



COMPARATIVE ANALYSIS OF ALLUSIONS IN TWO LANGUAGES (UZBEK AND ENGLISH)

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Abstract

Comparative literary studies characterize similarities and dissimilarities found in poetic works of writers of different cultures. This study focuses on the use of allusions in poetry of British literature particularly with reference to children literature and poetry of Uzbek poets. Using allusions in poetry has been a common style of poets belonging to various cultures and languages as they add to the beauty and imagery of the poem. Yet it arises some difficulties and problems for the readers of the other culture and language. Being alien to a certain culture, the readers of the other language cannot understand the context and meaning of the reference in the form of allusions. Therefore, the responsibility lies on the shoulders of the comparatists or the translators to explain and interpret these allusions for comprehension of the readers.

Keywords: allusions, interpretation, responsibility, comprehension, reader, comparatists.

Introduction

Language is a communication tool. It is for sure, but the unrepeatable and incomparable duties of language are not only that. Because, language is the treasury which embodied the history, social-political life, spiritual, philosophical-religious outlook of a nation. These very peculiarities are especially visible in onomastics. Anthroponymy which are one of the inseparable and important branches of onomastics show the features above more distinctly. It is well known that in our country much attention is paid to learn history, spiritual inheritance and language as well. Basic researches being done on English and Uzbek anthroponymy are means of learning both the language and its historical-cultural background.

At the turn of the century, the concept of culture acquired a new meaning. If earlier the concept of so-called cultural values, works of art, literature, etc. prevailed, in the modern world the importance of the concept of culture is increasing, in which a significant place is given to the description and interpretation of the national traditions of people, their way of life, the specifics of behavior, thinking and perception of the surrounding world. In this regard, the priorities of linguistics have also changed: at the present stage of its development, more and more attention is paid to issues related to the national-cultural specifics of languages, with the national originality of the image of the world that has developed among the linguo-cultural community. Translators, recognizing the special importance that culture has for translation, emphasize the role of translation as the most important means of intercultural communication. Language as an instrument of nomination interacts with culture not only in the process of its emergence and development as a “second nature created by man”, but also in the process of



acculturation of the real, primordial world - in the process of adapting it to the needs of human society. Therefore, the well-known linguistic metaphor “language divides the world, language determines the vision of the world by its bearer”, apparently, can be clarified: the picture of the vision of the world, its division is determined by culture (with the help of language that consolidates and transfers from generation to generation the results of this division, is vision). Interacting with culture in this way, linguistic signs are somehow saturated with culture. In the meaning of many signs, the cultural component, represented by the denotative meaning or “accompanying” can be clearly distinguished by its connotations. The first is a direct result of the process of nomination of national and cultural objects and phenomena: carnival, a block, a bed on the stove, the second more often arise in the process of acculturation of the primordial world: for Russians, the bear is clumsiness, for the Germans, strength; for Ukrainians, pork fat is a favorite food, for Muslims it is something disgusting.

“An allusion may be defined as the mention of the name of a real person, historical event or literary character which is not simply a straightforward reference (as in “Hercules was an ancient Greek hero”) but which conjures up some extra meaning embodying some quality or characteristic for which word has come to stand. So, we can describe a miser as a Scrooge, a strong man as a Hercules, a beautiful woman as a Venus.”

Allusion in English Literature

As it can be detected that allusion is a kind of stylistic device which can make the work, play, poem or even the speech more expressive and informative by giving a hint to some kind of wider and eligible person or an object or even a historical event.

Here some common examples of allusion in everyday speech, along with the source material to which they reference:

1. She felt like she had a *golden ticket*. (Charlie and Chocolate factory)
2. If I`m not home by midnight, my car might *turn into a pumpkin*. (Cinderella)
3. She smiles like a *Cheshire cat*. (Alice in Wonderland)

An allusion in a poem refers to a person, place, historical event, or ancient source such as the Bible, mythology, ancient poets etc. It refers outside of the poem itself to evoke a mental picture, create an image, and set the poem in a larger context or setting

"All Overgrown by Cunning Moss" By Emily Dickinson

All overgrown by cunning moss,
All interspersed with weed,
The little cage of "Curren Bell"
In quiet "Haworth" laid.

In this poem, famed American poet Emily Dickinson makes an allusion to **Curren Bell, which was the pen name for English author Charlotte Bronte**, who is most famous for her novel Jane Eyre. Dickinson also alludes to the English village of Haworth, where Bronte died and was later buried (or laid, as the poem states).



The problem with using allusion in poems is that it can lead to creating a poem that will not be universally understood. If you make your reference obscure, it means that the people who do understand them will love them, but the people who can't understand them feel alienated.

