

## Universal Intertextual Units In The Uzbek Literary Text

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### **Annotation**

*The phenomenon of intertextuality comes in many forms as text within the text. The precedent text is also a direct reflection of it. The precedent texts, in turn, have the text, the sentence, the title, and the national and universal nature. Along with the national precedent titles, universal precedent texts of the universal character are represented as intertextual units in the Uzbek literary texts. The most common precedent for Uzbek fiction is universal precedent. The article examines the use of universal precedent names as a form of intertextuality in the Uzbek literary text and analyzes its peculiarities.*

**Key words:** *intertextuality, precedent name, precedent text, nationality, universality, anthroponymy, toponym, poem.*

### **Introduction**

The phenomenon of intertextuality is also related to onomastics. Because fiction contains so many other nouns that allow us to draw conclusions about the onomastic component of the concept of intertextuality.

Scholars note that anthroponyms (names of people), toponyms (geographical names), poems (names in literary works) can serve as precedent units for intertextuality (6) in the literary texts.

### **Material and Methods**

Precedent texts represent a system of cultural values as one of the types of intertextuality. Therefore, this term is often unutilized as an object of linguoculturology studying in linguistics. The term "precedent text" was first used by the Russian linguist Yuri Karaulov in the 1980s, and the scholar identified the precedent text as a special text and distinguished it by:

1. precedent text with content that reflects informative and emotional values for the language owner;
2. popular sentences from previous and current texts;
3. Allusive names that are always common for oral speech (Karaulov, 1987: 216).

Another Russian philologist, D. Gudkov, agrees with Karaulov's conclusions.

In the doctoral thesis by Uzbek linguist D. Khudoyberganova "Anthropocentric study of fiction" precedent names are analyzed as a form of linguocultural research and intertextuality.

Thus, it is clear from the foregoing that, precedent text is a form of intertextuality, referring to an event, fiction or folklore, historical processes that well-known for owners of language, moreover, it is a linguistic unit that expresses both universal and national mentality. The following types of precedent texts are distinguished by scholars.

1. Precedent names
2. Precedent sentences
3. Precedent texts [Hudoyberganova, 2010: 129]

We rely on these theories and methods of scientists in our article.

#### Result and discussion

In this article, we will attempt to analyze the precedent names found in the Uzbek literary texts.

Precedent names can be national and universal. The precedent texts that are understandable only to a particular language owner are national and the precedent texts for different nationalities are universal.

In particular, precedent names in the Uzbek fiction are *Alpomish*, *Barchinoy*, *Silver*, *Otabek*, *Jalaliddin Manguberdi*, *Tumaris*, *Amir Temur*. It is easy for the language linguists to understand the implications of the anthroponim in the fiction, to understand other artifacts or historical phenomena that referring to, and to harmonize with the text they are reading. However, in the text of the fiction, only those names that are present in the language of the text are used in the case of other cultures, as well as precedent names that are already universally represented. Of course, has a positive effect on the understanding of the text in this process.

We have attempted to identify universal precedent names that are actively used in Uzbek literary texts, and have classified them as follows.

1. Universal precedent anthroponyms: *Alexander*, *Jesus Christ*, *Genghis Khan*, *Pushkin*, *Lermontov*, *Shakespeare*, *Columbus*, *Hitler*, *Byron*, *Firdavsi*, *Michelangelo*, *Wangog*, *Beethoven*, *Alexander Block*, *Hafiz Sherozi*

2. Universal precedent toponyms: *Moscow*, *Yerevan*, *Mecca*, *Dansig*, *Armenia*, *America*, *Panipat*, *Greece*, *Rome*, *Russia*, *Dardanelles*, *Europe*

3. Universal Poetonims (This is how we classify the major onomastic units found in the fiction.): *Othello*, *Desdemona*, *Hamlet*, *Tatiana*, *Onegin*, *King Edip*, *Robinson Crusoe*, *Jumavoy*, *Ofelia*, *Yush Verter*.

