



## PROBLEM OF IRONY AND INTERTEXTUALITY

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### **ABSTRACT**

On the example of the materials of the novel 'Lolazor' ('Tulips field') written by an Uzbek writer Murod Muhammad Do'st the author of the article studies the problem of Irony and Intertextuality. Intertextuality is analyzed as a means of expressing ironical relation to reality. It has been proved that in the novel 'Lolazor' the properties peculiar to anecdotes have arisen as a result of the relations of folklore of intelligentsia which became popular among the intelligentsia of the time with its intertextual relations. Therefore intertextual properties of the novel have been investigated in close relation with stereotypes formed in the cultural environment and anecdotes created by intelligentsia. The article analyzes mainly the story 'Uzoqni ko'zlagan qiz' ('The far seeing girl') by Nazir Safarov and the novel 'Diyonat' ('Sense of Shame') by Odil Yoqubov as a main source of intertextuality.

### **Keyword:**

irony, ironic attitude,  
intertextuality, dialogism, the  
intelligentsia, intellectualist  
folklore, anecdote, myth

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## INTRODUCTION

In his review to the book 'History of the Soviet state in the legends and anecdotes' written by a Russian expert in aesthetics Yu.Borev (1995) A.V.Dmitriyev provides such an idea: 'The author confidently states that in the closed society the rumor is the main form of information. The wars between rumors is the most important part of social life' [Dmitriyev 1995: 138]. The proof of this opinion can clearly be seen in the social and cultural peculiarities of the former Soviet regime. In its essence the former Soviet society was a closed society with surrounded environment.

In his investigations the Russian expert V.M.Pivoev provides the visions of the English expert in aesthetics Lord Sheftsbery who expressed an important for that time an idea about the dependence of the character of the intercourse on the level of social dependence. The higher the degree of dependence the more refined become forms of intercourse in order to keep the ability of expressing adequate valuable aspects. In irony he saw one of such communicative forms. [Pivoev 2000: 17].

Based on this idea V.Pivoev stresses: 'Thus irony is subjective as a means of expressing orientations of valuables of the definite social group and it is objective as an expression of the estimation of real contradictions of the social development' [Pivoev 2000: 32]. He also points out the democratic and anti-totalitarian properties of laughter. From this point of view we can see the peculiarities general for irony and anecdotes: in the anecdotes of the former Soviet regime we can see the expression of ironical attitude of the people to totalitarian regime and to its official ideology as well as to the geniuses of that system.

'We have always lived in a mythologized society. Official ideology and propaganda have created myths about October revolution, about the Civil War, about the communist party, about Lenin, about Stalin, about the enemies of the people, about collectivization and industrialization, about army which fights on somebody else's territory with less blood, about communism of the 1980s, about our dearest Leonid Ilyich, about production program, about poorness and needs of workers in the world of capital...' [Borev 2003]. Yu. Borev says that during the former Soviet regime alongside with the official mythology there was also an unofficial mythology – 'the folklore of intelligentsia' (The term belongs to Yu.Borev – *M.Sh.*). The use of such a term in relation to intelligentsia who is busy in writing novels, poems, letters and diaries seems to be strange as the use of the phrase 'fried ice'. Therefore the expert gives such an explanation that under the reign of dictatorship it was dangerous to express your ideas in writing, so the verbal expression of the opinion was the only form of exchanging the information which was out of reach of censorship. In other words 'The historical anecdote is valuable as it is the best way of reconstructing the life which has not been saved in writing' [Borev 2003]. As L.N.Stolovich writes: 'Smartly literate intelligentsia resorts on the oral expression of its ideas and feelings when, as is said, 'they beat, but don't allow to cry'. Joining the process of formation of folklore intelligentsia shows that it is an indivisible part of the folk' [Stolovich 1999: 280].

It should be noted that when using the term 'the folklore of intelligentsia' Yu.Borev means not only

anecdotes but also memoires, unofficial legends, and rumors. And anecdote occupies the central position in the folklore of the intellectuals.

The heroes of the novel 'Lolazor' by Murod Muhammad Do'st [1988] live in the world of official and unofficial myths – the world of legends and rumors created by intelligentsia. This situation signs the intertextual relation of the novel with the cultural text of the time of creation of the novel. Thus the author enters the intertextual relation, i.e. into the dialogue not only with official texts (literary works, materials of mass media, etc.) but also with the oral 'texts' (mainly anecdotes among the intelligentsia) moving from one circle into another.

