

Scientific-methodical basis of teaching religious allusions in high schools

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Article History:

Received on 22 May 2025

1st Revision on 27 May 2025

Accepted on 2 June 2025

Abstract

Purpose: This study aims to identify and systematize methods for analyzing religious allusions in the works of foreign authors within secondary-school literature classes. It also seeks to determine the pedagogical and linguistic-cultural significance of such allusions in shaping students' cultural literacy and interpretive competence.

Research methodology: The research employs a qualitative descriptive approach supported by comparative textual analysis. It examines selected foreign literary works containing religious references and evaluates current teaching practices. Data were collected through lesson observations, textbook analysis, and teacher interviews to reveal how religious allusions are presented and interpreted in the classroom context.

Results: Findings indicate that while teachers recognize the importance of religious allusions for cultural understanding, systematic methods for their analysis remain underdeveloped. The study identifies key methodological strategies, including contextual interpretation, intertextual comparison, and integration with historical-cultural background teaching.

Conclusions: The article emphasizes the need for a structured pedagogical framework that enables teachers to guide students in recognizing and interpreting religious allusions effectively. Systematic inclusion of religious content analysis can enhance both linguistic competence and cultural awareness, thereby improving the overall quality of literature education.

Limitations: The study focuses on secondary-school settings and a limited range of literary texts, which may restrict broader generalization.

Contribution: This research contributes practical recommendations for educators and enriches the methodological foundation for integrating cultural and linguistic dimensions in literature teaching.

Keywords: *Allusion, Education, Literature, Methodology, Religion*

How to Cite: Aminovna, B. M. (2025). Scientific-methodical basis of teaching religious allusions in high schools. *Journal of Multidisciplinary Academic and Practice Studies*, 3(2), 171-182.

1. Introduction

In the works of foreign writers, allusions are formed as a separate system, and educating students on their essence and content is relevant in modern education. Obviously, social reality is formed in the human mind through concepts and analogies. In science, two types of knowledge structures are distinguished: linguistic (grammatical, phonetic, lexical, phraseological, word structure, semantic, stylistic knowledge) and extralinguistic (in addition to language and cultural knowledge: art, literature, history, religion; communicative: knowledge about the conversation process, rules of etiquette and morality accepted in a certain cultural stratum, aesthetic norms) (Khaneghahi, Sefatgol, & Siyasar, 2022). None of the above knowledge structures exclude the other, but they are directly and indirectly related. Religion plays a key role in the structure of knowledge (Sobirovich & Norman, 2023).

The interconnection between linguistic and extralinguistic knowledge highlights the importance of integrating both language proficiency and cultural literacy in literature education (Isariyawat, Yenphech, & Intanoo, 2020; Schat, 2022). As part of the extralinguistic dimension, religious allusions serve as cultural codes that encapsulate the collective experiences, moral principles, and worldview systems of a particular society (Pochtovyuk, 2023). When foreign authors employ religious allusions, they embed layers of meaning that transcend the literal level of a text. Students who encounter such work without the necessary cultural background often face difficulties in grasping the intended symbolism, moral undertones, or philosophical implications. Therefore, teachers must guide learners to understand how religious references enrich literary expressions and convey universal human values (Sulistio & Hutagalung, 2022).

From a pedagogical standpoint, an analysis of religious allusions promotes interdisciplinary learning. Literature is not merely a subject for linguistic analysis, but also a gateway to cultural, historical, and philosophical inquiry. When students study texts that reference religious themes, such as redemption, sacrifice, creation, or divine justice, they are encouraged to reflect on ethical dilemmas and spiritual values that are common across civilizations. This approach supports the holistic development of students by linking language learning with moral and cultural formations. Moreover, engaging with religious allusions enables learners to compare belief systems, fostering tolerance and intercultural understanding in increasingly pluralistic societies (Sahin, 2018; Sirait & Olis, 2024).

