**BUXORO DAVLAT UNIVERSITETI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI
DSc.03/2025.27.12.Fil.08.07 RAQAMLI ILMIY KENGASH**

BUXORO DAVLAT UNIVERSITETI

ACHILOVA RISOLAT A'ZAMOVNA

INGLIZ VA O'ZBEK TILLARIDAGI ALLYUZIYALARNING LINGVOKULTUROLOGIK TADQIQI

10.00.13 – Qiyosiy va chog'ishtirma tilshunoslik

**Filologiya fanlari doktori (DSc) dissertatsiyasi
AVTOREFERATI**

Buxoro – 2026

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KIRISH (fan doktori [DSc] dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida XX asrning ikkinchi yarmidan boshlab til nafaqat tizimiy-strukturaviy hodisa sifatida, balki inson tafakkuri, dunyoqarashi va madaniyatining aksi sifatida o‘rganilishi yangi metodologik paradigma − antroposentrik yondashuvning asosiy maqomga ega bo‘lishiga olib keldi. Mazkur paradigma negizida vujudga kelgan intertekstuallik nazariyasi va pretsedent fenomenlar ta’limoti til birliklarining madaniy-semiotik mazmunini, ularning milliy tafakkur tarzi bilan aloqadorligini va matnlararo munosabatlardagi o‘rnini ilmiy asosda tahlil qilish imkoniyatini berdi. Aynan shu kontekstda allyuziya hodisasi tilning lingvomadaniy va diskursiv salohiyatini yorqin namoyon etuvchi hamda intertekstual munosabatlarning eng muhim shakllaridan biri sifatida bugungi kunda dunyo tilshunosligining ustuvor tadqiqot obyektiga aylangan.

Dunyo tilshunosligida allyuziyalarni o‘zida ijtimoiy-tarixiy, siyosiy, falsafiy, ma’rifiy-ma’naviy, diniy, adabiy axborotni saqlovchi, semantik, lingvopoetik va lingvokulturologik jihatlarni o‘zida to‘liq namoyon etuvchi mental tuzilma hamda potensial birliklar sifatida e’tirof etiladi. Ular boshqa lingvomadaniy birliklar – iqtibos, reminisensiya, metafora, o‘xshatish, pretsedent birliklar, iboralar kabi tilning bebaho boyligi hisoblanadi, til egalarining xotirasida muntazam saqlanib turadi va madaniyatning ajralmas tarkibiy qismi sifatida abadiy mavjud bo‘ladi. Shunga ko‘ra, ingliz va o‘zbek tillshunosligida allyuziyalarni zamonaviy metodologiya va metodlar bo‘yicha o‘rganish, ularning lingvistik tabiati, badiiy matndagi o‘rni yuzasidan ilmiy-nazariy xulosalar chiqarish, tegishli tavsiyalar ishlab chiqish, lingvokulturologik aspektlarda o‘rganish, falsafiy, mantiqiy, lisoniy hamda lug‘aviy-estetik xususiyatlarini yaxlit tahlil qilish kabilar yechimini kutayotgan muhim masalalardan biridir.

Mamlakatimizda olib borilayotgan ilm-fan, ta’lim va madaniyat sohasidagi keng qamrovli islohotlar, xususan, o‘zbek tilshunosligini, jumladan, qiyosiy-tipologik va lingvokulturologik tadqiqotlarni rivojlantirishning ustuvor yo‘nalishlarini belgilab berdi. Zero, Yangi O‘zbekistonning taraqqiyot strategiyasi[1]da milliy madaniyatni asrash, til boyligini chuqur o‘rganish va xorijiy tillarga oid qiyosiy tadqiqotlarni rag‘batlantirish vazifalarning ilgari surilishi mazkur tadqiqotning dolzarbligini yanada kuchaytiradi. Ushbu hujjatlar zamirida ko‘tarilgan milliy o‘zlik, til orqali ifodalanadigan madaniy qadriyatlar, jahon ilmiy hamjamiyati bilan integratsiyalashish masalalari bevosita allyuziyalarning lingvokulturologik tadqiqi bilan chambarchas bog‘liqdir. Shu bois ingliz va o‘zbek tillaridagi allyuziyalarni qiyosiy-tipologik hamda lingvokulturologik aspektda o‘rganish tilshunoslik nazariyasini, lingvomadaniyatshunoslik, qiyosiy-tipologik tilshunoslik, tarjimashunoslik, badiiy matn tahlili va xorijiy til o‘qitish metodikasi sohalarini nazariy va amaliy asoslarini boyitishda dolzarblik kasb etadi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-sonli “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi

[1]O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmoni. https://lex.uz/uz/docs/5841063?utm

to‘g‘risida”gi, 2019-yil 21-oktabrdagi PF-5850-sonli “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 20-oktabrdagi PF-6084-sonli Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi Farmonlari, shuningdek, Vazirlar Mahkamasining 2018-yil 18-fevraldagi 124-sonli “O‘rta umumta’lim, o‘rta maxsus, kasb-hunar ta’limining davlat ta’lim standartlarini tasdiqlash to‘g‘risida”gi Qarori va boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalar rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining: I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi[2].

Allyuziya, intertekstuallik, pretsedent fenomenlar, ko‘p tilli semiotik tizim – semiosfera, madaniy xotira mexanizmlarini o‘rganishga yo‘naltirilgan ilmiy izlanishlar jahonning yetakchi ilmiy markazlari va oliy ta’lim muassasalari, jumladan, York University of Canada (Kanada); Bolonya universiteti (Italiya); University of Chicago (AQSh); University of Edinburgh (Buyuk Britaniya); Yale University (AQSh); University of Tartu (Estoniya); Oxford University (Angliya); University of Bradford (Buyuk Britaniya); University of California (AQSh); Moskva davlat universiteti (RF); Toshkent davlat jahon tillari universiteti, Toshkent davlat sharqshunoslik universiteti, Samarqand davlat chet tillar instituti; Buxoro davlat universiteti (O‘zbekiston) da olib borilmoqda.

Dunyo tilshunosligida semiotik birlik, vertikal, gorizontal kontekst, til shaxsi konsepsiyasiga doir muhim xulosalar chiqarilgan. Semiotik birlik, vertikal va gorizontal kontekst hamda til shaxsi konsepsiyalarining nazariy asoslari va ularning lingvistik tahlildagi ahamiyati ochib berilgan (University of Tartu (Estoniya) – Tartu – Moskva semiotika maktabi asosida belgi tizimlari va madaniy kodlar tahlili ishlab chiqilgan; University of Limo GES (Fransiya) – diskurs va kontekst orqali ma’no hosil bo‘lish jarayonlari izohlangan; Aarhus University (Daniya) – kognitiv semiotika doirasida til va tafakkur o‘zaro bog‘liqligi asoslangan; Lund University (Shvetsiya) – kommunikativ va kognitiv kontekst modellari ishlab chiqilgan; Moscow State University (Rossiya) – til shaxsi (языковая личност) nazariyasi va uning strukturalari yoritilgan; Indiana University (AQSh) – global semiotika va biosemiotika konsepsiyalari rivojlantirilgan; University of Bologna (Italiya) – matn, intertekstuallik va interpretatsiya nazariyalari asoslangan; University of Oxford (Buyuk Britaniya) – pragmatika va diskurs tahlilida kontekstning roli ochib berilgan; University of Toronto (Kanada) – multimodal kommunikatsiya va kontekst tahlili

[2] Dissertatsiya mavzusi bo‘yicha xorijiy va ilmiy adabiyotlar sharhi https://www.yorku.ca/; https://www.unibo.it/; https://www.uchicago.edu/; https://www.ed.ac.uk/;https://www.yale.edu/; https://www.ut.ee/; https://www.ox.ac.uk/; https://www.bradford.ac.uk/; https://www.universityofcalifornia.edu/; https://www.msu.ru/; https://uzswlu.uz/; https://tsuos.uz/; https://samdchti.uz/; https://buxdu.uz/; https://www.unilim.fr; https://www.au.dk; https://www.lu.se; https://www.utoronto.ca; https://www.hu-berlin.de; https://www.uva.nl; https://www.ub.edu va boshqa manbalar asosida amalga oshirildi.

rivojlantirilgan; Humboldt University of Berlin (Germaniya) – til va tafakkur birligi hamda til shaxsi konsepsiyasi falsafiy jihatdan asoslangan; University of Amsterdam (Niderlandiya) – ijtimoiy va kognitiv diskurs tahlili yondashuvlari ishlab chiqilgan; University of Barcelona (Ispaniya) – matn lingvistikasi va pragmatik kontekst nazariyalari chuqur tahlil qilingan.

Muammoning o‘rganilganlik darajasi. Jahon tilshunosligi doirasida o‘rganilayotgan ilmiy muammo yuzasidan quyidagi yo‘nalishlarda tadqiqotlar amalga oshirilgan:

1. G‘arb adabiyotshunosligi va tilshunosligida Vilgelm fon Gumboldt, M.H. Abrams**,** Karmela Perri, Ziva Ben-Porat**,** Uilliam Irvin**,** Gérard Genette**,** R.Barthes, Yuri Lotman, J.Kristeva, Harold Bloom[3] singari olimlar allyuziya, intertekstuallik, pretsedent fenomenlarni turli metodologik yondashuvlar asosida tadqiq etishgan.

2. Rus tilshunosligida dialogizm, adabiy meros bilan kurashish mexanizmi, atribusiyalanmagan iqtibos, matnning kompressiyasi kabi fenomenlar N.A. Fateyeva, I.V. Arnold, I. P. Ilin, A.S. Yevseyev, A.E. Suprun, G. Mints, Y.M. Lotman, G.G. Slishkin, Y.N. Karaulov, V.V. Krasin, D.B. Gudkov, I.V. Zaxarenko, D.V. Bagayeva[4] tadqiqotlarida o‘rganilgan.

3. O‘zbek tilshunosligida allyuziv hodisalarning lingvokulturologik va pragmatik nuqtai nazaridan o‘rganilishi, matn lingvistikasi va intertekstuallik kognitiv tilshunoslik, lingvokulturologiya, intertekstuallik, allyuziya hodisalari I.K.Mirzayev, Sh.S.Safarov, D.E.Lutfullayeva, D.R.Andaniyazova, D. R. Xoshimova, N.M.Mahmudov, D.X. Xudoyberganova[5] singari olimlar ishlarida kuzatiladi. Biroq mazkur izlanishlarda ingliz va o‘zbek tillaridagi allyuziyalarning

[3] Wilhelm von Humboldt. On Language: On the Diversity of Human Language Construction and Its Influence on the Mental Development of the Human Species, ed. Michael Losonsky. – Cambridge: Cambridge University Press, 1999. – 54 p.; Abrams, M.H. A Glossary of Literary Terms. 7th ed. – Boston: Heinle & Heinle, 1999. – 366 p.; Riffaterre, M. The Poetics of Literary Allusion // Yale French Studies, no. 55/56, 1977. – 628 p.; Barthes, R. “The Death of the Author.” Aspen, no. 5-6, 1967. – 235p.; in Image-Music-Text, trans. S. Heath, New York: Hill and Wang, 1977– 48 p.; Bloom, H. The Anxiety of Influence: A Theory of Poetry. New York: Oxford University Press, 1973. – 245 p.; Irwin W. “What Is an Allusion?” The Journal of Aesthetics and Art Criticism, vol. 59, no. 3, 2001. – 297 p.; Genette G. Palimpsestes. – Paris: Seuil, 1982. – 87 p.; Kristeva J. Sēmeiōtikē. – Paris, 1969. – 345 p.; Image-Music-Text, trans. S. Heath, New York: Hill and Wang, 1977. – 98 p.;

[4] Fateyeva N.A. Контрапункт интертекстуальности. – Москва: Агар, 2000. – 286 с.; Ильин, И. П. Контрапункт интертекстуальности или интертекст в мире текстов. – Москва: 2000. – 186 с.; Арнольд, И. В. Стилистика английского языка. Москва: Высшая школа, 1981. – 233 с.; Евсеев АС. Основы теории аллюзии (на материале русского языка) (Doctoral dissertation, Ун-т дружбы народов им. П. Лумумбы), 1990. – 343 с.; Минц З.Г. Поэтика интертекстуальности в русской литературе. – Тарту. 1984. – 44 с.; Суприн А.Е. Текстовые реминисценции как языковое явление // Вопросы языкознания. 1995. – 66 с.; Лотмен, Y. M. Структура художественного текста. – Москва: Искусство,1970. –78 с.; Слишкин Г.Г. От текста к символу: лингвокультурные концепты прецедентных текстов в сознании и дискурсе. – Москва: 2000. – 234 с.; Караулов Ю.Н. Русский язык и языковая личность – Москва: Наука, 1987. – 176 с.; Красин В.В. Этнопсихолингвистика и лингвокультурология. – Москва: Гнозис, 2002. – 284 с.; Гудков Д.Б. Теория и практика межкультурной коммуникации. – Москва: 2003. – 288 с.; Захаренко И.В. Прецедентные феномены в языке и речи. – Москва, 2003. – 76 с.; Багаева, Д. В. Прецедентные феномены в тексте. // Вопросы языкознания, 1997. – 103 с.;

[5]Мирзаев И.К.Проблемы лингвопоэтической интерпретации стихотворного текста (на материале современной узбекской поэзии). Дис. … докт. филол. наук. – Ташкент: Институт языкознания АНУзССР, 2002. – 472 с.; Safarov Sh. O‘zbek tilining pragmatikasi. – Toshkent, 2008. – 318 b.; Lutfullayeva D.E. Assotsiativ tilshunoslik nazariyasi. – Toshkent: Meriyus, 2017. – 140 b.,Andaniyazova D. An Integrative Approach to Onomastic Units // Oriental Journal of Philology. – 2023. – Vol. 3, No. 4. – P. 9-18., XoshimovaD.R. Linguoculturological Study of the Use of Allusions in English // International Journal of Social Science & Interdisciplinary Research. – 2022. – Vol. 11, No. 11. – P.320-323., Mahmudov N. Til va nutq.– Toshkent: Fan nashriyoti, 2007. – 318 b.; Xudoyberganova D. O‘zbek tilida intertekstuallik va presedent birliklar. – Toshkent, 2015. – 244 b.

lingvokulturologik, pragmatik, intertekstual va konseptual xususiyatlari qiyosiy-tipologik aspektda yaxlit monografik tarzda tahlil qilinmagan.

Dissertatsiya tadqiqotning dissertatsiya bajarilgan oliy ta'lim yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bo'liqligi. Mazkur tadqiqot Buxoro davlat pedagogika institutining "Ingliz va o'zbek tillarining qiyosiy-tipologik tadqiqi", "Lingvokulturologiya va madaniyatlararo muloqot muammolari" hamda "Zamonaviy tilshunoslikning antropotsentrik paradigmasidagi tadqiqotlar" mavzularidagi ilmiy-tadqiqot ishlari rejalari doirasida bajarilgan.

Tadqiqotning maqsadi ingliz va o'zbek tillaridagi allyuziyalarning lingvokulturologik pragmatik, intertekstual va konseptual xususiyatlarini qiyosiy-tipologik aspektda kompleks tahlil qilishdan iborat.

Tadqiqotning vazifalari:

zamonaviy tilshunoslik kontekstida allyuziya hodisasining nazariy-metodologik asoslarini aniqlash, terminologik va semantik xususiyatlarini o'rganish, allyuziyaning pretsedent birliklar paradigmasidagi o'rnini belgilash, pretsedent nom, pretsedent matn, pretsedent vaziyat hamda pretsedent bayonot bilan struktur-semantik munosabatini va yondosh til hodisalar (sitata, reminissensiya, parafraza, paremiya, frazeologik birikma) bilan o'zaro bog'liqligini tadqiq qilishdagi muammoli jihatlarni umumlashtirish va tizimlashtirish;

lingvomadaniy birliklar tizimida allyuziya mavqeyini belgilash, falsafa va tilshunoslik nuqtayi nazaridan baho kategoriyasi bilan munosabatini aniqlash, matnda voqealanish shakllari va uslubiy funksiyalarini nazariy va amaliy jihatdan asoslash;

ingliz va o'zbek madaniyatida tarixiy shaxs va asar qahramonlari negizida vujudga kelgan allyuziyalarning umumiy va milliy-madaniy spetsifikasini realiya hamda o'xshatish asosidagi allyuziv birliklarning lingvokulturologik tabiatini ochib berish;

ingliz va o'zbek tillaridagi allyuziyalarning matn tarkibidagi pragmatik implikatsiya hosil qilish mexanizmlari, semantik o'zgarish hodisalari va diskursiv funksiyalarini belgilash, metaforik va metonimik allyuziyalarning madaniy qadriyatlar tizimidagi o'rnini baholash, konseptual metafora va metonimiya mexanizmlari asosida shakllanish jarayonini dalillash;

intertekstda diniy markerlangan va mifologik allyuziyalarning funksiyalari va lingvokulturologik xususiyatlarini o'rganish, mifopoetik tafakkurning kontekstdagi aksini ingliz va o'zbek tillaridagi qiyosiy-tipologik tahlillar orqali isbotlash.

Tadqiqotning obyekti sifatida ingliz va o'zbek badiiy asarlaridagi tarixiy shaxs, badiiy qahramon, realiya, mifologik, diniy, metaforik va metonimik asosli allyuziv birliklar tanlab olingan.

Tadqiqotning predmetini ingliz va o'zbek tillaridagi allyuziyalarning lingvokulturologik, intertekstual pragmatik va stilistik xususiyatlari, ularning shakllanish manbalari, ifodalanish vositalari, matndagi vazifalari hamda ikki madaniyatdagi qiyosiy-tipologik o'ziga xosliklari tashkil etadi.

Tadqiqotning usullari. Tadqiqotda qiyosiy-tipologik, lingvokulturologik, diskursiv, intertekstual, kontekstual, semantik-pragmatik, interpretativ tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi:

pretsedent birliklarning allyuziv funksiyalari, allyuziyaning vertikal kontekst hosil qilishdagi roli va pragmatik implikatsiya yaratish mexanizmlari aniqlangan, allyuziyalarning lingvomadaniy birliklar tizimidagi o‘rni ingliz va o‘zbek tillarining faktik materiallari bilan belgilangan;

ikkala tildagi allyuziyalar ilk bor qiyosiy-tipologik hamda lingvokulturologik aspektda kompleks tadqiqot obyekti sifatida o‘rganilib, ikki madaniyatga xos allyuziv birliklarning universal va milliy-madaniy o‘ziga xosligi ilmiy asosda dalillab berilgan;

tarixiy shaxslar va asar qahramonlari asosida vujudga kelgan allyuziyalarning lingvomadaniy xususiyatlari, ularning ingliz va o‘zbek madaniy kodlaridagi semantik-pragmatik salohiyati ochib berilgan, realiya va o‘xshatish asosli allyuziv birliklarning tipologik tasnifi ishlab chiqilgan;

metaforik va metonimik allyuziyalarning konseptual metafora va metonimiya nazariyasi asosida tahlil qilinishi natijasida ularning madaniy qadriyatlar tizimidagi o‘rni va kognitiv-semantik shakllanish mexanizmlari aniqlangan;

diniy markerlangan va mifologik dunyoqarash asosida shakllangan allyuziyalarning madaniy-semantik xususiyatlari, ularning intertekstdagi vazifalari va lingvokulturologik xususiyatlari ingliz va o‘zbek tillari materiali asosida qiyosiy aspektda ochib berilgan.

Tadqiqotning amaliy natijalari:

ingliz va o‘zbek tillaridagi allyuziv birliklarning manbalari, mazmun-mohiyati va pragmatik vazifalari bo‘yicha tizimli ma’lumotlar to‘plangan, allyuziyalarning kompleks tasnifi va lingvokulturologik tahlil modeli ishlab chiqilgan;

badiiy matn tahlili amaliyotida qo‘llaniladigan lingvopoetik-lingvokulturologik tahlil sxemasi taqdim etilgan hamda xorijiy til o‘qitish metodikasida lingvomadaniy kompetensiyani shakllantirish uchun mo‘ljallangan didaktik materiallar va mashqlar tizimi tavsiya etilgan;

tarjimashunoslik amaliyotida foydalanish uchun ingliz-o‘zbek alluziv birliklar lug‘ati uchun nazariy va metodologik asoslar yaratilgan, elektron lingvomadaniy lug‘atlar va ma’lumotlar bazasini yaratish uchun zarur ilmiy-nazariy asoslar keltirilgan.

Tadqiqot natijalarining ishonchliligi. Tadqiqot natijalarining ishonchliligi zamonaviy tilshunoslikning nazariy-metodologik tamoyillariga, jumladan antropotsentrik paradigma, kognitiv tilshunoslik, lingvokulturologiya, intertekstuallik nazariyasi va pretsedent fenomenlar ta’limotiga asoslangani, tadqiqot mavzusiga doir keng qamrovli xorijiy va mahalliy ilmiy adabiyotlar, monografiyalar, doktorlik va nomzodlik dissertatsiyalari, ilmiy maqolalar, xalqaro va respublika ilmiy konferensiyalari materiallarining chuqur o‘rganilgani, mukammal nazariy baza yaratilgani, tahlil uchun tanlab olingan ingliz va o‘zbek badiiy matnlaridagi alluziv birliklarning empirik material sifatida tanlab olinib, tadqiq etilgani, qiyosiy-tipologik, lingvokulturologik, diskursiv, intertekstual, kontekstual, semantik-pragmatik, interpretativ tahlil usullaridan foydalangani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati.

Tadqiqotning ilmiy ahamiyati shundaki, allyuziyaning lingvomadaniy birliklar tizimidagi o‘rni, uning pragmatik implikatsiya va semantik transformatsiya yaratish mexanizmlari, diniy va mifologik allyuziyalarning lingvokulturologik talqini bo‘yicha nazariy xulosalar, natijalar va metodologik yondashuvlar zamonaviy tilshunoslikning lingvokulturologiya, qiyosiy-tipologik tilshunoslik, intertekstuallik nazariyasi, pretsedent fenomenlar ta’limoti, kognitiv tilshunoslik va matn lingvistikasi sohalarini boyitishga, yangi ilmiy konsepsiyalar bilan to‘ldirishga xizmat qiladi.

Tadqiqotning amaliy ahamiyati shundan iboratki, uning natijalaridan oliy ta’lim muassasalarida “Tilshunoslikka kirish”, “Umumiy tilshunoslik”, “Qiyosiy tilshunoslik”, “Lingvokulturologiya”, “Madaniyatlararo muloqot”, “Kognitiv tilshunoslik”, “Matn lingvistikasi”, “Stilistika”, “Tarjima nazariyasi va amaliyoti”, “Badiiy matn tahlili” kabi nazariy va amaliy fanlarni o‘qitishda, magistratura va doktoranturada yangi maxsus kurslar yaratishda, darslik va o‘quv qo‘llanmalar tayyorlashda, ingliz tilini chet til sifatida o‘qitish metodikasini takomillashtirishda, badiiy va publitsistik matnlar tarjimasi amaliyotida, lingvomadaniy lug‘atlar tuzishda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. Ingliz va o‘zbek tillaridagi allyuziyalarning lingvokulturologik, pragmatik, intertekstual va konseptual xususiyatlarini qiyosiy-tipologik aspektda kompleks tahlil qilish yuzasidan olingan ilmiy natijalar asosida:

pretsedent birliklarning alluziv funksiyalari, allyuziyaning vertikal kontekst hosil qilishdagi roli va pragmatik implikatsiya yaratish mexanizmlari ilmiy yoritilgan, allyuziya lingvomadaniy birliklar tizimida tutgan o‘rnini aniqlashga oid ilmiy-nazariy xulosalar va metodologik yondashuvlardan Buxoro davlat pedagogika institutida 2024-2025-yillarda bajarilgan 209131-raqamli Buyuk Britaniyaning Tashqi ishlar, Hamdo‘stlik va Taraqqiyot vazirligi hamda Toshkent shahridagi Britaniya elchixonasi tomonidan moliyalashtirilgan “English and Inclusion project within the framework of the “Accelerating English Language Learning in Central Asia” (AELLCA) xalqaro loyihasini bajarishda foydalanilgan (Buxoro davlat pedagogika institutining 2026-yil 2-iyuldagi 397-son ma’lumotnomasi). Natijada O‘zbekistondagi yetakchi oliy ta’lim muassasalarida amalga oshirilgan grant loyihalari va ilmiy-tadqiqot ishlari nazariy jihatdan boyitilishiga erishilgan;

ingliz va o‘zbek tillaridagi allyuziyalar ilk bor qiyosiy-tipologik hamda lingvokulturologik aspektda kompleks tadqiqot obyekti sifatida o‘rganilib, ikki madaniyatga xos alluziv birliklarning universal va milliy-madaniy o‘ziga xosligini dalillashga doir umumlashmalardan O‘zbekiston davlat xoreografiya akademiyasida 2022-2024-yillarda “Musiqa va san’at o‘quv masalalari uchun “Bolalar raqslari” fanidan interaktiv o‘quv qo‘llanma yaratish” mavzusidagi bajarilgan F3-202003161-raqamli fundamental ilmiy loyihani bajarishda foydalanilgan (O‘zbekiston davlat xoreografiya akademiyasining 2026-yil 12-iyundagi 1/04-64-son ma’lumotnomasi). Natijada ingliz va o‘zbek allyuziyalarning mushtarak va farqli jihatlari yoritib berilgan;

metaforik va metonimik allyuziyalarning konseptual metafora va metonimiya nazariyasi asosida tahlillarga doir xulosalardan Is’hoqxon Ibrat nomidagi Namangan davlat chet tillari institutida 2023-2026 yillarda bajarilgan 10112907 – EMPOWER – ERASMUS-EDU-2023-CBHE (Enhancement of Entrepreneurship Skills among Women to Provide Gender Equality and Employability for Citizens of Uzbekistan) mavzusidagi xalqaro loyihani bajarishda foydalanilgan (Is’hoqxon Ibrat nomidagi Namangan davlat chet tillari institutining 2026-yil 16-iyuldagi 2166-03-son ma’lumotnomasi). Natijada allyuziyalarning madaniy qadriyatlar tizimidagi o‘rni va kognitiv-semantik shakllanish mexanizmlari dalillashga xizmat qilgan;

tarixiy shaxslar va asar qahramonlari asosida vujudga kelgan allyuziyalarning lingvomadaniy xususiyatlari, ularning ingliz va o‘zbek madaniy kodlaridagi semantik-pragmatik salohiyati bilan bog‘liq xulosalardan 2024-2025yillarda O‘MTRK “O‘zbekiston” teleradiokanalining “Bedorlik”, “Ijod zavqi”, “Ta’lim va Taraqqiyot”, “Millat va Ma’naviyat” ko‘rsatuvlarini tayyorlashda, ssenariylarini yozishda foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali” davlat muassasasining 2026-yil 12-iyundagi 26-36-74-son ma’lumotnomasi). Natijada semantik-pragmatik salohiyati ochib berilgan, realiya va o‘xshatish asosli alluziv birliklarning tipologik tasnifi ishlab chiqilgan;

diniy markerlangan va mifologik dunyoqarash asosida shakllangan allyuziyalarning madaniy-semantik xususiyatlari, ularning intertekstdagi vazifalari va lingvokulturologik talqini bilan bog‘liq nazariy xulosalardan Oliy ta’limning 60111800- Xorijiy til va adabiyoti (ingliz tili) ta’lim yo‘nalishi talabalariga mo‘ljallangan “Madaniyatlararo muloqot” (Oliy ta’lim, fan va innovatsiyalar vazirligining 2026-yil 10-fevraldagi 2821-9769-8ad4-bf63-a166-8802-0553 raqamli nashr ruxsatnomasi) nomli darslikni yaratishda foydalanilgan. (Buxoro davlat pedagogika institutining 2026-yil 7-sentabrdagi 03/03/01-1741-sonli ma’lumotnomasi). Natijada tilshunoslikka oid adabiyotlar allyuziyalarning madaniy-semantik xususiyatlari, ularning intertekstdagi vazifalari va lingvokulturologik jihatlarining qiyosiy umumlashmalari bilan boyitilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 4 ta xalqaro va 4 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 27 ta ilmiy ish chop etilgan. Shulardan, 1 ta monografiya, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan nashrlarda 26 ta ilmiy maqola, jumladan, 13 tasi respublika va 13 tasi xalqaro jurnallarda e’lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, to‘rt bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan bo‘lib, umumiy hajmi 242 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqotning dolzarbligi va zarurati, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi, mavzu bo‘yicha

xorijiy va mahalliy tadqiqotlar sharhi, muammoning o‘rganilganlik darajasi, tadqiqotning maqsadi va vazifalari, obyekti va predmeti, metodlari, ilmiy yangiligi, amaliy natijalari, ishonchliligi, ilmiy-amaliy ahamiyati, joriy qilinishi, aprobatsiyasi hamda e’lon qilingan ishlari bayon qilingan.