It can easily be seen that in the novel 'Lolazor' the myths created by intellectuals of the totalitarian regime are denied ironically. Incompatibility between the ideas promoted by the official ideology and reality gives birth to an ironical relation of the author.

First of all takes place the formation of ironical approach of the author, i.e. his answer to the stereotypes formed in the context of the time and the heroes of the novel. The novel contains hints to hundreds of the actual texts created under the cultural environment of the time, such as literary works, materials of mass media, performances and addresses on the radio and television, official information, unofficial verbal stories and anecdotes. This problem seems to be an object of special investigations. We try to study this problem in relation to the materials of the story written by Nazir Safarov 'Uzoqni ko'zlagan qiz' ('The far seeing girl') (1975) and the novel 'Diyonat' ('Sense of Shame') (1979) written by Odil Yoqubov.

The intertextual relation of the novel 'Lolazor' and that of the story 'The far seeing girl' serves to destroy the 'myth' about the former Soviet regime. The novel contains some intertextual hints rightly coinciding with the story and its author. Therefore we may stress that the image of Qurbonoy – the hero of the story – the famous cotton picking woman not only has its prototype in life but also it is an image created under the influence of the literary source. The story 'The far seeing girl' written by Nazir Safarov about a famous cotton grower Tursunoy Ohunova served as an intertextual source for Murod Muhammad Do'st, the author of 'Lolazor'. Turning the pages of the novel we often come across with the intertextual hints to this story. Not only the image of Qurbonoy but also another image of the story – the author Nazar Yakhshiboyev, who wrote the story about Qurbonoy also appears as an image created as a result of intertextual relation to Nazir Safarov, a well known Uzbek writer. (Not in vain the partly coincidence of names of the author and the hero – Nazir and Nazar). The reason of our hint "қисман" (partly) is that the status of 'well known writer' is important for the author as an outer cover. The essence of the image of Yakhshiboyev which plays the main role in the reflection of the personal conception of the author is wider than its prototype in life. In other words the status of the 'well known writer' – the situation of the creator under instruction was necessary for creation of optimal possibility of wider reflection of the problems of the novel.

The title of the story “Yulduzni ko’zlagan qiz” (‘The girl aiming at the star’) written about Qurbonoy by Yakhshiboyev reminds the title of the story about Tursunoy Ohunova written by Nazir Safarov “Uzoqni ko’zlagan qiz” (‘The far seeing girl’). Hinting by the consonance of names (Tursunoy – Qurbonoy) of the hero and her prototype in life, the intertextual source, rejects the explanation given in the story by Nazir Safarov: the image of a well known cotton grower woman Qurbonoy is the image of an unhappy woman with her fate in the conditions of the former Soviet regime, she is the *sacrifice* (курбон) of that regime who is thrown away by that regime as an unnecessary thing after she had sacrificed all her beauty and energy for the sake of that regime.

The essence of this image is opened not only by the ironical relation of the author to her but also by her own bitter irony to herself. Tursunoy Ohunova in the story of Nazir Safarov is a happy woman, satisfied with her fate. But Qurbonoy in the novel ‘Lolazor’ is an unhappy woman who understands her tragic fate very late, who has been a puppy in the hands of the Soviet politicians and therefore suffering bitterly for the loss of her tenderness of the woman, her motherhood: “Qurbonoy opened her eyes, made herself smile. “I understand that I have been a fool, – she said. – *Why was I so arrogant, Nazar ota? I seem to have forgotten that I am a woman, and who permitted me to shout like an ass who has had its fill?*”

Unlike Nazar Yakhshiboyev who in any case keeps the difference between his inner and outer feelings Qurbonoy doesn’t have an ambition to keep her feelings in herself, therefore even before Yakhshiboyev she laughs over herself ironically with bitterness.

The dialogical relation of ‘Lolazor’ by M.Muhammad Do’sst and ‘Sense of shame’ by Odil Yoqubov is expressed in a more complexity. The attitude of M.Muhammad Do’sst to the novel ‘Sense of Shame’ to its author Odil Yoqubov and generally to the tendencies in the creative activities of writers of the time of its creation is not always expressed by means of open hints to the texts. He expresses his relation to the imaginations formed in the cultural environment mentioned in the novel of O.Yoqubov. In other words the intertextual relations of ‘Lolazor’ has taken place not only with the novel ‘Sense of Shame’ but also with all the environment of its creation which suffers from its cultural reception. In this case the cultural environment itself serves as an intertextual source.

