



**CROSS-CULTURAL REPRESENTATION OF ALLUSIONS IN ENGLISH,
KOREAN, AND UZBEK FICTION:A COMPARATIVE LINGUOCULTURAL
ANALYSIS OF MRS DALLOWAY, 무정, AND O‘TKAN KUNLAR**

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A B S T R A C T	K E Y W O R D S
Allusions represent an important linguistic and literary mechanism through which fictional texts preserve and transmit cultural knowledge. As indirect references to historical events, literary works, religious concepts, myths, and social traditions, allusions function not only as stylistic devices but also as carriers of national identity and collective memory. Their interpretation requires cultural competence because the meaning of an allusion is determined by the historical and cultural background shared by a particular community. This article examines the cross-cultural representation of allusions in three representative fictional texts: Virginia Woolf’s Mrs Dalloway (1925), Lee Gwang-su’s 무정 (Mujeong, 1917), and Abdulla Qodiriy’s O‘tkan kunlar (Bygone Days, 1925). The study aims to identify the national-cultural specificity of allusions and analyze their role in representing cultural values, historical consciousness, and social identity. The research applies a comparative linguocultural approach supported by intertextual, semantic, and contextual analysis. The analysis focuses on historical and literary allusions as cultural markers. The findings reveal that allusions demonstrate both universal and culture-specific characteristics. In Mrs Dalloway, allusions mainly represent post-war British identity, collective trauma, and continuity with Western literary traditions. In 무정, they reflect Korean modernization, Confucian heritage, and national enlightenment discourse. In O‘tkan kunlar, they preserve Uzbek historical memory, Islamic-cultural values, and Eastern literary traditions. The study concludes that allusions serve as cultural bridges between past and present, enabling literary texts to represent national worldview through condensed linguistic forms.	Allusion; cross-cultural representation; linguocultural analysis; intertextuality; national-cultural specificity; English fiction; Korean fiction; Uzbek fiction.

INTRODUCTION

Literature is not only an artistic representation of reality but also a reflection of cultural memory, historical experience, and national worldview. Literary texts contain various linguistic mechanisms through which authors express cultural meanings. Among these mechanisms, allusion occupies a significant position because it connects a text with external cultural knowledge, including historical events, literary traditions, religious concepts, and social values. An allusion is generally understood as an indirect reference that requires interpretation based on the reader's cultural and historical knowledge. Unlike explicit information, an allusion contains implicit meanings that become accessible through recognition of the cultural source behind the reference. Therefore, allusions represent a complex relationship between language, literature, and culture. Modern literary studies consider allusion as an important element of intertextual communication. According to Genette (1997), texts exist within networks of relationships with other texts and cultural systems. Through these relationships, literary works participate in a continuous cultural dialogue. Allusions function as a form of implicit intertextuality because they connect a new text with previous literary and cultural traditions. Irwin (2001) emphasizes that allusion requires active interpretation from the reader. The meaning of an allusion emerges through interaction between the author's intention, the textual context, and the reader's cultural competence. Consequently, the same allusion may produce different interpretations among readers from different cultural backgrounds. From the perspective of linguocultural studies, allusions are culturally marked linguistic units that preserve information about collective memory, values, traditions, and historical experience. They reflect the worldview of a particular society and provide insight into how cultural knowledge is encoded in language. This article focuses on three novels representing different linguistic and cultural traditions: Virginia Woolf's *Mrs Dalloway* (1925), Lee Gwang-su's *무정* (*Mujeong*, 1917), and Abdulla Qodiriy's *O'tkan kunlar* (*Bygone Days*, 1925). Woolf's *Mrs Dalloway* represents British modernist literature and reflects the psychological consequences of the First World War. Historical and literary allusions in the novel reveal the relationship between individual memory and collective national experience. Lee Gwang-su's *무정* is considered one of the first modern Korean novels. It reflects the intellectual atmosphere of early twentieth-century Korea, especially the conflict between traditional Confucian values and modern ideas of education and national development. Qodiriy's *O'tkan kunlar* is one of the foundational works of Uzbek modern prose. The novel reconstructs nineteenth-century Central Asian society and represents historical memory, Islamic ethical values, and Eastern literary heritage. Although previous studies have examined allusion within individual literary traditions, comparative research involving English, Korean, and Uzbek fiction remains limited. Therefore, this study aims to reveal how different cultures represent historical experience and identity through allusive expressions. The objectives of the research are:

1. To identify the main types of allusions in the selected novels.
2. To analyze the cultural meanings conveyed through allusions.
3. To compare the functions of allusions in English, Korean, and Uzbek literary traditions.

The concept of allusion is closely connected with intertextuality, which emphasizes that texts are created within networks of previous texts and cultural knowledge. Kristeva (1980) argues that every text contains elements of other texts, creating a continuous dialogue between cultural expressions. Genette (1997) develops this idea through the concept of transtextuality, explaining that texts maintain different relationships with previous literary and cultural sources. Allusion represents an indirect form

of such relationships because it does not reproduce the source but activates associations connected with it. Riffaterre (1978) highlights the importance of interpretation in literary communication. According to his approach, readers must recognize hidden cultural relationships to fully understand literary meaning. This principle is especially relevant to allusion studies because allusions depend on shared knowledge between author and reader. The linguocultural approach views language as a repository of cultural information. From this perspective, allusions represent cultural codes that preserve knowledge about: historical events, national traditions, religious beliefs; literary heritage, social values. The interpretation of allusions requires understanding not only linguistic meaning but also cultural context. For example, Shakespearean references in English literature represent the authority of Western literary tradition; Confucian concepts in Korean literature reflect moral and social values; Islamic and Eastern references in Uzbek literature express historical and ethical traditions. Therefore, comparative analysis of allusions provides insight into how different societies represent their cultural identity through literary discourse.