Dissertatsiyaning birinchi bobi “**Tilshunoslikda allyuziyaning terminologik va semantik talqini**” deb nomlanadi. Unda zamonaviy tilshunoslikda pretsedent, allyuziya va intertekst terminlarining mazmun-mohiyati, qo‘llanish chegarasi hamda ularning o‘zaro aloqadorligi tahlil qilingan. “Pretsedent” va “allyuziya” terminlarining tilshunoslikka kirib kelishi pretsedent birliklar lisoniy shaxs, madaniy xotira va kommunikativ xotira tizimida muhim o‘rin tutishi asoslangan. Bobda V.V.Krasnix, D.B.Gudkov, I.V.Zaxarenko, D.V.Bagayeva, N.A.Fateyeva, I.V.Arnold, G.G.Slishkin va boshqa olimlar qarashlari tahlil qilinib, pretsedent matn, pretsedent nom, pretsedent vaziyat va pretsedent aytim kabi turlar izohlangan. Pretsedent fenomenlarning milliy-lingvomadaniy jamoa a’zolariga tanishligi, kognitiv jarayonda dolzarbligi, nutqda qayta-qayta takrorlanishi va madaniy kodni uzatishdagi vazifasi ochib berilgan. Allyuziya hodisasi intertekstuallikning xususiy ko‘rinishi sifatida baholangan.

Allyuziya tarixiy, adabiy, mifologik, diniy yoki maishiy faktga bevosita yoki bilvosita ishora qilish orqali matnda qo‘shimcha implitsit ma’no hosil qiladi. Tadqiqotda allyuziya iqtibos, reminissensiya, referensiya, qo‘shtirnoqsiz ko‘chirma, parafraza, paremiya va frazeologik birliklar bilan qiyoslangan. Allyuziya iqtibosdan farqli ravishda manba matnni to‘liq takrorlamaydi, balki o‘quvchining madaniy xotirasida mavjud bilimlarni faollashtiradi.

Allyuziv nomlar millat madaniy kodi sifatida voqelanadi. Pretsedent nomlar muayyan xalqning tarixiy xotirasi, badiiy tafakkuri, diniy-mifologik tasavvurlari va ijtimoiy qadriyatlarini ixcham shaklda aks ettiradi. Ular milliy va universal pretsedent nomlarga bo‘linadi. Masalan, o‘zbek lingvomadaniyatida *Navoiy, Bobur, Amir Temur, Alpomish, Majnun, Layli, Ka’ba, Bog‘i Eram* kabi nomlar, ingliz va jahon madaniyatida esa *Shakespeare, Hamlet, Napoleon, Caesar, Don Quixote, Romeo and Juliet* kabi birliklar turli madaniy assotsiatsiyalarni yuzaga keltiradi.

Allyuziv nomlar badiiy matnda tashqi aloqadorlikni ta’minlaydi, ya’ni turli matnlar o‘rtasidagi bog‘liqlikni yuzaga keltiradi; ichki aloqadorlikni vujudga keltirib, qahramon xususiyatlari bilan pretsedent nom o‘rtasida semantik ko‘prik hosil qiladi; ekspressivlikni kuchaytiradi; onomastik qatlamni boyitadi va badiiy ifodaning semantik sig‘imini oshiradi.

“Pretsedent” va “allyuziya” terminlari tilshunoslikka o‘tgan asrning ikkinchi yarimida Y.N.Karaulov tomonidan qo‘llangan. Ushbu tushunchalar ilmiy muomalaga birinchi bor 1986-yilda rus tili va adabiyoti o‘qituvchilarining VI Xalqaro kongressida kiritiladi. Y.N.Karaulov “Рол претседентних текстов в структуре функционирования в языковой личности” mavzusidagi ma’ruzasida mazkur atamalarni tilshunoslik ilmi nuqtayi nazaridan birinchi marta asoslab qo‘llaydi. Ushbu ishlanmalarni yanada chuqurlashtirib, olim keyinchalik “Русский язык и языковая личность” asarida “pretsedent” va “allyuziya” terminlarining nazariy-ilmiy jihatlarini kengroq yoritib berdi.

D.B.Gudkov, I.V.Zaxarenko, V.V.Krasnix va D.V.Bagayevalar pretsedent birliklarning mohiyati va xususiyatlariga koʻra ularni quyidagicha tasnif etadi: 1) pretsedent matnlar; 2) pretsedent iboralar; 3) pretsedent vaziyatlar; 4) pretsedent nomlar. Mazkur olimlar pretsedent nomlar tarkibiga iqtibos, aforizm, maqol, matal, shiorlarni kiritishadi.

Pretsedent hodisalar nazariyasining yetakchi vakillaridan biri V.V.Krasnix pretsedent birliklarni toʻrt asosiy turga ajratib oʻrganadi. Ulardan birinchisi, pretsedent matn boʻlib, u tugallangan va yaxlit adabiy yoki madaniy matnlarni anglatadi. Misol tariqasida "Boburnoma" yoki "Hamlet" kabi asarlarni ushbu turga kiritish mumkin. Pretsedent birliklar orasida pretsedent matnlar alohida oʻrin egallaydi. Y.N.Karaulov ularni bir nechta shaxsga taalluqli, ularning bilish va emotsional munosabatlarida ahamiyatli, keng doiraga yaxshi tanish va til egalari nutqida muntazam qoʻllaniladigan matnlar tarzida ta'riflaydi.

Pretsedent matnlar pretsedent birliklarning bir turi sifatida muayyan millat til egalariga xos lisoniy xotirani oʻzida aks ettiradi. Rus tilshunosligida ushbu sohada koʻplab tadqiqotlar amalga oshirilgan. V.V.Krasnix pretsedent matnlarni ijtimoiy, milliy va universal turlarga ajratishni taklif etadi. Til egalarining xotirasida nafaqat pretsedent matnlarning oʻzi, balki ularning mazmuniy-kompozitsion tuzilishiga xos shakllar ham mustahkam saqlanib qoladi. Bunday shakllar sirasiga segmentli matnlar, parsellyativ matnlar, oʻxshatish, maqol va metafora asosida qurilgan matnlar, shuningdek, ilmiy uslub va rasmiy hujjatlarga xos matn turlari misol boʻla oladi.

Y.N.Karaulov taklif qilgan "pretsedent matn" oʻrniga V.V.Krasnix va D.B.Gudkovlar "pretsedent fenomen" terminini taklif etishdi. Uning lugʻaviy ma'nosi quyidagicha: "Fenomen" atamasi yunoncha "phainomena" soʻzidan olingan boʻlib, his-tuygʻu orqali idrok etiladigan hodisani, shuningdek, gʻayrioddiy va kamyob voqea, fakt yoki shaxsni anglatadi".

Y.N.Karaulovning qayd etishicha, pretsedent matnlar "xrestomatik" tabiatga ega boʻlib, muayyan tilda soʻzlashuvchi har bir shaxs ularni oʻqish yoki eshitish orqali mazmunini tushunib ola oladi. Pretsedent matnlarni bilish shaxsning zamonaviy madaniy hayotga qoʻshilganligidan dalolat bersa, ularni bilmaslik mazkur tarixiy davr va uning madaniy muhitidan uzilganlikning alomati hisoblanadi. Pretsedent matnlar verbal usuldan noverbal san'at turlariga, jumladan, balet, rassomlik yoki opera, spektakl, badiiy adabiyot kabi boshqa san'at koʻrinishlariga oʻtish koʻprigi vazifasini bajaradi.

Pretsedent fenomenlar til shaxsiyatining nutqiy faoliyatida faol qoʻllaniladi. Pretsedent nom va pretsedent aytimlar verbal fenomenlar toifasiga, pretsedent matn va pretsedent vaziyat esa, verballashtiriluvchi fenomenlar toifasiga mansubdir. Ular murojaat mazmuniga mos pretsedent nom va ifodalar orqali amalga oshiriladi.

I.R. Galperin allyuziya tushunchasiga shunday ta'rif beradi: "Allyuziya tarixiy, adabiy, mifologik yoki diniy manbalardan olingan soʻz va iboralar orqali namoyon boʻlib, ular kundalik muloqot va yozma nutq jarayonida yuzaga keladigan voqea-hodisalar bilan uzviy, ammo bevosita emas, balki yashirin tarzda bogʻlanadi". T.F.Yefremova "Толковий словарь Ефремовой" lugʻatida

allyuziyaga tushunarli va aniq izoh berilgan: “Allyuziya – haqiqiy, taniqli, siyosiy, tarixiy va adabiy faktning ishorasidan foydalanishdan iborat bo‘lgan stilistik uslubdir”.

“Литературная энциклопедия терминов и понятий” ensiklopediyasida allyuziyaga shunday ta’rif beriladi: “Allyuziya (lotincha *allusion* – ishora, hazil) adabiyotda, notiqlik va so‘zlashuv nutqida ma’lum bo‘lgan, adabiy, tarixiy, ko‘proq siyosiy hayot faktiga yoki badiiy asarga ishoradir”. “Oksford allyuziyalar lug‘ati” ingliz tilida qo‘llaniladigan ko‘plab allyuziv ishoralarni aniqlash va tushuntirishga qaratilgan bo‘lib, ularni turli adabiy asarlar va boshqa matnlardan iqtiboslar orqali ko‘rsatishga qaratilgan.

Allyuziyalarning qaysi lingvomadaniyatga mansubligini aniqlash muhim vazifalardan biri hisoblanadi. Allyuziya atamasi ostida badiiy ijod va notiqlik amaliyotida keng qo‘llaniladigan uslubiy vosita nazarda tutiladi: uning mohiyati tarixda ro‘y bergan voqea-hodisalar yoxud umumtanish asarlarga yashirin ishora va murojaat orqali ifoda topadi. Hozirgi vaqtda allyuziya haqli ravishda tilshunoslikning eng kam ta’riflangan kategoriyalaridan biri hisoblanadi. Yuqorida birma-bir izohlanganidek, hozirgacha bu hodisaning juda ko‘p ta’riflari keltirilgan. Allyuziya haqidagi ta’riflarning umumiylik jihati ularning qaysi tildan olinganligi va qanday ma’no anglatishi blan bog‘liq. Uning lug‘at va darsliklarda keltirilgan ta’riflari turlicha, tadqiqotchilar allyuziyaning yagona va aniq ta’rifi yo‘q deb hisoblaydilar. U bir qator tegishli tushunchalardan yetarli darajada aniq ajratilmagan.

Aksariyat ta’riflarda allyuziya aniq shaxs, tarixiy voqea va adabiy personaj nomini qayd qilish sifatida ta’riflanadi. Allyuziya bu shunchaki to‘g‘ridan to‘g‘ri havola emas, u ma’lum majoziy ma’noda qo‘llanuvchi uslubiy hodisadir. Masalan, qadimgi yunon qahramoni *Gerkules* ba’zi bir qo‘shimcha ma’nolarni uyg‘otadi, o‘ziga xos xususiyatni o‘zida mujassam etgan so‘z orqali kitobxonga o‘zaro ta’sir o‘tkazadi. Yoki *Venera* go‘zal ayol tasvirini ifodalaydi.

Allyuziv matnga antroposentrik yondashuv aslida tilshunoslikda o‘tgan asrning 70-yillarida yuzaga kelgan vertikal kontekst hamda pretsedent matn haqidagi nazariyalardan oziqlangan holda yuzaga keldi. Vertikal kontekst, bu nazariyani ilgari surgan O.S.Axmanova va I.V.Gyubbenet fikriga ko‘ra, o‘zida implitsit matn mazmunini saqlovchi matndir. Yashirin mazmunga ega bo‘lgan implitsit matn tag ma’no, ishora va allyuziya singari turli til vositalari yordamida shakllanadi. Matn mohiyatidagi bu yashirin ma’no-mazmunni esa o‘quvchi o‘zi kashf etib, tiklashi talab qilinadi.

Har bir xalq uchun o‘ziga xos madaniyat va qadriyatlar tizimi mavjud, shuning uchun ularning har biri o‘ziga xos, faqat shu xalqqa xosdir. Qadriyatlar madaniyatda to‘g‘ridan to‘g‘ri ifodalanadi, chunki ular madaniyatning faoliyat ko‘rsatish vositasi hisoblanadi. Madaniyat ishlab chiqarish qurollari va iste’mol buyumlari, turli ijtimoiy birlashmalarning ta’sis hujjatlari, inson tafakkuri va hunarmandchiligi, e’tiqodi va urf-odatlaridan iborat yaxlitlikdir. Madaniyat insonga omon qolish va xavfsizlik, qulaylik va farovonlikning ma’lum standart shartlarini o‘rnatish imkonini beradi.

Kishi va joy nomlarini ifodalovchi otlarning turli tillarda allyuziv ma’noda

qo‘llanilishi tilshunoslar tomonidan atroflicha o‘rganilgan bo‘lsa-da, bu hodisani izohlashdagi turlicha yondashuvlar, bir-biridan farqlanuvchi ilmiy paradigmalar doirasida talqin qilinishi hamon davom etib kelmoqda. Tilshunoslikda allyuzivlarga oid tadqiqotlar, birinchi navbatda, lingvokulturologik va kognitiv yo‘nalishlarda faol olib borilgan. Bunga asosiy sabab shuki, allyuziv nomlar xalqning madaniy merosi va lisoniy xotirasi bilan chambarchas bog‘liq til hodisasini tashkil etadi. Shu bilan bir qatorda, mazkur birliklar muayyan predmet yoki tushunchaga nom beruvchi onomastik kategoriya sifatida ham namoyon bo‘ladi.

Allyuzivlikni nomlar bilan uzviy bog‘liqlikda tahlil qilgan Y.A.Fleysher ushbu masala yuzasidan o‘z qarashlarini bayon etgan: “Bir tomondan, allyuzivlar kognitiv zahirani shakllantirish xususiyati bilan allyuziv birliklar qatoriga kirsa, ikkinchi tomondan, ular nom sifatida onomastik ko‘lamning tarkibiy qismlaridan biri hisoblanadi. Binobarin, allyuzivlarning onomastik ko‘lamdagi o‘rnini belgilash zaruriy muammolardan biridir”.

Milliy allyuziv nomlar muayyan mentalitetning o‘ziga xosliklarini ifodalovchi, milliy lisoniy ongni o‘zida namoyon etuvchi birliklardir, ular muayyan millatning madaniy kodi sifatida avloddan avlodga o‘tishi, o‘z ahamiyatini yo‘qotganda esa unutilishi mumkin. Ularni tadqiq etish orqali olamning lisoniy manzarasini, undagi lingvomadaniy o‘ziga xosliklarni kuzatish va tahlil qilish mumkin bo‘ladi.

Pretsedentlar faqat verbal hodisalar doirasini qamrab oladi; tasviriy san’at, musiqa, me’morchilik kabi noverbal hodisalar esa ushbu tadqiqot maydonidan chetda qoladi. Pretsedentlik mezonlari tarkibiga klishe va shtamp, stereotiplar, freym strukturalar, ssenariy hamda reja singari til birliklari ham mos tushadi. Pretsedent nomlar keng jamoatchilikka yaxshi tanish bo‘lgan atoqli otlar bo‘lib, ular badiiy matnda aniq bir shaxsni ifodalash uchun emas, balki madaniy ramz, timsol yoxud muayyan sifat va voqea-hodisalarning umumlashgan ifodasi sifatida qo‘llaniladi.

D.Xudoyberganovaning ta’biri bilan aytganda, allyuziv nom badiiy matndagi yashirin qatlamlarga yo‘l ochuvchi darvoza vazifasini o‘tasa, o‘quvchining egallagan bilimi va madaniy saviyasi xuddi ana shu darvozani ochishga qodir kalit rolini bajaradi.

Pretsedent vaziyat (holat) boshqa pretsedent birliklardan farq qiladi, chunki ularning yordami bilan yozuvchi madaniy kodlar tizimida muhimroq o‘rinni egallaydigan yanada kattaroq stereotipga murojaat qiladi, muallif tomonidan eslatib o‘tilgan pretsedent vaziyat butun voqeani o‘quvchi xotirasida qayta tiklaydi. Pretsedent holatga murojaat qilish matnda uning kognitiv bazasining bir qismi bo‘lgan differensial belgilari (atributlari) orqali amalga oshirilishi mumkin. Masalan: *Pushkinni zavqlanib tingladi*.

Pretsedent iboralar turli xususiyatdagi sitata, aforizm, maqol-matal va shiorlarni matn tarkibiga organik ravishda singdirishdan iborat. Zero, so‘zlovchi va ijodkorning mahorati ko‘p jihatdan mavjud adabiy-lisoniy klishelarni asar mazmuniga muvaffaqiyatli uyg‘unlashtira bilish qobiliyati bilan o‘lchanadi. Folklor tilida asrlar osha sayqallanib, toblanib kelayotgan maqol, matal va masallar

ana shunday klishelarning bebaho namunasi sifatida xizmat qila oladi. Bunga misol tariqasida Pahlavonquli Ravnaqning "*Ne samar hosil bo'lur yuzda degandan sizu biz*" misralarida "*Ming siz-u bizdan bir jiz-u biz yaxshi*" degan xalq maqolidan mohirona bahramand bo'lganini alohida qayd etish joizdir.

1-jadval

Allyuziyalarning manbalar bo'yicha tasnifi

Turi	Manbasi	Ingliz tilida	O'zbek tilida
Tarixiy	Tarixiy shaxs va voqea	Caesar, Cleopatra, Napoleon	Bobur, Navoiy, Amir Temur, Qodiriy
Diniy	Qur'on, Injil, hadis, diniy rivoyat	Joseph, Jesus, Apostle Paul, Witch of Endor	Yusuf, Yaqub, Dovud, Qorun, San'on
Mifologik	Yunon-Rim va Sharq mifologiyasi	Orpheus, Hercules, Apollo, Sisyphus	Alpomish, Xumo, afsonaviy qahramonlar
Adabiy	Badiiy asar qahramonlari	Hamlet, Romeo, Don Quixote	Farhod, Shirin, Layli, Majnun, Ra'no

Dissertatsiyaning ikkinchi bobi **"Baho kategoriyasi va allyuziyalarning lingvopoetik talqini"** deb nomlangan. Bobda baho kategoriyasining falsafiy, mantiqiy va lingvistik talqinlari, baholovchilik, emotsionallik, ekspressivlik va obrazlilik kategoriyalarining allyuziya bilan munosabati yoritilgan. Baho kategoriyasi obyektning ijobiy yoki salbiy ahamiyatini belgilovchi aksiologik munosabat sifatida tushuntiriladi.

Allyuziya baholovchi predikat sifatida kontekstga bog'liq holda ish ko'radi. Atoqli otlar o'z semantik tarkibida bevosita baho semasiga ega bo'lmasa-da, ular lisoniy jamoa ongida saqlangan madaniy assotsiatsiyalar orqali ijobiy yoki salbiy baho hosil qiladi. Masalan, *Makiavellian, Quixotic, Rabelaisian* kabi allyuziv birliklar ingliz tilida ma'lum xususiyatlar majmuasini ixcham tarzda bildiradi; o'zbek tilida esa *Majnun, Farhod, Hotam, Qorun, Xizr* kabi nomlar baholovchi va ramziy funksiya bajaradi.

Tadqiqotda allyuziyalar manbasiga ko'ra to'rt guruhga ajratilgan: tarixiy shaxs nomlari asosida shakllangan allyuziyalar; diniy matnlardagi shaxslar va voqealar asosida shakllangan allyuziyalar; mifologik ismlar asosida shakllangan allyuziyalar; badiiy adabiyot qahramonlari nomlari bilan yuzaga kelgan allyuziyalar. Har bir guruh ijobiy yoki salbiy baholovchi ma'no hosil qilishi mumkin.

Allyuziyalarning ekspressiv vositalar tizimidagi o'rni lingvopoetik nuqtayi nazardan talqin qilingan. Allyuziya mumtoz adabiyotdagi talmih san'atiga yaqin bo'lib, mashhur shaxs, tarixiy voqea, diniy syujet yoki adabiy qahramonga ishora qilish orqali fikrni ixcham va ta'sirchan ifodalashga xizmat qiladi. Biroq allyuziyaning qamrovi kengroq: u zamonaviy siyosiy, maishiy, madaniy va ommaviy axborot faktlariga ham murojaat qilishi mumkin. Bobda allyuziv metafora, allyuziv metonimiya, allyuziv epitet va antonomaziya tahlil qilingan. Masalan,

ingliz adabiyotidagi “milk of human kindness” iborasi Shekspirning “Macbeth” tragediyasiga ishora qilib, Stiven King matnida yangi kontekst orqali qahramonning insoniy iliqlikdan uzoqlashganini ko‘rsatadi. O‘zbek matnlarida “Sahrodagi Luvr” kabi metonimik allyuziya Savitskiy muzeyi bilan Luvr o‘rtasidagi madaniy qiyosni yaratadi.

Allyuziyalarning mavjudlik sxemasi quyidagicha:

1) dastlab (tabiiy bosqichda) matn idrok qilinadi va tushuniladi;

2) ikkinchi bosqichda so‘z san’atining boshqa bir turiga o‘tishi amalga oshiriladi va dastlabki matnga nisbatan idrok qilish yoki ikkilamchi refleksiya taklif qilinadi.

Badiiy asardagi Dasti va Skitning suhbati aynan shu xususiyatni namoyon etadi: berilgan har bir savolga javob o‘rniga yana savol qaytariladi. “Is this an Abbott and Costello routine?” degan savol orqali muallif nafaqat qahramonning muloqot uslubini kulgili tarzda tavsiflaydi, balki o‘quvchi ongida mashhur komik duet bilan bog‘liq assotsiatsiyalarni uyg‘otadi. Shunday qilib, allyuziya matnda ikki vazifani bir vaqtda bajaradi, qahramon obrazini ta’sirchan va ixcham tarzda ochib beradi hamda sahnaga yumoristik ohang baxsh etadi.

Ushbu misolda diktema dialog bilan ifodalangan. Bu qahramonning javoblari unga berilgan savollarning aks-sadosi bo‘lib, suhbatni kulgili va bema’ni qiladi, bu mashhur amerikalik komediya dueti Abbott va Costelloga ishora bilan to‘liq yakunlangan. Allyuziya orqali amalga oshiriladigan matn ichidagi bog‘lanish o‘z tabiatiga ko‘ra assotsiativ kogeziya shakliga ega. I.R.Galperin kogeziyani (inglizcha cohesion – bog‘lanish) kontinuumni, ya’ni matndagi xabarlarning mantiqiy, temporal va fazoviy ketma-ketligi va o‘zaro bog‘liqligini ta’minlovchi aloqaning maxsus turi sifatida ta’riflaydi. Assotsiativ kogeziya konseptual ma’lumotlarni amalga oshirishga yordam beradi.