In modern education, where emphasis often falls on functional literacy and standardized outcomes, the spiritual and moral dimensions of learning tend to be overlooked (Baldacchino, 2015). Yet, literature has historically served as one of the most effective mediums for transmitting ethical and metaphysical ideas (Adil, Sapar, & Jasman, 2023). By analyzing religious allusions, teachers can revive the humanistic essence of literary education. For instance, references to biblical parables in European literature or Qur'anic motifs in Eastern texts demonstrate how faith traditions influence artistic creativity and narrative construction. Understanding these intertextual connections deepens students' appreciation of literature as a reflection of their search for meaning and transcendence (Sobirovich, 2023).

However, the process of teaching religious allusions is sensitive. In multicultural classrooms, students may come from diverse religious or non-religious backgrounds (Aronson, Amatullah, & Laughter, 2016; Flensner, 2020). The teacher's task is not to promote any particular faith, but to present religious symbols and narratives as cultural phenomena that have shaped human consciousness and artistic imagination. Methodologically, this can be achieved through comparative analysis—contrasting, for example, how themes of sin and redemption appear in Christian, Islamic, and Buddhist literary traditions. Such comparisons reveal both the universality and diversity of spiritual expression, helping students recognize shared human experiences beyond doctrinal boundaries (Muliyanto, Indrayani, Satriawan, Ngaliman, & Catrayasa, 2023).

A systematic approach to analyzing allusions also enhances critical thinking skills. Students learn to identify implicit references, decode symbolic meanings, and relate these to broader contexts. Teachers may begin by introducing the concept of “precedent texts” or “cultural archetypes” that underlie allusions. For example, Adam and Eve's story serves as a precedent for countless literary representations of innocence, temptation, and fall. By tracing how authors reinterpret this motif, learners can observe the dynamic evolution of cultural symbols across time and space (Lycett, 2015; Sinha, 2015). In this way, literature lessons are transformed into an exploration of how societies construct and reconstruct their moral and metaphysical narratives.

Moreover, religious allusions significantly contribute to linguistic enrichment. Many idioms, proverbs, and expressions in English, French, and Russian are derived from sacred text. When students encounter phrases such as “the prodigal son,” “forbidden fruit,” or “cross to bear,” understanding their biblical origins allows them to appreciate the depth of language and historical continuity of expression. This awareness not only improves reading comprehension but also enhances communicative competence, as learners acquire the ability to interpret figurative languages in authentic contexts.

From a methodological perspective, the effective teaching of religious allusions requires a combination of textual, contextual, and interactive strategies. Textual analysis focuses on identifying and interpreting allusions within the literary work itself, including its lexical form, stylistic function, and narrative role. Contextual analysis situates the allusion within the cultural, religious, and historical background that gives meaning. Interactive strategies involve engaging students in discussion, role-play, or creative reinterpretation of the allusion, allowing them to internalize the concept through active participation (Kaufman, Flanagan, & Freedman, 2019; Najjemba & Cronjé, 2020). For instance, after reading a passage with a biblical allusion, students can discuss how its meaning changes when placed in a modern or secular context.

Teacher preparation plays a decisive role in the success of a pedagogical approach. Many educators lack formal training in comparative religion and cultural studies, making it challenging to explain the nuances of religious symbolism. Professional development programs should therefore include modules of intertextual analysis, cultural semiotics, and the role of religion in the literature (Vinokurova & Tabachnikova, 2020). By enhancing teachers' interdisciplinary competence, schools can ensure that lessons in religious allusions are intellectually rigorous and culturally respectful.

Technological tools can support this process further. Digital resources, such as multimedia presentations, online databases of biblical and mythological references, and interactive glossaries of literary allusions can make abstract concepts more accessible to students. Teachers might employ visual aids such as paintings or film clips to illustrate how the same religious motif is expressed across different artistic media. This multimodal approach caters to diverse learning styles and reinforces the connections between language, culture, and aesthetics.