Being in the period of stability as an author of the book ‘Sense of Shame’ O.Yoqubov writes about this period of stability. As to M.Muhamma Do’sst he writes about this period being in the period of ‘reconstruction’, ‘publicity’. M.Muhammad Do’sst doesn’t deny the importance of the literary reality for his own time, because entering the dialogue does not mean negation of reality. In other words, the literary reality reflected in ‘Lolazor’ expresses the reality which was not possible to speak of at the time of creation of ‘Sense of Shame’ and it appears in the dialogues and is expressed under the new social and historical conditions. Therefore it is natural that through ‘Lolazor’ the author enters the dialogue with the author of “Sense of Shame’. It can easily proved by comparing the placement of images in the structure of novels and their formal explanation.

It is clear that the image of Abror Shukurov (the secretary of the district committee of the party) is described as a hero who can characterize the main hero Otaqo’zi Umarov disinterestedly. If to look at the point from other side the image of Saidqul Mardon in ‘Lolazor’ performs the task of Abror Shukurov in ‘Sense of Shame’: by means of his memories about Yakhshiboyev he tries to help others to understand the reality about Yakhshiboyev and the like and give this information to others. But in the text of further narration it becomes clear that the ‘reality’ of Saidqul Mardon was not better than the literary reality expressed by the image of Nazar Yakhshiboyev. The novel is finished just at the moment of acknowledgement of this fact by Saidqul Mardon unwillingly. If to take into consideration the fact that the novel is in dialogue with the cultural context, in accord with the imaginations of that time, comparing ‘the fair and modest writer’ with ‘a well known writer of the former Soviet period’ the author should have made a positive conclusion for the sake of the first. But to make a conclusion on Yakhshiboyev Saidqul Mardon doesn’t have a moral right. This fact is also well known to Yakhshiboyev. Its reason can be clarified by the hesitation of the storyteller and his acknowledgement at the end of the story. And this situation can be understood by the irony of the author on the compositional level, i.e. by mutual comparison of the positions of several heroes he receives the unexpected conclusions.

The image of ‘To’pori’ in ‘Lolazor’ is the image of the chairman millionaire created by comparing it with its counterparts in the near past (e.g.: the image of Otaqo’zi Umarov in ‘The sense of Shame’) as well as its modern counterparts (e.g.: in Odil Yoqubov’s ‘Oq qushlar, oppoq qushlar’ (‘White birds, the whitest birds’), in the novel ‘Jimjitlik’ (‘Silence’) by Said Ahmad) and their dialogical relations as well as the debate between them. The irony in this image can be understood as the ironical relation addressed not only to the past and present but also to the stereotypes absorbed in the minds of people during the reign of the former Soviet regime. In accord with this stereotype he official ideology analyzes the roots of the problems of the society in close connection with negative moral and spiritual deeds of the officials. In this case the dialogical relation of the novel ‘Lolazor’ with the context of the social and cultural environment is expressed by the ironical attitude to the archetype which served properly the former Soviet regime. This archetype is called in Russian ‘козел отпущения’ (scape-goat).

In the novel ‘Lolazor’ the millionaire chairman To’pori is not shown as the main reason of all problems; he is presented as a type, the product created by the former Soviet regime. The *main problem* of the time expressed by the image of a millionaire chairman Otaqo’zi turns into a *secondary problem* in the image of To’pori in ‘Lolazor’, i.e. the author of ‘Lolazor’ analyzes the problem of To’pori (Otaqo’zi in ‘Sense of Shame’) not only in close connection with his spiritual and moral qualities, but also treats him as a product of social reality.

In the novel ‘Lolazor’ the dialogical relation with actual texts formed in the cultural environment became the main means of expressing irony to reality. Irony in this case serves as the main principle of defining the structure of the literary work. Through citing other texts, making hints to other sources (images, motives, etc.) the author enters into

the dialogue with other points of view of his time and its cultural environment. But disability of the other side to enter the dialogue, as well as its inability to get rid of totalitarian regime makes the author estimate them mainly from the ironical position.

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