We can give hundreds of examples from the Uzbek fiction texts that we have described above. The use of such universal names in the text certainly means that the author and the intended audience are well aware of any other text, literary or historical event that referring to, or the popularity of the preceding text. In particular, Shakespeare and his dramas are very familiar to Uzbeks. The names of such heroes as *Othello*, *Desdemona*, *Hamlet* are so popular that the inclusion of these names in the text does not hinder the reader from understanding them, but

rather facilitates their perceptions of the text. Because Shakespeare's works are widely displayed on the world scene, he knows the plot of his works for the Uzbek viewer and the reader, and restores them from the precedent that points to them in the text, even as heroes like *Otello*, *Jago*. It occupies a solid position in the human linguistic base.

We can see it here:

«*Sargashtalik*» ko 'chasining

«*Rashk*» tupigi ustida

*Otelloning shakli tursin*

*Qora kiyib ustiga*. [Vohidov, 2000:2016].

Note: Adventure Street

On the "jealous" saliva

Let *Otello* be the shape

On top of black.

We can see that *Othello* is the protagonist of Shakespeare's tragedy, became jealous as a precedent in this poetic text. Also, the jealousy lexeme used by the author proves that this characteristic of the *Othello* poem.

Such titles as intertextual units, add to the extraterrestrial knowledge that the author seeks to express in the text, thus facilitating the meaning of the text. The reader who understands the dialogue between the main text and the poetic poems will perceive it and feel aesthetic pleasure.

One of the most common precedent names in Uzbek fiction is the anthroponymy. The names of Prophets, historical figures, commanders, and poets and writers are leading. Specifically, the names of prophets such as *Muhammad*, *Jesus Christ*, *Khizr* are precedent in poetry texts. Because of the popularity of myths and legends about Jesus' quality of life, that is, Christ is alive to the dead, reference to this attribute is frequently found in our literature.

The most famous of all historical figures is Alexander the Great, known in the West as Alexander the Great, but Alexander the Great. Both classical literature and modern literature have a tradition of referring to the myths and legends associated with it. Of course, the reason for this is that Alexander and his legends are very popular among Uzbek people. The only testament to the fact that before his death his teacher was to lay his hand on the coffin and realize that no one could take anything out of this world was contained in many poetic and prose texts:

*Taxtga talpinasan g'azabga to'lib,  
Chiqarmoq bo'lasan olamshumul chang.*

*Har oyna ko'targan Iskandar bo'lib,  
Temur sanalmagay har qandayin lang. [Oripov, 2001:97].*

Note:

The throne is full of wrath;

Great dust to get out of it.

Alexander, who raised every window,

Tamerlane is pretty damn good. [Aripov, 2001: 97].

This extract from Abdulla Aripov's poem "Oriental Wisdom" is a reference to Alexander's narrative about glass, comparing it with the founder of the Uzbek state- Amir Temur.

In addition to Anthroponymy such as Genghis Khan, Hitler and Stalin, all referring to the various raids and historical events affecting the lives of indigenous people, are widely used as a universal precedent for the Uzbek text. This is due to the fact that the historical processes, such as the Genghis Khan invasion, World War II, Stalin's repressive policy, have directly influenced the life of our country. Anthroponymy such as Genghis Khan, Hitler and Stalin, all referring to the various raids and historical events affecting the lives of indigenous people, are widely used as a universal precedent for the Uzbek text. This is due to the fact that the historical

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The names of well-known composers, poets and writers are widely used in literary texts as precedent. Often such titles are used as the title of a particular poem, and the author refers to it in his own poetry, or creates a different text that influences his work. In particular, in the works of the People's Poet of Uzbekistan Erkin Vahidov we often find the names of famous people in world and Russian literature and music such as *Byron*, *Firdavsi*, *Michelangelo*, *Van Gogh*, *Beethoven*, *Alexander Blok* and *Hofiz Sherozi*. It is not accidental. Representatives of Russian literature are well-known to the Uzbek people, especially to Uzbek artists. Their works, even the ways of life, are unfamiliar in some sense. That is why the names of famous people in Russian literature are often used as precedent. We will focus on the following extract :

*Menga **Pushkin** bir jahon-u*

*Menga **Bayron** bir jahon,*

*Lek **Navoiydek** bobom bor,*

*Ko'ksim osmon, o'zbegin. [Vohidov, 2000:107].*

Note: To me, Pushkin is a world

Byron is a world to me,

I have a grandfather like Navoi

My heavens, my darling. [Vohidov, 2000: 107].