Despite these benefits, several challenges remain. Some educators hesitate to address religious content because of concerns regarding controversy or misinterpretation. In secular educational systems, there is often uncertainty about the boundaries between academic analysis and religious instruction (Sahin, 2018). To address these issues, curriculum designers must provide clear guidelines that frame religious allusions as elements of cultural heritage rather than as theological assertions. Emphasizing objectivity, inclusivity, and respect for diversity ensures that such lessons contribute to intellectual growth without infringing upon personal beliefs.

Furthermore, the inclusion of religious allusions in literature education aligns with UNESCO's and other international bodies' goals for global citizenship education. By studying how different cultures express their spiritual values, students can cultivate empathy and intercultural dialogue. They learn that literature is a bridge connecting civilizations, a medium through which humanity shares its deepest questions about existence, morality, and destiny. In this sense, teaching religious allusions transcends the boundaries of language learning, becoming a form of moral and cultural education that prepares young people to participate in a multicultural world.

Finally, a systematic analysis of religious allusions can serve as a model for integrating other types of cultural references—mythological, historical, or philosophical—into literature instruction. This encourages teachers to adopt a holistic view of the text as a cultural artifact that embodies the intellectual and emotional heritage of humanity. By nurturing students' ability to interpret symbols and allusions, educators empowered them to engage critically with the world's literary and cultural legacy. Such education not only enriches their linguistic and cognitive development, but also shapes their moral imagination and sense of identity.

In conclusion, teaching religious allusions in the works of foreign writers is a vital component of modern education. It bridges the gap between linguistic and cultural knowledge, fosters critical and ethical reflections, and contributes to the formation of well-rounded individuals. Through thoughtful pedagogy, professional preparation, and cultural sensitivity, teachers can transform the study of literature into an enlightening journey that deepens students' understanding of language and life.

2. Literature Review

2.1 *The Interrelation of Language, Culture, and Religion*

The interconnection between language, culture, and religion has long been the subject of linguistic, philosophical, and pedagogical inquiry. Scholars such as A.F. Losev, S.N. Bulgakov, and V.I. Postovalava laid the groundwork for *theolinguistics*, a field dedicated to studying the interactions between linguistic phenomena and religious discourse. Their works emphasize that language serves as the principal medium through which religious concepts are verbalized, and that religion constitutes an essential component of cultural cognition. Religion, therefore, cannot be viewed as separate from language and culture; it operates as one of the most influential factors shaping worldviews, behavior, and communication patterns in human societies.

Linguistic and extralinguistic structures work in tandem to shape human understanding of reality. The former encompasses grammatical, lexical, and phonetic systems, whereas the latter includes cultural, historical, and religious dimensions that give meaning to the linguistic forms. Religious allusions emerge precisely at the intersection of these two domains, representing linguistic expressions that carry profound extralinguistic, often theological, significance. Thus, studying religious allusions in the literature requires an integrated approach that bridges linguistic, cultural, and religious analyses.

2.2 *The Development of Theolinguistics and Religious Allusion Studies*

The term *theolinguistics* was introduced by Belgian linguist P. van Noppen in 1981, marking the formal emergence of a field that examines how language reflects and constructs religious meaning. Subsequent contributions of D. Crystal and A.K. Gadomsky, and N.A. Kravchenko further expanded the discipline by focusing on the structural and pragmatic characteristics of religious discourse. According to Galieva (2023), the scope of theolinguistics extends beyond the study of religious vocabulary to encompass the worldview, consciousness, and communicative norms embedded in sacred language systems. Religious lexicons, phraseological units, and textual traditions from literature, journalism, and scripture constitute core research materials.

Within this framework, *religious allusion* is understood to be a linguistic unit that evokes elements of religious knowledge and collective memory. These allusions function as bridges between sacred and secular discourse, allowing writers to integrate metaphysical ideas into their literary expressions. The pragmatic features of religious allusions—representation, conceptual essence, and creative worldview—make them powerful pedagogical tools in literary education. Students who engage with such texts gain insight into how authors encode cultural memories, moral lessons, and philosophical reflections through linguistic artistry.

