

**ANALYSIS OF ALLUSION PATTERNS IN ABDULLAH  
QAHHOR'S STORIES.**

**D.T.Yuldashev.**<sup>1</sup>

<sup>1</sup> *UrSU, associate professor of the Department of Uzbek  
Linguistics, Faculty of Philology, Ph.D*

**M.M. Madaminova.**<sup>1</sup>

<sup>1</sup> *A student of Uzbek language and language teaching at UrSU.*

**MAQOLA  
MALUMOTI**

**ANNOTATSIYA:**

---

**MAQOLA TARIXI:**

*Received: 10.01.2025*

*Revised: 11.01.2025*

*Accepted: 12.01.2025*

*This article talks about "Analysis of examples  
of allusion in the stories of Abdulla Qahhor" and  
the special place of allusion in fiction.*

---

**KALIT SO'ZLAR:**

*Allusion,  
postmodernism, linguistic  
hypotheses, meaning,  
figurativeness, creative  
pathos, linguo-culturalism,  
stylistic figure, cultural-  
semiotic field, satirical,  
humorous, explanatory  
identifier.*

**INTRODUCTION.** The phenomenon of allusion arose as a unit of postmodernism, which appeared in the language according to its first development in literature. In linguistics, a comprehensive study of this phenomenon together with fiction serves to clearly express the pathos of the creator, solve a number of linguistic hypotheses of linguists and increase the level of possibilities of the allusion phenomenon. In general, allusion (artistic, historical, didactic and other) allows to review and analyze texts from different points of view. An allusion is a link that connects the relevance of texts, a tool that forms the basis and allows the reader to think fully, comprehensibly and comprehensively about the text, as well as a tool that expresses the inherent meaning and figurative features of the

text. In fact, "allusion" in Latin means 1) a hint, 2) a joke. A stylistic figure that refers to a literary or socio-historical fact by means of a specific linguistic unit. In linguoculturalology, allusion is studied from the point of view of the interaction of two cultural-semiotic fields, while in fiction, allusive or humorous aspects of works are studied. Let us consider these two different spiritual uses of allusion in the stories of the Uzbek storyteller and the sharp writer Abdulla Qahhor.

In the story "Thief" by Abdulla Qahhor, there was talk about the signification of allusion. In this story, the main attention of the reader is focused on the image of grandfather Kabul. In this, the zeal and hard work he showed in finding his lone ox are expressed, and at a glance, it is the lifestyle of an ordinary people. In fact, it's not like that, if we turn the mirror to the other side, everything becomes clear, that is, who is the real thief as it is understood at the end of the story, and the creator describes the end of the enigmatic event in a bitter satirical way. It is a real, bitter laugh that the politics of that time and the people of this policy are the real thieves. It can be seen from the fact that the artist's skills are not only depicted in the symbolic way of allusion, but also from the widespread use of proverbs, which are examples of folk art, as a tool to further increase the symbolism. Proverbs are useful in increasing the expressiveness of the story, increasing the effectiveness and softening the satire.

The writer's story "The Patient" was also written in this context. The main character of the story, Sotiboldi, supports all possible measures for his sick wife, but simply cannot afford to take her to the hospital. Maybe his wife would have recovered if he had used the money spent on some activities for the hospital. The saddest thing is that none of the people of that time expressed this opinion. On the contrary, everyone gives advice according to their knowledge. In this story, the allusion points to the fact that the real patient is actually the nation. Because a sane person does not order and does not perform such senseless actions (blood drawing, beating with a hyvchin, "chilyosun" teaching).

The second form of allusion is humorous, humorous understanding. Each creator enriches his works with various traditions of painting and wins the love of the reader. Among them, Abdulla Qahhor created his own traditions using the second form of allusion, and expressed his stories in an unusual way. In fact, humorous expressions reach the human mind quickly and easily. At the same time, it is the basis for ensuring that the spirit has an upbeat mood. The writer's story "The Woman Who Didn't Eat Raisins" is one of the creative products created in the same year. The funny side of this story is that it is related to the life of the main character Mullah Norkozi. This character in the story is embodied as one of the

---

mullahs who issued a fatwa and did not follow it. He can't stop spreading his voice to the people by revealing the faults and faults of others, spreading gossip and rumors like women. But because of his excessive trust in his wife, he does not care about her. At the moment, his wife is also a very good woman and shows herself to her husband as a faithful and true believer. A clear example of this is the fact that in the pictures taken by her husband with his friends at home, he carves out the eyes of his friends with a needle and says, "Strangers should not look at me." This woman introduced a person with a burqa as "my friend" and spent the night with her "friend" at her house for ten to fifteen days. His wife blindfolded Mullah Norkozi in such a way that even Mullah Norkozi did not suspect it at all. "My wife has only one friend. With that, he was not silent. At the end of the story, it becomes clear that this "friend" is actually a man. At this time, Mullah Norkozi shouted:

"-Don't talk! Who let you speak! I saw with my own eyes that you took a handful of raisins from the son of master Maulana!

Everyone laughed. Someone shouted from the roof:

- Yes, this man's wife did not eat raisins!

In the story, the raisin also played a symbolic role. The artist is rich in humor and has described the life of the simple people with a lot of words. Another noteworthy point is that the creator used the name of the main character in the story together with the explanatory qualifier (30 times), and emphasized how a real mullah should be in relation to Mullah Narkozi. The creator's stories are easy to digest and understand, but it is necessary not to rush to conclusions. In general, understandings in the literal sense, a plot full of humor, allusions, etc., were embodied in the pathos of the creator and were reflected in a single work.

In conclusion, it can be said that both forms of allusion are closely connected with the essence of the story and served to increase its artistic quality. It should also be noted that the phenomenon of allusion proves that the place of linguistics in artistic works is of incomparable and special importance.

### References:

1. Abdulla Qahhor // Anor (Collection of short stories). Publishing house named after Gafur Ghulam. Tashkent - 2012. p. 76-80-86.
2. Durdona Khudoyberganova // A brief explanatory dictionary of linguistic and cultural terms. Tashkent "Turon zamin ziya" - 2015. 20 p.
3. [https://cyberleninka.ru/article/linkage\\_of\\_allusion\\_and\\_intertextuality-linguistic\\_concepts](https://cyberleninka.ru/article/linkage_of_allusion_and_intertextuality-linguistic_concepts).