Allyuziyaning asosiy farqlovchi belgisi – ishora asosida amalga oshiriladigan baholash-tavsiflash va bashorat qilish funksiyalari ushbu stilistik usulni allyuziya sifatida qabul qilinishi mumkin bo‘lgan boshqa intertekstual kiritmalardan farqlashning asosiy mezoni hisoblanadi. Boshqacha aytganda, allyuziya muallif o‘quvchidan badiiy asar matnida mavjud bo‘lmagan qandaydir xulosa kutgan joyda paydo bo‘ladi. Boshqa intertekstual qo‘shimchalar uchun matnli havola atamasidan foydalanish mumkin.

Til orqali millat o‘zligini anglaydi, bu anglash mentalitet, milliy xarakter, turmush tarzi, an’analari, urf-odat, axloqiy normalar, qadr-qimmat orqali yuzaga chiqadi. Ushbu omillar ko‘p o‘rinlarda milliy-madaniy dunyoqarashga asoslangan metaforik tarzda voqelanadi, milliy-madaniy birlik tilda har bir insonning fikrlash tarzi, xayoloti, xatti-harakatlari bilan birlashib ketgan bo‘ladi.

Allyuziya stilistik vosita sifatida barcha uchun umumiy bo‘lgan xususiyatlarga ega. Bir tomondan, stilistik usullarning estetik-kognitiv funksiyasi o‘quvchiga mazmunni asta-sekin ochib berishga xizmat qiladi, ikkinchi tomondan, o‘quvchining estetik his-tuyg‘ulariga shakl yordamida ta’sir ko‘rsatadi. Stiven Kingning “Kristin” romanidan olingan matnda adabiy allyuziyaning nozik va ta’sirchan namunasini ko‘rish mumkin. “*Milk of human kindness*” – “*insoniy mehr-shafqat suti*” iborasida Uilyam Shekspirning “Makbet” tragediyasidagi Ledi Makbetning mashhur monologiga ishora qilingan. Shekspir asarida ushbu ibora

insoniy yumshoqlik va rahm-shafqatning timsoli sifatida qo‘llanilgan.

Muallif mazkur adabiy allyuziyani yanada rivojlantirib, unga o‘ziga xos metaforik ma’no beradi: “sut” vaqt o‘tishi bilan “achiydi” degan obraz orqali qahramondagi insoniy iliqlik va mehr-muruvvatning nafaqat yo‘qolib ketgani, balki kislotali va yoqimsiz narsaga aylanganligi ifodalanadi. Shunday qilib, shekspircha allyuziyani yangi metafora bilan uyg‘unlashtirish orqali qahramonning ichki dunyosi uning sovuq qalbligi va insoniylikdan uzoqlashishi nihoyatda ta’sirchan va obrazli tarzda tasvirlanadi.

“Go‘zallik malhami” – Shekspirning “Makbet” pyesasidagi hammaga ma’lum ibora. Stiven Kingning romanida u yangi hayot kasb etadi, muallif “sut” so‘zining to‘g‘ridan to‘g‘ri ma’nosini birinchi o‘ringa qo‘yadi, qahramonning “soxta” mehribonligini yorqin va obrazli tasvirlaydi. Ba’zan muallif o‘z tasavvuriga murojaat qilib, manba tasvirini “rivojlantiradi”, unga dinamika beradi.

Har bir ijodkor badiiy asar yaratar ekan, fikrini iloji boricha aniq ifodalashga harakat qiladi. Baho predikati sifatida ishlatiladigan allyuziya o‘z-o‘zidan baholovchi ma’noni yetkazishning yetarlicha nozik vositasi bo‘lib, katta aniqlik darajasiga imkon beradi. Biroq ko‘pgina mualliflar biron-bir fakt yoki shaxsga shunchaki murojaat qilish bilan cheklanib qolmaydi, balki ularni turli shakllarga ega bo‘lishi uchun o‘zgartiradi.

Bir allyuziyaning boshqasi orqali transformatsiya etilishi tilda mavjud bo‘lib, bunda birinchi allyuziya baholash obyekti sifatida asos yoki shakl hisoblanadi, boshqasi esa bu shaklga ba’zi o‘zgartirishlar kiritadi. Bu muallifga obrazni yanada aniqroq belgilash va sezilarli darajada ko‘proq baholovchi ma’nolarni yetkazish imkonini beradi: *“Then my father was there, and Leigh’s dad was with him, and their faces were both so tight and grim they looked like Tweedledum and Tweedledee as Franz Kafka might have written them”.*[6]

“Trulyal va Tralyal” – Tomas Nastning karikatura qahramonlari bo‘lib, u ingliz yozuvchisi Lyuis Kerrollning “Alisa ko‘zgu ortida” ertagidagi bir-biridan ajralmas va bir-biriga o‘xshash ikki noto‘g‘ri odamni AQShning ikki asosiy siyosiy partiyasining o‘xshashligi ramzi sifatida tasvirlagan. Obraz, shubhasiz, kulgili, ammo muallif uni XX asr nemis yozuvchisi Frans Kafka timsolida tasavvur qiladi.

2-jadval

Allyuziyalarning matndagi asosiy funksiyalari

Funksiya	Mazmuni	Natijasi
Baholash-tavsiflash	Obyektga yashirin ijobiy yoki salbiy munosabat bildiradi	Qahramon yoki hodisa obrazli baholanadi
Intertekstual bog‘lanish	Manba matn va yangi matn o‘rtasida aloqa hosil qiladi	Matnning ko‘p qatlamliligi kuchayadi
Ekspressivlik	Nutqni ta’sirchan va emotsional qiladi	Estetik ta’sir ortadi
Madaniy kodni faollashtirish	O‘quvchi xotirasidagi milliy yoki universal bilimlarni uyg‘otadi	Lingvomadaniy ma’no ochiladi
Bashorat yoki ishora	Syujetning keyingi rivojiga nozik ishora beradi	Pragmatik implikatsiya yuzaga keladi

[6] King, Stephen. Christine. A Signet Book.– New York, 1983. – P. 491.

Dissertatsiyaning uchinchi bobi **“Tarixiy shaxs va asar qahramonlari asosida vujudga kelgan allyuziyalarning lingvomadaniy xususiyatlari”** deb nomlangan bo‘lib, unda tarixiy antroponim va voqealar, universal va milliy pretsedent nomlar badiiy matnda qanday lingvomadaniy ma’no hosil qilishi tahlil qilingan. Tadqiqot shuni ko‘rsatadiki, hozirgi adabiy matnlarda sof etnik madaniyatdan tashqari universal madaniy qatlamlar ham faol ishtirok etadi.

Badiiy matnda antropoetonimlar allyuziv nom vazifasida matnni shakllantirish, intertekstual tabiatni ta’minlash, kulguli effekt yaratish, ijobiy yoki salbiy bahoni ta’sirli ifodalash, qahramon obrazini chuqurlashtirish kabi vazifalarni bajaradi. Tarixiy poetonimlar asardagi boshqa nomlarning tanlanishiga ta’sir ko‘rsatadi va badiiy matnning lingvopoetik funksiyasini belgilaydi.

Ingliz adabiy matnlarida *Caesar, Cleopatra, Napoleon, Kubla Khan, Hamlet, Dante, Thomas Aquinas* kabi nomlar turli tarixiy va badiiy assotsiatsiyalarni yuzaga keltiradi. Samuel Johnsonning “A quibble was to him the fatal Cleopatra...”[7] iborasida Cleopatra nomi Shekspirning so‘z o‘yinlariga berilib ketishini “halokatli joziba” sifatida baholashga xizmat qiladi. George Orwellning “Animal Farm” asaridagi “Napoleon is always right”[8] iborasi esa rahbarlik, manipulyatsiya va ko‘r-ko‘rona itoatkorlikni ifodalovchi siyosiy allyuziya sifatida talqin etiladi.

O‘zbek badiiy matnlarida *Navoiy, Bobur, Qodiriy, Doro, Iskandar, Qosimi Anvar, Bilol, Suhayb* kabi tarixiy va diniy-madaniy nomlar milliy xotira va estetik tafakkurni faollashtiradi. Abdulla Oripov she’riyatida *Navoiy, Pushkin, Samarqand, Rim* kabi milliy va universal pretsedent nomlar bir matn ichida madaniyatlararo maydon hosil qiladi. *Bobur* nomi esa shohlik, hijrat, iztirob va tarixiy taqdirning umumlashgan belgisi sifatida voqelanadi.

Bobning ikkinchi faslida asar qahramonlari asosida vujudga kelgan allyuziyalar tahlil qilingan. *Farhod, Shirin, Majnun, Layli, Ra’no, Anvar, Hamlet, Tweedledum and Tweedledee, Montag, Don Quixote* kabi badiiy qahramonlar matnda tayyor semantik model vazifasini bajaradi. Abdulla Qodiriyning “Mehrobdan chayon” romanida *Farhod, Shirin, Majnun, Layli* singari mumtoz ishq qahramonlari Anvar va Ra’no munosabatini talqin qilish uchun intertekstual ko‘prik vazifasini bajaradi.

Tahlillar shuni ko‘rsatadiki, asar qahramonlari asosidagi allyuziyalar qahramonning ichki dunyosi, ijtimoiy mavqeyi, psixologik holati, ironik yoki satirik xususiyatini ochib berishda samarali vosita hisoblanadi. Ingliz va o‘zbek tillarida bunday birliklar madaniy kodlarni ochib berish, matnning estetik qatlamini kuchaytirish va o‘quvchi bilimini faollashtirish funksiyalarini bajaradi.

Jahon adabiyotida allyuziyalar alohida tizim sifatida shakllangan. Ularning ayrimlarini quyida keltirib o‘tishni o‘rinli deb hisoblaymiz: *Prometey* (kishilarni olov bilan ta’minlovchi), *Orfey* (o‘z sevgisi uchun kurashgan, er-xotin o‘rtasidagi muhabbat rishtalarini targ‘ibot qilgan), *Sizif* (shamol ma’budi), *Narsiss* (bashorat qilgani uchun jazolangan), *Sfinks* (qanotli yarim ayol, yarim sher sifatidagi ichidagini hech kimga aytmaydigan sirli jonzot), *Tantal* (ochlik va suvsizlikni yenguvchi ma’bud, azob-uqubatga mahkum etilgan va azob-uqubat ramzi), *Iso masih* (haqni so‘zlab, o‘z dinini targ‘ib etgani uchun chor mix qilingan payg‘ambar),

[7]Johnson Samuel. Preface to Shakespeare. – London: J. and R. Tonson, 1765. – P. 100

[8] Orwell G. Animal Farm: A Fairy Story. – London: Secker and Warburg, 1945. – Ch. 5. – P. 154

Jordano Bruno (“O‘tda yoqmoqlik – inkor etmaslik emas” g‘oyasining targ‘ibotchisi), *Jan Jak Russo* (fransuz faylasufi, yozuvchisi va bastakori. Odamlar orasida tengsizlik, bolalarning mustaqil fikrlash kerakligi haqidagi g‘oyani ilgari surgan), *Napoleon* (Fransuz inqilobi urushlarida mashhurlikka erishgan fransuz qo‘mondoni, siyosiy yetakchi), *Gitler* (milliy-sotsialistik nemis ishchilar partiyasining yetakchisi (fyurer), reyxskansler, Ikkinchi jahon urushi davrida bosh qo‘mondon) va boshq.

Tarixiy poetonimlar nafaqat asardagi boshqa o‘ylab topilgan poetonimlarning mazmuniga ta’sir ko‘rsatadi, balki ularning badiiy matndagi lingvopoetik funksiyasini belgilashda ham faol rol o‘ynaydi. Shubhasiz, onomapoetikaning bosh muammolaridan biri – badiiy asar doirasida o‘zaro chambarchas bog‘liq bo‘lgan odatiy, tarixiy va to‘qima poetonimlarning o‘zaro nisbati masalasidir.

Antropoetonimlar tarkibiga kiruvchi ism, laqab, familiya, otasining ismi va taxallus singari birliklar, qoida tariqasida, muallifning estetik dunyoqarashi va badiiy maqsadi bilan uyg‘un tarzda namoyon bo‘ladi. Badiiy matnda antropoetonimlar quyidagi lingvopoetik vazifalarni ado etadi:

a) allyuziv nom vazifasida matnni shakllantirish;

b) matnning intertekstual tabiatini ta’minlash;

g) ijobiy yoki salbiy bahoni ta’sirli ifodalash.

O‘zbek madaniyatida “O‘tgan kunlar” birikmasi orqali ham qatag‘on davriga, ham “O‘tkan kunlar” romaniga, *Qodiriy* pretsedent nomi orqali esa, uning fojiali o‘limi haqidagi faktga ishora qilinadi. Qodiriy va uning romani haqidagi ma’lumotlarning mashhurligi u xususda yozilgan she’riy matn mazmunini tushunilishida katta rol o‘ynaydi.

Jonsonning fikricha, Shekspir ko‘p hollarda so‘z o‘yiniga shu qadar berilib ketadiki, dramatik holatning jiddiyligi, obrazlar izchilligi yoki badiiy mantiq ham ushbu uslubiy vosita yo‘lida qurbon qilinadi. Shu sababli “quibble” Jonson tahlilida Shekspir uchun “fatal Cleopatra” – halokatli Kleopatra obraziga aylanadi. Shoirning she’riy parchasida *Kleopatra* Mark Antoniy uchun qanday maftunkor, ammo halokatga olib boruvchi kuch bo‘lsa, so‘z o‘yini ham Shekspir uchun shunday ijodiy vasvasa sifatida tasvirlanadi. Allyuziyaning ta’sir kuchi shundaki, Jonson birgina “Cleopatra” nomi bilan butun bir tarixiy-adabiy kontekstni faollashtiradi. O‘quvchi *Kleopatra, Mark Antoniy, muhabbat, hokimiyatdan voz kechish* va *fojiali yakun* haqidagi madaniy bilimlarga ega bo‘lsa, jumlaning chuqur ma’nosi ochiladi. “Kleopatra” she’rda pretsident nom sifatida xizmat qiladi va matnga qo‘shimcha semantik qatlam olib kiradi.

Abdulla Oripovning “*Rim yo‘q, Samarqand yo‘q, dahshat alhazar!*”[9] she’rida ham milliy pretsedent nom, ham universal pretsedent nomlar ishtirok etgan. Milliy pretsedent birlikka *Navoiy, Samarqand* kabi pretsedent nomlar kirsa, universal pretsedent nomlarga esa *Pushkin, Rim* so‘zlari kiradi.

“When Caesar lived he durst not thus have moved me.”[10] She’rda allyuziya sifatida keltirilgan *Yuliy Sezar* (mil. av. 102-44) Rim diktatori, sarkarda, yozuvchi

[9]Abdulla Oripov. She’rlar. Tanlangan asarlar. – Toshkent: G‘afur G‘ulom nomidagi nashriyot, 2010. – B. 214

[10] Shakespeare W. Julius Caesar. Folger Shakespeare Library Edition. Washington, DC: Folger Shakespeare Library. Act IV, Scene 3.2022.– P.153

bo‘lib, siyosiy faoliyatini demokratik guruh tarafdori sifatida boshlagan, harbiy tribun, edil, pretor lavozimlarida faoliyat yuritgan. Butun Alp orti Galliyasini Rimga bo‘ysundirib, uni uzoq yillar boshqargan. O‘z qo‘lida respublikaning eng muhim va ahamiyatli lavozimlarini jamlab, amalda rasmiy monarx vazifasini bajargan. Keyinchalik respublikachilar fitnasi natijasida qo‘lga olinib o‘ldirilgan. Undan “Galliya urushi haqida xotiralar” va “Grajdanlar urushi haqida xotiralar” asarlari hozirgi davrga qadar yetib kelgan. Uning eng muhim ishlaridan biri u mavjud kalendarni isloh etgan. Mazkur she’riy parchada *Yuliy Sezar* ismi allyuziya sifatida qo‘llangan bo‘lib, u cheksiz hokimiyat sohibi, diktator ko‘chma ma’nosida istifoda etilgan.

Yuliy Sezarning allyuziya sifatida qo‘llanilishini Shekspirning “Hamlet” asarida ham uchratamiz:

Imperious Caesar, dead and turned to clay,
O, that that earth which kept the world.[11]

Napoleon – tarixiy shaxs, Fransiya tarixidagi eng mashhur harbiy va siyosiy arboblardan biri.

Jorj Orwelning “Animal Farm” asarida *Napoleon* allyuziv nom sifatida qo‘llangan. Asardagi “Napoleon doim haq” iborasida Napoleonnning diktatorligi ta’kidlangan. Rahbarning o‘z izdoshlari miyasini yuvish maqsadida tashviqot, qo‘rquv va manipulyatsiyadan foydalanishi allyuziya qilingan. Bu ko‘r-ko‘rona itoatkorlikni, erkin fikrni bostirishni va hokimiyat tepasidagilar nima desa, shuni qabul qiladigan jamiyatni anglatadi.

Abdulla Qodiriyning “Mehrobdan chayon” romanida bir vaqtning o‘zida bir nechta pretsedent nomlar allyuziv vosita sifatida mohirona qo‘llanilgan.

Agar Farhodning Shirin, bo‘lsa Majnunlarning Laylosi,
Nasib o‘lmish menga gulshan aro gullarning “Ra’no”si.[12]

Anvar tilidan aytilgan baytda *Farhod, Shirin, Majnun* va *Layli* singari o‘zbek va Sharq mumtoz adabiyotining eng mashhur oshiqlari tilga olingan. Mazkur allyuziv nomlarning har biri o‘ziga xos ma’no yuki va ramziy qiymatga ega: *Farhod* va *Shirin* beqiyos sadoqat va fidoiylik ifodasi bo‘lsa, *Majnun* va *Layli* esa, o‘tli va jonso‘z muhabbatning timsoli sifatida o‘zbek lingvomadaniyatida etalon maqomini egallagan. Anvar ana shu ikki buyuk ishqiy juftlikni o‘zi va Ra’no munosabatiga qiyoslash orqali sevgisining chuqurligi va beqiyosligini ta’sirchan tarzda ifodalaydi.

Ingliz adabiyotidagi *Dante* va *Hamlet* allyuziyalarini alohida tahlilga tortdik. T.S. Eliotning “The Love Song of J. Alfred Prufrock” she’rida adabiy allyuziyalar qahramonning ichki kechinmalarini ochib berishga xizmat qilgan. She’r Dante Aligerining “Inferno” (“Do‘zax”) asaridan olingan epigraf bilan boshlanadi. Ushbu epigraf Prufrokning o‘z qo‘rquvlari, ikkilanishlari va muvaffaqiyatsizliklarini ichki monolog shaklida bayon etishini anglatadi. Dantega qilingan bu ishora qahramonning ruhiy tanholigi va ichki iztiroblarini yanada chuqurroq yoritadi. She’rning eng muhim allyuziyalaridan biri *Hamlet* obraziga bog‘liq:

[11] Shakespeare William. *Hamlet*, Folger Shakespeare Library Edition. Washington DC: 2022. – P.213
[12] Qodiriy A. Mehrobdan chayon. – Toshkent: Yangi asr avlodi, 2019. – B. 123

“No! I am not Prince Hamlet, nor was meant to be;
To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool”,[13]

Rey Bredberining “*Fahrenheit* 451” asarida adabiy allyuziyalar qahramonning ichki o‘zgarishi va jamiyatga qarshi kurashini ochib berishga xizmat qiladi. *Guy Montag* – kitobni yoqib yuboruvchi kishi sifatida asta-sekin kitoblarning haqiqiy qiymatini anglab yetadigan qahramon hisoblanadi. Asardagi muhim allyuziyalar Injil va mumtoz adabiyotga bog‘liq bo‘lib, *Montag* bu matnlarni yodlash orqali o‘z ichki o‘zgarishini to‘liq namoyon etadi. Ushbu allyuziyalar qahramonning ma’naviy uyg‘onishini va ozod fikrlashga intilishini yanada chuqurroq ochib beradi.

Montag o‘z qarashlarini metroda odamlarga yod oldirishga urinadi, biroq atrofdagi shovqin va befarqlik uni to‘sadi. Mazkur sahna tasodifiy emas, u Montagning bilimni saqlab qolish istagini hamda jamiyatning ma’naviy bo‘shlig‘idan chuqur iztirobini ramziy tarzda ifodalaydi. Injilga qilingan bu ishora qahramonning ichki uyg‘onishini, yolg‘izligini va kitoblar orqali insoniyatni asrab qolish yo‘lidagi kurashini yanada ta’sirchan tarzda yoritib beradi.

J.D. Selinjerning “The Catcher in the Rye” asarida ham allyuziyalar uchraydi, jumladan, eng muhim allyuziyalaridan biri Robert Burnsning she’riga bilan bog‘liq: *“If a body meet a body coming through the rye”.*[14]

O‘zbek madaniyatida faol qo‘llanuvchi *Majnun* − ayrim manbalarning ma’lumotiga ko‘ra Bani Omir qabilasidan chiqqan asl ismi Qays ibn Murod bo‘lgan yigit. Qays, Layli ismli qabiladoshini sevadi va o‘z sevgisi va hijron alamlari haqida mungli she’rlar yozadi. Bu ma’lumotlar ibn Qutaybaning “Kitob ush-she’r va shuaro”, Abul Faroj-Isfahoniyning “Kitob ul-afg‘oni” asarlarida keltirilgan. Alisher Navoiyning “Layli va Majnun” dostonida Qays ibn al Mulavvo ismli arab yigitining Layli ismli qiz bilan ishqiy munosabatlari, bolaligidan maktabdosh do‘sti Laylini sevib qolishi, uning ishqida ko‘chalarga chiqib ketishi, uydagilari kechalari uni sahrolardan Laylining uyi oldidan topib kelishi, shu sababli ham odamlar Qaysga *Majnun* (devona) deb nom qo‘yishgani, o‘g‘lining Layliga uylanishiga qarshi chiqqan otasining tazyiqlari va ayriliq azobi tufayli aqldan ozib devona holiga tushishi bayon qilingan.

“Dema mehnat tog‘ining Farhodi sargardonimen,
Toza yuz ming dog‘ ila ul qullarning qoplonimen”.[15]

Farhod − sharq xalqlari og‘zaki va yozma adabiyotida keng tarqalgan obraz. Qadimgi mifologiya va folklorda tog‘ qahramoni sifatida tasvirlanadi. Fors-tojik shoiri Og‘ochiy she’rida Farhod nomi X-XI asrlarda tilga olingan. Ammo boshqa asarlarda bosh qahramon sifatida tilga olinmagan. Alisher Navoiy o‘zining “Farhod va Shirin” dostonida Farhodni komil inson darajasiga olib chiqdi.

[13] Eliot T. S. The Love Song of J. Alfred Prufrock // Prufrock and Other Observations. – London,1917. – P. 119
[14] Salinger J. D. The Catcher in the Rye. – Boston: Little, Brown and Company, 1951. – P.65
[15] Navoiy A. G‘aroyib us-sig‘ar / Favoyid ul-kibar (Xazoyin ul-maoniy). – Toshkent: G‘afur G‘ulom nashriyoti, 1989. – B. 234

3-jadval

Tarixiy va badiiy qahramonlarga asoslangan allyuziyalar

Allyuziv birlik	Madaniy manba	Lingvokulturologik ma’no
Cleopatra	Rim-Misr tarixi, Shakespeare konteksti	Halokatli joziba, ehtiros va siyosiy kuch
Napoleon	Fransiya tarixi, Orwell konteksti	Hokimiyat, diktatura, tashviqot va itoat
Navoiy	O‘zbek mumtoz adabiyoti	Donishmandlik, badiiy meros, milliy xotira
Bobur	Tarixiy shaxs, “Boburnoma” va she’riyat	Hijrat, taqdir, shohlik va iztirob
Farhod va Shirin	Sharq mumtoz dostonlari	Fidoiy muhabbat, sadoqat va komillik
Layli va Majnun	Sharq ishqiy dostonlari	O‘tli muhabbat, hijron va ruhiy iztirob

Dissertatsiyaning to‘rtinchi bobi *“***Mifologik va diniy dunyoqarash asosida shakllangan allyuziyalarining lingvokulturologik xususiyatlari***”* deb nomlangan va unda mifologik obrazlarning badiiy tafakkurdagi o‘rni, ularning metaforik, ramziy va istioraviy mohiyati, shuningdek, diniy markerlangan allyuziyalarning madaniy-semantik salohiyati tadqiq etilgan.

Mifologik allyuziyalar voqelikning murakkab jihatlarini obrazli shaklda ifodalashga xizmat qiladi. *Kassandra, Orfey, Mars, Gerakl, Apollon, Minotavr, Sizif, Acheron, Ceres, Laocoon* kabi yunon-rim mifologiyasiga oid nomlar ingliz badiiy matnida universal madaniy kod sifatida ishlaydi. Masalan, “Firmer than Orpheus” iborasi qahramon qat’iyatini *Orfey* haqidagi mif bilan qiyoslaydi; “Laocoon” esa ichki kurash, azob va tutqunlik holatini ifodalovchi kuchli obrazga aylanadi.