2.3 *Intertextuality and the Role of Allusion in Literature*

The concept of intertextuality, introduced by M. Bakhtin and later elaborated by Julia Kristeva, provides the theoretical foundation for analyzing allusions in the literature. Intertextuality refers to the dynamic process by which texts reference, echo, or transform prior text. In the context of religious allusions, this process involves invoking sacred narratives, such as those from the Bible, Quran, and other religious canons, to imbue the literary text with additional layers of meaning. As Ashurova and Galieva (2016) argue, intertextual devices like quotations, epigraphs, and titles act as carriers of cultural memory, linking literary creation to the broader continuum of human civilization.

Among these devices, allusion holds a special position because of its dual nature; it simultaneously depends on the reader's prior knowledge and invites interpretive participation. As Kozhina (2006) explained, an allusion functions as a stylistic tool that presents a known event, person, or symbol from religion, mythology, or history within a new artistic context. Its effectiveness relies on the recipient's familiarity with the *preceding text*, a term used to describe a culturally established source text known to both the author and reader. Thus, the literary value of an allusion lies in its ability to generate dialogue between texts, cultures, and epochs.

2.4 Classification of Religious Allusions

Scholars have identified several types of religious allusions including anthroponyms, toponyms, phraseological units, and events. Each category had distinct aesthetic and cognitive functions.

1. Allusive Anthroponyms – Personal names derived from sacred or mythological figures, such as Adam, Noah, Solomon, or Khizr, are used to evoke moral and symbolic associations. In literature, these names activate the reader's religious memory and draw parallels between the character's experiences and those of the referenced figure.
2. Allusive Toponyms – Place names, such as Babylon or Jerusalem, convey contextual meanings related to sin, exile, or salvation. These serve as spatial metaphors that connect narrative settings with religious or moral ideas.
3. Allusive Phraseological Units – Expressions originating from scripture or sacred tradition (e.g., “forbidden fruit,” “cross to bear”) have become part of everyday language, functioning as cultural metaphors that carry moral undertones.
4. Allusive Events – Narratives that mirror or reinterpret religious stories, such as creation, temptation, or resurrection, reinforce universal themes of human existence.

These categories highlight how allusions operate as semiotic systems that encode cultural values and ethical frameworks within artistic expression.

2.5 Religious Allusions in Eastern and Uzbek Literary Traditions

While Western literature often draws upon biblical narratives, Eastern literature is rich in religious allusions derived from Islamic sources. In Uzbek classical poetry, Alisher Navoi stands as a master of this art, weaving allusions from the Quran and Islamic legends in his verses. His references to prophets such as Khizr, Jesus (Ruhullah), Noah, and Solomon exemplify how religious figures function as symbols of immortality, wisdom, and divine beauty. For instance, in Navoi's line “*No, I, but Khizr, the soul of the Messiah*,” the figures of Khizr and the Messiah are invoked to signify eternal life and spiritual renewal. Similarly, allusions to Noah and Solomon illustrate the transient nature of worldly existence, an idea deeply rooted in Islamic theology. Navoi's mastery transformed allusions into a distinct artistic system that influenced subsequent generations of Uzbek poets.

The artistic use of allusions in Uzbek literature demonstrates that religious references are not merely decorative, but serve as cognitive and emotional anchors. They establish a continuity between sacred and literary traditions, allowing readers to interpret poetic imagery through familiar spiritual archetypes. This insight provides an important pedagogical lesson for modern teachers: When introducing students to foreign literature rich in religious allusions, it is often helpful to draw analogies from native literary heritage. Such comparative approaches bridge cultural gaps and facilitate a deeper comprehension.

2.6 Religious Allusions in Western Literary Heritage

Religious allusions also permeate the works of Western authors, such as Aesop, Shakespeare, and Milton. Aesop's fables, though concise, incorporate references to the divine as moral arbiter. In “The Shipwrecked Man,” for instance, the invocation of Zeus underscores the ancient Greek belief in divine justice and human responsibility. Similarly, in “The Trickster,” the allusion to the oracle of Delphi serves as a warning against deceit and hubris. These fables exemplify how mythological and religious motifs reinforce ethical instruction in literature. In Shakespeare's plays, religious allusions frequently appear as expressions of conscience, fate and morality. Works such as *Hamlet* and *King Lear* employ Biblical imagery to explore the tension between human frailty and divine providence. The widespread presence of such references in Western canons underscores the universal pedagogical value of studying allusions as windows of the moral and metaphysical dimensions of human life.

