



LINGUISTIC APPROACHES TO INTERTEXTUALITY IN ENGLISH AND UZBEK LANGUAGES

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Annotation. According to the linguistic interpretation, intertextuality consists in the fact that the author can "intentionally create" the interaction between texts and show it to the reader with the help of special formal means. This deliberate intertextuality shows that not only the author must consciously include parts of other texts in his text, but also the addressee must be able to correctly determine the author's intention and perceive the text in a dialogic relationship. So, we are talking about such a communicative process, the necessary condition of which is "Intertextual consciousness" of both partners. S. Holthuis (1993) in his work suggests the special term "Intertextual dispositions" for this relationship, which means the presence of certain intertextual signals or indications in the text. They are able to encourage the recipient to look for links of this text with another.

Key words. "Irsoli masal", "Talmeh", "Tazmin", "Tarikh", "Tazkira", "Nazira"

According to the theory of S. Zager, 3 forms of intertextuality can be distinguished:

- 1) abstraction is a potentially possible intertextuality;
- 2) actual, cognitive intertextuality;
- 3) textual intertextuality.

The first form describes "broad cultural-semiotic relations in the world of the text", which modern researchers call "radical intertextuality". Cognitive intertextuality, according to S. Zager, refers to the relationship between the text and its receiver, which occurs in the process of decoding and interpretation. And the third of these forms means "Expression in the text of the text and in the dialogue through various signals."

Taking into account the brief information given above, the study of intertexts in English and Uzbek from a linguistic point of view is carried out using the comparative method. First, it should be noted that research on this concept in English began much earlier than in Uzbek. Thus, the term "Intermatn" has not been translated into Uzbek and is pronounced like this: information about "Intermatn" is not found in Uzbek. But in this regard, there is also very valuable information in the Uzbek language. The definitions of this concept in both languages are almost the same, because English language sources have a significant influence on the appearance of this concept in Uzbek. However, there are many concepts that can create the process of intertextuality in Uzbek literature, but they are called by other names, including "Irsoli masal", "Talmeh", "Tazmin", "Tarikh", "Tazkira", "Nazira". There are different types of artistic art, such as "Okhshatma" and others. Every form of art has an intertextuality or allusion that refers to a text, character, event or place. It would be useful to define each of their types separately.

"Irsoli masal" is a poetic art, in this type of art, the poet uses proverbs, matals, phrases, expressions or aphorisms, which are very popular in Uzbek folklore, in order to increase the effectiveness of the work. .

For example:

Xunob ichar vaqtimda xush kelding, ko`rgulkim, xalq aro.

Yaxshi masaldurkim: "Kelur yaxshi kishi osh ustina". (Ogahiy)

Ayoqingga tushar har lahza gisu,

Masaldurkim: "Charog' tubi qarong'u". (Lutfiy)

Tilar vaslingni Lutfiy, qil ijobat, -

Ki ayturlar: "Tiloganni - tilogu". (Lutfiy)

Welcome to my time of drinking, dear people.

I have a good parable: "A good person comes to the table." (Agahi)

Every moment that falls on your feet,

There is a parable: "The bottom of the lamp is dark." (Lutfi)

Lutfi, answer your prayers, -

They say: "Tiloganni - tilogu" . (Lutfi)

"Talmeh" is similar to an allusion, referring to famous people associated with history or a well-known narration, verse, or proverb. In addition, the names of famous historical figures are used in this art form.

For example:

Hoki tanim barbod o`lur oxir jahonda necha yil,

Sayr et Sulaymondek agar taxting qurub bod ustina. (Ogahiy)

Ham yana Erhubbi bo`lodur tag'o,

Ammamizning erlaridur Nurato. (Muqumiy)

Bir oh ila kul bo`ldum, ey charx, tilob topib,

Farhod ila Majnung'a oshiqlik ishin o`rgat. (Alisher Navoiy)

Jomi Jam birla Xizr suyi nasibimdur mudom,

Soqiyo, to tarki joh aylab gado bo`ldum sanga . (Alisher Navoiy)

How many years in the end of the world will my soul perish?

Walk like Solomon, if you build your throne and sit on it. (Agahi)

It will be Erhubbi again, brother.

Our aunt's husband is Nurato. (Mukumi)

I turned to ashes with a sigh, oh wheel, finding a wish

Teach Farhad and Majnun how to make love. (Alisher Navai)

I always have a lot of luck with Khizr.

Saqiyya, I was a fool until I left. (Alisher Navai)

"Tazmin" is an art in which a poet uses a stanza or stanza from the works of other poets and tries to preserve the measure, rhyme and content of this work in his writing. In his ghazal "Koh inom, koh inomma" Mashrab uses a verse from Lutfi's very famous ghazal:

I love you believe it or not

My liver is blood, believe it or not

Sensan sevarim xoh inom, xoh inomma,

Qondir jigarim xoh inon, xoh inonma

"Tarikh" (history) is an extraordinary kind of artifice, which refers to a date connected with the year of the birth or death of some famous person, or the year of the construction of some great building, or the year of the writing of some famous book; but the time is indicated by Arabic letters.

For example:

Zod» eng tarix taqi "xe" yu "dol,

Muddati hijriydin o`tib mohu sol .

Zod" is the most historical symbol "xe" and "dol,

The deadline is the end of the Hijri year.

It refers to the year 812 AH when the epic "Yusuf and Zulayha" was written. By Durbek, due to the abjad calculation of Arabic letters, "zod" is 800, "xe" is 8, "dol" is 4 and they are equal to 812 (800+8+4); This is in 1409 AD [47, 66].