Mifologik allyuziyalar o‘zbek adabiy-madaniy maydonida ham universal va milliy qatlamlar bilan tutash holda qo‘llanadi. Bunda qadimiy mif, xalq og‘zaki ijodi, mumtoz dostonlar va Sharq madaniyati namunalari asosida shakllangan obrazlar o‘quvchi ongida tayyor semantik maydonni uyg‘otadi. Mifologik nomlar baholash, ramzlashtirish, qahramon xarakterini keskinlashtirish va matnga falsafiy qatlam berish vazifalarini bajaradi.

Diniy mazmundagi allyuziyalar alohida ilmiy ahamiyatga ega. Din inson dunyoqarashi, axloqiy me’yorlari va madaniy xotirasini shakllantiruvchi kuchli omil bo‘lib, til orqali estetik va semantik ifodasini topadi. Ingliz va o‘zbek adabiyotida Bibliya, Qur’on, hadis va diniy rivoyatlar bilan bog‘liq *Iso, Yusuf, Yaqub, Sulaymon, Dovud, Nuh, Jabroil, Anas, Qorun, San’on* kabi allyuziyalar uchraydi.

O‘zbek mumtoz adabiyotida diniy antroponimlar ko‘pincha ma’naviy komillik, sabr, go‘zallik, hikmat, saxovat, zulm, xasislik yoki tavba kabi ma’nolarni ifodalaydi. Navoiy asarlarida *Yusuf, Yaqub, Dovud, Imron, Jabroil, Anas, Muqbil, Mudbir, Qorun, San’on* kabi nomlar diniy-madaniy kodning muhim birliklari sifatida voqelanadi. Ingliz adabiyotida esa *Biblical allusions* ko‘pincha axloqiy

tanlov, gunoh, najot, ruhiy uyg‘onish va ekzistensial iztirobni ifodalashga xizmat qiladi.

Mavzuni o‘rganish natijalari shuni tasdiqlaydiki, mifologik va diniy allyuziyalar ingliz va o‘zbek matnlarida shunchaki bezak emas, balki konseptual hamda madaniy ma’no yaratish mexanizmi hisoblanadi. Ular o‘quvchining madaniy xotirasini faollashtiradi, matnning ko‘p qatlamliligini ta’minlaydi va muallifning baholovchi munosabatini yashirin tarzda ifodalaydi.

Til xalqning o‘ziga xosligi va milliy madaniyatini o‘zida to‘liq aks ettiradi. Tilda muayyan millatning madaniy qadriyatlari o‘z ifodasini topadi, ularni o‘sha xalqqa yoki boshqa xalq vakillariga yetkazib berishda til eng muhim vosita bo‘lib xizmat qiladi. Mifologik obrazlar muayyan voqea-hodisaning jonlantirilgan timsoliy ifodasi bo‘lib, voqelikning mohiyatini metaforik, ramziy va istioraviy holatda o‘ziga ko‘chiradi va uning shakliy tajassumi hisoblanadi. Badiiy tafakkur shakllangach, mifologik obrazlar adabiyotga ko‘chgan.

Mifologik afsonalar asosida hosil bo‘lgan allyuziyalar ingliz adabiyotida ko‘p uchraydi. Bunga misol sifatida *Kassandra* ismini aytish mumkin. Adabiyotdagi *Kassandra* nomi yunon mifologiyasidan olingan bo‘lib, u Troya shohi Priamning qizi bo‘lgan. Afsonada keltirilishicha, uning Troya shahrining halokatga uchrashi hamda tanazzulini bashorat qilgani qayd etiladi. Hozirgi kunda bu ism badiiy adabiyot va og‘zaki nutqda bashoratiga kishilar ishonmagan sohibkaromat kishi, bashoratchi ko‘chma ma’nosida qo‘llaniladi. Allyuziyalar badiiy matnda turli vazifalarni bajarish maqsadida qo‘llanadi. Ular orasida eng asosiylari quyidagilardan iborat:

1) muallif g‘oyasini ta’sirchan, ixcham va aniq tarzda yetkazish;
2) badiiylikni kuchaytirish va asarning estetik qiymatini oshirish;
3) matnda intertekstual bog‘liqlikni ta’minlash;
4) ijobiy yoki salbiy munosabatni ekspressiv ifoda etish;

Yuqoridagilarga ko‘ra, allyuziyaning quyidagi ta’rifini taklif qilish mumkin: Allyuziya – bu intertekstning ma’lum bir elementiga to‘g‘ridan to‘g‘ri yoki bilvosita havola bo‘lib, u baholovchi munosabatga yoki allyuziyaviy so‘z adresatining yashirin xususiyatiga ishora qilishdir.

Zamonaviy adabiyotda allyuziya, odatda, taniqli shaxs, muayyan faktga to‘g‘ridan to‘g‘ri murojaat qilish bilan ifodalanadi. Allyuziyalarni boshqa intertekstuallik shakllaridan ajratib turadigan asosiy xususiyati muallif tomonidan ifodalangan birlikning yashirin ma’nosi bo‘lib, uni o‘quvchi tushunishi kerak. Aksariyat hollarda, so‘zning bu ma’nosi subyektning biror narsaga baho berish munosabatini, asarda tasvirlangan voqealarning kelajakdagi rivojlanishi haqida muallifning bashoratli ishorasini ifodalaydi.

Madaniy kod – bu madaniyat ustuvorliklari, qadriyatlar, me’yorlar va ko‘rsatmalar yig‘indisi bo‘lib, ularni anglash va tushunish uchun asosiy tushuncha vazifasini bajaradi. Lingvomadaniy kod esa, aynan shu madaniy kodning verballashgan ko‘rinishi hisoblanadi va u orqali madaniyat me’yorlari, stereotiplari va qadriyatlarini anglash mumkin.

Madaniy kod turli shakllarda namoyon bo‘lishi mumkin: turmush realiyalari, flora va fauna vakillari, predmetlar, rang-tus, makon va vaqt elementlari, biomorf va

teomorf elementlar va boshqalar. Inson ongida ular bilimlar, tasavvurlar va assotsiatsiyalar ko‘rinishida aks etadi. Adabiyotshunoslikda madaniy kodlar somatik, makoniy, temporal, predmetli, biomorf, ma’naviy, mifologik, teomorf va rang-tus kabi turlarga bo‘linadi. Masalan, G.V.Tokarev biomorf kod, fetish (predmetli) kod, animik va aksional kodlarni ajratib ko‘rsatgan.

Ko‘p hollarda madaniy kodlar lingvomadaniy kodlar bilan birlashib qo‘llaniladi, chunki til egalari o‘z fikr va tasavvurlarini ifodalashda obrazlar orqali milliy va madaniy stereotiplarga ishora qiladilar. Shu tarzda axborot obrazli asos madaniyat bilan bog‘liq konnotatsiyalarda mujassamlanadi. Madaniyatning tilga ta’siri lisoniy shaxs orqali amalga oshadi, shuningdek, tilning madaniyatga ta’siri ham lisoniy shaxs orqali amalga oshadi.

“I gave her bowed head one last stare, then I was walking. Firmer than Orpheus, as firm as Alison herself, that other day of parting. not once looking back”.[16]Ingliz yozuvchisi Djon Robert Faulzning “Kolleksioner” asaridan olingan mazkur parchada bosh qahramon Nikolas Urfeni qat’iyatli ekanligi sabab *Orfey*ga taqqoslashga harakat qiladi. O‘quvchi qahramonning ichki holati, o‘z qarorining to‘g‘riligiga ishonchi haqida tasavvurga ega bo‘ladi. Afsonada Orfeyning qat’iyatliligi ta’kidlanadi, u o‘z qaylig‘i Evridikani shunchalik yaxshi ko‘rganki, ungacha hech bir tirik odam qilmagan ishni amalga oshirgan, uni qaytarib olish uchun o‘liklar saltanatiga tushgan. U o‘z yo‘lida to‘siqlarga duch keladi, o‘liklar ruhini narigi qirg‘oqqa olib o‘tayotgan qayiqchi Xaron uni olib o‘tishga rozi bo‘lmaydi, yer osti iti Kerber dahshatga soladi, uning tanasida jun o‘rniga yuzlab ilonlar paydo bo‘ladi, eng kattasi dumida zahar sochadi, ammo o‘zining ajoyib musiqiy iste’dodi tufayli Orfey hammasini yengib o‘tadi. Biroq u Evridikaning soyasini o‘liklar saltanatidan olib chiqa olmaydi, chunki u Aidning orqaga qaramaslik shartini buzgan edi. Asar matnida ushbu afsonaviy voqealar bilan bog‘liq ko‘plab ishoralar uchraydi. Asar bosh qahramonlari Nikolas Urfe va Alison Kelli ham bir-birlarini ehtiros bilan sevishadi, Nikolas Elisonga tanlash imkonini beradi.

Shekspir o‘zining mashhur tragediyasi “Gamlet” asarida allyuziyalarni aniq ifodalaydi. She’riy matnda qahramonning ongsizligi, otasiga bo‘lgan sevgi va hozirgi voqelikka nisbatan g‘azabi aks ettirilgan. Unda allyuziyalar orqali qahramonning ichki dunyosi va ruhiy holati, shuningdek, otasi va amakisi bilan bog‘liq tarixiy-diniy qiyoslar tasvirlangan. Asar qahramonining “Gerakl men” deb o‘zini ta’riflashi – antonomazik uslubda qiyosiy allyuziya bo‘lib, uning o‘zini otasi bilan solishtirishi va ruhiy holatini yorqin ko‘rsatishga xizmat qiladi. Shu tarzda, Shekspir allyuziyalarni qahramonning ichki psixologik his-tuyg‘ularini aks ettirishda va kitobxonga tez va ta’sirchan ma’no yetkazishda samarali qo‘llaydi.

Ayonki, *Gerakl* yunon afsonalaridagi qahramon. Zevsning o‘g‘li Gerakl afsonalarga ko‘ra, beqiyos kuchga ega bo‘lgan. U mislsiz o‘n ikkita jasorat ko‘rsatgan. Ularning ayrimlari quyidagilar: nemey sherini va ko‘p boshli lerney ajdahosini o‘ldirgan; erimanf to‘ng‘izini tirik tutgan; stimfol jodu qushlarini qirib tashlagan; amazonkalar malikasi Ippolitaning kamarini olgan; Prometeyni ozod qilgan; podshoh Diomedni yengib, yiqitgan va boshqalar. Yunonistonning ko‘pgina

[16] John Fowles. The Magus. – London: Jonathan Cape, 1965. – P. 605.

joylarida, keyinchalik Italiyada Geraklga e'tiqod qilingan. Gerakl haqidagi afsonalarda insonning tabiat dahshatli kuchlariga qarshi kurashi aks etgan. Shekspir asarida Gamlet o'zini Geraklga o'xshatgan.

"I will show you fear in a handful of dust". [17] Mazkur misolda yozuvchi *Minotavr* va boshqa afsonalarga ishora qiladi. *Labirint*, bu o'rinda zamonaviy insonning sarosima va umidsizlikka tushib qolganini ko'rsatadi. Afsona urushdan keyingi parchalangan ruhiyat uchun metafora vazifasini bajaradi.

Albert Kamyuning "The Myth of Sisyphus" asarida ham allyuziv nomlar ko'p qo'llangan: "*The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy*."[18] Yozuvchi ushbu misol orqali bir umrga tosh dumalatishga mahkum bo'lgan Sizifni ekzistensial metaforaga aylantiradi. "*They seem, even though the day is windless, to be writhing, convulsing, each his own Laocoon, caught and frozen in some fanatically private struggle for existence.*"[19] Ko'rinadiki, kun shamolsiz bo'lsa-da, ular har tomonga burilib, keskin harakatlanmoqda. Mifologik qahramon Leyakoon tiriklik uchun kurashda muzlab qolgan fanatik holatda tasvirlanadi.

"Laocoon" yunon afsonalaridagi Troya qahramoni Leyakoonga ishora qiladi. Laokoon – yunon mifologiyasida Troyadagi Apollonning kohini. Troya urushi paytida u troyaliklarni shaharga yog'ochdan yasalgan Troya otini olib kirishdan ogohlantiradi, unda dushman askarlari yashiringan. Troyaliklar Laokoonning ogohlantirishlariga quloq solmasliklari uchun ma'buda Afina uning o'g'illari va o'zini bo'g'ib o'ldirish uchun ikkita ilon yuboradi. Ilonlar dengizdan chiqib, ulkan halqalar shaklida suvda harakatlanadi. Quruqlikka chiqqach, ular kohin o'g'illariga tashlanishadi. Ota yigitlarga yordamga tashlanganida, uni ham tutib olib, qudratli tanasini sirtmoqlar bilan o'rab olishadi. Leyakoonning qahramonligi, qiynoqqa tushishi yoki qiyin vaziyatda bo'lishi yozuvchi tomonidan ramziy ma'noda qo'llanilgan.

Din inson hayotida eng ahamiyatli va qadriyat nuqtayi nazaridan muhim tushunchalardan biri hisoblanadi. Uning o'ziga xos o'rni shundaki, u inson ongida atrof-muhitda yuz berayotgan hodisalarni aks ettirish va ularga nisbatan muayyan munosabat shakllantirishga kuchli ta'sir ko'rsatadi. Din madaniyat bilan uzviy bog'liq bo'lib, uning turli sohalariga – me'morchilik, san'at, ijod, musiqa, ilm-fan, adabiyot hamda axloqiy me'yorlarga bevosita ta'sir o'tkazadi.

Boshqacha ifoda etganda, insonning kundalik va hayotiy faoliyatiga doimo ikki asosiy omil – din va madaniyat ta'sir ko'rsatib keladi. Chunki aynan shu ikki jihat inson uchun ilhom manbai bo'lib xizmat qiladi. Ularning o'zaro bog'liqligini ifodalovchi asosiy vosita esa, tildir. Bugungi kunda til, din va madaniyat o'rtasidagi uzviy munosabatlar, shuningdek, ushbu tizimni shakllantiruvchi omillarni tadqiq etish juda muhim ahamiyat kasb etmoqda.

Tilni hamda unda so'zlovchi insonlarning dunyoqarashini o'rganish jarayonida din va madaniyat omillarini inobatga olmaslik tadqiqotning to'liq emasligiga sabab bo'ladi. Til va din o'rtasidagi munosabatlarni yoritishda til falsafasi sohasidagi yirik

[17] Eliot T. S. The Waste Land. Section IV, "Death by Water." New York. 1922. – P. 166.
[18] Camus, Albert. The Myth of Sisyphus. "The Absurd Man" Conclusion section. Great Britain. 1955. – P. 234
[19] 288 Fowles, J. The Collector. – London: Vintage Books, 2004. – P. 178.

olimlar A.F.Losev, S.N.Bulgakov va V.I.Postovalovaning hissasi juda kattadir. Ayniqsa, V.I.Postovalova til birliklarini tahlil qilishda teoantropokosmik yondashuvni, ya'ni Xudo, inson va koinot birligiga asoslangan usulni qo'llashni ilgari surgan.

"I like to think how nice it's gonna be, maybe, in California. Never cold. An' fruit ever'place, an' people just bein' in the nicest places, little white houses in among the orange trees".[20]

Bu nutq tashqi ko'rinishida eng sodda orzu sifatida qabul qilinsa-da, semantik chuqurligida "Injil" kitobining "sut va asal oqib turgan yer" arxetipini takror eslatib turadi. Asardagi "Fruit ever place" iborasi Bibliyadagi "land flowing with milk and honey"[21] so'zlarining og'zaki, dialektga moslashtirilgan ekvivalentidir. J.Steynbek bu yerda to'g'ridan to'g'ri iqtibosga emas, transformativ allyuziya strategiyasiga murojaat qiladi: muqaddas matnning leksikasi olib tashlanadi, ammo uning tasviriy-arxetipik tuzilishi savodsiz ayolning og'zaki nutqida qayta tug'iladi. Sovuq bo'lmas yer, hamma yerda meva, oq uyli bog'lar kabilarning hammasi Injiliy mo'l-ko'llik tasvirining kundalik dialektga ko'chirilgan shaklidir. J.Steinbeckning intertekstualligi shunchaki badiiy bezak emas: u Amerika tarixining diniy o'z-o'zini anglashini ichidan parchalovchi va shu parchalanish o'rnida yangi axloqiy maydon quruvchi adabiy mexanizmdir.

Alisher Navoiyning "Navodir ush-shabob" asarida do'stlik timsoli hisoblangan Anas diniy antroponim sifatida voqelangan:

"Yor isidur kom keltursin sabo yoxud shamol,
Do'st taqririg'a roviy xoh Buzor, xoh Anas".[22]

Anas ibn Molik − Muhammad payg'ambarning sahobalari va xizmatkori bo'lib, 612-yilda Yasribda tug'ilgan. Anas ibn Molik payg'ambarimiz Madinaga hijrat qilgan vaqtida 10 yoshda edi. Anasning onasi Ummu Sulaym o'g'lini payg'ambar huzuriga olib kelib, Anasni xizmatkor qilib taklif qiladi. Anas Muhammad payg'ambarga xizmat qilib, uning barcha buyruqlarini bajaradi va din asoslarini o'rganadi. Sir saqlash kerak bo'lgan narsalarni onasiga ham aytmaydi. Anas ibn Molik nihoyatda odobli, yumshoq tabiat inson, ajoyib suhbatdosh do'st ham edi. Anas Rasullulloh (s.a.v) ni juda yaxshi ko'rar, buni hamma joyda ochiq aytar edi.

"Badoye ul-bidoya" asarida diniy Aziz antroponimi orqali Misr vaziriga nisbatan allyuziya ishlatilgani kuzatiladi:

"Ko'nglagingdinkim topar jon dam-badam Yusuf isi,
Ey Azizim, men ham ul ko'nglak aro bir tormen".[23]

Tarixiy ma'lumotlarga ko'ra, Dovud (a.s) miloddan avvalgi X asrda Isroil va Ludeyani birlashtirib yagona yahudiy davlatini tuzgan. Alloh Dovud (a.s) ga podshohlik, payg'ambarlik va o'zi xohlagan narsalardan saboq berdi. Dovud (a.s) temirchilikning asoschisi hisoblanadi. U qo'l mehnati bilan temirdan buyumlar yasab, ularni sotib kun kechirgan. Bundan tashqari Dovud (a.s) ni nihoyatda xushovoz bo'lganligi, qushlar unga qo'shilib qo'shiq kuylaganligi ham ma'lum.

Navoiy asarlarida qo'llangan *Imron* − Dovud alayhissalom naslidan. Islomdagi

[20] Steinbeck J. The Grapes of Wrath. – New York: Viking Press, 1939. – P. 10.
[21] John Steinbeck. The Grapes of Wrath. – New York: Viking Press, 1939. – P. 11
[22]Alisher Navoiy, Navodir ush-shabob, MAT nashriyoti, Toshkent, 2011, – B. 196
[23] Alisher Navoiy. Badoye ul-bidoya. Mukammal asarlar to'plami. 20 tomlik. 1–tom. – Toshkent: Fan, 1987. – B. 376.

eng soliha ayollardan biri Bibi Maryamning otasi. Muso alayhissalomning bobosi. “Qur’oni karim”dagi “Oli Imron” surasida Imron va uning oilasi haqidagi qissa zikr etilgan.

Iso Masih – “Qur’on”da tilga olingan payg‘ambarlardan biri. Islomda Muhammad (s.a.v) dan oldingi payg‘ambar sifatida alohida e’zozlanadi. U “Qur’ond”a „al-Masih“ („xudo yarlaqagan“), Ibn Maryam („Maryamning o‘g‘li“), Abdulloh („Allohning quli“), Rasulullo h („Allohning elchisi“), Allohning muqarrabi (yaqini), “Haqni so‘zlovchi”, deb ta’riflanadi. Isoga “Injil” nozil qilingan. “Qur’on”ga ko‘ra, Iso − Allohning o‘gli emas, Xudo ham emas. Iso − Allohning bandasi va bokira qiz Maryamdan mo‘jiza bilan tug‘ilgan. Alloh unga “Bani Isroil” qavmini hidoyatga boshlash uchun payg‘ambarlik darajasini iroda etadi. Iso odamlarni o‘z ta’limotiga ergashishlariga da’vat qiladi. Yahudiylarni noto‘g‘ri yo‘llardan qaytarib, ularga halol va haromni tushuntira boshlaydi. O‘zidan keyin Ahmad (ya’ni Muhammad) nomida bir payg‘ambar bo‘lishini bashorat qildi.

“Qullug‘ing dog‘idin o‘lsam, istamon ozodlik,
Kim, bu tandir nishoni Mudbiru Muqbil aro”.[24]

Muqbil – rozilik, shukronalik timsoli. U doim shukrona qiladi mazlumlarga shafqat bilan qaraydi, to‘g‘rilikdan sira boshqa yo‘lga yurmaydi. Shu sababli ham Muqbilga iqbol va saodat kulib boqdi. Mudbir esa Muqbilning tamoman aksi bo‘lib, u hamma narsadan norozi, hamisha noshukur bo‘ladi. Ulardan biri yo‘lsiz, ikkinchisi esa tariqat bilimdoni edi. Muqbil iloh ahllari haqida, dindagi komil va ogoh kishilar to‘g‘risida so‘z aytsa, Mudbir esa butni vasf etuvchi kofirlarga o‘xshab faqat nuqson ahli haqida so‘z yuritardi. Unisi dardu o‘rtanishlardan gapirsa, bunisi yaltiroq tashqi ko‘rinishlar haqida valdirar edi.

“Nedur uchmoq joh ila, oxir falak Namurdning,
Osmon-u taxt-u tojin hamki Qorun qildilo”.[25]

Qorun – “Qur’on”da yozilishicha, Muso alayhissalom qavmidan bo‘lgan, nihoyatda boy-badavlat kishi edi. Uning mol mulki nihoyatda ko‘pligidan ularning kalitlarini ko‘tarib yurishga ko‘pchilikning kuchi yetmasdi. U davlatini hammaga ko‘z-ko‘z qilar, qimmatbaho kiyimlar kiyar edi. Bir kuni Qorun noshukurlik qilib, Allohga isyon qildi. “Bularni, ya’ni boyliklarni o‘z o‘quvim va iqtidorim orqali qo‘lga kiritganman” degan da’vo qildi. Oqibatda Qorunning o‘zini ham to‘plagan boyliklarini ham yer yutdi.

“Ko‘nglum o‘tidin ne tong har topsa ruxsoring furug‘,
Shox tarso mushaf o‘rtar shayx San’on o‘tig‘a”.[26]

San’on ilk bor Fariduddin Attorning “Mantiq ut-tayr” asarida qo‘llangan. Undan so‘ng u haqida Alisher Navoiy asarlarida ma’lumotlar uchraydi. San’on ilm-u irfonda yagona zot edi, makkaning o‘zida ellik yil shayxlik qilgan, to‘rt yuzdan ortiq muridi bo‘lgan. Ellik marta haj va umra safariga borgan, barcha kishilar shayxni o‘zidan baland hisoblar edilar. Bir kuni u tushida Rumda sayr qilib, bir but sanamga sajda qilayotgan emish. Tushini tabirini bilish uchun to‘rt yuz muridi bilan Rumga yo‘l olibdi va bir necha oyda yetib boribdi. San’on tarso qizni ko‘rib qoladi,

[24] Alisher Navoiy. Badoye ul-bidoya. Mukammal asarlar to‘plami. 20 tomlik. 1-tom. – Toshkent: Fan, 1987. – B. 379
[25] Alisher Navoiy. Badoye ul-bidoya. Mukammal asarlar to‘plami. 20 tomlik. 1-tom. – Toshkent: Fan, 1987. – B. 400
[26] Alisher Navoiy, G‘aroyib us-sigar Xazoyin ul-maoniy, Toshkent: G‘afur G‘ulom nomidagi Adabiyot va san’at nashriyoti: 1988. – B. 423.

bu sanamni Makkada tushida ko‘rgan edi. Shayx bu qizni sevib qolgan, unga boshqalarning gap-so‘z ta’sir qilmas edi. San’on bu qizni sevganidan hamma narsaga tayyor, qalin puli evaziga tarso qizning cho‘chqalarini bir yil boqib berishga ham tayyor edi. Shayx cho‘chqadan ogoh bo‘lmaganda, tariqat yo‘liga kirgan solik hisoblanmasdi. Biz shundan ham ko‘rishimiz mumkinki, tariqat yo‘li bunchalik mashaqqatli yo‘l bo‘lmaganda, Shayx San’onday dinga o‘zini bag‘ishlagan odam Rumga kelib sarson-sargardon yurmas edi.

“Nencromantical, think you not? I am here to creep into the woods and meet disciple of the Witch of-Endor. To exchange my eternal soul against the secrets of the other world. How does that cap fit?” The actor passed the paper back to him. “You choose to be playful. I think this not the moment.” ‘Then let us no more nonsense. I bring no harm to king or country, nor to any person thereof. I place neither body nor soul in danger. My mind perhaps, but a man’s mind is his own-business. What I am upon may be a wild goose chase, a foolish dream. Whom I wish”[27]

Endor jodugari – Muqaddas Kitobda tilga olingan sehrgar ayol bo‘lib, shoh Shoulning iltimosiga binoan Shomuil payg‘ambarning ruhini chaqirgan. Ushbu allyuziyaning dominant xususiyati shundaki, “Qurt” asarining asosi, syujeti janob Bartolomyu sirli ayol bilan uchrashgandan so‘ng g‘oyib bo‘lishi asosiga qurilgan.