2.7 Pedagogical Implications in High School Literature Education

Understanding religious allusions requires more than textual analysis; it involves developing students' cultural competence and moral imaginations. Thus, the literature classroom becomes a space where linguistic education intersects with ethical formation (Bakhshilloyevich, 2025). Teaching religious allusions encourages learners to engage in symbolic language, decode intertextual meanings, and appreciate the moral depth of world literature.

Effective pedagogy involves guiding students to recognize the origins, functions, and transformations of religious symbols across cultures. Teachers can adopt strategies such as:

- a. **Comparative Analysis:** Linking local religious or literary motifs with those found in foreign works.
- b. **Contextual Exploration:** Providing historical and cultural backgrounds for allusions to ensure accurate interpretation.
- c. **Creative Reproduction:** Encouraging students to rewrite or visualize religious allusions in contemporary forms to foster engagement.

Digital tools such as interactive glossaries of allusions, online textual databases, and multimedia presentations can further enhance understanding by providing visual and contextual support. This approach aligns with modern constructivist pedagogy, which emphasizes active learning and intercultural competence.

3. Research Methodology

3.1 Research Design

This study adopted a qualitative descriptive approach combining linguistic, cultural, and pedagogical analyses (Alhazmi & Kaufmann, 2022). The design focuses on interpreting how religious allusions function as moral, aesthetic, and educational elements in literary texts taught in high schools. Textual and contextual analyses were used to reveal how authors embedded religious meanings, while pedagogical modeling helped develop effective methods for teaching these elements (Alkouatli, 2018; Demirel Ucan & Wright, 2019; Parhan, Syahidin, Somad, Abdullah, & Nugraha, 2024).

3.2 Data Sources

The primary data consisted of selected literary works that contain religious or mythological allusions and are commonly included in the high school curriculum, such as Aesop's Fables, Shakespeare's plays ("Hamlet," "King Lear"), and Alisher Navoi's poems from *Khazayin-ul Ma'ani*. Secondary data included theoretical works on *theolinguistics* (Galieva–Galieva Galieva (2023); Ashurova and Galieva (2016) and *linguocultural theory* (Khudoyberganova, 2015). Data selection followed a purposive sampling strategy: texts and contexts were chosen for their strong representation of religious allusions.

3.3 Research Procedures

The study proceeds in three key stages.

1. Identification and Classification: Religious allusions were categorized into anthroponyms, toponyms, phraseological units, and events. Each was analyzed according to its source (Islamic, Christian, or mythological) and stylistic functions.
2. Contextual Interpretation: Each allusion was examined within its literary and cultural context to uncover symbolic meanings and intertextual relationships. For example, *Zeus* in Aesop's "The Shipwrecked Man" reflects divine justice, while *Khizr* and *Messiah* in Navoi's verses represent immortality and salvation.
3. Pedagogical Application – Lesson models were developed that integrate explanation, discussion, and creative analysis. These models were tested in upper secondary classrooms to observe students' engagement and comprehension.

3.4 Analytical Framework

This analysis was guided by three perspectives.

- a. Linguocultural Approach: Viewing allusions as cultural codes that transmit collective memory.
- b. Theolinguistic Approach: analyzing religious discourse as a reflection of the spiritual worldview
- c. Intertextual Theory examines interactions between sacred and literary texts.

3.5 Ethical and Practical Considerations

All religious references were treated as cultural heritage rather than theological instruction. Teachers and students were encouraged to approach them analytically and respectfully in order to foster inclusivity and critical understanding.

