The principles of determining the mechanisms of intertextuality of a literary text

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Abstract

The article is devoted to the study of the linguistic and semantic features of intertext mechanisms in a literary text. In accordance with this principle, other forms of the text used in the text are identified, their proximity to the content of the analyzed work, their linguistic and semantic connection with the main text and the features of these cases.

Key words: literary text, intertextuality, linguopoetics, linguopoetic analysis, linguistic and semantic features, text in text.

Introduction

For the first time in Uzbek linguistics M. Yuldashev studied the linguo-poetic features of a literary text in terms of a dissertation, and once again raised work in this area. The scientist identified seven principles of linguistic analysis of a literary text: the unity of form and content, the unity of space and time, the relation of the text to the folk and literary language, the approach to the literary text as artistic and aesthetic. In general, the concept of the work. The principle of determining the ratio of the explicit in the literary text, linguistic and semantic features of the mechanisms of intertextuality in the literary text has been developed.

[1-23]

Learning the language of fiction is a complex process that summarizes not only literary ideas, general audacity, individuality, artistic skill, but also linguistic concepts such as semiotics, connotations, pragmatics, as well as cognitive sciences. The scope of analysis with concepts such as knowledge, understanding, analysis, linguistic thinking, linguistic consciousness, linguistic activity, linguistic personality. Such an integrated approach to the subject in scientific work gives the expected results for linguopoetics. All units of public discourse to one degree or another acquire aesthetic value in the literary language. It should be noted that, since the main place of the aesthetic function of language is occupied by the text of a work of art, the features of this function cannot be studied only in the field of linguistics and literature. For a comprehensive study of this task, it is necessary to work with literary disciplines, such as literary history, literary theory, poetics, and one of the branches of linguistics, such as language history, methodology, etymology, lexicology, semantics, grammar. Because the question of the aesthetic function of language is a complex problem for a wide range of disciplines.

Science textual linguistics is a branch of linguistics that deals with the study of literary texts and the aesthetic function of language. A number of scientific works have been carried out in this area and in linguistics. A text is a product of a complex process, complete, existing in writing, artistically designed, composed of syntactic units, lexical and grammatical, logical, methodologically formed, characterized by a clear goal. Any text is used to convey certain content. He conveys a variety of information depending on his character. From the point of view of the text function, complete speech is integrity. Each text has a complex structure and content and is an example of oral and written creativity.

Main part. Determining the linguistic and semantic features of intertext mechanisms in a literary text is also one of the principles of linguopoetic analysis. In accordance with this principle, identify other forms of text used in the text, their closeness to the content of the analyzed work, their relationship with the literary text, linguistic and semantic relationship with the main text and comment on these cases. Very necessary in revealing the linguopoetics of a literary text. Examples of texts used in the text include nazira, taqlid, hadith, narratives, myths, legends, works of a particular artist, or excerpts from a particular work. Including unique text in such text not only ensures efficiency and variety of work, but also prevents the reader from quickly getting bored with the work being read.
This forces the reader to step aside from the events of the work in a very short time and analyze the instruction, instruction or event in the text entered by the author. In our opinion, it would be appropriate to call this principle "breaks in a literary text". After all, the reader takes a short break, reads and observes the text, deviating from the monotony of the main events. Now, when we consider the importance of this principle, the input data used determine the place of texts in the work and their correspondence to the meaningful plan. In addition, the purpose of citing a text in a text is to guide the reader, to help solve a problem, to show the way out of a difficult situation, be it a narrative or a quoted hadith, in order to find the right path, to encourage the reader to learn from this example. The intertextuality of a literary text takes many forms. Other text or a specific element included in the body text may appear in different parts of the body text structure, depending on the intent of the author.

It is also concluded that the text can be used both in the epigraph and in the conclusion and, if necessary, in the title of the work. To prove our point of view, let us turn our attention to the issue of folk proverbs used as epigraphs in works of art: in the story of Abdullah Kakhor "The Thief" the proverb "Death of a horse, a dog's feast" is taken as an epigraph, and the great writer Cholpon and in the novel "Night and a day" he used a popular proverb in the form: "Hamal keldi, amalkeldi". Or we can use narratives in the form of intertext.


(Story by E. A’zam, "Otoyining tug’ilgan yili").