In this regard, Pushkin and Byron are famous figures of Russian and English poetry compared with the prominent figure of Uzbek literature - Alisher Navoi. The poet respects the work of Pushkin and Byron, and emphasizes that Navoi's art is superior to them. This text is clear to the reader.

*Tarixing bitmakka, xalqim,*

*Mingta **Firdavsiy** kerak,*

*Chunki bir bor chekkan ohing*

*Mingta doston, o'zbeim. [Vohidov 2000:106].*

Note: Your history, my nation,

We need a thousand Firdavs,

Because you are a smoker

Thousands of poems, Uzbekim. [Vohidov 2000: 106].

This passage refers to his work of Shah name, which is devoted to the kings of Iran through the anthroponymy of Firdausi. This is because the work of Firdausi is well-known to the Uzbek reader, which has allowed the poet to use this precedent in his poetry.

Universal toponyms as a precedent unit are also used actively in the Uzbek texts, most of which are still in the present country and their famous cities, mountains and rivers. Authors use these names in fiction for a variety of purposes. The use of toponyms as precedent in fiction texts varies. For example, some writers and writers are inspired by places they have traveled but are notorious for their popularity and incorporate them into their works of art and donations. Or they use the names of places and countries known in history, such as Greece, Rome, Egypt, Mecca, and Medina.

*Afsus, razolatga botdi bu ochun,*

*Aybni yaratganga to'nkamoq nechun.*

*Senga o't qo'ydilar bir ermak uchun,*

*Rimga nega kelding tunislik bola? [Oripov, 2000: 30].*

Note:

Alas, this opaque opener,

How to stop the creator of guilt.

They have set fire to you,

Why did you come to Rome from a Tunisian boy? [Aripov, 2000: 30].



This extract from the poem “The Tunisian Child” by Abdulla Aripov is a national poet of Uzbekistan which the author uses the Roman toponym. This poem was inspired by the burning of a Tunisian boy in Rome by the local people, who, along with the economic potential of Rome, have historically been known as a place of value.

*Har shoir o‘z elin nazmga bog‘lab,  
Yurtiga qaratdi butun dunyoni.  
Chingiz **Olatovga** baxsh etdi yurak,  
Mirzo g‘azalida kuldi **Badaxshon**...*

Note:

Each poet is bound by his own poetry.

The whole world is drawn to his country.

Genghis gave heart to Olatov

Badakhshan laughed at the poem of Mirzo ...

This extract is from Erkin Vahidov's poem "The Land of the Sun", which coincides with the toponyms of Chingiz Aytmatov from Kyrgyzstan, *Olatov*, and Mirzo Bedil as an Iranian writer from Badakhshan. Through these topologies, readers can read and understand information about the homeland and the extent of their creativity in the text.

### Conclusion

The usage of universal precedent names in the Uzbek literary texts is largely attributed to the author's emphasis on popularity and the references to events that affecting people. Such precedent names enriched the literary text at the expense of an extra linguistic factor and contributed to the clarity and influence of the writer's thoughts. And, understanding these titles in the context of the main text requires the reader to have a broader perspective, knowledge and thinking.

From our short research, to conclude that precedent names related to other cultures, used in Uzbek literary texts, refer to the personalities, artistic works, and



social events that we have left behind in the literary, every day, historical, cultural and religious life of our people and they have already become a symbol for an Uzbek reader.

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