

ANALYSIS OF ALLUSIONS IN ABDULLA QODIRY'S O'TGAN KUNLAR

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Abstract

Abdulla Qodiry's *O'tgan kunlar* (1925) is regarded as the first full-fledged Uzbek novel and a foundational work of modern Uzbek literature. The novel is rich with allusions indirect references to historical, religious, literary, and cultural sources that deepen its ideological message and connect the fictional world to the real social, moral, and spiritual struggles of the late 19th century. This article explores the major types of allusions in the novel, analyzing their functions, meanings, and artistic effects within the narrative.

Key words: Allusion, intertext, reference, patriotism, colonial, historical, literary, mythological, religious.

Annotatsiya

Abdulla Qodiriyning *O'tgan kunlar* (1925) asari birinchi to'laqonli o'zbek romani va zamonaviy o'zbek adabiyotining poydevoriy namunasi hisoblanadi. Roman ko'plab alluziyalar — tarixiy, diniy, adabiy va madaniy manbalarga berilgan bilvosita ishoralar bilan boy bo'lib, ular asarning mafkuraviy mazmunini chuqurlashtiradi hamda badiiy olamni XIX asr oxiridagi ijtimoiy, ma'naviy va ruhiy kurashlar bilan bog'laydi. Ushbu maqolada romandagi asosiy alluziya turlari tahlil qilinib, ularning funksiyalari, mazmuni va badiiy ta'siri o'rganiladi.

Kalit so'zlar: alluziya, intertekst, ishora, vatanparvarlik, mustamlakachilik, tarixiy, adabiy, mifologik, diniy.

Аннотация

Роман Абдуллы Кадыри «*Отган кунлар*» (1925) считается первым полноценным узбекским романом и фундаментальным произведением современной узбекской литературы. Произведение богато аллюзиями — косвенными отсылками к историческим, религиозным, литературным и культурным источникам, которые углубляют его идеологическое содержание и связывают художественный мир с реальными социальными, нравственными и духовными проблемами конца XIX века. В статье рассматриваются основные виды аллюзий в романе, анализируются их функции, значения и художественный эффект.

Ключевые слова: аллюзия, интертекст, отсылка, патриотизм, колониальный, исторический, литературный, мифологический, религиозный.

The word allusion comes from the Late Latin *allusio* 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.” According to I.R. Galperin, allusion is an “indirect reference, by word or phrase, to historical, literary, mythological, biblical facts or to the facts of everyday life made in the course of speaking or writing (D.U.Ashurova, M.R. Galieva). Allusion is considered as one of the most frequently used intertextual marker. In fictional texts 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. Allusions can be used as a straightforward device to enhance a text by providing further meaning, but it can also be used in a more complex sense to make an ironic comment on one thing by comparing it to something that is dissimilar. Over time, as shared knowledge changes, allusions can also reveal the unspoken assumptions and biases of both authors and readers. There are four types of allusions. They are: religious allusion,

mythological allusion, literary allusion and historical allusion. In the early 20th century, Uzbek literature entered a new era under the influence of the *Jadid* (enlightenment) movement. Writers began to express ideas of national identity, progress, and intellectual awakening. Among them, Abdulla Qodiry (1894–1938) holds a special place as the author of the first realistic Uzbek novel, *O'tkan kunlar* (1925).

The novel depicts the social, moral, and political life of 19th-century Turkestan, a period of internal division and decline under feudal rule. Through the love story of Otabek and Kumush, Qodiry exposes the conflict between old traditions and modern ideas, highlighting values such as honesty, love, and patriotism.

In *O'tgan kunlar*, allusions serve to:

- contextualize the story in the Muslim and Central Asian cultural sphere,
- invoke national history and moral ideals,
- and contrast past traditions with modern reformist thought.

Qodiry's use of allusion allows him to convey social critique while avoiding open political confrontation, a necessary subtlety in the 1920s colonial environment.

“Toshkent, Qo‘qon, Marg‘ilon, Buxoro every city had its own ruler, each one thinking only of himself while the people suffered(“Toshkent, Qo‘qon, Marg‘ilon, Buxoro — har birining o‘z amiri, o‘z beki, o‘z qozisi bor edi...”). (A. Qodiriy, *O'tkan kunlar* p. 35, 2019 edition)”

This passage alludes to the fragmented state of Central Asia before Russian colonization, particularly the Kokand Khanate and the Emirate of Bukhara. The image of divided principalities and self-serving rulers evokes the late feudal disunity of the 19th century. By portraying this, Qodiry indirectly refers to the historical failure of unity, a veiled critique of past elites and a call for national solidarity in modern times.