Allyuziya ham ma’naviy, ham somatik madaniy kod denotatiga borib taqalishi mumkin. Zamonaviy o‘zbek she’riyatida diniy antroponimlar (*Ruxulloh, Iso Masih, Ayyub, Dovud, Nuh, Sulaymon, Xizr, Yusuf, Yaqub* kabilar) mumtoz adabiyotdagiga nisbatan kamroq uchraydi. Buning bir nechta sabablari bor:

1.Mumtoz o‘zbek adabiyoti, asosan, islomiy ta’limot, “Qur’oni Karim” va hadislardan ilhomlangan. Shu manbalardagi diniy g‘oyalar badiiy uslubda targ‘ib etilgani tufayli, “Qur’on”dagi antroponimlar mumtoz she’riyatda muhim ahamiyat kasb etgan.

2. “Qur’oni Karim” ta’sirida yozilgan qissalar eski o‘zbek adabiy tilida ko‘p yaratilgan bo‘lib, ulardagi g‘oyalar hamon o‘sha davr ahlining ongiga chuqur singan. Bu esa shoirlarga asarlarida ogoh va ta’sirchan tilda, shu jumladan, oshiq va ma’shuqaning ichki va tashqi olamini aniq ifodalashda diniy antroponimlardan foydalanish imkonini bergan.

Allyuziyalarda odamlarning tabiat va xislatlari – insoniylik, mardlik, jasurlik, aql-zakovat, saxiylik, qo‘rqoqlik, zulmkorlik, rashkchilik, xasislik kabilar asosiy e’tiborga olinadi va bu xislatlar barchaga yoki ko‘pchilikka ma’lum bo‘lgan nomlar orqali ifodalanadi. Masalan, ijobiy xislatlarga ega shaxslarga oid allyuziyalar qatoridan Margaret Tetcherni *“temir xotin”*, Maykl Jeksonni *“pop qiroli*”, Onna Madonnani *“pop malikasi*”, Eynshteynni “*aqlli kishi”* sifatida yodga olish mumkin.

E’tiborli jihati shundaki, keyingi davr adabiyoti va publitsistikasida mashhur shaxslar ko‘proq o‘z nomi bilan emas, balki epitetli nomlar va tavsifiy iboralar orqali yoritilishi keng tarqalgan. O‘zbek va ingliz tillarida yaratilgan she’riy asarlardagi allyuziyalarning lingvokulturologik xususiyatlarini qiyosiy-tarixiy aspektda tahlil etish natijalariga ko‘ra ayrim xulosalarga kelish mumkin. Ikkala tilga mansub poetik asarlardagi allyuziyalarni ikki nuqtayi nazardan o‘rganish mumkin. Birinchisi, adabiy tilda ishlatilgan tasviriy-uslubiy vosita sifatida, ikkinchisi, badiiy nutqda

[27] Fowles J. A Maggot. - London: “Vintage”, 1996. – P. 42.

qo‘llanilgan ko‘chim (majoz) sifatida.

4-jadval

Madaniy kodlar va allyuziv ifoda

Madaniy kod	Ifodalanish manbasi	Allyuziv misollar	Semantik yuk
Ma’naviy kod	Diniy, axloqiy va falsafiy matnlar	Yusuf, Dovud, Qorun, San’on	Sabr, hikmat, go‘zallik, boylik, tavba yoki isyon
Mifologik kod	Mif va afsonalar	Orpheus, Hercules, Sisyphus, Laocoon	Qat’iyat, kuch, mashaqqat, azob
Temporal kod	Tarixiy davr va xotira	Caesar, Napoleon, Bobur, Qodiriy	Tarixiy tajriba va ijtimoiy baho
Predmetli kod	Realiya va moddiy madaniyat	Savile Row, Sahrodagi Luvr	Nufuz, estetik mezon, madaniy maqom
Badiiy kod	Adabiy qahramon va syujet	Hamlet, Farhod, Majnun, Ra’no	Ichki konflikt, sadoqat, muhabbat va ramziylik

Nazarda tutilgan tillarda yaratilgan adabiy asarlarda allyuziyalar badiiy obrazning ichki olami va tashqi qiyofasini, uning eng muhim fazilatlari, xarakteri hamda tabiatini yaqqol ochib berishga xizmat qilganligini kuzatish mumkin. Shuningdek, ular mavhum tushunchalarni aniq va yorqin ifodalashga yordam bergan.

Ikkala xalq adabiyotida allyuziyalar nutqni bezash, so‘zlovchining bilim va madaniy darajasini namoyon etish, tinglovchiga ma’lumot yetkazish va uni ishontirish vazifalarini bajargan. Bu uslubiy vositalar asosiy matn mohiyatini aniq tushunishga yordam berib, kitobxonda asarga qiziqish uyg‘otgan. Shu bilan birga, allyuziyalar ishontirish vazifasidan tashqari motivatsion vazifani ham bajargan.

XULOSA

1. Allyuziya − stilistik figura, o‘xshash so‘z yoki hammaga ma’lum bo‘lgan real, fakt, tarixiy voqea, adabiy asarni eslatish orqali qilingan ishora. Allyuziyani talqin qilishdagi turli yondashuvlarni tahlil qilish uning mohiyatiga doir xususiyatlarni chuqur aniqlash imkonini berdi. Mazkur stilistik usulning asosi unda implitsit axborotning mavjudligidadir. Aksariyat ilmiy-nazariy ta’riflarda allyuziya biror adabiy yoki hayotiy faktga ishora sifatida talqin qilinadi. Allyuziya ma’lum bir birlikning semantik tarkibidagi ma’lumotning boshqa manbadan o‘zlashtirilishini ifodalaydi. Allyuziya, birinchidan, lingvomadaniy hamjamiyat uchun ahamiyatli bo‘lgan u yoki bu hodisa yoki obyektga ishora qiladi, ikkinchidan, allyuziya ma’lum bir faktni eslatib o‘tadi va unda madaniy tushuncha aks etadi.

2. Allyuziya bilan o‘xshash va yondosh bo’lgan bir qator tushunchalar mavjud, shuning uchun uni shunga o‘xshash hodisalardan farqlash zarur. Allyuziyalar pretsedent hodisalardan farqli o‘laroq, belgi funksiyasini bajarishga qaratilmagan,

pretsedent hodisalar u yoki bu lingvomadaniy hamjamiyatning madaniy makoni bilan chegaralangan holda, “o‘ziniki” va “begona”ni identifikatsiya qiluvchi o‘ziga xos “o‘ron” (parol) bo‘lib xizmat qiladi. Allyuziya va matn reminissensiyalari kabi tushunchalarning o‘zaro munosabati masalasi dolzarb masalalardan biridir. Allyuziyalar va matnli reminissensiyalar manba adabiy bo‘lsa qisman mos keladi. Matnda aks etmagan madaniy, tarixiy va maishiy faktlarga ishoralar matnli reminissensiyalar sohasiga kirmaydi.

3. Allyuziya va intertekstuallik munosabati zamonaviy tilshunoslikda allyuziyalarni o‘rganish muammolaridan biridir. Til ijodkorligining qotib qolgan natijalari va hayotning o‘ziga xos holatlari uchun nutqning tayyor qoidalari bo‘lgan allyuziyalar intertekstuallikning ancha kengroq hodisasini yaratish usullaridan biridir. Allyuziya iqtibos (tsitata) atamasi bilan ham bog‘liq hodisadir. Allyuziyalar ham, iqtiboslar ham «begona» elementlar bo‘lib, asl manba matniga nisbatan boshqa joydan olinadi. Biroq allyuziya o‘zgartirilgan, iqtibos esa to‘liq shaklda keltiriladi. Bundan tashqari, ular turli funksiyalarni bajaradi: allyuziya asarning biror hodisasi yoki qahramoni tavsifini to‘ldirish orqali ekspressivlikni yaratadi, iqtibos esa biror fikrning asosi, tasdig‘i va isboti bo‘lib xizmat qiladi.

4. Allyuziyaning iqtibos, reminissensiya va talmih bilan mushtarakligi avvalgi matn yoki madaniy faktga asoslanishida bo‘lsa, tafovuti esa manbani qayta ifodalash shakli va bajaradigan funksiyasidadir. Iqtibosda manba matnning ma’lum bir qismini takrorlansa, allyuziyada esa uning saralangan belgisi orqali yangi ma’no hosil qilinadi. Reminissensiya beixtiyor eslash va assotsiativ yaqinlik, allyuziya esa maqsadli ishora asosida voqelanadi. Talmih allyuziyaga yaqin badiiy san’at bo‘lsa-da, ular orasida muayyan farqlar mavjud. Allyuziyaning ishora qamrov doirasi kengroq bo‘lib, u tarixiy-adabiy manba bilangina chegaralanmay, zamonaviy siyosiy, maishiy va ommaviy madaniyat hodisalarini ham o‘z ichiga oladi.

5. Allyuziyaning asosiy vazifasi baholash-tavsiflashdir. U matn ichidagi bog‘lanishning eng muhim vazifasini bajaradi, uning ko‘lami allyuziya turi bilan belgilanadi. Allyuziya baholovchi predikat sifatida ekspressivlik, obrazlilik va emotivlik bilan xarakterlanadi. Ularning aksariyati baholashning qiyosiy turiga kiradi. Badiiy adabiyotlardan olingan misollar tahlili shuni yaqqol ko‘rsatadiki, allyuziv baholovchi predikatlar baholash ko‘rsatgichining salbiy qutbiga intiladi, bu subyektiv fikrni yashirin ifodalashga moyil bo‘lgan inson psixologiyasining o‘ziga xos xususiyatlari bilan izohlanadi.

6. Matnning taqdim etilish shakliga ko‘ra, allyuziv baholovchi predikatlar madaniy voqeliklar va taniqli shaxslarning ismlarini eslatish, mualliflik okkazionalizm va iqtiboslarining ifodasi sifatida voqelanadi. Ekspressivlik aspekti nuqtai nazaridan, allyuziv baho predikatlari orasida stilistik konvergensiya tarkibidagi predikatlar katta o‘rin tutadi. Allyuziya boshqa troplar bilan qo‘shilib, allyuziv metafora, metonimiya, antonomaziyalarni hosil qiladi.

7. Allyuziyaning metafora, metonimiya, antonomaziya bilan kombinatsiyalashishi stilistik konvergensiyani keltirib chiqaradi. Metaforik allyuziyada belgilar mushtarakligi, metonimik allyuziyada madaniy meros obyektlar o‘rtasidagi daxldorlik, antonomaziyada yangi nom berish, allyuziv epitetda esa ta’riflanayotgan sifatni aniqlashtirish yetakchilik qiladi. Ijodkor tanish nom yoki

ifodani o‘zgartirish, bir allyuziyani boshqasi bilan qorishtirish yoki manba hamda yangi matnni qarama-qarshi qo‘yish orqali baholovchi ma’noni ta’sirchanligini oshiradi. Natijada allyuziv transformatsiyalar obrazni individuallashtirib, yumor, kinoya va kontrast yaratish imkonini beradi.

8. Asarlarda tarixiy shaxslar nomiga tayangan allyuziyalar nomning bevosita atash vazifasidan tashqari, tarixiy tajriba va ijtimoiy baholashning ramzi vazifasini ham bajaradi. Tahlildagi ingliz matnlarida Sezar va Kleopatra nomlari orqali hokimiyat, shuhrat, jozibadorlik va fojiaviy yakun kabi ma’nolar ifodalansa, o‘zbek matnlarida Navoiy, Bobur va Qodiriy nomlari adabiy meros, ilmiy tafakkur, vatanga sog‘inch va tarixiy xotira bilan uyg‘unlashadi. Mazkur nomlarning allyuziv ma’nosi shaxsning turmushdagi hayot yo’lini to‘liq qayta tiklashdan emas, balki muallif niyatiga mos keladigan xususiyatning tanlab olinishidan kelib chiqadi.

9. Badiiy qahramonlar nomiga asoslangan allyuziyalar personajning xarakteri va ichki kechinmalarini oldindan tanish bo‘lgan adabiy timsollar orqali ochib beradi. Muhabbat obrazlari bo‘lmish Romeo va Juletta, Layli va Majnun, Farhod va Shirinlar sevgi va sadoqat ma’nosini ifodalashda vazifaviy jihatdan yaqin bo‘lsa-da, ularning milliy-adabiy va ma’naviy talqinlari bir-biriga aynan mos kelmaydi. Sherlok Xolms obraziga ishora kuzatuvchanlik va aqlli topqirlikni bildirishi mumkin bo‘lsa, Hamletga murojaat qahramonning ikkilanishi yoki o‘z-o‘zini baholashini anglatadi. Bunday allyuziyalarning lingvopoetik samarasi adabiy an’ana va yangi matn o‘rtasida mazmuniy uzviylik yoki aksincha, ziddiyat yuzaga kelishida namoyon bo‘ladi.

10. Qadimiy afsona va rivoyatlardagi obrazlar badiiy matnga mifologik allyuziyalar orqali kiritilib, kuch, go‘zallik, boylik, mardlik va halokat kabi tushunchalarni ramzan bayon etadi. Ingliz matnlarida yunon-rim mifologiyasiga oid Mars, Gerakl, Apollon va Pandora obrazlari, o‘zbek matnlarida esa Sharq mifologik-epik an’anasiga xos Jamshid, Afridun va Rustam kabi obrazlar shu vazifani bajaradi. Ular inson xususiyatlarini madaniy timsol vositasida baholab mushtaraklik namoyon etsa, ishora qilingan syujet, ramziy belgi va milliy assotsiatsiyalar tarkibida aks etishi orqali farqlanib turadi.

11. Diniy allyuziyalar badiiy asar mazmuni bilan muqaddas matnlar va diniy rivoyatlarda mujassamlangan axloqiy me’zonlarni tutashtiradi. Ularning namoyon bo‘lishi diniy nomlar, joy nomlari, barqaror iboralar, sarlavhalar, epigraflar va voqealarga ishora tarzida yuz beradi. O‘zbek tili matnlaridagi Yusuf go‘zallik, Xizr umrboqiylik, Sulaymon donishmandlik ma’nolarini ifodalasa, ingliz tili matnlaridagi Solomon donolik, Iuda xiyonat ramzi sifatida diniy voqealarga tayanadi, axloqiy sinov va ma’naviy holatni ifoda etish vazifasini bajaradi.

12. Nazarda tutilgan tillaridagi allyuziyalarning o‘zaro o‘xshash jihati madaniy xotirani faollashtirish, yashirin ma’no hosil qilish, baholash va badiiy ta’sirchanlikni oshirishda namoyon bo‘lsa, farqi esa tayanch manbalar va ular bilan bog‘liq milliy-madaniy assotsiatsiyalar bilan bog‘liq. Shu bois, ikki tildagi allyuziv birliklarni faqat nom yoxud lug‘aviy ma’no mushtarakligi bo‘yicha emas, manba, kontekst, baholovchi belgi va pragmatik vazifa birligida qiyoslash zarur.

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BUKHARA STATE UNIVERSITY

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LINGUOCULTURAL STUDY OF ALLUSIONS IN THE ENGLISH AND UZBEK LANGUAGES

10.00.13 – Comparative and Contrastive Linguistics

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INTRODUCTION (Dissertation abstract for a Doctor of Science (DSc)

Topicality and necessity of the thesis. Since the second half of the twentieth century, world linguistics has increasingly regarded language not only as a systemic-structural phenomenon, but also as a reflection of human cognition, worldview, and culture. This shift has led to the establishment of the anthropocentric approach as a major methodological paradigm. The theory of intertextuality and the doctrine of precedent phenomena, which emerged within the framework of this paradigm, have made it possible to scientifically analyze the cultural-semiotic content of linguistic units, their relationship with national modes of thinking, and their role in intertextual relations. In this context, the phenomenon of allusion, as one of the most significant forms of intertextual relations and as a vivid manifestation of the linguocultural and discursive potential of language, has become a priority object of research in contemporary world linguistics.

In world linguistics, allusions are recognized as mental structures and potential linguistic units that encode socio-historical, political, philosophical, educational-spiritual, religious, and literary information, while fully manifesting semantic, linguopoetic, and linguocultural features. Like other linguocultural units, such as quotations, reminiscences, metaphors, similes, precedent units, and phraseological expressions, they constitute an invaluable resource of language. Allusions are continuously preserved in the memory of language users and exist as an integral and enduring component of culture. Accordingly, the study of allusions in English and Uzbek linguistics through contemporary methodologies and methods, the formulation of scientific and theoretical conclusions regarding their linguistic nature and role in literary texts, the development of relevant recommendations, their investigation from linguocultural perspectives and the comprehensive analysis of their philosophical, logical, linguistic, lexical, and aesthetic properties remain among the important issues awaiting resolution.

The large-scale reforms being implemented in our country in the fields of science, education, and culture have identified priority areas for the development of Uzbek linguistics, including comparative-typological and linguoculturological research. In particular, the tasks set forth in the Development Strategy of New Uzbekistan[1], such as preserving national culture, conducting an in-depth study of the lexical wealth of the language, and promoting comparative research on foreign languages, further enhance the relevance of the present study. The issues emphasized in these documents, including national identity, cultural values expressed through language, and integration into the global scientific community, are directly and closely related to the linguocultural study of allusions. Therefore, the investigation of allusions in English and Uzbek from comparative-typological and linguocultural perspectives is of particular relevance for enriching the theoretical and practical foundations of Linguistic Theory, Cultural Linguistics, Comparative-typological Linguistics, Translation Studies, Literary Text Analysis, and Foreign Language Teaching Methodology.

[1] Decree No. PF-60 of the President of the Republic of Uzbekistan dated January 28, 2022, “On the Development Strategy of New Uzbekistan for 2022-2026.”

This dissertation will, to a certain extent, contribute to the implementation of the tasks specified in a number of regulatory and legal documents, including the Decrees of the President of the Republic of Uzbekistan No. PF-4947 of February 7, 2017, "On the Action Strategy for the Further Development of the Republic of Uzbekistan"; No. PF-5850 of October 21, 2019, "On Measures to Fundamentally Increase the Role and Prestige of the Uzbek Language as the State Language"; and No. PF-6084 of October 20, 2020, "On Measures to Further Develop the Uzbek Language and Improve Language Policy in Our Country," as well as the Resolution of the Cabinet of Ministers No. 124 of February 18, 2018, "On Approval of the State Educational Standards for General Secondary, Secondary Specialized, and Vocational Education," and other normative legal acts.

Correspondence of the research with the priority areas of science and technology development of the republic. The dissertation has been carried out in accordance with priority area of the development of science and technology of the republic: I "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual, and educational development of an information society and a democratic state."

Review of foreign scientific research on the dissertation topic[2].

Scientific research aimed at studying allusion, intertextuality, precedent phenomena, the multilingual semiotic system known as the semiosphere, and the mechanisms of cultural memory is being carried out at leading scientific centers and higher educational institutions worldwide. These include York University, Canada; the University of Bologna, Italy; the University of Chicago, USA; the University of Edinburgh, United Kingdom; Yale University, USA; the University of Tartu, Estonia; the University of Oxford, England; the University of Bradford, United Kingdom; the University of California, USA; Moscow State University, Russian Federation; as well as Tashkent State University of World Languages, Tashkent State University of Oriental Studies, Samarkand State Institute of Foreign Languages, and Bukhara State University in Uzbekistan.

In world linguistics, significant conclusions have been drawn regarding the semiotic unit, vertical and horizontal contexts, and the concept of linguistic personality. The theoretical foundations of semiotic units, vertical and horizontal contexts, and linguistic personality, as well as their importance in linguistic analysis, have been elucidated. At the University of Tartu, Estonia, approaches to the analysis of sign systems and cultural codes were developed on the basis of the Tartu-Moscow Semiotic School; at the University of Limoges, France, the processes of meaning formation through discourse and context were explained; at Aarhus University, Denmark, the interrelation between language and thought was substantiated within the framework of cognitive semiotics; at Lund University, Sweden, models of

[2] The review of foreign and scholarly literature relevant to the dissertation topic was conducted on the basis of materials and academic resources available through the official websites of sharhi https://www.yorku.ca/; https://www.unibo.it/;https://www.uchicago.edu/;https://www.ed.ac.uk/; https://www.yale.edu/; https://www.ut.ee/; https://www.ox.ac.uk/; https://www.bradford.ac.uk/; https://www.universityofcalifornia.edu/; https://www.msu.ru/; https://uzswlu.uz/;https://tsuos.uz/;https://samdchti.uz/; https://buxdu.uz/; https://www.unilim.fr; https://www.au.dk; https://www.lu.se; https://www.indiana.edu; https://www.utoronto.ca;https://www.hu-berlin.de; https://www.uva.nl; https://www.ub.edu as well as other relevant sources.

communicative and cognitive context were developed; at Moscow State University, Russia, the theory of linguistic personality and its structures were examined; at Indiana University, USA, the concepts of global semiotics and biosemiotics were advanced; at the University of Bologna, Italy, theories of text, intertextuality, and interpretation were substantiated; at the University of Oxford, United Kingdom, the role of context in pragmatics and discourse analysis was revealed; at the University of Toronto, Canada, multimodal communication and context analysis were developed; at Humboldt University of Berlin, Germany, the unity of language and thought and the concept of linguistic personality were philosophically grounded; at the University of Amsterdam, the Netherlands, approaches to social and cognitive discourse analysis were elaborated; and at the University of Barcelona, Spain, theories of text linguistics and pragmatic context were analyzed in depth.

Problem development status. Within the framework of world linguistics, research on the scientific problem under investigation has been conducted in the following directions:

1. In Western literary studies and linguistics, scholars such as Wilhelm von Humboldt, M.H. Abrams, Carmela Perri, Ziva Ben-Porat, William Irwin, Gérard Genette, R. Barthes, Yuri Lotman, J. Kristeva, and Harold Bloom have investigated allusion, intertextuality, and precedent phenomena on the basis of various methodological approaches.[3]

2. In Russian linguistics, phenomena such as dialogism, the mechanism of struggle with literary heritage, unattributed quotation, and textual compression have been studied in the works of N.A. Fateyeva, I.V. Arnold, I.P. Ilyin, A.S. Yevseyev, A.E. Suprun, G. Mints, Y.M. Lotman, G.G. Slyshkin, Y.N. Karaulov, V.V. Krasin, D.B. Gudkov, I.V. Zakharenko, and D.V. Bagayeva[4].

1. In Uzbek linguistics, the study of allusive phenomena from linguocultural and pragmatic perspectives, as well as issues of text linguistics, intertextuality, cognitive linguistics, linguoculturology, and the phenomenon of allusion, can be observed in the works of scholars such as I. Mirzaev, Sh. Safarov, B.R. Mengliev,

[3]Wilhelm von Humboldt. On Language: On the Diversity of Human Language Construction and Its Influence on the Mental Development of the Human Species, ed. Michael Losonsky. – Cambridge: Cambridge University Press, 1999. – 54 p.; Abrams, M.H. A Glossary of Literary Terms. 7th ed. – Boston: Heinle & Heinle, 1999. – 366 p.; Riffaterre, M. The Poetics of Literary Allusion // Yale French Studies, no. 55/56, 1977. – 628 p.; Barthes, R. "The Death of the Author." Aspen, no. 5-6, 1967. – 235p.; in Image-Music-Text, trans. S. Heath, New York: Hill and Wang, 1977– 48 p.; Bloom, H. The Anxiety of Influence: A Theory of Poetry. New York: Oxford University Press, 1973. – 245 p.; Irwin W. "What Is an Allusion?" The Journal of Aesthetics and Art Criticism, vol. 59, no. 3, 2001. – 297 p.; Genette G. Palimpsestes. – Paris: Seuil, 1982. – 87 p.; Kristeva J. Sēmeiōtikē. – Paris, 1969. – 345 p.; Image-Music-Text, trans. S. Heath, New York: Hill and Wang, 1977. – 98 p.;

[4]Fateyeva N.A. Контрапункт интертекстуальности. – Москва: Агар, 2000. – 286 с.; Ильин, И. П. Контрапункт интертекстуальности или интертекст в мире текстов. – Москва: 2000. – 186 с.; Арнольд, И. В. Стилистика английского языка. Москва: Высшая школа, 1981. – 233 с.; Евсеев АС. Основы теории аллюзии (на материале русского языка) (Doctoral dissertation, Ун-т дружбы народов им. П. Лумумбы), 1990. – 343 с.; Минц З.Г. Поэтика интертекстуальности в русской литературе. – Тарту. 1984. – 44 с.; Суприн А.Е. Текстовые реминисценции как языковое явление // Вопросы языкознания. 1995. – 66 с.; Лотмен, Y. М. Структура художественного текста. – Москва: Искусство, 1970. – 78 с.; Слишкин Г.Г. От текста к символу: лингвокультурные концепты прецедентных текстов в сознании и дискурсе. – Москва: 2000. – 234 с.; Караулов Ю.Н. Русский язык и языковая личность – Москва: Наука, 1987. – 176 с.; Красин В.В. Этнопсихолингвистика и лингвокультурология. – Москва: Гнозис, 2002. – 284 с.; Гудков Д.Б. Теория и практика межкультурной коммуникации. – Москва: 2003. – 288 с.; Захаренко И.В. Прецедентные феномены в языке и речи. – Москва, 2003. – 76 с.; Багаева, Д. В. Прецедентные феномены в тексте. // Вопросы языкознания, 1997. – 103 с.;

N.Mahmudov, and D.Khudoyberganov. However, in these studies, the linguocultural, pragmatic, intertextual, and conceptual features of allusions in English and Uzbek have not been comprehensively analyzed in a comparative-typological aspect in the form of an integrated monographic study[5].

Relevance of the dissertation research with the plans of the scientific-research works of the higher educational institution where the dissertation has been conducted. The present research was conducted within the framework of the research plans of Bukhara State Pedagogical Institute on the topics "Comparative-Typological Study of the English and Uzbek Languages," "Issues of Cultural Linguistics and Intercultural Communication," and "Research within the Anthropocentric Paradigm of Modern Linguistics."

