

National-Cultural Specificity of Literary and Historical Allusions in English and Korean Fictional Texts

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Abstract. One of the most widely used intertextual markers is allusion. 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. The use of allusion presupposes the background knowledge of the event, thing or person alluded to on the part of the reader or listener” (Galperin, 1981:334). In other words, allusions activate different kinds of knowledge structures. Accordingly, they can be sorted into four thematic groups: religious allusion, mythological allusion, literary allusion, historical allusion. In this article we try to analyze the national- cultural specificity of literary and historical allusions in English and Korean fictional texts with the examples.

Key words: reference, literary allusions, historical allusions, Korean literature, allusive references.

Introduction

One of the most important characteristics of allusion is its linguoculturological significance. It is clear even from its definition, being a reference to historical fact or event, religious book or legend, mythological heroes and places, literature books or personages, allusion activates the culture of a certain nation. So, allusion is linguoculturally marked unit. This assumptions gives us possibility to consider it as a linguocultureme – a complex, interlevel language unit, a dialectical unit of both linguistic and extra linguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense (Воробьев, 2008:45). In this sense knowledge of allusions used in fictional texts play efficient role in the realization of the creative spirits of the nations, their cultural values and their language world picture. Allusive references provide the reader with culturally specific knowledge structures through witty and easy activation of background knowledge. In this respect, comparative study of allusions in English and Korean will be productive in revealing the specific features of allusions. Now, let us observe the allusions in English and Korean fictional texts.

English	Korean
Babbitt (Sinclair Lewis) Don Juan, Don Quixote (M. Servantes) Frankenstein(Mary Shelley) Jekyll and Hyde(R.L.Stevenson) Scrooge (Charles Dickens) Svengali (George Mauriers) Bag of bones(Charles Dickens) Cultivate one’s garden(Volter) Carry authority(W. Shakespeare) Box and Cox(J. Morton) Fall on evil days(J. Milton) The call of the wild(J. London) The grapes of wrath (J.Steinbeck) A rose without a thorn(L.MacNelly)	서새산전At the Mount Sisaishan (unknown author) 운우양대산에 초몽이다 덩하다(Like the dream in Chu at the Mount Yantai, Cho Kwang Jo) 새옹지마(seongjima, fairy tale) 나비의 꿈(“The dream of a butterfly”, Ho Choi Hu) 심장없는 사람("The Heartless", Yi Kwangsu) 감자(“Potato”, KimTongin) 더러운 물(“Murky Waters”, ChaeManshik) 잃어버린 천국(“Paradise Lost”, YiTaeJin)

Many English allusions involve events or characters of English literature. If we consider English language, Shakespeare is undoubtedly the greatest literary source of the modern English allusions. Shakespeare's insight into human beings, his sensitivity to the problem of state, and his genius with words have left an everlasting mark on the English language and the thinking of English-speaking people all over the world. Although his plays were written over three hundred years ago, many citations from his plays are cited commonly in daily English.

In his books he had drawn some *pretty nasty characters*. Not of recent years, however. Of recent years he had felt a reluctance to draw *a very bad man or woman*: he thought it morally irresponsible and artistically unconvincing, too. There was *good in everyone*: **Iagos** were a myth

*She liked to get me stumbling after her (as she said one day – poor **Caliban**, always stumbling after Miranda, she said), sometimes she would call me **Caliban**(Salinger, the Old Man of the Sea.P.66).*

Other well-known English writers like J.Milton, S.Lewis, Ch.Dickens, V.Scott, R.L. Stevensons works also serve as a common source of English Literary allusions:

*Jamesie was transfigured. He had resumed his dandified fancy-dress appearance and his eyes were alight with a strange glee. All his features seemed to have been pulled upward so that he even looked taller. He bounded in, **like Puck like Peter Pan**, a graceful youthful authoritative apparition (Murdoch, *The Unicorn*).*

It should be noted that in English fictional text, literary allusions of Arabian and Persian literary works are also used. This is due to famousness of “Arabian nights” in English linguoculture:

Night had fallen on that great and beautiful city known as Bagdad-on-the-Subway. And with the night came the enchanted glamour that belongs not to Arabia alone. In different masquerade the streets, bazaars and walled houses of the occidental city of romance were filled with the same kind of folk that so much interested our interesting old friend, the late Mr. H. A. Rashid. They wore clothes eleven hundred years nearer to the latest styles than H.

