

## COMPARATIVE ANALYSIS OF ALLUSION AND RELATED STYLISTIC DEVICES

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### Abstract

The article presents a comparative analysis of allusion and related stylistic devices. The research thoroughly examines the essence of allusion, its types and forms of usage. The classification of allusion into nominal, plot, image, stylistic, and genre allusions is substantiated. A comparative analysis is conducted with related stylistic devices: reminiscence, quotation, and paraphrase. The degree of precision of each device, dependence on source, reader knowledge requirements, and artistic functions are determined. The peculiarities of using these devices in contemporary Uzbek literature and their place in the context of world literature are demonstrated. The influence of the postmodern era and digital technologies on the development of allusion is analyzed. The article substantiates the contemporary interpretation of intertextual connections and the significance of transnational allusions.

### Key words

Allusion, intertextuality, reminiscence, quotation, paraphrase, stylistic devices, intertextual connections, Uzbek literature, literary text, cultural context, nominal allusion, plot allusion, image allusion, stylistic allusion, genre allusion.

In modern literary criticism, the issue of intertextual connections is of particular importance. Allusion and stylistic devices close to it play an important role in this process. Allusion is a method of indirect reference in a literary work to another literary work, historical event, religious text or cultural phenomenon, without directly referring to it. This stylistic device, relying on the cultural knowledge and erudition of the reader, deepens the layers of meaning of the text and expands its semantic field. The term allusion comes from the Latin word "allude" (to hint, emphasize) and has been actively used in literature since the 16th century. This method has existed in Uzbek literature for a long time, and great creators such as Alisher Navoi, Zahriddin Muhammad Babur, Furqat, and Mukimiy have used the method of allusion in their works. Nowadays, due to the increasing influence between different cultures in the context of globalization, the

study of allusion and similar stylistic devices is becoming more relevant. These devices not only increase the artistic value of a literary text, but also act as a bridge between different cultures.

Allusion is a method of creating meaning by referring to other texts, events, or individuals without directly naming them. The main characteristics of this stylistic device are as follows: Indirectness (implicitly) - the allusion is never explicit. Cultural context - the understanding of the allusion depends on the level of cultural knowledge of the reader. Versatility - an allusion can have several meanings. Laconicism - the ability to express many meanings in a few words. Emotional impact - the arousal of strong emotions through a familiar motif or image.

Allusions are usually divided into the following types:

Literary allusion - a reference to other literary works, their characters or plots. For example, in Uzbek poetry, references are often made to the stories "Layli-Majnun" or "Yusuf" and "Zulaykho". In modern Uzbek literature, allusions to the works of Oybek, Abdulla Qodiriy, and Cholpon are widespread.

Historical allusion is a reference to historical events, people, and periods. References to historical figures such as Amir Temur, Ulugbek, and Babur Mirzo are a constant feature of Uzbek literature.

Religious allusion - a reference to the holy books (Quran, Bible), religious stories and the lives of prophets. Images such as "Moses and Pharaoh", "Yusuf and Zulaykha", "Sulayman the King" are widely used in Uzbek literature.

Mythological allusion - an appeal to folk oral creativity, fairy tales, legends and mythological heroes. Images such as "Alpomish", "Go`ro`gly"

"Princess Tumaris".

Cultural and sociological allusion - a reference to the traditions, customs and values of a certain era or society. According to the forms of use of allusion, it is divided into 5 types. These are:

a) Name allusion; b) Plot allusion; c) Image allusion; d) Style allusion; i) Genre allusion

1. Name allusion is a linguopoetic phenomenon in which the name of a specific person, place or work is mentioned, which evokes cultural, historical or artistic connotations associated with it. Name allusion, as an intertextual tool, enriches the semantic layers of the text, creates additional meanings based on the previous knowledge and cultural memory of the reader or listener. For example, if the name "Spartacus" is used in the text, this is not a personal name, but rather evokes historical memories of the leader of the slave uprising in ancient Rome and a symbol of heroism and the struggle for freedom.