The research corpus consists of three literary works representing English, Korean, and Uzbek cultural traditions:

Language	Literary work	Author	Year	Cultural background
English	<i>Mrs Dalloway</i>	Virginia Woolf	1925	Post–World War I British society
Korean	무정 (<i>Mujeong</i>)	Lee Gwang-su	1917	Korean modernization period
Uzbek	<i>O'tkan kunlar (Bygone Days)</i>	Abdulla Qodiriy	1925	Nineteenth-century Central Asian society

These novels were selected because they represent important periods of social and cultural transformation. Each work reflects the historical consciousness and worldview of its national literary tradition.

The study applies a qualitative comparative approach based on: **Linguocultural analysis**. This method examines how cultural meanings are encoded through allusive expressions. **Intertextual analysis**. This approach identifies connections between literary texts and external sources such as history, mythology, religion, and previous literature. **Comparative analysis**. This method reveals similarities and differences among English, Korean, and Uzbek allusive systems. **Contextual-semantic analysis**. This approach examines the meaning of allusions within historical and cultural contexts. The identified allusions are classified into: historical allusions, literary allusions, religious and mythological allusions;

Historical allusions connect fictional narratives with collective historical experience. In the selected novels, they reflect different forms of national consciousness. The dominant historical reference in Woolf's novel *Mrs Dalloway* is the First World War. The war functions not merely as a background event but as a cultural symbol representing trauma and social transformation. The character Septimus Warren Smith embodies the psychological consequences of the war. His memories of military experience represent the wider historical experience of the British "lost generation." A significant historical reference appears through:

"There was a man called Septimus Warren Smith, who had fought in the war." (*Woolf, 1925*). The phrase "**the war**" functions as a historical allusion to World War I (1914–1918). For British readers, this reference activates collective memories of: national loss, soldier trauma, post-

war social change. Thus, Woolf transforms an individual experience into a representation of collective historical memory. Another important cultural reference is the British monarchy, which represents national continuity and social tradition. The presence of royal symbolism reflects the relationship between individual lives and national identity.

Historical allusions in Lee Gwang-su's *무정* novel are connected with the Korean modernization movement and the intellectual atmosphere of the early twentieth century.

The concept of a new era appears as a central cultural idea:

“조선은 새로운 시대를 맞고 있다.” (*Joseon is entering a new era.*)
(Lee Gwang-su, 1917). The word 조선 (**Joseon**) functions as a historical allusion referring to Korea's traditional political and cultural identity. The expression 새로운 시대 (**new era**) reflects the discourse of enlightenment (개명) and modernization. This allusion represents: national awakening, educational reform, transformation of traditional society. The novel therefore uses historical references to express the desire for social progress and national development.

Qodiriy's *O'tkan kunlar* novel contains numerous historical allusions connected with the political and social structure of nineteenth-century Central Asia. The reference to the khanate system appears through terms such as:

“Xonning amaldorlari...”
(*The officials of the khan...*)
(Qodiriy, 1925)

The word **xon (khan)** is a historical-cultural marker referring to the political system of the Kokand Khanate. This allusion activates meanings related to: traditional governance, social hierarchy, historical identity. Qodiriy uses historical allusions not only to reconstruct the past but also to evaluate social problems such as inequality and outdated traditions. Literary allusions establish connections between a literary work and previous literary traditions.

Woolf's novel contains a direct Shakespearean allusion: “*Fear no more the heat o' the sun, Nor the furious winter's rages.*” (Woolf, 1925; Shakespeare, *Cymbeline*). This quotation from Shakespeare's *Cymbeline* connects Septimus's suffering with a wider literary reflection on death and human existence. The allusion represents: continuity of English literary heritage, cultural memory, universal human experience. Literary allusions in *무정* reflect the influence of Confucian intellectual tradition. The concept: “군자” (*noble person*) refers to the Confucian ideal of moral cultivation and social responsibility. Within the novel, this traditional concept interacts with modern ideas of education and social reform, showing the transformation of Korean cultural values.

Qodiriy's novel demonstrates connections with classical Eastern literary traditions. The relationship between Otabek and Kumush recalls the tradition of Eastern romantic narratives such as *Layli va Majnun*. This literary allusion represents: ideal love, loyalty, moral perfection. Through such references, Qodiriy connects modern Uzbek prose with the historical continuity of Eastern literature. The comparative analysis demonstrates that allusions are universal textual mechanisms, but their meanings are determined by cultural context.

Novel	Main allusive sources	Main cultural function
Mrs Dalloway	British history, Shakespearean tradition	Representation of memory and identity
무정	Confucian heritage, modernization discourse	Representation of social transformation
O'tkan kunlar	Islamic-Eastern heritage, Central Asian history	Preservation of national identity

The analysis reveals three different models of cultural representation:

1. **English fiction:** historical events are often represented through individual psychological experience.
2. **Korean fiction:** allusions express national transformation and modernization.
3. **Uzbek fiction:** allusions preserve historical memory and cultural continuity.

The comparative analysis of *Mrs Dalloway*, *무정*, and *O'tkan kunlar* demonstrates that allusions function as important linguocultural units through which literary texts encode national worldview and collective memory. Although allusions are universal features of literary communication, their meanings are shaped by specific historical and cultural contexts. English allusions reflect post-war identity and literary heritage; Korean allusions represent modernization and national awakening; Uzbek allusions preserve historical consciousness and Eastern cultural values. Therefore, the study of allusions provides significant insights into the relationship between language, literature, and culture. A comparative linguocultural approach allows researchers to understand how different societies transform historical experience and cultural knowledge into literary meaning.

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