

EXPRESSION OF SPEECH EXPRESSIVENESS IN INTERTEXTS

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Abstract

In this article, the intertexts served to express the artistic intention of the creator as linguistic expressions that complement, enrich and ensure the content of the events described in the epics on historical topics.

Keywords: Artistic text, intertext, language tools, artistic intention, fairy tale, historical accuracy, methodological value.

Introduction

The intertextuality of a specific artistic text is the presence of relevant elements specific to other texts¹. Other text-specific means introduced into the artistic text are introduced into the text based on the intention and purpose of the creator and are absorbed into the content of the text and the overall text structure. If such language units are not absorbed into the content of the text, the content of the text will be blurred. Almost all language tools are used in the intertextual function: proverbs, allusions (references to historical works or famous people), language units in the status of epigraphs, ethnographies, quotations, narratives, legends, fairy tales and their parts, hadiths, famous verses of poets, wise words, linguistic expressions. Can be observed.

Intertexts also play an important role in expressing historicity in a work of art. Such texts complement and enrich the content of the events described in the work, add historical accuracy to the image, increase meaningfulness, and enhance speech effectiveness. For example, Mirmuhsin's epic "Shirok" is dedicated to the description of the patriotism of our ancient predecessors, the Turkic tribes who lived in Central Asia in the centuries before Christ, and the combative struggle against invading enemies. Many historical and archaic words are used in the work to clarify the historical theme. Also, famous nouns and ethnonyms typical of the language of that time became a means of truthfully illuminating history. At the same time, ancient Turkish songs are also placed in the text of the work to reflect the historicity.

In Uzbek literary literature, especially in poetic texts, most of the poetic words refer to an outdated type of Uzbek literary language and there are many literary words. Some of the words in this layer are obsolete from the point of view of present, but they are often are used in finction when performing various metholodological tasks².

For example, at the beginning of the work, an image of a quiet, peaceful night, the peace of farms and pastures - peaceful silence is given. Someone breaks the silence and sings:

¹ Ёўлдошев М. Бадиий матн лингвопоэтикаси. – Тошкент: Фан, 2008.- Б.116

² Shukurov A.A. Linguistic requirements of poetic text analysis. ASEAN Journal on Science & Technology for Development. Vol 39, No 4, 2022, - P. 450.



*“Ko ‘nglim ungaqayna-yu,
Ichtin angar o ‘yna-yu,
Keldi menga bo ‘yna-yu,
O ‘ynab meni arg ‘arur...»
«Ko ‘klar qamug ‘ tuzildi,
Ivrik idish tizildi
Sansiz o ‘zim uzaldi,
Kalgil atul uynalim...”³*

This is one of the songs of the ancient Turkic peoples. These songs presented in the work "Devonu Lugatit-Turk" are characterized by their unique enthusiasm and expression of intense feelings. Its content is as follows:

«Uyning ichida sevikligim bilan o ‘ynashganimda ko ‘nglim jo ‘sh urdi. U g ‘urur bilan keldi, charchaganimcha o ‘ynashdi... Hamma sozlar sozlanib, may kosalar tizildi. Sensiz ko ‘nglim buzildi, kel, yayrab o ‘ynaylik».

Notice how the words are typed and lined up like a string of corals: excellent from each other, and the content is deep. Isn't it real poetry, art that shakes the human heart?!

The inclusion of these poetic fragments in the composition of the work is very important from the point of view of history, and it is methodologically appropriate and appropriate. The poet himself could have composed a song expressing the mood of the youth in the merry night circle, but Mirmuhsin took such a way to fully express the historicity through the above passage. The quatrains quoted from Mahmud Koshgari convince the reader of the events described in the work and increase his interest in the past. It also encourages us to study the history of our language, to understand its unique stylistic features. For example, the synharmonic character of the word "ko ‘nglum", the ancient forms of the departure agreement in the word "angar", the exit agreement in the word "ichtin", the "qamug ‘ " form of the pronouns "all", the "amul" form of the adverb "yayrab" and other phonetic means of telling the story. Period-specific language units are expressed. Notice how the words are typed and lined up like a string of corals: excellent from each other, and the content is deep. Isn't it real poetry, art that shakes the human heart?!

During the play, the song is heard when the tribesmen, who heard that the soldiers of Darius the invader have invaded the country, gather and prepare a plan to repel the evil under the leadership of the warlords. This time is the price. Shiroq sings a battle song and cheers up the crowd:

*O ‘pkam kelib o ‘g ‘radim
Arslan-layu ko ‘kradim,
Alplar boshin tug ‘radim,
Endi meni kim tutar.
Eron alpi oqushtilar,
Qingir ko ‘zin boqushtilar,
Qamug ‘ tulmin to ‘qishdilar.
Qilich qinqa ko ‘chup sig ‘di⁴.*

³ Қошғарий М. Девону луғатит турк. 1-жилд, 1960. – Б.230.

⁴ Қошғарий М. Девону луғатит турк. 1-жилд, 1960. – Б.192.



This is the meaning of this song: “Dushmanga qarshi g‘azab bilan xezlandim, arslonlar kabi na’ra tortdim, botirlarining boshini uzdim, so‘ng maraka maydoni-da: “Endi meni kim tuta oladi”⁵, – deb baqirdim. Yigitlar bir-birini chaqirishti, bir-biriga dushmanchilik ko‘zi bilan o‘qrayib qarashdi. Har xil qurollar bilan urishtilar. Qilich yuzlarida qon qotib qinig‘a sig‘madi...”⁶

This song glorifies valor, bravery, and fighting, and urges us to be patriotic and selfless, not to spare the enemy. In this place, not a sword, but a dagger, the word served as the main weapon. It has been shown that the words imbued with the ideas of patriotism and patriotism can be as sharp as a sword and as sharp as a dagger, and the impressive power of the poetic word has been demonstrated. Various phonetic, lexical-grammatical tools related to the history of the language can also be seen in these lines. For example, «ko‘zin», «tulmin» words were used in the form of the ancient plural form of the word "Iran". Such a situation arouses the student's interest in the past and serves to enrich his knowledge about the history of the language.

