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MUNDARIJA AMALIY FILOLOGIYA

Луиза Самситова
Языковая личность как объект лингвистического исследования...4

Şamilova Günel
Təsəvvüflə bağlı yaranan bəzi frazeologizmlərin semantikasına dair....13

QIYOSIY TILSHUNOSLIK

Саодат Мухамедова, Ханкиши Мамедов
Семантика поэтической структуры парадигмы «эввел-ахыр»
"начало-конец" азербайджанских, русских и узбекских пословиц..25

Do'smuradova Yulduz
Allusion and its essence, its place in intertextuality.....39

O'ZBEK TILINI XORIJIY TIL SIFATIDA O'QITISH

Oqila To'raqulova, Begam Karayeva
O'zbek tilini xorijiy til sifatida o'qitishda loyiha texnologiyasi.....46

Хуршида Кадирова
Два режима процесса обучения узбекскому языку в игровой
технологии57

Nozima Abduqodirova, Xurshida Kadirova
O'zbek tili fe'l zamonlarini o'qitishda elektron baza yaratish.....65

PSIXOLINGVISTIKA

Gulkhayo Sadikova
Psycholinguistic factors of reading comprehension in teaching a second
language.....77

LINGVOKULTUROLOGIYA

Yekaterina Shirinova, Gulbahor Iskandarova
Inson - madaniyatlar chorrahasida.....83

LINGVOPOETIKA

Nargiza Musulmanova
Badiiy matnning lingvopoetik tahlili: tarixi, metodologiya va tadqiqot
metodlari90

NAZARIY VA AMALIY ADABIYOT MASALALARI

Шоира Исаева
Новый подход к психологическим вопросам на уроках
литературы98

TAHLIL, TAQRIZ, SHARH, MUNOSABAT

Dilafruz Rahmatova
Ismatullo Rahmatulloning "Alifbe ta'limi" darsligi tahlili.....109

ALLUSION, ITS ESSENCE AND PLACE IN INTERTEXTUALITY

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Annotation

This article is devoted to the issues of reflections on the emergence of the concept of allusion in linguistics, its definitions and approaches. Along with the interpretation of the term from different sides, different opinions are presented regarding its classification into species.

It is clearly that the systematic study of language phenomena in world linguistics is making a fundamental turn in the field of linguistics, that is, a number of new directions are emerging in world linguistics, and theoretical paradigms for the in-depth study of the structural and functional layers of the language are emerging. Such changes are being made in a number of directions in the field of linguistics that deal with the research of problems such as language and society, language and culture, language and personality, language and thinking. The article covers these in detail

Key words: *allusion, meanings, historical, literary, linguistic approach, intertextual, cognitive, intertext, quest for knowledge, language.*

INTRODUCTION

We all know that the language and thinking, the relationship between the conceptual system of the world and the language system, general and specific linguo-cognitive, linguo-cultural in the conceptual sphere of the peoples and languages of the world, a number of issues, such as the scientific solution of controversial issues regarding linguistic and ethnic aspects, have become the focus of modern linguistics.

MAINT PART

The most complex form of intertextuality is allusion. In a board sense, it is understood as a reference to some fact or previous-

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ly written text. But the peculiarity of allusion is that it has a special mechanism for juxtaposing the contexts of two textual plans - the text to which the reference is made and the receiving text, due to which it brings new meanings to the work and at the same time enhances its expressiveness. An allusion is organized as the borrowing of some elements of the pretext, by which it is recognized in the receiving text [Azamatova 2021, 14-24]. Elements of a precent text are borrowed by the author selectively, and the complete situation or phenomenon is implicit in the text.

According to some researchers, an allusion is a literary device that makes an indirect reference to people, places, things, or events, either real or imaginary. Allusion express complex ideas in a simplified way by drawing a connection to something that is widely familiar or understood. Allusions must be not obscure or else it may not make sense. A problematic issue is the distinction between the concepts of "quote" and "allusion" and "reminiscence" and "allusion". And allusion is to a fact of social life, a historical event or work (of literature, sculpture, painting, cinema), which is assumed to be generally known. Allusive statements have a secondary meaning and other create subtext.