The aim of the research is to conduct a comprehensive comparative-typological analysis of the linguocultural, pragmatic, intertextual, and conceptual features of allusions in the English and Uzbek languages.

The objectives of the research are as follows:

to identify the theoretical and methodological foundations of the phenomenon of allusion in the context of modern linguistics, to examine its terminological and semantic characteristics, to determine the place of allusion within the paradigm of precedent units, and to generalize and systematize problematic issues related to the investigation of its structural-semantic relationship with precedent names, precedent texts, precedent situations, and precedent statements, as well as its interrelation with related linguistic phenomena such as quotation, reminiscence, paraphrase, paremia, and phraseological units;

to determine the status of allusion within the system of linguocultural units, to identify its relationship with the category of evaluation from philosophical and linguistic perspectives and to provide theoretical and practical substantiation of its forms of realization in texts and its stylistic functions;

to reveal the general and national-cultural specificity of allusions formed on the basis of historical figures and literary characters in English and Uzbek cultures, as well as the linguocultural nature of allusive units based on realia and simile;

to determine the mechanisms by which allusions in English and Uzbek generate pragmatic implications within the text, their semantic transformation phenomena, and their discursive functions, to assess the role of metaphorical and metonymic allusions in the system of cultural values and to substantiate the process of their formation on the basis of conceptual metaphor and metonymy mechanisms;

to study the functions and linguocultural features of religiously marked and mythological allusions in intertextual contexts, and to demonstrate the reflection of mythopoetic thinking in context through comparative-typological analyses of

[5] Мирзаев И.К. Проблемы лингвопоэтической интерпретации стихотворного текста (на материале современной узбекской поэзии). Дис. … докт. филол. наук. – Ташкент: Институт языкознания АНУзССР, 2002. – 472 с.; Safarov Sh. O‘zbek tilining pragmatikasi. – Toshkent, 2008. – 318 b.; Lutfullayeva D.E. Assotsiativ tilshunoslik nazariyasi. – Toshkent: Meriyus, 2017. – 140 b.,Andaniyazova D. An Integrative Approach to Onomastic Units // Oriental Journal of Philology. – 2023. – Vol. 3, No. 4. – P. 9-18., XoshimovaD.R. Linguoculturological Study of the Use of Allusions in English // International Journal of Social Science & Interdisciplinary Research. – 2022. Vol. 11, No. 11. – P.320-323., Mahmudov N. Til va nutq.– Toshkent: Fan nashriyoti, 2007. – 318 b.; Xudoyberganova D. O‘zbek tilida intertekstuallik va presedent birliklar. – Toshkent, 2015. – 244 b.

English and Uzbek.

The object of the research consists of allusive units selected from English and Uzbek literary works that are based on historical figures, literary characters, realia, mythological and religious references, as well as metaphorical and metonymic foundations.

The subject of the research comprises the linguocultural, intertextual, pragmatic, and stylistic features of allusions in English and Uzbek, their sources of formation, means of expression, functions in the text, and comparative-typological specificities in the two cultures.

Research Methods. The study employed comparative-typological, linguocultural, discursive, intertextual, contextual, semantic-pragmatic, and interpretative methods of analysis.

Scientific novelty of the research:

the allusive functions of precedent units, the role of allusion in the formation of vertical context, and the mechanisms of generating pragmatic implication have been identified, and the place of allusions within the system of linguocultural units has been determined on the basis of factual material from English and Uzbek;

for the first time, allusions in the two languages have been studied as an object of comprehensive research from comparative-typological and linguocultural perspectives, and the universal and national-cultural specificities of allusive units characteristic of the two cultures have been scientifically substantiated;

the linguocultural features of allusions formed on the basis of historical figures and literary characters, as well as their semantic-pragmatic potential in English and Uzbek cultural codes, have been revealed, and a typological classification of allusive units based on realia and simile has been developed;

as a result of the analysis of metaphorical and metonymic allusions on the basis of the theory of conceptual metaphor and metonymy, their role in the system of cultural values and the mechanisms of their cognitive-semantic formation have been identified;

the cultural-semantic features of allusions formed on the basis of religiously marked and mythological worldviews, their functions in intertextual contexts, and their linguocultural properties have been revealed in a comparative aspect on the basis of English and Uzbek language material.

Practical results of the research:

systematic data have been collected on the sources, content, and pragmatic functions of allusive units in English and Uzbek comprehensive classification of allusions and a linguocultural model for their analysis have been developed;

a linguopoetic-linguocultural analysis scheme applicable to the practice of literary text analysis has been proposed, and a system of didactic materials and exercises designed to develop linguocultural competence in foreign language teaching methodology has been recommended;

the theoretical and methodological foundations for compiling an English-Uzbek dictionary of allusive units for use in translation studies have been established; and the necessary scientific and theoretical foundations for creating electronic linguocultural dictionaries and databases have been presented.

Reliability of the research results. The reliability of the research results is explained by the fact that the study is based on the theoretical and methodological principles of modern Linguistics, including the anthropocentric paradigm, Cognitive Linguistics, Cultural Linguistics, the theory of intertextuality, and the doctrine of precedent phenomena. It is also supported by the in-depth study of a wide range of foreign and national scientific literature, monographs, doctoral and candidate dissertations, scientific articles, and materials of international and national scientific conferences related to the research topic, the establishment of a solid theoretical foundation, the selection and analysis of allusive units from English and Uzbek literary texts as empirical material and the application of comparative-typological, linguocultural, discursive, intertextual, contextual, semantic-pragmatic, and interpretative methods of analysis.

Scientific and practical significance of the research results.

The scientific significance of the research lies in the fact that the theoretical conclusions, results, and methodological approaches concerning the place of allusion within the system of linguocultural units, its mechanisms for generating pragmatic implication and semantic transformation, and the linguocultural interpretation of religious and mythological allusions contribute to the enrichment of such fields of modern linguistics as Cultural Linguistics, Comparative-typological Linguistics, the theory of intertextuality, the doctrine of precedent phenomena, Cognitive Linguistics and Text Linguistics, while also supplementing them with new scientific concepts.

The practical significance of the research is that its results may be used in higher educational institutions in teaching theoretical and practical disciplines such as “Introduction to Linguistics,” “General Linguistics,” “Comparative Linguistics,” “Cultural Linguistics,” “Intercultural Communication,” “Cognitive Linguistics,” “Text Linguistics,” “Stylistics,” “Theory and Practice of Translation,” and “Literary Text Analysis” in developing new specialized courses for master’s and doctoral programs, in preparing textbooks and teaching manuals, in improving the methodology of teaching English as a foreign language, in the practice of translating literary and journalistic texts and in compiling linguocultural dictionaries.

Implementation of the research results. On the basis of the scientific results obtained from the comprehensive analysis of the linguocultural, pragmatic, intertextual, and conceptual features of allusions in English and Uzbek from a comparative-typological perspective:

the scientific and theoretical conclusions and methodological approaches concerning the elucidation of the allusive functions of precedent units, the role of allusion in the formation of vertical context, the mechanisms of generating pragmatic implication, and the determination of the place of allusion within the system of linguocultural units were used in the implementation of the international project “English and Inclusion Project” within the framework of “Accelerating English Language Learning in Central Asia” (AELLCA), No. 209131, carried out at Bukhara State Pedagogical Institute in 2024–2025 and funded by the Foreign, Commonwealth and Development Office of the United Kingdom and the British Embassy in Tashkent (Reference No. 397 of Bukhara State Pedagogical Institute

dated July 2, 2026). As a result, the grant projects and research activities implemented at leading higher educational institutions in Uzbekistan were theoretically enriched;

the generalizations related to the comprehensive study of allusions in English and Uzbek for the first time as an object of comparative-typological and linguocultural research, as well as to the substantiation of the universal and national-cultural specificities of allusive units characteristic of the two cultures, were used in the implementation of the fundamental research project No. F3-202003161, entitled "Creation of an Interactive Teaching Manual on the Subject 'Children's Dances' for Educational Purposes in Music and Art," carried out at the State Academy of Choreography of Uzbekistan in 2022–2024 (Reference No. 1/04-64 of the State Academy of Choreography of Uzbekistan dated June 12, 2026). As a result, the common and distinctive features of English and Uzbek allusions were revealed.

The conclusions drawn from the analysis of metaphorical and metonymic allusions based on the theory of conceptual metaphor and metonymy were applied in the implementation of the international project No. 101129076 – EMPOWER – ERASMUS-EDU-2023-CBHE, entitled "Enhancement of Entrepreneurship Skills among Women to Provide Gender Equality and Employability for Citizens of Uzbekistan," carried out at the Is'hoqkhon Ibrat Namangan State Institute of Foreign Languages during 2023–2026 (Certificate No. 2166-03 dated July 16, 2026, issued by the Is'hoqkhon Ibrat Namangan State Institute of Foreign Languages). As a result, the findings contributed to substantiating the role of allusions within the system of cultural values and the cognitive-semantic mechanisms underlying their formation.

The conclusions concerning the linguocultural characteristics of allusions derived from historical figures and literary characters, as well as their semantic-pragmatic potential within English and Uzbek cultural codes, were used in the preparation and scriptwriting of the television programmes "Bedorlik," "Ijod zavqi," "Ta'lim va Taraqqiyot," and "Millat va Ma'naviyat" broadcast by the "O'zbekiston" Television and Radio Channel of the National Television and Radio Company of Uzbekistan in 2024-2025 (Certificate No. 26-36-74 dated June 12, 2026, issued by the State Institution "O'zbekiston Television and Radio Channel" of the National Television and Radio Company of Uzbekistan). As a result, the semantic-pragmatic potential of such allusions was elucidated, and a typological classification of allusive units based on realia and simile was developed ;

Theoretical conclusions concerning the cultural-semantic characteristics of religiously marked allusions and allusions shaped by a mythological worldview, their intertextual functions, and their linguocultural interpretation were used in the development of the textbook "Intercultural Communication", intended for higher education students enrolled in the 60111800 — Foreign Language and Literature (English) programme (publication authorization No. 2821-9769-8ad4-bf63-a166-8802-0553, issued by the Ministry of Higher Education, Science and Innovation on 10 February 2026). The implementation of these findings is confirmed by Certificate No. 03/03/01-1741, issued by Bukhara State Pedagogical Institute on 7 September 2026. As a result, the literature on linguistics was enriched with comparative generalizations concerning the cultural-semantic characteristics of allusions, their

intertextual functions, and their linguocultural aspects.

Approbation of the research results. The research results were discussed at 4 international and 4 national scientific-practical conferences.

Publication of the research results. A total of 27 scientific works have been published on the topic of the dissertation. These include 1 monograph and 26 scientific articles published in journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations, including 13 articles in national journals and 13 articles in international journals.

The outline of the dissertation. The dissertation consists of an introduction, four chapters, a conclusion, and a list of references. The total volume of the dissertation is 242 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introduction presents the relevance and necessity of the research, its correspondence with the priority areas of the development of science and technology in the republic, a review of foreign and national studies on the topic, the degree to which the problem has been studied, the aim and objectives of the research, its object and subject, research methods, scientific novelty, practical results, reliability, scientific and practical significance, implementation of the results, approbation, and published works.

The first chapter of the dissertation is entitled **"Terminological and Semantic Interpretation of Allusion in Linguistics"**. This chapter analyzes the essence, scope of application, and interrelationship of the terms *precedent*, *allusion*, and *intertext* in modern linguistics. The introduction of the terms "precedent" and "allusion" into linguistics is examined, and it is substantiated that precedent units occupy an important place in the systems of linguistic personality, cultural memory, and communicative memory. The chapter analyzes the views of V.V. Krasnykh, D.B.Gudkov, I.V.Zakharenko, D.V.Bagaeva, N.A.Fateeva, I.V.Arnold, G.G. Slyshkin and other scholars and explains such types as precedent text, precedent name, precedent situation, and precedent utterance. The study reveals the familiarity of precedent phenomena to members of a national linguocultural community, their relevance in cognitive processes, their repeated occurrence in speech, and their function in transmitting cultural codes. The phenomenon of allusion is interpreted as a specific manifestation of intertextuality.

Allusion generates additional implicit meaning in a text by directly or indirectly referring to a historical, literary, mythological, religious, or everyday fact. In the research, allusion is compared with quotation, reminiscence, reference, unattributed quotation, paraphrase, paremia, and phraseological units. Unlike quotation, allusion does not reproduce the source text in full, but activates the knowledge stored in the reader's cultural memory.

Allusive names are realized as cultural codes of a nation. Precedent names reflect, in a condensed form, the historical memory, artistic thinking, religious-mythological conceptions, and social values of a particular people. They are divided

into national and universal precedent names. For example, in Uzbek linguoculture, names such as *Navoi, Babur, Amir Temur, Alpomish, Majnun, Layli, the Kaaba*, and *the Garden of Iram,* while in English and world culture, units such as *Shakespeare, Hamlet, Napoleon, Caesar, Don Quixote,* and *Romeo and Juliet* generate various cultural associations.

In literary texts, allusive names ensure external connectivity, that is, they establish links between different texts, they create internal connectivity by forming a semantic bridge between the characteristics of a character and a precedent name, they intensify expressiveness, enrich the onomastic layer and increase the semantic capacity of artistic expression.

The terms "precedent" and "allusion" entered linguistics in the second half of the twentieth century through the works of Y.N.Karaulov. These concepts were first introduced into scientific discourse in 1986 at the Sixth International Congress of Teachers of Russian Language and Literature. In his report entitled "The Role of Precedent Texts in the Structure and Functioning of Linguistic Personality", Y.N. Karaulov was the first to substantiate and apply these terms from the perspective of linguistic science. Further developing these ideas, the scholar later provided a broader theoretical and scientific interpretation of the terms "precedent" and "allusion" in his work "Russian Language and Linguistic Personality ''.

D.B. Gudkov, I.V. Zakharenko, V.V. Krasnykh, and D.V. Bagaeva classify precedent units according to their essence and distinctive features as follows: 1) precedent texts; 2) precedent expressions; 3) precedent situations; and 4) precedent names. These scholars include quotations, aphorisms, proverbs, sayings, and slogans among precedent expressions.

V.V. Krasnykh, one of the leading representatives of the theory of precedent phenomena, studies precedent units by dividing them into four main types. The first of these is the precedent text, which denotes a complete and integral literary or cultural text. Works such as "Baburnama" and "Hamlet" may be cited as examples of this type. Among precedent units, precedent texts occupy a special place. Y.N. Karaulov defines them as texts that are significant for more than one individual, important in their cognitive and emotional relations, widely familiar to a broad circle of people, and regularly used in the speech of language users.

As one type of precedent unit, precedent texts reflect the linguistic memory characteristic of the speakers of a particular national language. In Russian linguistics, numerous studies have been conducted in this field. V.V.Krasnykh proposes classifying precedent texts into social, national, and universal types. In the memory of language users, not only precedent texts themselves, but also the forms characteristic of their semantic and compositional structure are firmly preserved. Such forms may include segmented texts, parcelled texts, texts constructed on the basis of simile, proverb, and metaphor, as well as text types characteristic of scientific style and official documents.

Instead of the term "precedent text" proposed by Y.N.Karaulov, V.V. Krasnykh and D.B. Gudkov suggested the term "precedent phenomenon." Its lexical meaning is as follows: the term "phenomenon" derives from the Greek word "phainomena", meaning an event perceived through the senses, as well as an extraordinary and rare

occurrence, fact, or individual.

According to Y.N.Karaulov, precedent texts have a "chrestomathic" nature, since every speaker of a given language can understand their content by reading or hearing them. Knowledge of precedent texts indicates an individual's inclusion in contemporary cultural life, whereas ignorance of them is regarded as a sign of detachment from the historical period and its cultural environment. Precedent texts serve as a bridge from verbal forms to non-verbal types of art, including ballet, painting, opera, theatre, and fiction.

Precedent phenomena are actively used in the speech activity of the linguistic personality. Precedent names and precedent utterances belong to the category of verbal phenomena, whereas precedent texts and precedent situations belong to the category of verbalizable phenomena. They are realized through precedent names and expressions that correspond to the content of the reference.

I.R. Galperin defines the concept of allusion as follows: "Allusion is manifested through words and expressions derived from historical, literary, mythological, or religious sources, which are connected with events arising in everyday communication and written discourse in an intrinsic but indirect and implicit manner". T.F. Efremova, in "Efremova's Explanatory Dictionary", provides a clear and precise interpretation of allusion: "Allusion is a stylistic device consisting in the use of an indication of a real, well-known political, historical, or literary fact".

In the "Literary Encyclopedia of Terms and Concepts", allusion is defined as follows: "Allusion" derives from the Latin *allusio,* meaning "hint" or "joke," and denotes a reference in literature, rhetoric, and colloquial speech to a well-known fact of literary, historical, and, more often, political life, or to a work of art. "The Oxford Dictionary of Allusions" is aimed at identifying and explaining numerous allusive references used in English and illustrating them through quotations from various literary works and other texts.

Determining the linguoculture to which allusions belong is one of the important tasks of allusion studies. The term allusion refers to a stylistic device widely used in literary creativity and rhetorical practice, its essence is manifested through an implicit reference or appeal to historical events or universally known works. At present, allusion is rightly regarded as one of the least precisely defined categories in linguistics. As discussed above, numerous definitions of this phenomenon have been proposed. The commonality among definitions of allusion is related to the language from which the term originates and the meaning it conveys. Its definitions in dictionaries and textbooks vary, and researchers maintain that there is no single, precise definition of allusion. Moreover, it has not yet been sufficiently clearly distinguished from a number of related concepts.

In most definitions, allusion is described as the mention of a specific person, historical event, or literary character. However, allusion is not merely a direct reference; rather, it is a stylistic phenomenon used in a particular figurative sense. For example, the name of the ancient Greek hero Hercules evokes certain additional meanings and influences the reader through a word that embodies a distinctive characteristic. Similarly, Venus represents the image of a beautiful woman.

The anthropocentric approach to allusive text, in fact, emerged in linguistics on

the basis of the theories of vertical context and precedent text that developed in the 1970s. According to O.S.Akhmanova and I.V.Gyubbenet, who advanced the theory of vertical context, such a context is a text that contains implicit textual meaning. An implicit text with concealed meaning is formed through various linguistic means, such as subtext, reference, and allusion. The reader is required to discover and reconstruct this hidden semantic content embedded in the essence of the text.

Every nation possesses its own distinctive system of culture and values, therefore, each culture is unique and specific to that nation. Values are directly expressed in culture, as they function as a means through which culture operates. Culture constitutes an integral whole that includes tools of production and consumer goods, the founding documents of various social associations, human thought and craftsmanship, beliefs, and customs. Culture enables human beings to establish certain standard conditions for survival and security, comfort, and well-being.

Although the use of nouns denoting persons and places in allusive meanings across different languages has been thoroughly studied by linguists, various approaches to explaining this phenomenon and its interpretation within distinct scientific paradigms continue to exist. In linguistics, studies devoted to allusive units have primarily been conducted within the linguacultural and cognitive fields. The main reason for this is that allusive names constitute a linguistic phenomenon closely connected with a nation's cultural heritage and linguistic memory. At the same time, these units also function as an onomastic category that names a particular object or concept.

Y.A.Fleischer, who analyzed allusiveness in close connection with names, expressed the following view on this issue: "On the one hand, allusive units belong to the category of allusive elements due to their capacity to form a cognitive reserve, on the other hand, as names, they constitute one of the components of the onomastic sphere. Consequently, determining the place of allusive units within the onomastic sphere is one of the essential issues".

National allusive names are units that express the specific features of a particular mentality and manifest national linguistic consciousness. They may be transmitted from generation to generation as a cultural code of a particular nation, or they may be forgotten when they lose their significance. Through their study, it becomes possible to observe and analyze the linguistic picture of the world and the linguacultural specificities reflected in it.

Precedent phenomena encompass only the domain of verbal phenomena, non-verbal phenomena such as visual art, music, and architecture remain outside the scope of this field of research. The criteria of precedentness also correspond to such linguistic units as clichés and formulaic expressions, stereotypes, frame structures, scenarios, and plans. Precedent names are proper nouns that are widely known to the general public, in literary texts, they are used not to denote a specific individual, but rather as cultural symbols, images, or generalized expressions of particular qualities, events, or phenomena.

As D.Khudoyberganova notes, if an allusive name functions as a gateway to the hidden layers of a literary text, then the reader's knowledge and level of cultural competence serve as the key capable of opening that gateway.

A precedent situation differs from other precedent units, since through it the writer refers to a broader stereotype that occupies a more significant place in the system of cultural codes. The precedent situation evoked by the author reconstructs the entire event in the reader's memory. Reference to a precedent situation in a text may be realized through its differential features or attributes, which form part of its cognitive base. For example: *He listened to Pushkin with delight*.

Precedent expressions involve the organic integration of quotations, aphorisms, proverbs, sayings, and slogans of various kinds into the structure of a text. Indeed, the skill of a speaker or creative writer is measured, in many respects, by the ability to successfully harmonize existing literary and linguistic clichés with the content of a work. Proverbs, sayings, and parables that have been refined and polished over centuries in the language of folklore may serve as invaluable examples of such clichés. As an illustration, it is worth noting Pahlavonquli Ravnaq's skillful use of the folk proverb *"One concrete deed is better than a thousand polite exchanges"* in the line "*Ne samar hosil bo'lur yuzda degandan sizu biz".*

Table 1

Classification of Allusions According to Their Sources

Type	Source	Example from English	Example from Uzbek
Historical	Historical figure and event	Caesar, Cleopatra, Napoleon	Babur, Navoi, Amir Temur, Qodiriy
Religious	The Qur'an, Bible, hadith, religious narrative	Joseph, Jesus, Apostle Paul, Witch of Endor	Yusuf, Yaqub, Dovud, Qorun, San'on
Mythological	Greco-Roman and Eastern mythology	Orpheus, Hercules, Apollo, Sisyphus	Alpomish, Humo, legendary heroes
Literary	Characters of literary works	Hamlet, Romeo, Don Quixote	Farhod, Shirin, Layli, Majnun, Ra'no

The second chapter of the dissertation is entitled **"The Category of Evaluation and the Linguopoetic Interpretation of Allusions."** The chapter discusses the philosophical, logical, and linguistic interpretations of the category of evaluation, as well as the relationship of the categories of evaluativity, emotionality, expressiveness, and imagery to allusion. The category of evaluation is interpreted as an axiological relation that determines the positive or negative significance of an object.

Allusion functions as an evaluative predicate depending on the context. Although proper nouns do not directly contain an evaluative seme in their semantic structure, they generate positive or negative evaluation through cultural associations preserved in the consciousness of a linguistic community. For example, allusive units such as *Machiavellian*, *Quixotic*, and *Rabelaisian* concisely express a set of specific qualities in English; in Uzbek, names such as *Majnun*, *Farhod*, *Hotam*, *Qorun*, and *Khizr* perform evaluative and symbolic functions.

In the study, allusions are divided into four groups according to their source: allusions formed on the basis of the names of historical figures; allusions formed on the basis of figures and events in religious texts; allusions formed on the basis of mythological names; and allusions created through the names of characters in literary works. Each group may produce either positive or negative evaluative meaning.

The place of allusions within the system of expressive means is interpreted from a linguopoetic perspective. Allusion is close to the classical literary device of *talmih*, as it serves to express an idea concisely and effectively through reference to a famous person, historical event, religious plot, or literary character. However, the scope of allusion is broader: it may also refer to contemporary political, everyday, cultural, and mass-media facts. The chapter analyzes allusive metaphor, allusive metonymy, allusive epithet, and antonomasia. For instance, the phrase *"milk of human kindness"* in English literature alludes to Shakespeare's tragedy *Macbeth* and, in Stephen King's text, demonstrates through a new context the character's distancing from human warmth. In Uzbek texts, a metonymic allusion such as *"the Louvre in the Desert"* creates a cultural comparison between the Savitsky Museum and the Louvre.

The scheme of the existence of allusions may be presented as follows:

1. At the initial, or natural stage, the text is perceived and understood;
2. At the second stage, a transition to another type of verbal art takes place, and perception or secondary reflection in relation to the original text is proposed.

The dialogue between Dasti and Skit in the literary work clearly demonstrates this feature: instead of answering each question, another question is returned. Through the question *"Is this an Abbott and Costello routine?"*, the author not only humorously characterizes the communicative manner of the character, but also evokes in the reader's consciousness associations connected with the famous comic duet. Thus, allusion performs two functions simultaneously in the text: it reveals the character's image in a concise and expressive way and gives the scene a humorous tone.

In this example, the dicteme is expressed through dialogue. The character's responses echo the questions addressed to him, making the conversation comic and absurd; this effect is completed by the reference to the famous American comedy duo Abbott and Costello.

The intratextual connection realized through allusion has, by its nature, the form of associative cohesion. I.R.Galperin defines cohesion as a special type of connection that ensures the continuum, that is, the logical, temporal and spatial sequence and interrelation of messages in a text. Associative cohesion contributes to the realization of conceptual information.

The principal distinctive feature of allusion is its evaluative-descriptive and predictive functions, realized through reference. These functions constitute the main criterion for distinguishing this stylistic device from other intertextual insertions that may be perceived as allusion. In other words, allusion appears where the author expects the reader to draw a conclusion that is not explicitly present in the text of the literary work. For other intertextual additions, the term *textual reference* may be

used.

Through language, a nation comes to understand its own identity and this understanding is manifested through mentality, national character, way of life, traditions, customs, moral norms, and values. In many cases, these factors are realized metaphorically on the basis of a national-cultural worldview. A national-cultural unit in language is closely intertwined with each individual's mode of thinking, imagination, and behavior.