Shiroq also sings the same cheerful song in another place - when he leads his army to the middle of the waterless desert and sees it perishing. It represents the great patriot's joy at successfully fulfilling his duty to the country and his celebration of the enemy.

In terms of intertextuality, O. Matjon's epic "Ming bir yogdu" has its characteristics. The work is focused on the analysis of advanced ideas, and spiritual and educational interpretations advanced in Navoi's epic "Khamasa" and their compatibility with today's social views. The common educational importance of these advanced ideas for all times is evidenced by the great sage and thinker of Navoi.

Based on examples from the works of A. Navoi in the epic "Ming bir yogdu", teaches how to study them. The most characteristic excerpts from Navoi's epics were selected as intertext for the work, and its commentary was added to the author's comments. For example,

Qo‘lingizni bering, kaftingizni, panjangizni,

Inson panjasi – uning kichkina quyoshi.

Qayu “Xamsa” kim, mahzani durru nob,

Qayu panjakim, panjai oftob.

Aphorisms are also an example of intertextuality and determine the skill of the creator in using language tools. "Poetry is based on our inner intuition, our heart's passion for all beautiful, noble and rational things," says N.A. Dobrolyubov. Therefore, if one of these three sides of our spiritual life overwhelms the other two, there will be no poetry... Real high poetry is composed of the full embodiment of these three foundations: beauty, goodness, and rationality⁷.

From this point of view, wisdom has a special place in artistic works, including poetic works. In addition to methodologically appropriate folk phrases, folk proverbs, quips, ironies, and wise words found by the author bring great aesthetic pleasure to the reader. For example, in the epic "Afrosiyab" "Shahizinda is the city of eternal silence", "The man who threw stones at the past of the people", "He will perish from the arrow of the future", "Life consists of struggle", "The building where a young man will be in forty years", "The tracks of rivers will not flow" wise words such as "when", "You can't weigh time" are used. If you pay attention, many of them

⁵ Қошғарий М. Девону луғатит турк.1-жилд, 1960. – Б.192.

⁶Қошғарий М. Девону луғатит турк.1-жилд, 1960. – Б.142.

⁷Добролюбов Н.А., Адабий – танқидий мақолалар. – Тошкент: Ўздавнашр, 1959. – Б.7-8.



were created based on folk sayings and proverbs and were adapted and applied to the poetic form, the stylistic purpose intended by the poet.

We can see the use of wise words as intertext in other epics. For example, in the epic "Shirok":
Axir, yo 'lbars hamma vaqt yo 'lbars,

Erkagi ham, urg 'ochisi ham, – the wise saying is used. It was created to the tune of phrases and proverbs in the folk language associated with the names of animals such as lion, tiger, and leopard. This wise word serves to effectively express the ideological content of the work. In general, in poetic epics on historical themes, as in other works of art, the content of the events described by the words of wisdom originates from the character traits of the heroes. For example, In the epic "Shirok":

Qochoq erga bo'lguncha xotin,

“Bahodirdan tul qolgan afzal”,

– There is a wise saying. It is connected with the content of the whole work and sounds as if it foreshadows the future fate, life and activities of the characters. In fact, during the description of the events in the epic, Shiroq destroys the army of invaders in the middle of the desert, and he becomes a valiant sacrifice to save the freedom of the Motherland.

There is a saying in our people: "Qiz bola – palaxmon toshi". Based on this proverb, in the epic "Gumbazdagi nur", a similar proverb was created: "Me'mor boshi – palaxmon toshi". This wise word is firmly connected with the content of the work, the development and the series of events. The frequency of the use of wise words in epics on historical topics is not the same: some have more, and some have less. The authors of epics used words of wisdom based on the goals they set for themselves. The analysis shows that the method of using wise words is brought to light in connection with the philosophical issues raised in the epic, deep reflections, and the skill of the creator. For example, since the epic "Ming bir yoghdu" is devoted to the interpretation of the essence of the work "Khamsa", Amon Matjon has repeatedly referred to philosophical observations and created many wise words under the influence of Navoi's wisdom. To this “Inson panjasi – uning kichkina quyoshi”, “Harakat – qo‘rqinchni, hadikni yenguvchi”, “Dunyo zabtiga har qanday intilish, – zobitlik”, “Shoir – o‘z ona tilining donori”, “Xamsa” – o‘zbek xalqining yuragi», “So‘zimiz mavqei – ona tilimiz uchun mavqei”, “Inson umrining bosh ma’nosi e’tiqoddir”, “Hayot e’tiqodli kishilar bilan ma’noli”, “Ilm – tabiatning insonga eng oliy ehsoni”, “Olimlar – jamiyat umidi, tayanchi, xazinasi”, “Farzandlar kamoli – el kamoli”, “Oshkoralik – tenglikdir” and other individual wisdom expressions created by Amon Matjon can be taken as an example.

In conclusion, the use of intertexts in poetic epics on historical themes has its methodological value and they are:

- a) ensures the naturalness of the image;
- b) shows the creative skills of the author;
- c) increases effectiveness in artistic expression;
- g) expressing ideological views, emphasizing the activities of heroes and historical reality;
- d) serves to show the wisdom of the author of the work.



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