

The Role of Intertexts in the Semiotic Analysis of Artistic Text

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Abstract: Every text is an intertext. Even before the emergence of new scientific fields such as semiotics and structuralism, not only scientists, but also creative people were aware of the existence of literary and artistic connections between texts. This article reveals the textual connections between the epics of Alisher Navoi, Nizami, and Dehlavi, as well as the textual connections of symbols in the works of Abdulla Qodiriy and Abdulla Kahhar.

Keywords: Text, intertext, semiotics, paradigmatics, syntagmatics, binary opposition, intermediate text, intertextual connection, cultural code, rhythmic structure, image, expression.

Introduction

Intertextual literary-poetic connections are called intertextuality in semiotics. This is a relatively new term, introduced into scientific use in 1967 by the psychoanalyst and semiotician Julia Kristeva. Although this term was first used by this scientist, the genesis of this view in literary studies is attributed to the doctrine of dialogic artistic thinking of researchers, including L.V. Grishkova, M.M. Bakhtin. The correctness of this point of view is substantiated by the following opinion of the scholar: "In a dialogical context, there is no first and last word: there are no boundaries in it - it can go into the endless past and the endless future. Even the meanings that arose in the dialogue of ancient times, that is, in the dialogue of past centuries, can never be considered stable, completely completed. They are always changing and being updated at the next stages of the dialogue. At any stage of the development of the dialogue, there is a huge threshing floor of forgotten meanings in unlimited quantities. But at certain moments in the further development of the dialogue, they are remembered again and resurrected in a renewed form."

In the quoted text, the eminent scholar refers to the connections between texts as dialogue. From this it can be understood that the image, expression, code (symbol) in literary creations that have arisen throughout the entire artistic development of mankind never remain the same. At a certain point in time, in newly created texts, it reappears, having changed to a certain extent, adapted to modern thinking and conditions. Here we are not talking about any particular forms, for example, genre. M.M. Bakhtin focuses on meaning (sema). Roland Barthes also paid special attention to the problem of semiotics in the text. He writes about this: "Every text is an intertext, in which other texts appear to varying degrees, more or less familiarly - in the form of texts from the previous culture and texts from the culture surrounding it. Every text is embodied before our eyes as a fabric woven from old quotations. Cultural codes, formulas, fragments of rhythmic structures, fragments of social expressions, etc. - all this is accepted by the text and assimilated into its structure, because there is language before and around the text. The first prerequisite for intertextuality in any textual device is that it cannot be tied to the problem of sources and influence: it represents a common level of anonymous formulas, unconscious or machine quotations, given without quotation marks, the origin of which can rarely be traced." [3]

After Roland Barthes announced his views on intertextuality, some researchers tried to refute his views. For example, the French scholar Natalie Piege-Gros writes: "*If we consider all this (meaning R. Barthes's ideas – R.S.) as intertextuality, we will deprive intertextuality of any originality, and this concept of its effectiveness,*" - writes. According to the Russian semiotician V.E. Chernyavskaya, such a concept of Roland Barthes is "radical", that is, has an extremely sharp content.

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The Main Part

In fact, there is neither radicalism nor an attempt to deny the originality of intertextuality in these views of the French semiotician. This idea can be clearly seen when comparing the opinions of M. Bakhtin and R. Barthes. The Russian scholar's point of view that "there is no first and last word in a dialogical context" is opposed to the Western scholar's view that "each text is embodied before our eyes as a fabric woven from old quotations" The reasoning is close and harmonious.

In studying the prose of Abdulla Kahhar in terms of intertextual connections, we will base ourselves on the classification of intertextual connections 1) in texts belonging to the same author;

2) within certain (national) literature;

3) on the scale of world literature, and in the process of research, we will consider the most basic forms of intertextuality based on the prose of Abdulla Kahhar.