Here Historical allusion used to contrast the moral weakness of the old order with the reformist ideals of progress and unity and creates historical depth; awakens a sense of national self-reflection.

“His father always said: ‘Earn only with honest hands; injustice darkens the soul of a Muslim. “(Otasi unga doim der edi: ‘Halol yo‘l bilan topilgan rizq — musulmonning or-nomusidir(A. Qodiriy, O‘tkan kunlar p. 79, 2019 edition)”.

This echoes Qur’anic principles such as *“Eat of what is lawful and good”* (Qur’an 2:168) and Hadith teachings that emphasize halal livelihood and moral integrity. Qodiriy thus alludes to Islamic ethical discourse to ground his characters’ values.

Otabek’s honesty and moral discipline embody a reformist vision of Islam not formalistic piety, but ethical responsibility in everyday life.

Here Religious allusion reaffirms moral authenticity as the foundation of social reform and gives Otabek spiritual depth; connects personal virtue to social improvement.

“Their love reminded one of Layli and Majnun, yet their fate seemed even harsher (“Ularining muhabbati Layli bilan Majnunni eslatardi, ammo taqdiri undan ham og‘ir edi.”(A.Navoi, Leyli and Majnun, p 142)”.

Here Qodiriy explicitly refers to the classical Persian-Arabic romance *Layli and Majnun* (by Nizami and later by Alisher Navoi). However, he modernizes the motif: Otabek and Kumush are not mystical lovers but socially conscious individuals caught in tradition’s constraints.

Through this intertextual echo, Qodiriy grounds his modern novel in Eastern literary heritage, while also transforming it turning poetic fatalism into realistic social drama.

Here Literary intertextual allusion shows continuity between classical love ideals and modern individualism and bridges traditional and modern aesthetics, creating cultural continuity.

Excerpt (p. 186):

“A father’s will is as firm as a stone on a mountain peak (Ota vasiyati — tog’ cho‘qqisidagi toshdek sobi) - said Yusufbek hoji(A. Qodiriy, O‘tkan kunlar p. 186, 2019 edition)”.

This phrase echoes Uzbek proverbs such as *“Ota vasiyati — ilohiy amr”* (*“A father’s will is divine command”*). By inserting proverbial language, Qodiriy alludes to oral folk wisdom, embedding his novel in Uzbek cultural consciousness. It enhances realism and authenticity while reinforcing patriarchal moral codes.

Literary allusion symbolizes the sanctity of parental authority and traditional ethics and adds ethnographic texture; grounds the text in the rhythm of spoken Uzbek culture.

“Otabek dreamed of a day when his homeland would unite again as in the days of Temur the Great (Otabek yurti yana Temur zamonidagidek birlashishini orzu qilardi) (A. Qodiriy, O‘tkan kunlar p. 212, 2019 edition)”.

Amir Temur (Tamerlane) stands as a national symbol of unity, strength, and justice. The mention of Temur evokes a historical archetype of leadership, positioning Otabek’s ideals as a continuation of the Timurid spirit.

Qodiriy uses this allusion to express national pride and the dream of sovereignty, themes that resonated strongly during the colonial 1920s. Historical allusion revives a glorious national memory to inspire reformist patriotism and elevates personal morality to collective, historical purpose.

Excerpt (p. 248):

“‘Perhaps it is fate,’ Kumush whispered. ‘We have nothing but patience.’ (Balki bu taqdirdir,” — dedi Kumush pichirlab. “Bizda sabrdan boshqa hech narsa yo‘q)” (A. Qodiriy, O‘tkan kunlar p. 248, 2019 edition)”.

This reflects the Islamic concept of *qadar* (divine predestination) and *sabr* (patience). Such religious allusions reinforce spiritual endurance amid suffering. However, Qodiriy’s treatment is humanistic rather than fatalistic. Kumush’s words are both acceptance and resistance, a dignified endurance rather than passive submission.

Religious allusion links personal tragedy to universal moral order and deepens emotional realism; spiritualizes human suffering.

Allusions in *O‘tkan kunlar* are not ornamental references but structural devices that bind the personal, social, and historical layers of the novel. Through them, Qodiriy:

- connects modern realism to classical Eastern literature,
- aligns social critique with Islamic moral vocabulary,
- and reclaims national identity through historical memory.

Thus, *O‘tkan kunlar* becomes not only a story of love and loss but also a cultural palimpsest – a rewriting of Uzbek identity through the language of collective memory.

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