2. Plot allusion is an intertextual device created in a literary text by recalling a chain of events (plot structures) inherent in a previously created work, myth, historical event, or religious source. It is often manifested not in the form of direct retelling, but through interjection, irony, or brief allusion. For example, if in a modern novel the lovers cannot be united due to the opposition of their families and the author calls them "modern Romeo and Juliets," this is a plot allusion. Because the reader immediately remembers the entire story based on Shakespeare's work.

3. Image allusion is an intertextual device that creates new meanings in a literary text by referring to a specific literary, mythological, religious, or historical image. That is, it activates the reader's cultural and artistic memory by indirectly mentioning a character or symbol in the text, rather than directly mentioning it.

4. Stylistic allusion is an intertextual phenomenon that occurs through imitation or reference to stylistic features (language means, syntactic construction, rhythm, forms of expression, artistic tropes and figures) characteristic of a particular writer, poet, or literary school. It reminds us of meanings related to another text or the author's style through its form of expression, rather than the content of the work. If a modern poet uses the "radif" and rhyme system characteristic of Alisher Navoi in his poem, this is a stylistic allusion. The use of James Joyce's "stream of consciousness" technique in a prose work is also considered a stylistic allusion. Imitation of the style of Kadiri or Gogol in a satirical text is also considered a stylistic allusion.

5. Genre allusion. Genre allusion is an intertextual phenomenon that occurs in a literary text by referring to the form, content, or compositional features of a particular literary genre. It activates meanings related to another text or literary tradition through its genre model, rather than the entire content of the work. If a modern novel is written in the style of a religious text and resembles the genre of "Bible Stories", this is considered a genre allusion. In Uzbek literature, the use of the "masnavi" form in works of poetic satire can be seen as a genre allusion. If contemporary events in dramaturgy are presented in the form of a folk tale or narrative, this is also a genre allusion.

Allusions have several similarities with other devices in terms of their use, including: For example:

1. Reminiscence is a literary device in which a previous text, event, or phrase is not directly mentioned, but is indirectly recalled through similarities. It reminds the reader of a specific text through memory and a sense of familiarity. It is similar to allusion, but works more subtly, imperceptibly. Let's look at the main features of reminiscence in examples.

## 2. Subliminal intertextuality

Through reminiscence, the writer refers to another work or cultural layer, but this is not explicitly stated. For example: Rodion Raskolnikov's suffering and self-sacrifice in Fyodor Dostoevsky's novel *Crime and Punishment* has a reminiscence similarity with the suffering and self-sacrifice of Jesus Christ. However, Dostoevsky does not say this directly - the reader perceives religious archetypes. Reminiscence often works by recalling the ideas of the general archetype's hero, sin, sacrifice, salvation. The image of Mr. Darcy in Jane Austen's *Pride and Prejudice* is reminiscent of the archetype of the ancient knight: cold, proud, but ultimately selfless. This reminiscence evokes images in the reader associated with chivalric novels, but this is not directly mentioned.

3. The introduction of unfamiliar but familiar elements into the text. The reader feels as if he has seen an idea or expression before, but it is difficult to determine exactly where it came from. In T.S. Eliot's poem "The Waste Land", many ancient texts (the Bible, the *Odyssey*, Shakespeare) are introduced in the form of reminiscence. Eliot keeps the intertextual connection hidden - the reader feels that these places seem familiar, but there is no clear reference.

4. Connection with the intertextual approach. Reminiscence often manifests itself in the form of intertextual play. In Gabriel García Márquez's "One Hundred Years of Solitude," there are reminiscences of biblical events: the setting (Macondo) is the Garden of Eden, the names of the characters, the crises of the heroes are close to religious histories.

