarded as mental spaces and they are provided with abstract and conceptual information by the generic space; elements which are included in generic space are mapped onto both input spaces, inferring their common features, and the blend is produced as new conceptual meaning in the form of cognitive structure. As Ashurova and Galieva (2018) assert, conceptual integration theory consists of the following elements: conceptual domain, integration network, mental space, emergence structure, two or more input spaces, generic space and the blend (Ashurova & Galieva, 2018). Conceptual blending is a common, elementary and "ubiquitous" mental operation , central to the language that humans use, their thoughts, is of a great importance in history and even in charge of the emergence of new science, language, religion and art (Osmanska-Lipka. 2012, p.52). According to Galperin, in order to successfully interpret a particular literary text, "the exposition of factual, sub-textual and conceptual information embedded in a fiction text" which

is regarded as a category of infomativity should be taken into consideration. The category of informativity was first pushed forward by I.R. Galperin and suggested that any literary text conveys factual, subtextual and conceptual knowledge (Galperin, 1977). Thus, before concentrating on the conceptual analysis of allusions, we prefer to provide some information about the phenomenon of informativity.

As linguists D.U. Ashurova and M.R. Galieva (2016) confirm:

a. *Factual information* can be apprehended by the surface layer of the text and it contains straightforward and "explicit" data about facts, sequences of events, actions, ideas and thoughts and objects. The meaning of the words can be guessed by its semantics or by addressing to dictionaries to reveal their meaning;

b. *Subtextual information* includes "implicit" contextual information which is expressed by stylistic and expressive devices, additional sense, associative links and conveys connotative meaning. The subtext presents hidden information which requires special decoding based on activated knowledge structures and reader's personal intuition;

c. *Conceptual information* reveals the writer's conceptual picture of the world, his standpoints, personality and worldview. It is verbalized using different concepts which are regarded as complex structures to understand. Noteworthy, it requires from the author socio-cultural, political, medical, economic, psychological, aesthetic knowledge (Ashurova & Galieva, 2016,p.86).

Having discussed the factual, subtextual and conceptual layers of the text, we intent to analyze and reveal informativity features of some allusions belonging to different types in the short story so-called "Honolulu" written by S. Maugham and divulge encoded conceptual information through using conceptual blending mechanism. Below we dare put the emphasis on the factual information of the short story first, then disclose the subtextual and conceptual layers subsequently.

"Honolulu" by S. Maugham is one of the short stories included in the collection of "The Trembling Leaf". It is known as a narration rather than a fiction story for its imaginative consequences of events. The hero of the story whose names is not mentioned throughout the story, imagines travelling to different countries of all continents and suddenly stops in Honolulu, the capital of Hawaii, where he finds representatives of different cultures with their unique and strange habits, traditions, lifestyle, way of dressing, cuisine and cultural morals. He claims that this little city is the meeting place of East and West and tells an imaginative story happening to him and his friend Winter. Winter's father wants him to be a doctor but he sees his future as an actor. He shows all great facilities of the city and explains how the Christianity was spread to this Godless place. During his journey, Winter gets him acquainted with a captain who has been traveling in the sea for many decades. He tell him a story about the captain who is miserably in love with a girl whom he found on one of the solitary islands. She was a bit mischievous that once she ran away with Chinese cook. After finding her, the captain hires a cook who is considered by the narrator as the ugliest man in the world. The author uses numerous allusions while depicting the

places, people, objects and situations. To unravel the implicit sense allusions, first we need to find out their denotative meaning given in the precedent text.

The allusion which is intended to be analyzed is *Bible* and reference to it are mentioned in the following text fragment:

"All our best families are missionary families," he said. "You're not very much in Honolulu unless your father or your grandfather converted the heathen."

"Is that so?"

"Do you know your Bible?"

"Fairly," I answered.

"There is a text which says: The fathers have eaten sour grapes and the children's teeth are set on edge. I guess it runs differently in Honolulu".

The term "Bible" is a religious reference and alludes to the holy book of Christians and the sentence taken from it "*the fathers have eaten sour grapes and the children's teeth are set on edge"* conveys the meaning how children pay wages of sins of their parents and undergo punishments. The denotative meaning of *Bible* will be presented below.

In the dictionary of Britannica, *Bible* is defined as *"the sacred scriptures of Judaism and Christianity and has long been the most available, familiar, and dependable source and arbiter of intellectual, moral, and spiritual ideals in the West*". According to Cambridge dictionary, Bible can be recognized as "*the holy book of the Christian religion consisting of the Old and New Testaments, or the holy book of the Jewish religion consisting of the Law, the Prophets and Writings".* In Roget's Thesaurus the following synonyms are outlined: *guidebook, testament, sacred writ, the good news, creed.*

According to analysis of biblical verses about Bible itself, it is said that people should treat the book as the words of God and follow it as much as they can:

"Above all, you must understand that no prophecy of Scripture came about by the prophet's own interpretation of things" (2 Pet. 1:20–21).

"All Scripture is God-breathed and is useful for teaching, rebuking, correcting and training in righteousness, so that the servant of God may be thoroughly equipped for every good work"(2 Tim. 3:16–17).

"The testimony of the LORD is sure, making wise the simple"(Psalm 19:7–9/). "This Book of the Law shall not depart from your mouth, but you shall meditate on it day and night, so that you may be careful to do according to all that is written in it. For then you will make your way prosperous, and then you will have good success" (Joshua 1:8).

Turning to the conceptual layer of the text fragment, a single-scope network can be drawn to illustrate the conceptual decoding of the allusion. Both inputs contain different notions: Input I is devoted for humanistic characteristics (intellectual and moral ideas, guidance) and Input II contains divine notions (Words of God, Testimony of Lord, the book of Law). However, they have one common generic space- BIBLE which links and integrates the inputs. Thus, it generates the blend from

the elements taken from the inputs. Those elements go through alterations and modifications and produce new conceptual meaning.

In conclusion, according to the newly generated blend, *God is the Almighty* and *God is the Father* who is sacred, abstract and supreme being but at the same time teaching the human beings moral and intellectual values and guiding them to the right path.

REFERENCES

1. Ashurova, D.U., Galieva, M.R. Cognitive linguistics. Tashkent.2018.
2. Ashurova D. U., Galieva M.R Text Linguistics. Tashkent: Tafakkur Qanoti, 2016.
3. Encyclopedia Britannica. Encyclopedia Britannica Inc; https://www.britannica.com
4. Fauconnier, G., & Turner, M. The way we think: Conceptual blending and the mind's hidden complexities. New York: Basic Books, 2002.
5. Galperin I.R. Stylistics. –Moscow: Higher School, 1977.
6. Osmanska-Lipka., Elements of Gestalt Psychology in American cognitive linguistics. 2012, p.52
7. S. Maugham. Trembling of a leaf. New York, 1921, p.69-90.