"Tazkira" means "to remember", "to write", "to write" about the life and work of a certain poet, it means to quote and analyze a small part of his works. For example:

"Mawlana Lutfiy was the Malik ul-Kalam of his time, he had no knowledge of Persian and Turkish, but he gained a lot of fame in Turkey and his Turkish divan is also famous." Alisher Navai "Majolis un-nafois"

"Nazira" is a type of prose, in which the writer follows another and writes a response to his writing and tries to master it. In particular, the talented Uzbek writer Khurshid Do'stmuhammad wrote a story called "Jimjitkhanaga" (To the silence area). By adopting Dino Buzzati's story "Seven Floors", Khurshid Do'stmuhammad chooses the image of Zahid Yaqin, who is compared to the main character of the film "Seven Floors", Dino Korte. Thus, the writer analyzes the fate of people with the help of symbols installed on the seven floors of the hospital.

Robert Miola, Gerard Manley Hopkins Professor of English and Professor of Classics, identifies seven types of intertextuality. These seven species are divided into three categories. Types and categories have three variables unequally: first, the degree to which the trace of the previous text is marked by verbal echo; secondly, its effect depends on the level of recognition of the audience; thirdly, the eristic level of mastering. The distinctions between species and categories are not absolute and exclusive; On the contrary, all these divisions appear in a continuum with different shades and overlapping.

Includes special books or texts provided directly by the author. Revision, translation, quotation, allusion, sources, conditional understanding, previous work of the author - all belong here. Often the dynamic is reading and remembering by the author, although performances (as a form of reading) are also considered, and memory can be unconscious rather than conscious and purposeful. For example, Emrys Jones has shown well the formative influence of Mystery Play cycles on Shakespeare's history and tragedies. [Emrys Jones, 1977, pp. 31-84] The evidence for Type I textual transactions has been primarily the identification of oral repetition or echo. (endless and often frustrating lists of parallel clauses), although there are verbal possibilities for matching conjunctions in lexical or imaginative patterns as well. In addition, there is non-verbal evidence in scene setting, rhetorical and stylistic figures, and thematic articulation.

Type 1: revision

This type of intertextuality involves a close connection between earlier and later texts, in which the latter derives its identity from the former, even as it moves away from it. The process takes place under the guidance and clear comparative eye of the revising author. Revision can be caused by external circumstances - censorship or theater, legal or material necessity. Early modern plays, for example, always derive from a variety of copy texts produced by compositors, printers, and proofreaders, sometimes dictated by collaborating authors, actors, scribes, and accountants.

Type 2: Translation

Translation translates the text into another language, "transfers" it and creates it anew. In the following text, the identity of the original, its main project, clearly claims an etiological journey to itself or its version. Translations are usually grouped by source language and evaluated according to "aesthetic" criteria, that is, the translation's closeness to the original and the translator's success in expressing the literary quality and effects of the original.

However, the usual distinctions between literal translation, paraphrase, and metaphrase distract attention from the real difficulty inherent in this type of intertextuality, namely the impassable cultural and linguistic gap between languages and cultures. ``distracts from spaces. Translations from Greek or Latin best illustrate this difficulty, where it is called the problem of delay. Chapman's Iliad provides an interesting example here, especially as the translator repeatedly asserts (in commentary and prefatory material) the true meaning and spirit of Homer (even reported later in Euthymia Raptus and Homer's Bardophany). The shift from Homeric biology and religion to humoral anatomy and Reformed faith affects a widespread reimagining: untranslatable terms such as frenes, thumos, and Hades, for example, respectively, "mind," "heart," and becomes "hell", each of them is a different value in a different physical and moral world.

Type 3: Quote

A quotation literally repeats the previous text (in whole or in part) in the following text. Citations can be marked in various ways to identify the reader, typographical signals, language substitution, for example, with the original author or actual identification of the text:

Holofernes mentions the school text, Mantuan's Eclogues: "Fauste, precor gelida quando pecus" omne sub umbra ruminat, etc. Sometimes authors simply weave quotations into a new context: Hamlet's "Come, the croaking raven doth bellow for revenge." "Come, crow crow crow for revenge." The True Tragedy of Richard III (1594) combines two lines from The True Tragedy of Richard III. can do pragmatic analysis according to receiver, code, place, time, tool and function.

Round 4: Sources

Source texts provide plot, character, ideas, language, or style to later texts. The author's reading and recall drive the transaction, which may involve complex mimetic strategies. The initial text shapes the subsequent text, its content or rhetorical style and form in various ways. There can be at least three divisions here.

The source is random. Here, the previous text as a whole exists in dynamic tension with the next one, which is part of its identity. The latter may answer the former: for example, Raleigh writes a famous reply to Marlowe's Passionate Shepherd.

The source is close. This is the most familiar and often studied type of intertextuality, sources and texts. The source acts as a book on the table, the author respects, reshapes, steals,

plunders and plunders. Dynamics include copying, paraphrasing, compression, conflation, expansion, omission, innovation, transmission, and conflict.

Shakespeare's use of Plutarch of the North in Julius Caesar is a good example of a close source. There are many verbal and non-verbal cues that identify the main source of the play, but no moment of the scene requires this identification for impact. Earlier critics such as Nicholas Rowe and Samuel Johnson considered Shakespeare's reliance on the source to be excessive and detrimental to the action.

Conclusion. We should emphasize that the classification of intertextuality in English and Uzbek languages is completely different, because for English linguists the way of its creation is important, while Uzbek scientists put intertextual symbols above all else. On the other hand, examples of intertext in Uzbek and English literature can be classified according to two types of intertext dimensions. Accordingly, the sign is considered as a widely used intertextual marker for the English language, and the epigraph replaces it in the Uzbek language. Also, cognitive frameworks for both languages are among the best expressive tools of linguistics.

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