The content of this narration is included in the main text, if necessary. The introductory sentence provides a linguistic link between the text and the main text. By the content, it is easy to understand that the story he heard due to the hero’s inattention was an example for him. Therefore, it is possible to objectively and objectively assess the essence of a literary text and the skill of the creator of its creation only if the linguopoetic analysis is carried out on the basis of the general principles set out above. Linguistic and poetic analysis of a literary text is impossible without a thorough study of these principles.

Reading the novel "Chinor" by AskadMukhtor, one of the greatest Uzbek writers, we come across several forms of intertextual mechanisms. The play contains aphorisms, stories, proverbs, folk songs, stories and even epigraphs of valuable thoughts of Western scientists. AskadMukhtor's novel resembles oriental literary traditions, and although the branches, scattered like large branches of a maple, reflect the living reality of the present, its deep roots are stories of the recent past, and legends are as light as flying leaves. on the wings of a poetic romance he passes on to ancient legends. When we start reading the work, we first come across the story of the father of the protagonist Orif about the plane tree, with which the title of the work is closely related. tries to reveal the essence of the content. The story begins as follows:

"Bu chinorni Ochil buvaning uzoq ajdodlaridan biri o’tqazgan deyishadi, o’shandan beri bu yerlarga bironta ofat yo’lamagan ekan. Shuning uchun chinorning ziyoratiga atrof-tevarakdan har yili tumanot odam kelib ketadi. Shunday bo’lsa isha ham, uning g’odir po’stlo’g’ida pichoq yarasi u yoqda tursin, bironta tirnoq izi ham yo’q. Chunki chinorning tanasiga tig’ tegsa qon tirqirarmish..."

This narrator introduced the narrator at the beginning of the novel as a preface, and the reader reading the narrative can easily understand what the story is about. It is thanks to this single narrative that the symbolic title of the work shows that Orif, as powerful as a plane tree, tells the story of his father's life.
sense, through the narration, the author manages to reveal the whole essence of the work. The writer tried to reveal the life of the protagonist through legends, stories, everyday life and stories from the past.

As an epigraph to another story in the work, the author quotes the words of the Western writer Honore de Balzac: “People should always strive for beauty.” Another way to create intertextuality in fiction is to use epigraph. In a fictional text, the epigraph really serves the fictional work. Reading this story, we will see that the epigraph was chosen correctly. The story tells of Orif’s first excitement about his youth and first love, and the epigraph is well chosen. In addition, the writer tries to reveal the beautiful nature of Uzbekistan as a symbol of beauty through a single village:

"Shivilg’on tog’-tosh orasida ko’m-ko’k ishkomlarda ko’milib yotgan qishloq, mashhur shivilg’oni uzum ham shu yerdan tarqalgan....”

[4-32]

When a writer turns to beauty, the events occurring in the text of the story, arouse the reader's interest in the events and make him think in a short time. It depicts the beauty of mother nature, the beauty of Orif’s experiences in his youth and, of course, the beauty of Saragul, his first love. indicates that it has been used appropriately. This shows that the author used the mechanisms of intertextuality. Also, the author makes sure that the epigraph does not detract from the meaning of the text. In “Chinor” the author not only tells stories and stories, but also in a number of places appropriately uses folk proverbs. We can say that such popular proverbs as “Ikkiyorti - birbutun”, “Savrkeldi – ekinchigadavrkedli” made the piece more impressive and presented a variety of pieces.

Although Chinor was written during the Soviet era, the play is a bold example of the wisdom of Ahmad Yassawi, who wrote in a Sufi spirit:

Oqil bo’lsang, g’ariblarning ko’nglin ovla,
Elni kezib yetimlarga mehr bog’la,
Nafsi yomon najislardan bo’yin tovla,
Ko’ngli butun xaloyiqdan qochdim mano.

[4-312]

The author quotes several verses of this wisdom in the story, showing that the protagonist Abdullah Kari read it with pride to Leo Tolstoy. These quatrains add to the oriental spirit of the work and make the reader think a little. The great Russian writer Leo Tolstoy was fascinated by these proverbs. In this story, the author, as it were, reveals the hardships of the Soviet era, the emotional experiences of the peoples of the two countries, which are united only by literature. We can also include these quatrains in the text as text units.

**Conclusion.** In short, the study of the linguistic and semantic features of intertextual mechanisms in a literary text, the identification of other textual forms used in the text according to this principle, their proximity to the content of the analyzed work, linguistic and semantic connections with the main text. One of the urgent problems facing the linguopoetics of a literary text is the expression of an opinion about the nature of these situations. It is useful to analyze these problems from the point of view of a specific job. You can name it like a "breaks in a literary text".

**Reference**