5. Not a direct quotation, but a connotative analogy. In this work, another text or idea is hidden under the surface. For example: In Franz Kafka's novel *The Trial*, the trial of Josef K. on an ambiguous charge is reminiscent of the idea of the suffering of an innocent person in the biblical stories. This is not directly stated, but such a parallel is obvious to the reader.

Reminiscence has the following characteristics:

1. A vague, sensitive effect; 2. Creating a more emotional response; 3. Reflecting the general spirit of a well-known work or author; 4. Evoking nostalgia or familiar feelings in the reader

We can cite the following examples from Uzbek literature.

a) The spirit of Navoi in the poems of Gafur Ghulom, b) Classical ghazal traditions in modern poems, c) Folkloric intonations in free verse

In English literature, we can see the following examples. For example:

a) Reflections of Shakespeare and the classical tradition in T.S. Eliot's poetry. Eliot's poem "The Waste Land" contains passages and allusions from Shakespeare's works, which create an ambiguous and subtle effect and revive the spirit of earlier

English literature. The line “Those are pearls that were his eyes” is a direct reference to “The Tempest”.

b) The Romantic poets' appropriation of ancient pastoral traditions. Wordsworth's nature poetry evokes the spirit of classical pastoral poetry. Keats's “Ode to the Nightingale” recalls the classical ode tradition and creates a strong emotional response.

c) The use of biblical or classical intonations by contemporary poets. Dylan Thomas' poetry often uses biblical rhythms and imagery. His poem “Do Not Greet the Night in Peace” has the spiritual weight of religious texts, while at the same time being completely modern.

d) The imitation of Victorian or pre-Victorian styles by contemporary writers. Margaret Atwood occasionally writes in a style reminiscent of 19th-century novels. Zadie Smith sometimes uses Dickensian narrative techniques in her contemporary London novels.

e) The appropriation of folk song rhythms in Beat poetry. Allen Ginsberg's poem “Howl” is reminiscent of American folk traditions and the rhythms of biblical psalms. It creates nostalgia for religious tradition and American folk culture.

#### Areas of application

##### In poetry:

1. Deepening personal feelings in lyric poems; 2. Drawing historical parallels in epic poems; 3. Creating critical content in satirical poems

##### In prose:

1. Complex psychological analysis in novels; 2. Creating symbolic meaning in stories; 3. Enriching philosophical thoughts in essays

##### In drama:

1. Revealing the inner world of characters; 2. Sharpening social problems; 3. Drawing historical parallels

Conclusion. A comparative analysis of allusion and stylistic devices close to it shows that these devices are an important part of modern Uzbek literature. They not only increase the artistic value of the text, but also act as a bridge between cultures. Allusion creates layers of meaning and gives intellectual pleasure, Reminiscence creates mood and atmosphere, Quotation gives authority and strengthens trust, Paraphrase creates the possibility of a new interpretation, The correct analysis and application of these devices in modern literary criticism contributes to the development of Uzbek literature at the world level. In the conditions of globalization, it is important for national literature to be in dialogue with world literature, while preserving its uniqueness. These studies serve to reveal



the wealth of Uzbek literature and strengthen its place in world literature. Allusion and stylistic devices close to it not only enrich the artistic aspects of the literary text, but also play an important role in preserving cultural memory and transmitting it to future generations. A comparative analysis of allusion and stylistic devices close to it shows that they are an important discursive component of the poetics of modern Uzbek literature. These devices not only increase the artistic and aesthetic value of the text, but also ensure the intertextual interconnectedness of the literary process, acting as a spiritual and cultural bridge between different cultures. Allusion and stylistic devices close to it are of particular importance in preserving the cultural heritage of Uzbek literature, reinterpreting it in a modern context, and passing it on to future generations. Through them, national literature not only expands its internal artistic possibilities, but also actively participates in intertextual dialogue in world literature. Therefore, a deep and comprehensive study of these phenomena serves the scientific and theoretical development of Uzbek literature and strengthens its position in the global literary space.

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