Maya Angelou's poem, "The Detached," includes an allusion to Bluebeard.

We die,
Welcoming Bluebeards to Our
Darkening closets,
Stranglers to our outstretched
Necks,
Stranglers, who neither care no
Care to know that
DEATH IS INTERNAL.

Without a basic understanding of Bluebeard, "The Detached" loses its full meaning. Who or what is a Bluebeard? A quick trip to Wikipedia tells us that *Bluebeard* is a French folktale. "The tale tells the story of a wealthy violent man in the habit of murdering his wives and attempts of one wife to avoid the fate of her predecessors."

Allusion in Uzbek Literature

Using allusion in poetry comes with some risk. Some readers will not pause to look up allusions they are not already familiar with. In fact, some may not recognize an allusion at all. Allusions to famous works of literature are also common, but again, they are dependent on the reader's familiarity with the referenced material.

It can be observed in some languages, although it is used with another name in other languages. For instance: in Uzbek literature there is no any kind of device which is named like "Allusion", however it has the device "Talmeh" which carries out the same function as Allusion in Uzbek literature.

"Talmeh" ("to look at, glance at") is the art of making a reference to famous historical events, myths, literary works or proverbs in poems or plays. Poets reference to "Farhad and Shirin", "Layli and Majnun", "Vomiq and Uzro", "Tokhir and Zukhra" which are known in the East as symbols of "Love". When the reader sees the reference to this or that name, the event or the person or the love between them, their fight to reach their love, their tragedy can come to his or her mind and he or she can imagine and analyze them deeply. For example: Lutfi's

Husni naslidin seningdek oy paydo bo`lmadi,
Mohi Ka`noniy dag`i ham muncha zebo bo`lmadi.

When the reader sees the phrase "Mohi Ka`noniy", he or she can immediately imagine one of the famous epic "Yusuf and Zulaykho". Yusuf's image can be detected. It is known that Yusuf is the person who has nine beauties of the all ten beauties of the world. The reader can compare the two lovers, if one of them is so beautiful, how beautiful the second can be and she can be more beautiful than Yusuf. In Uzbek poetry in the East, it is common making a reference to famous love narrations and their characters. Alisher Navoi's



Sendin o`rgangan kibi Laylou Shirin zulmu kin,
Mendin o`rganmak kerak Majnun bila Farhod ishq,
Uvaysiy`s
Jafo tegdi boshimg`a Layliyu, Shirinu Uzrodin,
Bukun Vomiq ila Majnun Farhodimni sog`indim.

They are the examples of the art of “**Talmeh**” in Uzbek literature.

Uzbek language is highly rich in expressive vocabulary and stylistic devices like allusion. In addition, allusion can be detected most of the writers and poets` work or poems. The following poem is the proof of above theories:

Muhammad Yusuf

Vatan madhi

Men dunyoni nima qildim,
O`zing yorug` jahonim
O`zim hoqon,
O`zim sulton

Sen taxti **Sulaymonim**

Yolg`izim,

Yagonam deymi

Topingan koshonam deymi

O`zing mening ulug`lardan

Ulug`imsan Vatanim.....

Sen **Mashrabsan**,

Xalqda tumor

Balxda dorga osilgan.

Navoiysan shox yonida

Faqirni duo qilgan

Yassaviysan meniki deb,

Ko`ringan da`vo qilgan

Ming bir yog`i ochilmagan

Qo`rig`imsan Vatanim.

In history the nations (Uzbek, Kazakh, Kirgiz, Turkman, Tajik, Turkish) who lived in Mvorounnahr and Turkistan considered **Yassaviy** as their own ancestor. This is a problematic situation among those nations. **Sulaymon (Solomon)** is in Islam as one of the elect of Allah, who was bestowed upon with many Godgiven gifts, including the ability to speak to animals and jinn. Muslims further maintain that he remained faithful to a one and only God throughout his life and reigned justly over the whole of the Israelites; was blessed with a level of Kingship which was given to none after him and before him. The second allusion in the poem is “**Mashrab**” whose full name was Boborahim Mashrab. He wrote poems in Uzbek and Persian languages. From 1673 up to the end of his life he lived as a tramp. In 1711 he was



murdered by hokim of Balh Mahmud Taragay. The last one is about **Navoi**, “**Alisher Navoi**” was a great poet, statesman and the founder of Uzbek literature.

Conclusion

The problem with using allusion in poems is that it can lead to creating a poem that may not be universally understood. If we make our reference clear, it means that the people who do understand them will love them. This device is broadly used in these two cultures and their function is the same like making the work or the poem more expressive by avoiding to use so many words. However, it is these allusions that make the text or the poem suggestive and open to interpretation.

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