As a stylistic device, allusion possesses features common to all stylistic means. On the one hand, the aesthetic-cognitive function of stylistic devices serves to gradually reveal meaning to the reader, on the other hand, it affects the reader's aesthetic emotions through form. A subtle and expressive example of literary allusion may be observed in a passage from Stephen King's novel "*Christine"*. The phrase *"milk of human kindness"* alludes to Lady Macbeth's well-known monologue in William Shakespeare's tragedy *Macbeth*. In Shakespeare's work, this expression is used as a symbol of human gentleness and compassion.

The author further develops this literary allusion and gives it a specific metaphorical meaning: through the image of "milk" turning sour over time, it is suggested that human warmth and kindness in the character have not merely disappeared, but have turned into something acidic and unpleasant. Thus, by combining the Shakespearean allusion with a new metaphor, the character's inner world – his cold-heartedness and alienation from humanity – is depicted in a highly expressive and figurative manner.

The phrase *"the milk of human kindness"* is a well-known expression from Shakespeare's play *Macbeth*. In Stephen King's novel, it acquires a new life: the author foregrounds the literal meaning of the word *milk* and vividly and figuratively portrays the character's "false" kindness. At times, the author appeals to his own imagination, "developing" the image of the source text and giving it dynamism.

Every writer, in creating a literary work, seeks to express their thought as precisely as possible. Allusion used as an evaluative predicate is, in itself, a sufficiently subtle means of conveying evaluative meaning and allows for a high degree of precision. However, many authors do not limit themselves to a simple reference to a fact or a person; rather, they modify such references so that they acquire different forms.

The transformation of one allusion through another exists in language: in this case, the first allusion serves as the basis or form of the object of evaluation, while the second introduces certain modifications into that form. This enables the author to define the image more precisely and to convey a considerably greater range of evaluative meanings:

"Then my father was there, and Leigh's dad was with him, and their faces were both so tight and grim they looked like Tweedledum and Tweedledee as Franz Kafka might have written them[6]*."*

Tweedledum and Tweedledee are caricature-like figures associated with Thomas Nast's political cartoons, in which the two inseparable and similar absurd

[6] King, Stephen. Christine. A Signet Book.– New York, 1983. – P. 491.

characters from Lewis Carroll's *Through the Looking-Glass* were represented as a symbol of the similarity between the two major political parties in the United States. The image is undoubtedly comic; however, the author imagines it through the figure of Franz Kafka, the twentieth-century German-language writer.

Table 2

Main Functions of Allusions in the Text

Functions	Content	Result
Evaluative-descriptive	Indicates a hidden positive or negative attitude toward the object	The character or phenomenon is evaluated figuratively
Intertextual connection	A connection is established between the source text and the new text	The multilayered nature of the text is strengthened
Expressiveness	Makes speech impressive and emotionally powerful	Aesthetic impact increases
Activation of the cultural code	Awakens national or universal knowledge in the reader's memory	Linguocultural meaning is revealed
Prediction or indication	Provides a subtle indication of the subsequent development of the plot	A pragmatic implicature emerges

The third chapter of the dissertation, entitled **"Linguocultural Features of Allusions Formed on the Basis of Historical Figures and Literary Characters",** analyzes how historical anthroponyms and events, as well as universal and national precedent names, generate linguocultural meaning in literary texts. The research demonstrates that, alongside purely ethnic culture, universal cultural strata also play an active role in contemporary literary texts.

In a literary text, anthropoetonyms functioning as allusive names perform such tasks as shaping the text, ensuring its intertextual nature, creating comic effect, conveying positive or negative evaluation in an expressive manner, and deepening the image of a character. Historical poetonyms influence the selection of other names within a work and determine the linguopoetic function of the literary text.

In English literary texts, names such as *Caesar, Cleopatra, Napoleon, Kubla Khan, Hamlet, Dante, and Thomas Aquinas* evoke various historical and artistic associations. In Samuel Johnson's phrase *"A quibble was to him the fatal Cleopatra..."*[7], the name Cleopatra serves to characterize Shakespeare's indulgence in wordplay as a "fatal allure". Meanwhile, the phrase **"***Napoleon is always right"*[8] from George Orwell's Animal Farm is interpreted as a political allusion expressing leadership, manipulation, and blind obedience.

In Uzbek literary texts, historical and religious-cultural names such as *Navoi, Babur, Qodiriy, Darius, Alexander (Iskandar), Qosimi Anvar, Bilal*, and *Suhayb* activate national memory and aesthetic thought. In the poetry of Abdulla Oripov, national and universal precedent names such as *Navoi, Pushkin, Samarkand*, and

[7] Johnson Samuel. Preface to Shakespeare. – London: J. and R. Tonson, 1765. – P. 100.
[8] Orwell G. Animal Farm: A Fairy Story. – London: Secker and Warburg, 1945. – Ch. 5. – P. 154

Rome create an intercultural field within a single text. The name *Babur*, in turn, is realized as a generalized symbol of kingship, exile, suffering, and historical fate.

The second section of the chapter analyzes allusions formed on the basis of literary characters. Literary characters such as *Farhad, Shirin, Majnun, Layli, Ra'no, Anvar, Hamlet, Tweedledum* and *Tweedledee, Montag*, and *Don Quixote* function in the text as ready-made semantic models. In Abdulla Qodiriy's novel *"Mehrobdan Chayon",* classic romantic-love characters such as *Farhad, Shirin, Majnun*, and *Layli* serve as an intertextual bridge for interpreting the relationship between *Anvar* and *Ra'no*.

The analysis shows that allusions based on literary characters serve as an effective means of revealing a character's inner world, social status, psychological state, and ironic or satirical qualities. In both English and Uzbek, such units perform the functions of unveiling cultural codes, strengthening the aesthetic layer of the text, and activating the reader's background knowledge.

In world literature, allusions have formed into a distinct system. We consider it appropriate to cite some of them below: *Prometheus* (the provider of fire to humankind), *Orpheus* (who fought for his love and promoted the bonds of love between husband and wife), *Sisyphus* (the deity of the wind), *Narcissus* (punished for his prophecy), *the Sphinx* (a mysterious winged creature, half-woman and half-lion, who reveals its secret to no one), *Tantalus* (a deity who overcame hunger and thirst, condemned to suffering and a symbol of torment), *Jesus Christ* (the prophet who was crucified for speaking the truth and propagating his faith), *Giordano Bruno* (the proponent of the idea that "to burn is not to refute"), *Jean-Jacques Rousseau* (the French philosopher, writer, and composer who advanced ideas on inequality among people and the need for children to think independently), *Napoleon* (the French commander and political leader who achieved fame in the wars of the French Revolution), *Hitler* (the leader of the National Socialist German Workers' Party, Reich Chancellor, and supreme commander during the Second World War), and others.

Historical poetonyms not only influence the meaning of other, invented poetonyms within a work, but also play an active role in determining their linguopoetic function in the literary text. Undoubtedly, one of the central problems of onomapoetics is the question of the interrelation among conventional, historical, and fictional poetonyms, which are closely interconnected within the framework of a literary work.

Units comprising anthropoetonyms – such as first name, nickname, surname, patronymic, and pen name – as a rule, manifest in harmony with the author's aesthetic worldview and artistic purpose. In a literary text, anthropoetonyms perform the following linguopoetic functions:

a) shaping the text in the capacity of an allusive name;

b) ensuring the intertextual nature of the text;

c) expressively conveying positive or negative evaluation.

In Uzbek culture, the phrase "O'tgan kunlar" ("Days Gone By") alludes both to the era of political repression and to the novel "O'tkan kunlar", while the precedent name Qodiriy alludes to the fact of his tragic death. The widespread familiarity of information about Qodiriy and his novel plays a major role in

understanding the meaning of poetic texts written about him.

According to Johnson, Shakespeare is often so absorbed in wordplay that the seriousness of the dramatic situation, the consistency of characterization, or artistic logic itself is sacrificed for the sake of this stylistic device. For this reason, in Johnson's analysis, the *"quibble"* becomes Shakespeare's *"fatal Cleopatra."* Just as Cleopatra, in the poetic passage, represents for Mark Antony an enchanting yet destructive force, wordplay is depicted as a similar creative temptation for Shakespeare. The power of the allusion lies in the fact that, through the single name "Cleopatra," Johnson activates an entire historical and literary context. If the reader possesses cultural knowledge about Cleopatra, Mark Antony, love, the renunciation of power, and the tragic ending, the deeper meaning of the sentence becomes clear. In the passage, *"Cleopatra"* functions as a precedent name and introduces an additional semantic layer into the text.

In Abdulla Oripov's poem *"There Is No Rome, No Samarkand - Horror, Alas!"*[9], both national and universal precedent names are used. National precedent units include names such as *Navoi* and *Samarkand*, while universal precedent names include *Pushkin* and *Rome.*

"When Caesar lived he durst not thus have moved me.[10]*" Julius Caesar*, cited in the poem as an allusion, was a Roman dictator, military commander, and writer who lived from 102 to 44 BCE. He began his political career as a supporter of the democratic faction and served as military tribune, aedile, and praetor. He brought the whole of Transalpine Gaul under Roman control and governed it for many years. By concentrating in his own hands the most important and influential offices of the republic, he in effect performed the role of an official monarch. Later, as a result of a republican conspiracy, he was captured and killed. His works "Commentaries on the Gallic War" and "Commentaries on the Civil War" have survived to the present day. One of his most significant achievements was the reform of the existing calendar. In this poetic passage, the name *Julius Caesar* is used as an allusion and conveys the figurative meaning of a person possessing unlimited power, that is, a dictator.

The use of *Julius Caesar* as an allusion can also be observed in Shakespeare's Hamlet:

Imperious Caesar, dead and turned to clay,

O, that that earth which kept the world in awe[11].

Napoleon is a historical figure and one of the most prominent military and political leaders in French history.

In George Orwell's "Animal Farm", the name *Napoleon* is employed as an allusive proper name. In the expression "*Napoleon is always right*," the character's dictatorial authority is particularly emphasized. The name evokes the use of propaganda, fear, and manipulation by an authoritarian leader to indoctrinate his followers and maintain control over them. This allusion signifies blind obedience,

[9] Abdulla Oripov. She'rlar. Tanlangan asarlar. – Toshkent: G'afur G'ulom nomidagi nashriyot, 2010. – B. 214

[10] Shakespeare W. Julius Caesar. Folger Shakespeare Library Edition. Washington, DC: Folger Shakespeare Library. Act IV, Scene 3.2022.– P.153

[11] Shakespeare William. Hamlet, Folger Shakespeare Library Edition. Washington DC: 2022. – P.213.

the suppression of independent thought, and the formation of a society in which individuals unquestioningly accept the statements and decisions of those in power.

In Abdulla Qodiriy's novel "Mehrobdan chayon" ("Scorpion from the Altar"), several precedent names are skillfully employed simultaneously as allusive devices:

If Farhod has his Shirin, and Majnun his Layli,

Fate has granted me, among the flowers of the garden, its "Ra'no[12]*."*

In this passage, the precedent names *Farhod*, *Shirin, Majnun*, and *Layli* function as allusive references to well-known figures from classical Eastern literary tradition, thereby enriching the semantic and cultural dimensions of the text.

In the verse uttered by Anvar, some of the most renowned lovers of Uzbek and Eastern classical literature *Farhod, Shirin, Majnun,* and *Layli* are invoked. Each of these allusive names carries a distinctive semantic load and symbolic value. *Farhod* and *Shirin* represent unparalleled devotion and self-sacrifice, whereas *Majnun* and *Layli* have attained the status of cultural archetypes in Uzbek linguoculture as symbols of passionate and selfless love. By comparing his relationship with Ra'no to these two celebrated pairs of lovers, Anvar vividly conveys the depth, intensity, and exceptional nature of his own love.

In English literature, the allusions to Dante and Hamlet have been subjected to separate analysis. In T.S.Eliot's poem "The Love Song of J. Alfred Prufrock", literary allusions serve to reveal the protagonist's inner emotional and psychological state. The poem opens with an epigraph taken from Dante Alighieri's "Inferno". This epigraph anticipates Prufrock's disclosure of his fears, hesitations, and failures in the form of an internal monologue. The allusion to *Dante* further intensifies the representation of the protagonist's psychological isolation and inner anguish. One of the most significant allusions in the poem is associated with the figure of Hamlet:

"No! I am not Prince Hamlet, nor was meant to be;

To swell a progress, start a scene or two,

Advise the prince; no doubt, an easy tool[13].

In Ray Bradbury's "Fahrenheit 451", literary allusions serve to reveal the protagonist's inner transformation and his resistance to the society in which he lives. Guy Montag, initially portrayed as a fireman whose duty is to burn books, gradually comes to recognize their true intellectual and cultural value. The novel's most significant allusions are associated with the Bible and works of classical literature. By memorizing these texts, Montag fully manifests the process of his internal transformation. These allusions further illuminate the protagonist's spiritual awakening, intellectual development, and aspiration toward freedom of thought.

Montag attempts to memorize and repeat his ideas to people in the subway, but the surrounding noise and indifference prevent him from doing so. This scene is not accidental, it symbolically expresses Montag's desire to preserve knowledge and his deep anguish over the spiritual emptiness of society. The biblical reference makes the protagonist's inner awakening, loneliness, and struggle to save humanity through books even more expressive.

Allusions are also found in J.D.Salinger's "The Catcher in the Rye*"*. One of

[12] Qodiriy, A. Mehrobdan chayon. Tashkent: Yangi asr avlodi, 2019, – P. 123.

[13] Eliot T. S. The Love Song of J. Alfred Prufrock // Prufrock and Other Observations. – London,1917. – B. 119.

the most important of these is connected with Robert Burns's poem: *"If a body meet a body coming through the rye"*[14].

Majnun, a name actively used in Uzbek culture, is described in some sources as a young man from the Banu Amir tribe whose real name was Qays ibn Murad. Qays falls in love with a girl from his tribe named Layli and writes sorrowful poems about his love and the pain of separation. This information is found in Ibn Qutaybah's "Kitab al-Shi'r wa-l-Shu'ara" and Abu al-Faraj al-Isfahani's "Kitab al-Aghani". In Alisher Navoi's epic poem "Layli and Majnun", the love story of an Arab youth named Qays ibn al-Mulawwah and a girl named Layli is narrated. The poem describes how Qays falls in love with Layli, his childhood schoolmate how, overwhelmed by his love, he wanders through the streets; how his family finds him at night in the deserts near Layli's house; how people therefore give him the name Majnun, meaning "madman"; and how, because of the pressure exerted by his father, who opposes his marriage to Layli, and the suffering caused by separation, he loses his reason and becomes insane.

"Dema mehnat tog'ining Farhodi sargardonimen,
Toza yuz ming dog' ila ul qullarning qoplonimen"[15].
("Do not call me the wandering Farhad of the mountain of toil;
Bearing a hundred thousand fresh wounds, I am the tiger among those slaves.")

Farhod is an image widely found in the oral and written literature of Eastern peoples. In ancient mythology and folklore, he is depicted as a mountain hero. The name Farhod is mentioned in a poem by the Persian-Tajik poet Aghochi in the tenth and eleventh centuries. However, in other works, he was not presented as the central protagonist. In his epic poem *Farhod and Shirin*, Alisher Navoi elevated Farhod to the level of the perfect human being.

Table 3

Allusions Based on Historical and Literary Characters

Allusive unit	Cultural source	Linguocultural meaning
Cleopatra	Roman-Egyptian history, Shakespearean context	Fatal allure, passion, and political power
Napoleon	French history, Orwellian context	Power, dictatorship, propaganda, and blind obedience
Navoi	Uzbek classical literature	Wisdom, artistic heritage, national memory
Babur	Historical figure, "Baburnama" and poetry	Exile, fate, kingship, and suffering
Farhad and Shirin	Classical Eastern epic tales (dostons)	Devoted love, fidelity, and perfection
Layli and Majnun	Eastern romantic epic tales (dostons)	Ardent love, separation, and spiritual suffering

[14] Salinger J. D. The Catcher in the Rye. – Boston: Little, Brown and Company, 1951. – P.65
[15] Navoiy A. G'aroyib us-sig'ar / Favoyid ul-kibar (Xazoyin ul-maoniy). – Toshkent: G'afur G'ulom nashriyoti, 1989. – B. 234

The fourth chapter of the dissertation is entitled **"The Linguocultural Features of Allusions Formed on the Basis of Mythological and Religious Worldviews".** It examines the role of mythological images in artistic thought, their metaphorical, symbolic, and figurative essence, as well as the cultural-semantic potential of religiously marked allusions.

Mythological allusions serve to express complex aspects of reality in an imaginative form. Names associated with Greco-Roman mythology, such as *Cassandra, Orpheus, Mars, Heracles, Apollo, Minotaur, Sisyphus, Acheron, Ceres,* and *Laocoon,* function as universal cultural codes in English literary texts. For example, the expression *"firmer than Orpheus"* compares the character's determination with the myth of Orpheus, while *"Laocoon"* becomes a powerful image expressing inner struggle, suffering, and captivity.

In the Uzbek literary and cultural sphere, mythological allusions are also used at the intersection of universal and national layers. In this context, images formed on the basis of ancient myths, folklore, classical epics, and examples of Eastern culture evoke a ready-made semantic field in the reader's consciousness. Mythological names perform the functions of evaluation, symbolization, intensification of character portrayal, and the introduction of a philosophical layer into the text.

Allusions with religious content are of particular scholarly significance. Religion is a powerful factor that shapes human worldview, moral norms, and cultural memory, and it finds aesthetic and semantic expression through language. In English and Uzbek literature, allusions associated with the Bible, the Qur'an, hadiths, and religious narratives can be found, including names such as *Jesus*, *Yusuf*, *Yaqub*, *Sulaymon*, *Dovud*, *Nuh*, *Jabroil*, *Anas*, *Qorun*, and *San'on*.

In Uzbek classical literature, religious anthroponyms often express meanings such as spiritual perfection, patience, beauty, wisdom, generosity, oppression, greed, or repentance. In Navoi's works, names such as *Yusuf*, *Yaqub*, *Dovud*, *Imron*, *Jabroil*, *Anas*, *Muqbil*, *Mudbir*, *Qorun*, and *San'on* are realized as important units of the religious-cultural code. In English literature, biblical allusions often serve to represent moral choice, sin, salvation, spiritual awakening, and existential suffering.

The results of the study confirm that mythological and religious allusions in English and Uzbek texts are not merely decorative elements, but mechanisms for generating conceptual and cultural meaning. They activate the reader's cultural memory, ensure the multilayered nature of the text, and implicitly express the author's evaluative attitude.

Language fully reflects the distinctiveness and national culture of a people. The cultural values of a particular nation find expression in language, and language serves as the most important means of transmitting these values both to members of that nation and to representatives of other cultures. Mythological images are animated symbolic representations of particular events or phenomena; they transfer the essence of reality into metaphorical, symbolic, and figurative forms and serve as its formal embodiment. With the formation of artistic thought, mythological images entered literature.

Allusions formed on the basis of mythological legends are frequently encountered in English literature. One example is the name *Cassandra*. In literature,

the name Cassandra is derived from Greek mythology; she was the daughter of Priam, the king of Troy. According to the myth, she foretold the destruction and decline of the city of Troy. Today, this name is used in fiction and oral speech in the figurative sense of a prophet or seer whose predictions are not believed. Allusions are employed in literary texts to perform various functions. The most important among them are the following:

1. to convey the author's idea in an expressive, concise, and precise manner;
2. to enhance artistic quality and increase the aesthetic value of the work;
3. to ensure intertextual connections within the text;
4. to express a positive or negative attitude in an expressive way.

On this basis, the following definition of allusion may be proposed: **Allusion is a direct or indirect reference to a particular element of an intertext, indicating an evaluative attitude or a hidden characteristic of the addressee of the allusive word.**

In modern literature, allusion is usually expressed through a direct reference to a well-known person or a specific fact. The main feature that distinguishes allusions from other forms of intertextuality is the hidden meaning of the unit expressed by the author, which the reader is expected to understand. In most cases, this meaning conveys the subject's evaluative attitude toward something or the author's predictive indication of the future development of the events depicted in the work.

A cultural code is a set of cultural priorities, values, norms, and guidelines that serves as a basic concept for their perception and understanding. A linguocultural code, in turn, is the verbalized form of this cultural code, through which cultural norms, stereotypes, and values can be understood.

A cultural code may manifest itself in various forms: everyday realities, representatives of flora and fauna, objects, colors, elements of space and time, biomorphic and theomorphic elements, and others. In human consciousness, they are reflected in the form of knowledge, representations, and associations. In literary studies, cultural codes are classified into such types as somatic, spatial, temporal, object-related, biomorphic, spiritual, mythological, theomorphic, and color codes. For example, G.V.Tokarev distinguishes biomorphic, fetish or object-related, animic, and actional codes.

In many cases, cultural codes are used in combination with linguocultural codes, since language users refer to national and cultural stereotypes through images when expressing their thoughts and representations. In this way, information is embodied in connotations connected with culture through an imagistic basis. The influence of culture on language is realized through the linguistic personality; likewise, the influence of language on culture is also realized through the linguistic personality.

"I gave her bowed head one last stare, then I was walking. Firmer than Orpheus, as firm as Alison herself, that other day of parting. not once looking back"[16].

In this passage taken from "The Collector" by the English writer John Robert

[16] John Fowles. The Magus. – London: Jonathan Cape, 1965. – P. 605.

Fowles, the author attempts to compare the protagonist Nicholas Urfe with Orpheus because of his determination. The reader gains an understanding of the character's inner state and his confidence in the correctness of his decision. In the myth, Orpheus's determination is emphasized: he loved his beloved Eurydice so deeply that he did what no living person had done before him – he descended into the realm of the dead in order to bring her back. On his way, he encounters various obstacles: Charon, the ferryman who carries the souls of the dead to the other shore, refuses to take him across; the underworld dog Cerberus terrifies him; hundreds of snakes appear on its body instead of fur, and the largest of them sprays poison from its tail. However, thanks to his extraordinary musical talent, Orpheus overcomes all these obstacles. Yet he fails to lead Eurydice's shade out of the realm of the dead because he violates Hades' condition not to look back. The text of the work contains many references to these mythical events. The main characters, Nicholas Urfe and Alison Kelly, also love each other passionately, and Nicholas gives Alison the opportunity to choose.

Shakespeare expresses allusions explicitly in his famous tragedy "Hamlet". The poetic text reflects the protagonist's subconscious state, his love for his father, and his anger toward the present reality. Through allusions, the hero's inner world and psychological condition are depicted, as are the historical and religious comparisons associated with his father and uncle. The protagonist's self-description through the phrase *"I am Hercules"* is a comparative allusion in an antonomastic style, serving to show vividly his comparison of himself with his father and his psychological state. In this way, Shakespeare effectively employs allusions to reflect the character's inner psychological emotions and to convey meaning to the reader quickly and powerfully.

It is known that Hercules is a hero of Greek mythology. According to myth, Hercules, the son of Zeus, possessed incomparable strength. He performed twelve extraordinary labors. Some of these include killing the Nemean lion and the many-headed Lernaean Hydra capturing the Erymanthian boar alive, destroying the Stymphalian birds obtaining the girdle of Hippolyta, queen of the Amazons, freeing Prometheus, defeating and overthrowing King Diomedes and others. Hercules was worshipped in many parts of Greece and later in Italy. The myths about Hercules reflect humanity's struggle against the terrifying forces of nature. In Shakespeare's work, Hamlet compares himself to Hercules.

"I will show you fear in a handful of dust"[17].

In this example, the writer alludes to the Minotaur and other myths. The labyrinth, in this context, represents the confusion and despair of modern human beings. The myth functions as a metaphor for the fragmented psyche of the post-war period.

Allusive names are also frequently used in Albert Camus's "The Myth of Sisyphus": *"The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy*[18]*."* Through this example, the writer transforms *Sisyphus,* who is condemned to roll a stone for eternity, into an existential metaphor.

[17] Eliot T. S. The Waste Land. Section IV, "Death by Water." New York. 1922.– P. 166.
[18] Camus, Albert. The Myth of Sisyphus. "The Absurd Man" Conclusion section. Great Britain. 1955. – P. 234

"They seem, even though the day is windless, to be writhing, convulsing, each his own Laocoon, caught and frozen in some fanatically private struggle for existence[19]*."* As can be seen, although the day is windless, they appear to twist and move convulsively. The mythological figure Laocoön is depicted as frozen in a fanatical struggle for existence.

"Laocoön" refers to Laocoön, a figure associated with the Trojan cycle of Greek mythology. Laocoön is portrayed in classical mythology as a priest of Apollo in Troy. During the Trojan War, he warns the Trojans against bringing the wooden Trojan Horse into the city, suspecting that enemy soldiers are concealed inside it. In order to prevent the Trojans from heeding Laocoön's warning, the goddess Athena sends two serpents to kill him and his sons. Emerging from the sea and moving across the water in enormous coils, the serpents attack Laocoön's sons upon reaching the shore. When the father attempts to rescue them, he too is seized, and the serpents coil themselves around his powerful body. The image of Laocoön, particularly his heroism, suffering, and entrapment in an extreme and tragic situation, is employed by the writer in a symbolic sense. As an allusive figure, Laocoön may therefore evoke such semantic associations as warning, sacrifice, suffering, helplessness in the face of inevitable catastrophe, and the tragic consequences of disregarded truth.

Religion is one of the most significant and value-oriented concepts in human life. Its distinctive role lies in the fact that it has a strong influence on the way events occurring in the surrounding world are reflected in human consciousness and on the formation of a particular attitude toward them. Religion is closely connected with culture and directly influences its various spheres, including architecture, art, creativity, music, science, literature, and moral norms.