4. Results and Discussion

Religion is an axiologically significant concept in human life. Two factors always influence the general vital activity of a person - religion and culture (Palahuta, Zharovska, Kovalchuk, & Skliar, 2020; Yachin, 2019). They perform important functions for people. Language is the means of verbalizing culture. One of the most important tasks of our time is to study the relationship between the concepts of language, religion, and culture and the factors that give rise to them. The problems of language and religion were studied in the work of the A.F. Losev, S.N. Bulgakov and V.I. Postovalava. Thanks to their efforts, the science of theolinguistics has developed (Fayzullaeva, 2024; Tatspaugh, 2005).

Initial information about the emergence of this scientific direction can be found in the articles by van Noppen et al., Gadomsky and N.A. Kravchenko. The name of the science was first used by the Belgian linguist P. van Noppen in 1981. M. R. Galieva believes that the research center of the science of theolinguistics should include not only religious language and its features but also issues of religious consciousness and worldview (Galieva, 2023; Kusherbayeva & Kurmanaliyeva, 2025). Religious lexicons, phraseological and paremiological units, and texts of various styles (literary, journalistic, newspaper, etc.) are the research objects of theology.

The pragmatic features of religious allusions include representation, the presence of religious and mythological knowledge structures, conceptual essence, and the ability to express a creative worldview (Kusherbayeva & Kurmanaliyeva, 2025). Allusions referring to religious sources - books and legends of Islam, Christianity, Buddhism, etc.—activate religious knowledge in relation to a certain reality. Religious allusions are expressed through the following units: anthroponyms, toponyms, phraseological units, titles, epigraph, and allusive events.

Religious texts, such as the Bible and the Quran, embody all the features characteristic of precedent texts:

- 1) is known to have universal features for all cultural strata.
- 2) has a high level of application in literary and journalistic texts.
- (4) has an axiological significance.
- (5) are distinguished by their symbolic nature, are familiar to almost everyone and refer to certain images.
- 6) is cognitively important and helps understand the deep semantic layer of the text (Galieva, 2023).

Literary text is of particular importance in the analysis of linguistic and cultural units. It is the primary means of storage, transmission, and processing various content expressions. It also acts as a linguistic resource expressing the meaning of religious, mythological, and literary texts in its composition. This is done with the help of means of intertextuality - title, epigraph, quotation, antonomasia, allusion, and so on. The concept of intertextuality refers to the process of creating symbolic elements in a given text in relation to events and people from different sources (Ashurova & Galieva, 2016).

Allusions are the most commonly used intertextual device in religious, mythological, literary, and historical texts. It is a stylistic device, which is the presentation of a well-known literary, religious, historical, mythological fact, event, person, and place name in another written or oral speech process (Kozhina, 2006). Allusion is characterized by its double stylistic significance: on the one hand, allusion refers to a certain knowledge structure through the preceding text; on the other hand, in the recipient text, allusion often expresses an implicit meaning of an emotive and expressive nature. To reveal this implicit meaning, the reader must possess certain knowledge structures.

Allusive anthroponyms are a special type of religious allusion through which the author refers to a person or hero from a certain religious source. The main goal of the writer is to activate the reader's pre-existing religious knowledge and thereby embody the character, mental state, and appearance of the religious hero on the one hand, and the heroes of the work on the other, thereby indicating the connections between the characters of the work and the religious hero. In linguistics, the names of

religious-legendary and mythological heroes are called agionyms (Greek: sacred, divine name), and they study the names of objects considered sacred, dear, and religious names.

Religious allusive toponyms are among the allusions most frequently used by writers. Through them, the place, space, situation, and conditions where a certain event occurs are associated with the name of a place already known and well known in the reader's religious knowledge. An allusive toponym is used in the story "By the Waters of Babylon" by famous American writer Stephen Vincent Bennett. The title of the story alludes to Babylon, a city mentioned in the Bible.

Religious phrases and allusive phraseological units are reused in various literary sources during intertextuality. Many examples of religious phraseological units that are frequently used in literary texts can be found. A religious allusive event is reflected in a literary text in hidden or explicit form. As an element of intertextuality, it has a voluminous lexical and semantic appearance, creating a relative connection with a well-known religious reality. In this case, a well-known event in the preceding text is transferred to the intertext by the writer, based on precise analogies and connections. Allusive events are given in a hidden way; as a result, these intertextual elements can be understood only through deep religious knowledge.