Poststructuralist and semiotician Robert S. Miola, in his article "Seven Types of Intertextuality," identified the following forms of this literary and artistic phenomenon:

1. Revision
2. Translation
3. Quotation
4. Sources
5. Conventions and configurations
6. Genres
7. Paralogues [2]

The first type of intertextuality in this classification represents several variants of a text created by one author. In this regard, the writing experience of Abdullah Kahhar is of particular interest and importance. His editing of the text is aimed at achieving as much conciseness as possible. As a result of such long-term creative work, thirty-to-forty-page texts have been reduced to ten or more. Unfortunately, Abdullah Only the last version of Kahhar's works was preserved, and the rest were discarded. This is certainly a great loss for textual studies. Variants of most of the works by the great word artist Leo Tolstoy were preserved by the writer and his family members and assistants, and they were even published later.

Although many manuscripts, which were important sources for studying Abdulla Kahhar's positive laboratory, have not been preserved, some of his works, for example, several versions of the novel "Sarob" have been preserved through various editions. This is discussed in the article "Three Sarab" by literary critic Rahmon Kochkar, which presents new information and comments on the existence of certain differences between editions, the causes and factors of this phenomenon.

Based on the above-mentioned study by Rahmon Kochkar, it can be said that the differences and variations between the 1937, 1957, and 1967 editions of the writer's novel arose for the following reasons:

- 1) The author shortened some parts of the text, even chapters, that he did not like and that interfered with the perfection of the work. For example, the fifth chapter of the first edition (Ehson's letter to Saidi from Moscow) was completely removed in the later edition. The reason for this, according to the author of the article, is that "this letter, while not being free from one-sidedness, does not affect either the character of the hero or the further development of events."
- 2) The removal and alteration of some passages in subsequent editions of "Sarab" was associated with the pressure of Soviet ideology and politics, as well as the attacks of fanatical critics of that time. For example, the ninth chapter of the novel, which was assessed by such critics as a "naturalistic depiction", was shortened in the next edition. This chapter describes the school years of Rahimjon



Saidi, and the emergence of cowardice, caution and selfishness in his personality is artistically expressed. "As the author of the three "Sarob" studies notes, "in this same chapter, Saidi's childhood and adolescence, the weak sides of his character were revealed."

Without denying this point of view, we would like to add another thought to it: this article states that "the poisonous environment created by various rich children, the guidance of the domlas to the printers" also played a role in the formation of Saidi's character. This large epic work by Abdulla Kahhar was written in the 1930s and, as mentioned, was published in 1937, that is, at the height of the Bolshevik massacres and repressions. Therefore, this work was to some extent influenced by the pressure of that time. In addition, the author's He himself was still young, believed in the worldview of the time, and it took him years to imagine the scale of the national tragedy.

The second edition of "Mirage" coincides with the death of Stalin, who was considered a tyrant, and the injustice and evils of the near future were being revealed. Naturally, the writer, who astutely understood the changes of the times, although he did not completely deny the ideological theory of the existing system, unlike most contemporary writers, began to eliminate some errors in his worldview. In our opinion, a number of reforms and revisions in the novel were made due to this necessity.

3. Intertextuality in translation is a relatively new problem, and certain work has been done in this regard. In particular, Robert S. Miola evaluates intertextuality as "a difficult or insurmountable cultural and linguistic gap between languages and cultures." Moscow State University professor M.V. Verbitskaya and young researcher A.A. Guseva, recognizing this difficulty, write: "We understand translation as synthesis through analysis. Based on this approach, the translator must identify the intertextual element, find the prototext, and define the leading task. At this stage, the translator is faced with the task of perceiving and understanding intertextuality in the source-language and source-culture systems as perfectly as possible."

In general, translation is not only intertextuality, but in many ways a complex and difficult creative process. We can clearly see this issue in the example of the translations carried out by Abdulla Kahhar.

As is known, the writer recognized the famous writer A.P. Chekhov as his mentor in artistic creativity. In 1957, the Uzbek State Publishing House of Fiction published the first volume of the three-volume "Selected Works" of this writer. This book includes Uzbek translations of sixty-five of his stories. Seven of these examples of this small prose genre ("The Death of a Civil Servant", "Fat and Thin", "Chameleon", "Niqob", "A Man with Evil Intentions", "Unter Prishibeyev", "Grisha") were translated into Uzbek by Abdulla Kahhar.