The five main types of allusions are historical, mythological, religious, literary, popular culture [Kiose 2002, 65]. If we historical allusion reference significant events or people. Mythological allusion make references myths from various cultures. Religious allusion is a mainly biblical allusions in the western world, it can reference any religion. Literary allusion reference characters, settings, plot points and other from previous novels, dramas and poem. Popular culture refers to something contemporary typically from a song, television show, or movie [Ben 1976, 105-128]. The importance of the word in the process of translation between languages is very good [Dusmuradova 2022, 92-95]. For example, allusion, literature an implied or indirect reference to a person, event, or thing or to a part of another text. Most allusions are based on the assumption that there is a body of knowledge that is shared by the author and the reader and that therefore the reader will understand the author's referent. The word allusion comes from the late Latin allusion meaning "a play on words" or "game" and is a derivative of the Latin word alludere, meaning "to play around" or "to refer to mockingly" [Massalskaya 2020, 24].

ANALYSIS OF METHODS

Nowadays, there are following approaches to the study of al-

lusion: literary, linguosemiotic, intertextual, cognitive, cognitive-discursive, linguostylistic and linguocultural. Within the framework of the first of the above-mentioned approaches, one can distinguish a number of works [L.M. Arinstein, M.D. Tukhareli, R.D. Timenchik and others], where allusion is analysed as a marker indicating the peculiarities of the creative manner of a particular writer. In such studies an analysis of individual cases of the use of allusions, specific to the individual author's style, is carried out, which is often interesting in itself, but does not aim to reveal the mechanism of action of the allusion as a stylistic device. In this situation allusion is a marker of the individual style of the writer; the emphasis is on the personality of the author and his/ her picture of the world. Also, an allusion is a means of conveying author's intentions, which must be correctly interpreted for a successful communication.

In the example taken from poem "Hamlet" by the famous Uzbek poet Rauf Parfi, the allusive name refers to a literary fact:

*Shoir, yetolmaysan uning dodiga,
Hamlet yuragida alam va qadar.
Yetar... Ofeliya qayt hayotingga.
Inonmoq istaydi senga naqadar. [R.Parfi. 1978. 36]*

As this example shows, Hamlet and Ophelia are act as allusive nouns. As intertext, onomastic names and allusive names are not simply present in the poem. The reader can also bring meanings into the text that the author did not intend. For example, if the author unconsciously borrowed an element from some precedent text, and the reader recognized its source: then the reminiscence becomes an allusion. This is quite natural, because, as noted, based in hermeneutic research. A writer usually refers to an entire history with a single word. For example:

*Qaysari Rum nayzasidan
Bag'rida dog' uzra dog',
Chingiz-u Botu tig'iga
Ko'ksi qalqon o'zbekim.*

*Menga Pushkin bir jahonu
Menga Bayron bir jahon,
Lek Navoiydek bobom bor,
Ko'ksi osmon o'zbekim. [E.Vohidov]*

If we analyse historical names such as Rome, Chingiz, Botu refer to wars that happened in our history. Learners who see these

names in the text which are known and famous from history, remember the events related to them. Besides that, many learners know scientists like Navai, Pushkin, Bayron.

If we look at other English examples, we can see some differences. For example:

Phoebe: You are just like Jack.

Rachel: ... Jack from downstairs?

Phoebe: No, Jack and the Beanstalk.

An allusion, in this case, is to the English folklore piece "Jack and the Beanstalk".