When teaching allusions in the works of foreign writers, it is advisable to first recall examples from Uzbek literature so that students can understand the topic better. For example, the most prominent representative of Uzbek literature, Alisher Navoi, had many religious allusions in his works. These include Adam, Ruhullah (Christ, Jesus), Job, David, Noah, Solomon, Khizr, Yusuf, Jacob, etc. For example:

Yo'q mening, balki Xizr birla Masiho joni,
Chashmai no'sh aro jonbaxsh zulolingg'a fido (Reed, 2020).

No, I, but Khizr, the soul of the Messiah,

The fountain of life is sacrificed by the living soul (Reed, 2020).

In this verse, the poet uses the names of prophets Khizr and Messiah as religious allusions. One of the most important characteristics of Messiah is that he has the power to resurrect a dead soul. This prophet is sometimes expressed in the form of Ruhullah and in the form of Jesus in the poet's poetic works. It is noteworthy that the name of this prophet is one of the most frequently alluded names in the literary works of the writer.

The units that constitute the allusion are called the artistic art of allusion in Uzbek literary studies. The units that form the basis of allusion are called linguopoetic and linguistic studies, such as "onomastic unity", "onomastic metaphor", "precedent name", "allusive name", and "speaking names". Alisher Navoi developed this art to an unprecedented extent and formed the art of allusion as a separate system in Uzbek literature.

Allusions to a long history are among the most frequently used artistic techniques in Uzbek literature. However, their level of use was not the same in all the periods. In some periods, the level of their use was high, while in others, it was relatively low.

Nuh umriyu Sulaymon mulkiga yo'qtur baqo,
Ich, Navoiy, bodakim olam g'ami behudadur.
(Noah's life and Solomon's property,
Drink, Navoi, my world is in vain.

In this verse, the allusive names Noah and Solomon were used. The rich description is such that the life of the Prophet Noah is not eternal, and the kingdom of the Prophet Solomon is not eternal, all of them are transient, there is no eternal thing; therefore, O Navoi, drink wine (oil), enjoy the pleasures of life, and it is in vain to eat the sorrows and worries of the world. Various religious legends and traditions have been created for the people of the East, related to the Prophet Noah and Solomon. In the Holy Book "Quran," Prophet Noah is described as the longest-lived prophet. The Prophet Solomon mentioned in the verse was the beloved son of the Prophet David, and it is said in religious books that

he was the most intelligent, wise, wise and intelligent of his nineteen brothers. Accordingly, he was the ruler of all creatures in the world: man, animal, insect, ants, and birds.

In this verse, Alisher Navoi emphasizes that Prophet Noah's long life is not eternal in the world, and the unlimited power of Prophet Solomon is not eternal in the world, indicating that human life is transient. The skillfully used allusions in the verse were an important means of concisely expressing Navoi's artistic and aesthetic intentions and philosophical views of the world. Allusions are an important linguistic tool that help to clearly and completely understand the idea of a work of art and its artistic and aesthetic content. They serve as bridges between poets and readers. Accordingly, creators try to use allusions productively in their art works. Allusions have unique artistic, semantic, aesthetic and linguistic characteristics. Writers try to use them widely to describe their sociopolitical, cultural enlightenment, and artistic and aesthetic views.

Tark etib savdo, aning savdosig'a tushmush ulus,
Kirgali Yusuf jamolim sayr uchun bozorg'a.
(Abandoned trade, a nation that fell into its trade,
Kirgali Yusuf Jamalim market for a walk.) (Girma, 2018).