As can be seen from the list, the experienced writer translated the most mature works of A.P. Chekhov, which are recognized as masterpieces of world literature.

Here we will consider the story "The Death of a Civil Servant" in terms of intertextuality. A translation is a variant(s) of one work in two or more languages. Naturally, the translated text has inextricable links with the original. If only the translation is considered the product of the author's own labor, then it should be said that the translator also has a certain connection with his version in another language. More precisely, not only the translator, but also his native language, national mentality, spiritual and moral values play an important role in literary translation. At the same time, we will also pay attention to the source language and source culture indicated by Russian researchers. First of all, the title of the story is noteworthy from the point of view of intertextuality:



In Uzbek, there is a lexical unit "amaldor", which is an alternative to the Russian word "chinovnik". Therefore, the title of the story can also be translated as "The Death of an Official". However, in terms

of intertextuality, such an action would lead to a departure from the original understanding. In Uzbek discourse, an official is understood not only as a person holding an important position in the workplace, but also in society. In Tsarist Russia, where the events described in the story take place, the word “chinovnik” does not have this meaning. In that historical chronotope, in addition to denoting an important position, it also meant a “civil servant”, that is, an employee working in some office. As indicated in the introduction to the text, the hero of the story, Ivan Dmitritch Chervyakov, performed the duties of an executor (house manager). This position is not indicated in the list of deeds of the Tsarist Empire, which includes fourteen ranks. This fact alone shows that the position of the executor was not of great importance from a career point of view. It should be noted here that A.P. Chekhov emphasized the low level of the hero of the story not in terms of career, position, but in terms of humanity - the worm in his surname means worm. Thus, according to the artistic concept of the text, both his position and surname emphasize and clarify the flattery and cowardice in his character.

The above analysis explains why the translator did not translate “chinovnik” in the form of an official. However, this word in the title could have been translated differently, for example, in the form of a compound “khodjalik mudiri” or found some other equivalent. The reason for this should be explained by the historical period in which the translator (Abdulla Kahhar) lived and worked, its demands and pressures. At that time (in the Soviet socio-political system), there was a continuous movement of “Russification” of the national, including the Uzbek, language in order to create a “single Soviet people”. As a result, the grammar, phonetic system, and vocabulary of the Uzbek language were forcibly adapted to the laws of other languages. In our opinion, this tyrannical political pressure is also visible in this narrative turn. Our view is also confirmed by such lexical units in the narrative turn as “secretary of state”, “police chief”, “statsky general”, “author”, “Kornevelskiye kolokola”, “nachalnik”. The next form of intertextuality is associated with a specific source(s). Robert S. Miola writes about this: “The source text provides the following texts with plot, character, idea, language (this term expresses the uniqueness of the language of the text in the semiotic worldview - R.S.), style. The source text, in various ways, creates the subsequent text, its content or rhetorical style form”.

Abdulla Kahhar’s novel “Mirage” and the American writer Jack London’s novel “Martin Eden” are examples of such intertextuality. There are the following connections between these texts:

- 1) Some similarities and harmonies in the character, life, and fate of the main characters: their tendency to loneliness, their pursuit of wealth and fame through artistic creativity, but these privileges do not bring them happiness, their failures and obstacles on the path to love, and finally their ending of their lives with suicide (suicide or striving for this goal);
- 2) the special role of the artistic method of coincidence in the plot of the novels (Martin meets Ruf and Saidiy Munishkhan by chance, and their close relationship develops);
- 3) the emergence of the conflict on the basis of economic and social inequality (Martin Eden is a poor sailor, and the girl he loves, Ruf, comes from a well-off bourgeois family; Rahimjon is a poor student, and Munishkhan is the son of a wealthy and influential family). In both novels, the girls' relatives oppose their involvement with poor young men in various ways.

Conclusion

At this point, it should be said that although there are certain similarities and similarities between the novels of the American writer and the Uzbek writer, this cannot be a reason to distrust the uniqueness, originality, and artistic level of the first major epic work by Abdulla Kahhar. On the contrary, this kind of intertextuality shows that modern Uzbek novelism is connected with the world literary and artistic process and is able to express a new poetic thought in its artistic device.

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