A. saw in old Bagdad; but they were about the same people underneath. With the eye of faith, you could have seen the Little Hunchback, Sinbad the Sailor, Fitbad the Tailor, the Beautiful Persian, the one-eyed Calenders, Ali Baba and Forty Robbers on every block, and the Barber and his Six Brothers, and all the old Arabian gang easily (O. Henry, What you want)

The next example illustrates the allusions from the work “Mejnoun and Leila” by a well-known Persian writer Saadi:

“... To thoughts with which my heart beat high
Were irksome — for whate'er my mood,
In sooth I love not solitude; //I on **Zuleika's** slumber broke,
And as thou knowest that for me //Soon turns the **Haram's** grating key,
Before the guardian slaves awoke //We to the cypress groves had flown,
And made earth, main, and heaven our own! //There linger'd we, beguil'd too long
With **Mejnoun's** tale, or **Sadi's** song, //Till I, who heard the deep tambour
Beat thy **Divan's** approaching hour, //To thee, and to my duty true,
Warn'd by the sound, to greet thee flew: //But there **Zuleika** wanders yet —
Nay, father, rage not — nor forget
That none can pierce that secret bower”

(Milton, The bridge of Abydos, canto 1, III)

The next example is the extract from Korean fictional text where allusions to well-known Chinese warriors are made. Both – Xiang Yu 項羽 (232-202 BC) and Zhuge Liang 諸葛亮 (184-234) - are famous warriors of the ancient times, mostly referred in literature in relation with their heroic deeds at war.

“창 빗게 가사숫막이장사야니별나는궁도네잘막일소냐
그 장 세대 답혀되 초한적 항우라도 녀 발산하고 괴개세로 되심으로 능이 못 막엿고
삼국 썩제 갈냥도 상통 천문에 하달지리로 되재 쥬로 능이 못 막여꺼든
허물며날거튼소장부야일너무삼”

“Hey, tinker who patches pots in front of my window!
Could you patch the hole the separation is penetrating?
The tinker answered:

**If even Xiang Yu of Chu who had a power to fold up mountains
And a spirit to turn over the world could not patch it,**

And Zhuge Liang of Three Kingdoms who perfectly knew astronomy and geomancy” (A long-sijo, Kim Su-jang 金壽長)

So, Korean literature deeply influenced by the requirement of appropriate use of allusions

under the influence of Chinese emperors’ conqueror. Because, allusions can also reveal the unspoken assumptions and biases of both authors and readers. In Korean literature, we cannot see any allusive references to Turkish and Persian literature.

Historical allusions

English	Korean
<p>Attila – barbarian, rough leader; King of the Huns from 433-453.</p> <p>Boycott – to act together in abstaining from using a specific item. From Charles C. Boycott who refused to charge lower rents and his staff boycotted.</p> <p>Casanova – a man who is amorous to women; based on the Italian adventurer.</p> <p>Chauvinist – one who has a militant devotion to and glorification to country or gender; Nicolas Chauvin.</p> <p>El Dorado – a place of reputed wealth; from the legendary city in South America.</p> <p>Machiavellian – characterized by expedience, deceit and cunning; after Niccolo Machiavelli.</p> <p>Nostradamus – fortune teller; (1503-66) French physician and astrologer who wrote a book of rhymed prophecies.</p>	<p>함흥차사(historical fact about the founder of Joseon dynasty, King Taejo)</p> <p>안성맞춤 (matchum, “order; fitting”), from the fact that the excellent brassware produced in Anseong</p> <p>허심버감(ancient medical book)</p> <p>찬피(Cold Blood,Korean War)</p> <p>나는용(Flying Dragons, Confucian states)</p> <p>박투(Paktu ,wooden arrowhead of famous general)</p> <p>녹색동네의노래(Songs of green hills, three kingdom period)</p>