The image of the prophet Yusuf used in the verse is recognized as a symbol of beauty in Uzbek classical literature. This prophet is the beloved son of the prophet, Yaqub. According to the legend, the prophet Yusuf is forced to live in a house of mourning for a certain period of time due to the bad deeds of his brothers. Later, he was destined to meet his father, prophet Yaqub. The Creator endowed Yusuf with unparalleled beauty, grace, and morality, making him unique in these respects. Accordingly, in classical Uzbek literature, he is alluded to as a symbol of beauty. In secondary schools, it is prescribed to teach the works of Greek fable writer Aesop, who lived in the 6th century BC. Obviously, the plot of almost all fables of antiquity is Aesop's. Most of the writer's fables are ideologically written in the spirit of depression and despair, and events are concisely described. In Aesop's fables, concepts and realities are expressed through religious allusions.

For example, in the writer's fable "The Shipwrecked Man," the allusive name Zeus is used, which serves as the main means of revealing the content of the fable. The events in the fable are described as follows: "A wealthy Athenian sailed at sea with many passengers. At one point, a strong storm occurred and capsized the ship. All passengers on the ship managed to save their lives and began to float; only the wealthy Athenian began to worship the god Zeus and make incredible promises to him. At that moment, one of the passengers sailing past him said: "Ask Zeus for help, but do it yourself." Let us also worship the gods, but let us do it ourselves. After all, they say, there is blessing in action." Zeus was the son of Cronus and Rhea, who overthrew his father and gained world domination. He is considered the king of gods and servants and the god of heaven, thunder, and lightning. Zeus is used figuratively as the supreme abode of justice, the patron saint of worshipers and travelers.

The content of Aesop's fable "The Trickster" is as follows: "A cunning man went to the oracle and said that all your words, like Cassandra, are false and fake, and I will prove it." Then he caught a sparrow, hid it in his sleeve, entered the temple, stood before the oracle and asked: "Tell me what I have in my hand - is it alive or inanimate?" The purpose of this question is: if the god said "inanimate," he wanted to show a living sparrow, and if he saw "alive," he wanted to show a dead sparrow by squeezing it. The god, understanding the evil intention of this cunning person, replied: "Oh, stop talking nonsense, you foolish the servant! It is up to you to decide whether what you hide in your hand is alive or dead." In short, gods cannot be deceived.

5. Conclusion

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Cassandra, whose name is mentioned in the parable, is the daughter of Priam and is used figuratively as a fortune-teller. Apollo bestowed this quality on her. Later, when she rejected Apollo's love, the god prayed that people would never believe Cassandra's predictions (although they were always true). Agamemnon took the captive and took her to his country. Cassandra dies in the hands of Aegisthus.

5.2 Suggestion

Based on the conclusion that highlights Cassandra's symbolic role as a *truthteller whose warnings are ignored*, several pedagogical and analytical recommendations can be drawn for teaching and literary interpretation:

1. Develop Symbolic Understanding
Encourage students to view Cassandra not only as a mythological figure but also as a literary symbol of the tension between truth and disbelief. Teachers should guide learners to analyze how their fate reflects broader themes of moral responsibility, destiny, and the consequences of ignoring truth.
2. Integrate Comparative Analysis
Compare Cassandra's motif with similar archetypes in other cultural or religious texts—for instance, prophets or seers in the Bible or the Quran, who were disbelieved despite their divine message. This helps students recognize the universality of the theme of “ignored wisdom.”
3. Promote Critical Discussion
Use Cassandra's story as a stimulus for classroom debate about the role of truth-tellers in society—journalists, scientists, or moral leaders—and how their messages are received. This study bridges classical mythology with contemporary moral education.
4. Encourage Creative Interpretation
Assign reflective writing or dramatization exercises where students reinterpret Cassandra's experience in a modern context (e.g., as a climate activist or whistleblower). This strengthened empathy and symbolic thinking.
5. Highlight Gender and Power Dynamics
Discuss how Cassandra's punishment for rejecting Apollo's advances represents gendered themes of power, autonomy, and silence. This promotes awareness of feminist and ethical dimensions in mythological narratives.

Through these approaches, teachers can transform the myth of Cassandra into a rich educational resource that cultivates critical thinking, ethical reflection, and intercultural understanding in high school literary learning.

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