It turns out that, intertextuality as an intrinsic property of a literary text is realized to the fullest extent through the stylistic device of allusion. Allusion is one of the most effective and frequently used means of increasing the semantic and emotionally aesthetic content of a work of verbal art. The essence of the phenomenon of intertextuality lies in the fact that the meaning of a work of art is fully or partially formed by reference to another text, which is precedent in relation to the text being created. Traditional interpretations of the phenomenon of intertextuality presuppose a search for the implications inherent in the text of the work of one or another author, the presence of borrowings in it. N.A. Fateeva addresses the technique of allusion from the point of view of intertextuality and

the following definition: allusion is the borrowing of certain pretext elements, by which they are recognized in the recipient text, where the predication is occurred [Fateeva 2000, 280]. As a consequence, within the framework of this approach, the concept the allusion turns out to be broad and is sometimes even seen as an unconscious or conscious literary imitation. The Helen Fielding's «Bridget Jones's Diary» has a strong reference to Jane Austen's «Pride and Prejudice». The reference is more than a loan of the plot, it is the same story, with some of the same characters and escalation of events. Now we can see such kinds of examples in English languages:

"I have to say, I think it's disgraceful. All it means in this day and age is that a whole generation of people only get to know the great works of literature – Austen, Eliot, Dickens, Shakespeare and so on – through the television".

"Well, quite. It's absurd. Criminal".

"Absolutely. They think that what they see when they're "channel hopping" between Noel's House Party and Blind Date actually is Austen or Eliot". "Blind Date is on Saturdays," I said.

Nowadays allusion is rightly considered one of the least de-

defined categories of linguistics. Until now, there is no single and clear definition of this phenomenon. Even within the framework of one direction, the allusion is interpreted quite broadly, which leads to an insufficiently clear separation of it from a number of related concepts. For example, in cognitive linguistics, allusion is considered as a kind of cognitive metaphors; within the framework of the intertextual approach, allusion is placed on a par with quotation and reminiscence, as well as precedent text; in stylistics the allusion finds common features with the epitrope and applique. After coming to a conclusion about the concept of allusion, its classification into types and classes is the next issue.

CONCLUSION

Summarizing the above interpretations of allusion within the framework of various approaches to its study, we can say that allusion is an element of the text, the author's style, the culture of a particular linguistic community, as well as a way of encoding and translating background cultural knowledge, cognitive processes and author's intentions. We understand allusion as a hint at phenomena of language and culture that are considered generally known. They reflect the linguistic picture of the world of the author as a representative of a particular nation and, for us, require certain background knowledge, both universal and specific. Metatext helps to explicate the information necessary for the reader of another culture to understand the allusion. It may be presented as page-by-page footnotes or a commentary at the end of the book. We can see that the allusion is an extensive material for research. As can be seen from the above examples, allusive names serve to place additional information in the text, even when used in works of fiction, poetry or novels. In this case, the popularity of the allusive fact, its long-term existence in the memory of the linguistic person is important. So, two cultural- semiotic fields are interconnected in the text where allusion is involved. One of them participates in the external structure of the text, and the other is manifested in the mind of the reader.

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ALLUZIYA, UNING MOHIYATI VA INTERTEKSTUALLIKDA TUTGAN O'RNI

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Annotatsiya

Ushbu maqolada intertekstuallikning bir qismi bo'lgan alluziya tushunchasining paydo bo'lishi, jahon tilshunos olimlarining alluziya haqidagi mulohazalari, ta'rif va yondashuvlar haqida fikr yuritilgan. Ushbu atamaning turli tomonlardan talqin qilinishi bilan bir qatorda, alluziyaga doir misollar ham tahlil qilingan.

Jahon tilshunosligida til hodisalarini tizimli o'rganish tilshunoslik sohasida tub burilish yasayotgani, ya'ni jahon tilshunosligida bir qator yangi yo'nalishlar yuzaga kelayotgani, tilning tarkibiy tuzilishini chuqur o'rganishga qaratilgan nazariy paradigmalarda paydo bo'layotgani aniq. Shu asnodan tilning funksional qatlamlari vujudga keladi. Maqolada til va jamiyat, til va madaniyat, til va shaxs, til va tafakkur kabi muammolarni o'rganish bilan shug'ullanuvchi tilshunoslik fanining qator yo'nalishlarida bunday o'zgarishlar amalga oshirilayotganligi batafsil yoritilgan.

Kalit so'zlar: *alluziya, intertekstuallik, tarixiy alluziya, madaniy alluziya, intermatn, kognitiv, lison, bilishga intilish, lingvistik yondashuv.*

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