Historical allusions being a culturally specific for each culture represents knowledge structures connected with historical events and facts, politicians and lawyers, military heroes and social representatives:

*“Pembroke was found guilty- not of murder, but of manslaughter. Whereupon he instantly pleaded his right of **Benefit of Clergy**, and he walked out of court a free man.”*(J.D.Carr, “The Murder of Sir Edmund Godfrey”)

The special rights of priests in the law. Benefit of Clergy began with the claim of the part of the ecclesiastical authorities in the 12th century that every priest should be exempt from the jurisdiction of the temporal courts and be subject to the spiritual courts alone.

It should be noted that historical allusions used in English fictional texts reflect not only purely English historical facts but also of European history. It is due to the geographical position of England and its historical relations with other European cultures:

*With him she was honest, she was open, and what was best of all about her, except perhaps for her resemblance to **Diane de Poitiers**, she was divinely indifferent to ordinary morality, she was, he felt, free* (Murdoch, An Unofficial Rose).

In this example, the reference to Diana Potties – famous concubine of French king is made. Diana was very ambitious and selfish woman. In this example, the name of Diana is used to describe characterological features of the personage.

The next example is from Korean fictional text which is mostly used:

함흥차사

time and a place on an errand that one can never return”

Historical allusions used in the works of literature to refer to events or people in a way that makes the events or characters of a work more relatable. In both English and Korean fictional texts, there is a great frequency of historical allusions. Unlike English historical allusions, Korean historical allusions require special knowledge about Chinese hieroglyphic original meanings of referenced facts or events. It is because of long-term usage of Chinese hieroglyphs unless the foundation of Korean alphabet Hangul. For instance historical, allusion 함흥차사 (A messenger that never come back) is a reference to a historical fact but each syllable of the word has hieroglyphic meaning. Here 함흥 is the name of a place, 차 to send, 사 death meanings in hieroglyph. In English different characteristics of historical persons, historical events are many referenced. However, in Korean fictional texts there used hieroglyphically abbreviated versions of allusions related with certain historical events.

The next example also illustrates it:

“요즘 웃을 일이 하나도 없습니다. 그렇다고 돈이라도 잘 벌 수 있는 것도 아닙니다. 돈은 돈대로 못 벌고, 삶은 삶대로 어려워지기만 합니다.

*돈 있고 힘 있는 자들이야 먹고 살기 편하니 별 걱정 없이 살겠지만, 돈도 힘도 없어 이리 저리 치이고 사는 우리네 서민들은 그저 세상 눈치 보며 살아가는 게 전부입니다. 그리고 서민만 눈치 봅니까? 서민의 자식인 우리 청소년들도 세상에 기죽어 살고 있습니다. 그래도 허구한 날 눈치 보며 살 수는 없는 노릇. 한 번쯤 피시 웃을 만 한 것이 절실하게 필요한 이때, 저 **허심보감**을 준비했습니다*

(No any smile these days. This does not mean that we can earn good money, even money is not earning a hill, and life is difficult, because it is a life.

People who has a Money and power live without worry, money is all that you also do not live around, people are just looking to buy notice the world powers, and only because people notice the difficulty? Kids in our youth group of people also live in the world to die. However, do not be noticed me looking to buy a fiction landscaping.

*It is urgently necessary at least once laugh this time, we have prepared a **Hoshim bogam**).”(Hogyong, Ho Kyong Yong, p.2).*

In the above example there is a historical reference to the name of the book 허심보감(Hoshimbogam) written by famous philosopher and physician Hwangshin. 허심보감(Hoshimbogam) actually was a medical book but also taught people to live honestly and happily. Here author motivates people to live happily by watching through a **mirror** to a life.

So, allusions being culturally marked units have rich cultural connotations and background implications, and each allusion has its historical and cultural backgrounds or sources. It is imbued with multiple cultural codes of a certain nation, its mentality, lifestyle, traditions, etc.; and it is one of the most essential means of studying culture.

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