In other words, two main factors religion and culture constantly influence human everyday life and activity. This is because these two aspects serve as sources of inspiration for human beings. The primary means of expressing their interconnection is language. Today, the study of the close relationship between language, religion, and culture, as well as the factors that shape this system, has become highly significant.

In the process of studying language and the worldview of its speakers, disregarding the factors of religion and culture would make the research incomplete. The contributions of major scholars in the field of the philosophy of language, such as A.F.Losev, S.N.Bulgakov, and V.I.Postovalova, are highly important in elucidating the relationship between language and religion. In particular, V.I.Postovalova proposed applying a the anthropocosmic approach to the analysis of linguistic units, that is, an approach based on the unity of God, the human being, and the universe.

"I like to think how nice it's gonna be, maybe, in California. Never cold. An' fruit ever'place, an' people just bein' in the nicest places, little white houses in among the orange trees"[20].

Although this speech appears, on the surface, to express the simplest kind of dream, in its semantic depth it repeatedly evokes the biblical archetype of the *"land*

[19] Fowles, J. The Collector. – London: Vintage Books, 2004. – P. 178.
[20] Steinbeck J. The Grapes of Wrath. – New York: Viking Press, 1939. – P. 10.

flowing with milk and honey." The expression *"fruit ever place"* in the work functions as an oral, dialectally adapted equivalent of the biblical phrase *"land flowing with milk and honey*[21]*."* Here, J.Steinbeck does not resort to direct quotation, but rather to a strategy of transformative allusion: the lexical form of the sacred text is removed, yet its imagistic-archetypal structure is reborn in the oral speech of an illiterate woman. A land where there is no cold, fruit everywhere, gardens with white houses – all these constitute a transposition of the biblical image of abundance into everyday dialectal speech. Steinbeck's intertextuality is not merely an artistic ornament, it is a literary mechanism that internally fragments the religious self-understanding of American history and constructs a new moral space in the place of that fragmentation.

In Alisher Navoi's "Navodir ush-shabob", *Anas,* regarded as a symbol of friendship, appears as a religious anthroponym:

"Yor isidur kom keltursin sabo yoxud shamol,
Do'st taqririg'a roviy xoh Buzor, xoh Anas"[22].
("Let the morning breeze or the wind bring the fragrance of the beloved,
And let the narrator of the Friend's words be either Buzar or Anas.")

Anas ibn Malik was one of the Companions and servants of the Prophet Muhammad and was born in Yathrib in 612. Anas ibn Malik was ten years old when the Prophet migrated to Medina. His mother, Umm Sulaym, brought her son to the Prophet and offered Anas to serve him. Anas served the Prophet Muhammad, carried out all his instructions, and learned the foundations of religion. He did not disclose matters that had to be kept secret even to his mother. Anas ibn Malik was an extremely well-mannered, gentle-natured person, as well as a pleasant interlocutor and friend. Anas loved the Messenger of Allah deeply and openly expressed this everywhere.

In "Badoye ul-bidoya", it can be observed that an allusion to the Egyptian minister is made through the religious anthroponym Aziz:

"Ko'nglagingdinkim topar jon dam-badam Yusuf isi,
Ey Azizim, men ham ul ko'nglak aro bir tormen[23]*."*
("From your garment, the fragrance of Yusuf revives the soul at every breath;
O my beloved, I too am but a single thread woven into that garment.")

According to historical sources, Dawud (peace be upon him) united Israel and Judea in the tenth century BCE and established a single Jewish state. Allah granted Dawud (peace be upon him) kingship, prophethood, and knowledge of what He willed. Dawud (peace be upon him) is regarded as the founder of blacksmithing. He made objects from iron by manual labor, sold them, and earned his livelihood in this way. In addition, it is also known that Dawud (peace be upon him) possessed an exceptionally beautiful voice, and that birds joined him in song.

The name Imron, used in Navoi's works, refers to a descendant of Dawud (peace be upon him). He was the father of Maryam, one of the most righteous women

[21] John Steinbeck. The Grapes of Wrath. – New York: Viking Press, 1939. – P 11
[22] Alisher Navoiy, Navodir ush-shabob, MAT nashriyoti, Toshkent, 2011, – B.196.
[23] Alisher Navoiy. Badoye ul-bidoya. Mukammal asarlar to'plami. 20 tomlik. 1-tom. – Toshkent: Fan, 1987. – B. 376.

in Islam, and the grandfather of Musa (peace be upon him). The story of *Imron* and his family is mentioned in the surah Al-i Imran in the Holy Qur'an.

Isa Masih is one of the prophets mentioned in the Qur'an. In Islam, he is held in special reverence as a prophet who preceded Muhammad (peace be upon him). In the Qur'an, he is described as al-Masih ("the one blessed by God"), Ibn Maryam ("the son of Maryam"), Abdullah ("the servant of Allah"), Rasulullah ("the Messenger of Allah"), one brought near to Allah, and "the speaker of truth." The Injil was revealed to Isa. According to the Qur'an, Isa is neither the son of Allah nor God Himself. Isa is the servant of Allah and was miraculously born to the virgin Maryam. Allah granted him the status of prophethood in order to guide the Children of Israel. Isa called people to follow his teaching. He sought to turn the Jews away from erroneous paths and began to explain to them what was lawful and unlawful. He also foretold the coming of a prophet after him named Ahmad, that is, Muhammad.

"Qullug'ing dog'idin o'lsam, istamon ozodlik,
Kim, bu tandir nishoni Mudbiru Muqbil aro"[24].
("Even if I die bearing the brand of servitude to you, I desire no freedom,
For this brand is the mark that distinguishes the ill-fated from the fortunate.")

Muqbil is a symbol of acceptance and gratitude. He is always thankful, treats the oppressed with compassion, and never departs from the path of righteousness. For this reason, fortune and happiness smiled upon Muqbil. Mudbir, by contrast, is the complete opposite of Muqbil: he is dissatisfied with everything and is always ungrateful. One of them was misguided, while the other was knowledgeable in the path of spiritual discipline. When Muqbil spoke about the people of God, the spiritually perfect and enlightened figures in religion, Mudbir, like unbelievers who praise idols, spoke only of people characterized by defects. While the former spoke of pain and inner burning, the latter merely babbled about glittering outward appearances.

"Nedur uchmoq joh ila, oxir falak Namurdning,
Osmon-u taxt-u tojin hamki Qorun qildilo"[25].
(Why soar so high on the wings of worldly glory?
For Fate at last made Nimrod's sky-high throne and grandeur
a Qarun's treasure, buried in the earth.")

Qorun, according to the Qur'an, was an extremely wealthy man from the people of Musa, peace be upon him. His possessions were so abundant that even carrying the keys to his treasures required the strength of many people. He would display his wealth before others and wear expensive garments. One day, Qorun became ungrateful and rebelled against Allah. He claimed, *"I have obtained these riches through my own knowledge and ability"*. As a result, the earth swallowed both Qorun himself and all the wealth he had accumulated.

"Ko'nglum o'tidin ne tong har topsa ruxsoring furug',

[24] Alisher Navoiy. Badoye ul-bidoya. Mukammal asarlar to'plami. 20 tomlik. 1-tom. – Toshkent: Fan, 1987. – B. 379
[25] Alisher Navoiy. Badoye ul-bidoya. Mukammal asarlar to'plami. 20 tomlik. 1-tom. – Toshkent: Fan, 1987. – B. 400.

Shox tarso mushaf o‘rtar shayx San’on o‘tig‘a”[26].

(“Why marvel that your face should shine with the fire of my heart?

Did not the Christian beauty make the Sacred Book burn in Shaykh San‘an’s flame?”)

San’on first appeared in Fariduddin Attar’s Mantiq ut-tayr (The Conference of the Birds). Later, information about him is also found in the works of Alisher Navoi. San’on was a unique figure in knowledge and gnosis; he had served as a sheikh in Mecca for fifty years and had more than four hundred disciples. He had performed the pilgrimage and umrah fifty times, and everyone regarded the sheikh as superior to themselves.

One day, he saw in a dream that he was wandering in Rum and prostrating before an idol. In order to discover the interpretation of his dream, he set out for Rum with his four hundred disciples and arrived there after several months. San’on then saw a Christian girl; she was the very idol-like beauty he had seen in his dream in Mecca. The sheikh fell in love with this girl, and the words of others had no effect on him. Because of his love for her, San’on was ready for anything; in exchange for the bride-price, he was even prepared to tend the Christian girl’s pigs for a year.

If the sheikh had not been tested through the pig, he would not have been considered a seeker who had truly entered the path of spiritual discipline. From this, we can see that if the path of the tariqa were not so difficult and arduous, a man as devoted to religion as Sheikh San’on would not have come to Rum and wandered there in hardship.

“Nencromantical, think you not? I am here to creep into the woods and meet disciple of the Witch of-Endor. To exchange my eternal soul against the secrets of the other world. How does that cap fit?” The actor passed the paper back to him. “You choose to be playful. I think this not the moment.” ‘Then let us no more nonsense. I bring no harm to king or country, nor to any person thereof. I place neither body nor soul in danger. My mind perhaps, but a man’s mind is his own- business. What I am upon may be a wild goose chase, a foolish dream. Whom I wish”[27].

The Witch of Endor is a sorceress mentioned in the Bible who, at King Saul’s request, summoned the spirit of the prophet Samuel. The dominant feature of this allusion lies in the fact that the basis and plot of The Worm are built around Mr. Bartholomew’s disappearance after his encounter with a mysterious woman.

Allusion may refer to the denotatum of both spiritual and somatic cultural codes. In contemporary Uzbek poetry, religious anthroponyms such as *Ruhullah, Isa Masih, Ayyub, Dawud, Nuh, Sulaymon, Khizr, Yusuf, and Yaqub* occur less frequently than in classical literature. There are several reasons for this:

1.Classical Uzbek literature was largely inspired by Islamic teachings, the Holy Qur’an, and hadiths. Since the religious ideas contained in these sources were promoted in an artistic style, Qur’anic anthroponyms acquired particular significance in classical poetry.

2.Many narratives influenced by the “Holy Qur’an” were created in the old

[26] Alisher Navoiy, G‘aroyib us-sigar Xazoyin ul-maoniy, Toshkent: G‘afur G‘ulom nomidagi Adabiyot va san’at nashriyoti: 1988. – B. 423.

[27] Fowles J. A Maggot. - London: «Vintage», 1996. – P. 42.

Uzbek literary language, and their ideas became deeply embedded in the consciousness of the people of that period. This enabled poets to use religious anthroponyms in their works in an expressive and impressive manner, including for the precise representation of the inner and outer worlds of the lover and the beloved.

In allusions, primary attention is given to human nature and character traits, such as humanity, bravery, courage, intelligence, generosity, cowardice, cruelty, jealousy, and greed. These traits are expressed through names that are known to everyone or to the majority of people. For example, among allusions related to individuals with positive qualities, *Margaret Thatcher* may be referred to as the "Iron Lady," *Michael Jackson* as the "King of Pop", *Madonna* as the "Queen of Pop", and *Einstein* as a symbol of an intelligent person.

It is noteworthy that in later literature and journalism, famous individuals are increasingly represented not by their actual names, but through epithet-based names and descriptive expressions. Based on a comparative-historical analysis of the linguocultural features of allusions in poetic works created in Uzbek and English, several conclusions may be drawn. Allusions in poetic works belonging to both languages may be studied from two perspectives: first, as figurative and stylistic devices used in literary language; and second, as tropes employed in artistic speech.

Table 4

Cultural Codes and Allusive Expression

Cultural code	**Source of expression**	**Allusive examples**	**Semantic load**
Spiritual code	Religious, moral, and philosophical texts	Yusuf, Dovud, Qorun, San'on	Patience, wisdom, beauty, wealth, obedience or rebellion
Mythological code	Myths and legends	Orpheus, Hercules, Sisyphus, Laocoon	Perseverance, strength, hardship, torment
Temporal code	Historical period and memory	Caesar, Napoleon, Babur, Qodiriy	Historical experience and social evaluation
Object code	Realia and material culture	Savile Row, Sahrodagi Luyr	Prestige, aesthetic standard, cultural status
Artistic code	Literary character and plot	Hamlet, Farhad, Majnun, Ra'no	Inner conflict, fidelity, love, and symbolism

In literary works created in the languages under consideration, allusions serve to clearly reveal the inner world and outward appearance of the artistic image, as well as its most important qualities, character, and nature. They also help express abstract concepts in a clear and vivid manner.

In the literature of both peoples, allusions perform the functions of embellishing speech, demonstrating the speaker's knowledge and cultural level, conveying information to the listener, and persuading them. These stylistic devices help the reader understand the essence of the main text more clearly and arouse interest in the work. At the same time, in addition to their persuasive function, allusions also perform a motivational function.

CONCLUSION

1. Allusion is a stylistic figure that conveys an indirect reference through verbal resemblance or by evoking a widely known real-world fact, historical event, or literary work. An analysis of different approaches to the interpretation of allusion has enabled a deeper understanding of its defining characteristics. The presence of implicit information constitutes the foundation of this stylistic device. Most theoretical definitions interpret allusion as a reference to a literary or real-life fact. Allusion involves the incorporation of information from another source into the semantic structure of a particular linguistic unit. First, it refers to a phenomenon or object of significance to a linguocultural community; second, it recalls a particular fact and embodies a cultural concept.

2. Allusion shares certain characteristics with several related phenomena and must therefore be distinguished from them. Unlike precedent phenomena, allusions are not intended to perform a sign function. Precedent phenomena operate within the cultural space of a particular linguocultural community and serve as a distinctive "password" that differentiates cultural insiders from outsiders. The relationship between allusion and textual reminiscence remains an important theoretical issue. These phenomena partially overlap when the source is literary. References to cultural, historical, and everyday facts that are not embodied in a text fall outside the domain of textual reminiscence.

3. The relationship between allusion and intertextuality constitutes an important issue in contemporary linguistic research on allusion. As fixed products of linguistic creativity and ready-made patterns of speech associated with particular situations in life, allusions represent one of the means through which the broader phenomenon of intertextuality is realised. Allusion is also closely related to quotation. Both allusions and quotations introduce "external" elements drawn from another source. However, allusions appear in a modified form, whereas quotations are reproduced in full. They also perform different functions: allusion enhances expressiveness by supplementing the portrayal of an event or character in a literary work, while quotation provides a basis, confirmation, or evidence for a particular assertion.

4. Allusion shares with quotation, reminiscence, and talmih a reliance on an earlier text or cultural fact. Their differences concern the manner in which the source is re-expressed and the functions performed. Whereas quotation reproduces a particular passage from the source text, allusion generates new meaning through a selected feature of that source. Reminiscence arises through involuntary recollection and associative affinity, while allusion is realised through deliberate reference. Although talmih is a rhetorical device closely related to allusion, certain distinctions exist between them. Allusion has a broader referential scope: it is not restricted to historical and literary sources but also encompasses phenomena from contemporary politics, everyday life, and popular culture.

5.The primary function of allusion is evaluative and descriptive. It performs a crucial cohesive function within the text, the scope of which is determined by the type of allusion. As an evaluative predicate, allusion is characterised by expressiveness, imagery, and emotivity. Most such predicates involve comparative

evaluation.The analysis of examples drawn from literary works clearly demonstrates that allusive evaluative predicates tend towards the negative pole of the evaluative scale. This tendency is explained by a particular feature of human psychology: the inclination to express subjective judgements implicitly.

6. In terms of their textual realisation, allusive evaluative predicates occur through references to cultural phenomena and the names of well-known individuals, as well as through authorial nonce formations and quotations. From the perspective of expressiveness, predicates occurring within instances of stylistic convergence occupy a prominent position among allusive evaluative predicates. By combining with other tropes, allusion gives rise to allusive metaphors, metonymies, and instances of antonomasia.

7. The combination of allusion with metaphor, metonymy, and antonomasia produces stylistic convergence. In metaphorical allusion, shared attributes are central; in metonymic allusion, the relationship between elements of cultural heritage is foregrounded; in antonomasia, renaming is the defining operation; and in the allusive epithet, the principal function is to specify the quality being described. Authors enhance the impact of evaluative meaning by modifying a familiar name or expression, blending one allusion with another, or placing the source and the new text in opposition. Such allusive transformations lend individuality to literary images and enable the creation of humour, irony, and contrast.

8. In literary works, allusions based on the names of historical figures extend beyond the direct naming function of those names to serve as symbols of historical experience and social evaluation. In the English texts analysed, the names Caesar and Cleopatra convey meanings associated with power, fame, attractiveness, and tragic demise. In the Uzbek texts, the names Navoiy, Bobur, and Qodiriy are associated with literary heritage, scholarly thought, longing for the homeland, and historical memory. The allusive meanings of these names arise not from a complete reconstruction of the historical figure’s life but from the selection of a particular attribute that corresponds to the author’s intention.

9. Allusions based on the names of literary characters reveal a character’s personality and inner experiences through familiar literary figures. As embodiments of love, Romeo and Juliet, Layli and Majnun, and Farhod and Shirin are functionally similar in expressing love and fidelity. Nevertheless, they are not interpreted in precisely the same way within their respective national literary and spiritual traditions. An allusion to Sherlock Holmes may signify powers of observation and intellectual resourcefulness, whereas a reference to Hamlet may convey a character’s hesitation or self-appraisal. The linguopoetic effect of such allusions emerges through semantic continuity—or, conversely, contradiction—between the literary tradition and the new text.

10. Figures from ancient myths and legends are incorporated into literary texts through mythological allusions, symbolically conveying concepts such as strength, beauty, wealth, bravery, and destruction. In English texts, this function is performed by figures from Greco-Roman mythology, including Mars, Heracles, Apollo, and Pandora. In Uzbek texts, a corresponding function is performed by figures from Eastern mythological and epic traditions, such as Jamshid, Afridun, and Rustam.

These allusions share the function of evaluating human attributes through cultural symbols, while differing in the narratives evoked, the symbolic features foregrounded, and the national-cultural associations activated.

11. Religious allusions connect the content of a literary work with the moral criteria embodied in sacred texts and religious narratives. They are realised through religious names, place names, fixed expressions, titles, epigraphs, and references to events. In Uzbek-language texts, Yusuf signifies beauty, Khizr immortality, and Sulaymon wisdom; in English-language texts, Solomon symbolises wisdom and Judas betrayal. Drawing on religious narratives, these allusions serve to express moral trials and spiritual states.

12. The similarities between allusions in the two languages lie in their capacity to activate cultural memory, generate implicit meaning, convey evaluation, and enhance literary expressiveness. Their differences concern the sources on which they draw and the national-cultural associations connected with those sources. Consequently, allusive units in the two languages should be compared not merely on the basis of shared names or lexical meanings, but through the integrated consideration of their source, context, evaluative attribute, and pragmatic function.

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БУХАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

АЧИЛОВА РИСОЛАТ АЗАМОВНА

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ АЛЛЮЗИЙ В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

10.00.13 – Сравнительное и сопоставительное языкознание

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диссертации на соискание учёной степени доктора филологических наук (DSc)

Бухара – 2026

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Ведущая организация:	**Джизакский государственный педагогический университет**

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С диссертацией можно ознакомиться в Информационно-ресурсном центре Бухарского государственного университета (зарегистрирована под номером 1097). (Адрес: 200118, город Бухара, ул.Мухаммад Икбол, 11. Тел: (0 365) 221-25-87.

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ВВЕДЕНИЕ (аннотация диссертации доктора наук (DSc))

Целью исследования является комплексный анализ лингвокультурологических, прагматических, интертекстуальных и концептуальных особенностей аллюзий в английском и узбекском языках в сопоставительно-типологическом аспекте.

Объектом исследования являются аллюзивные единицы в английских и узбекских художественных произведениях, основанные на образах исторических личностей, художественных героев, реалиях, а также имеющие мифологическую, религиозную, метафорическую и метонимическую основу.

Научная новизна исследования заключается в следующем:

определены аллюзивные функции прецедентных единиц, роль аллюзии в формировании вертикального контекста и механизмы создания прагматической импликации; на основе фактического материала английского и узбекского языков установлено место аллюзий в системе лингвокультурных единиц;

впервые аллюзии в обоих языках изучены в качестве объекта комплексного исследования в сопоставительно-типологическом и лингвокультурологическом аспектах, а также научно обоснована универсальная и национально-культурная специфика аллюзивных единиц, присущих двум культурам;

раскрыты лингвокультурные особенности аллюзий, восходящих к историческим личностям и героям произведений, а также их семантико-прагматический потенциал в английском и узбекском культурных кодах; разработана типологическая классификация аллюзивных единиц, основанных на реалиях и сравнениях;

в результате анализа метафорических и метонимических аллюзий на основе теории концептуальной метафоры и метонимии были определены их место в системе культурных ценностей и механизмы когнитивно-семантического формирования;

на материале английского и узбекского языков в сравнительном аспекте раскрываются культурно-семантические, лингвокультурологические особенности и функции в интертексте аллюзий, имеющих религиозную маркировку и сформированных на основе мифологического мировоззрения.

Внедрение результатов исследования. Внедрение результатов исследования. На основе научных результатов, полученных в ходе комплексного сравнительно-типологического анализа лингвокультурологических, прагматических, интертекстуальных и концептуальных особенностей аллюзий в английском и узбекском языках;

научно-теоретические выводы и методологические подходы, касающиеся аллюзивных функций прецедентных единиц, роли аллюзии в создании вертикального контекста, механизмов создания прагматической импликации и определения места аллюзии в системе лингвокультурных единиц, были использованы в Бухарском государственном педагогическом институте в 2024-2025 годах при реализации международного проекта № 209131 “English

and Inclusion project within the framework" of the "Accelerating English Language Learning in Central Asia" (AELLCA) , финансируемого Министерством иностранных дел, по делам Содружества и развития Великобритании и Посольством Великобритании в Ташкенте. (Справка Бухарского государственного педагогического института № 397 от 2 июля 2026 года). В результате удалось теоретически обогатить грантовые проекты и научно-исследовательские работы, реализованные в ведущих высших учебных заведениях Узбекистана;

обобщения, доказывающие универсальную и национально-культурную специфику аллюзивных единиц, впервые изученных в английском и узбекском языках в качестве объекта комплексного исследования в сравнительно-типологическом и лингвокультурологическом аспектах и характерных для двух культур, были использованы при реализации фундаментального научного проекта № F3-202003161 на тему "Создание интерактивного учебного пособия по предмету "Детские танцы" для решения учебных задач в области музыки и искусства", реализованного в 2022-2024 годах в Государственной академии хореографии Узбекистана. (Справка Государственной академии хореографии Узбекистана № 1/04-64 от 12 июня 2026 года). В результате были освещены общие и отличительные черты английских и узбекских аллюзий;

выводы, полученные в ходе анализа метафорических и метонимических аллюзий на основе теории концептуальной метафоры и метонимии, были использованы при реализации международного проекта № 101129076 – EMPOWER–ERASMUS-EDU-2023-CBH («Расширение предпринимательских навыков среди женщин для обеспечения гендерного равенства и трудоустройства граждан Узбекистана»), осуществлённого в 2023-2026 годах в Наманганском государственном институте иностранных языков имени Исхокхона Ибрата (справка Наманганского государственного института иностранных языков имени Исхокхона Ибрата № 2166-03 от 16 июля 2026 года). В результате это послужило обоснованием роли аллюзий в системе культурных ценностей и механизмов их когнитивно-семантического формирования;

выводы, касающиеся лингвокультурных особенностей аллюзий, возникших на основе образов исторических личностей и персонажей произведений, а также их семантико-прагматического потенциала в английском и узбекском культурных кодах, были использованы в 2024-2025 годах при подготовке передач и написании сценариев для телерадиоканала "Узбекистан" Национальной Телерадиокомпании Узбекистана: "Бодрствование" , "Радость творчества" , " Образование и прогресс" , "Нация и духовность" (справка государственного учреждения "Телерадиоканал Узбекистан" Национальной телерадиокомпании Узбекистана № 26-36-74 от 12 июня 2026 года). В результате был раскрыт семантико-прагматический потенциал, и разработана типологическая классификация аллюзивных единиц, основанных на реалиях и сравнениях;

теоретические выводы, касающиеся культурно-семантических особенностей религиозно маркированных аллюзий и аллюзий, сформировавшихся на основе мифологического мировоззрения, их интертекстуальных функций и лингвокультурологической интерпретации, были использованы при создании учебника “Межкультурная коммуникация” , предназначенного для студентов высших учебных заведений, обучающихся по направлению 60111800 — “Иностранный язык и литература (английский язык)” (разрешение на издание № 2821-9769-8ad4-bf63-a166-8802-0553, выданное Министерством высшего образования, науки и инноваций 10 февраля 2026 года). Внедрение результатов подтверждено справкой № 03/03/01-1741, выданной Бухарским государственным педагогическим институтом 7 сентября 2026 года. В результате литература по языкознанию была обогащена сравнительными обобщениями, касающимися культурно-семантических особенностей аллюзий, их интертекстуальных функций и лингвокультурологических аспектов.

Структура и объём диссертации. Диссертация состоит из введения, четырёх глав, заключения и списка использованной литературы, её общий объём составляет 242 страницы.

E’LON QILINGAN ISHLAR RO‘YXATI
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Avtoreferat “BUKHARA HAMD PRINT” nashriyotida tahrirdan o‘tkazildi hamda o‘zbek, rus va ingliz tillaridagi matnlarning mosligi tekshirildi.

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Adadi: 100 nusxa. Buyurtma № 211/6.