

## THE RELATIONSHIP BETWEEN THE LITERARY TEXT AND AUTHOR'S INTENTION IN THE TITLE OF THE WORK

(On the example of lyrics of Karakalpak poets)

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**Abstract:** The article studies the question of the correspondence of the artistic intentions of the author and the content of the poem of the poem title in the lyrics of Karakalpak resins and. The title of the poem is an external artistic unit of the composition of a lyrical work. The article classifies referential, creative, receptive titles used in Karakalpak lyric poetry. The title of the poem reflects the author's point of view, artistic intentions, and psychological state. It is proved that the title of the poem is a short expression of its content, a summary and sign of the literary text.

**Key words:** title, referential, creative, receptive titles, content, description, artistic and aesthetic impact.

### Introduction

The title of a literary work is also one of the most important compositional units. "The title of the work is not a simple naming, but it is a symbol of multi-layered meanings. The title of the work means the name of the work, that is, the title of the work means the manifestation of its content - the glorification of its meaning" [3; 192-193]. The title is the way that gives the first impression of the content of the work, i.e. leads to it. "Genre, name, concept (weight of the subject of description) shines in the initial semiotic center of the work" [9; 53], writes the writer A. Rasulov. The initial semiotic center of the poem is often understood as the first line. At the same time, the title of the work is the first description, hypothesis about the work. Therefore, the writer T. Boboev confirms: "The title of the work plays the organizational role in the architectonics of the literary work" [2; 145]. The title of the work, along with its content, is important in revealing the main idea. There is a special research work on the title of the work, its place in the artistic integrity [7, 6, 8, 11].

### The Main Findings and Results

As the name is one of the main elements of the semantic and aesthetic design of the literary text, the choice of the name by the author is the most difficult educational issue. The fate of the work depends on the correct choice of the title. The literary critic K.Zharimbetov criticizing the title of the drama by K.Allambergenov "Ámir Temur hám Er Edige (Amir Temir and Er Edige)" ("Ullı atlası (The Great battle)") said that the title of the drama took on an advertising color, and when he gave the title "The Great battle", the title would fulfill its artistic purpose [5].

Significant features of the title: its ambiguity, dynamism, clarity and eloquence of the text in relation to the whole content.

The title must be in epic, dramatic forms of literary work. The same cannot be said of lyrical works. It depends on the nature of the types. Because the lyrical form is compact, as short as possible, gives the feeling, and guides, some poems are without the titles in them. One of the reasons for this is that it is possible to fully summarize the artistic ideas expressed in the poem, and it is difficult for the creator to find a title that has the power of artistic and aesthetic impact on the reader. Also, not naming the poem is also connected with an internal requirement of the resin, and the individual style. The poems without title are often found in the production of intellectual resins. Poets who do not want to put a flood of thoughts or feeling under one name do not name the poem - naming can be explained by the fact that it restricts the poet's inner freedoms. In the poems without the titles, the first line plays the role of the name, and it serves not only as a compositional center of the poem, but also as a semiotic center.

The titles have been used with the different features in the historical periods.

The history of naming the work is reflected in our national literary heritage. In the Early Turkic inscriptions and post-11th century inscriptions, and the Eastern Renaissance there are many different titles. For example, the titles that describe the genre of the work: "Írq Bitig", "Codex Cumanicus", "Türk sözlüğü (Turkish Dictionary)", "Hamsa", "Baburnama", "Muhabbatnama (Love Letter)", "Türkler shejresi (Chronicle of the Turks)", "Hikmetler (Wisdoms)", etc.; titles that speak about the content: "Baxitqa baslawshı bilim (Knowledge that leads to happiness)", "Áwladlardan qalğan estelikler (Memories of generations)"; titles in the form of anthroponyms: "Layli-Majnun", "Farhad and Shiirin" and others.

It is difficult to distinguish the fact that in the subsequent written literary heritage, only one type of the titles was in charge. This is because the diversity of titles in the literary heritage of Central Asia in the XVII-XIX centuries is striking. This, of course, indicates that the peoples of the East have a high level of literary literacy and research.

If we look at the history of Karakalpak folklore and written literature, the names of epics are often named after the heroes. And in the poems of classical resins, the units included in the title of the work were words in a semiotic center that organized the main content, and this word or phrase was often used in the that poetic (or lyrical) work. For example: Kunkhoja's "Jaylawım (My pasture)", Berdak's "Saliq (Tax)", Jiyen Jirau's "Poskan el". In folk oral poetry, also, folk poems or *thermae* are given without the name, in which the word or word sequences, which are often used and the content of which is developed by the same word, are accepted as the name.

In science, there are several classifications of the title of the work. A.V. Lamzina offers the following classification:

1. The name as a guide to the problem, or the main theme of the work.
2. The name that gives the work a plot perspective, they can be conditionally divided into two groups. 1. Shows the whole plot line (plot,); 2. Differentiated from the point of view of the development of action and moment (culmination).
3. Character title. An important part of this title is anthroponyms.
4. Titles denoting time and space - a title can indicate time and place of action, and thus participates in the creation of artistic time and space of the work [8; 63-71].

I.V. Tyupa notes the interpretation of the title of the work in three different directions: creative, referential, and receptive [11; 115-118].

In modern Karakalpak lyric poetry we see the use of creative titles in various tasks. Creative principle in the title of the work (from Latin, "creatio" - "creation") [12; 54] is a reflection of the description shade of the content of the work in the title. "Here it is clear that the author interprets the content by name" [3; 193]. And the creative title itself indicates what the work is about. Therefore, the creative titles are often found in epic genres of poetry (poems, lyrics, ballads). And because original lyrical works do not require a lot of vocabulary, they are rarely called creative titles. In this case, in most of the time, any line of the poem serves as a title. For example, in G. Davletova's poem "Qarlıgash eken qız bala" the first line, in the poem "Keshir janım, keshire alsan", "Men qızımın qaraqalpaq qızımın" the fourth line was chosen as a title. In M. Berdiye's poem "Amangeldi batırđın sońğı lebizi" the name is not mentioned in the poem, only the content of the poem is focused on the content of the title.

A creative title has own leadership in any detail or episode in the content of the work. For example, in I. Yusupov's "Bazar jolında (On the Way to the Market)" by the meaning summed in the words "Bazar" and "jolında" in the title we understand what the poem is about, that is, it is the poem formed from the author's attitude to the influence of market relations in the country. Therefore, in the works of the creative title, the harmony between the content of the title and the content of the work is obvious.

In a creative title, the author imposes an explanatory task on the title of the poem in order to find the reflection of the content in the title. In this case, by reading the title of the work, it becomes clear what thoughts or ideas are expressed in the literary text. In I. Yusupov's poem "Bul jer ele zor boladı (This place will be great)", the lyrical protagonist's hopes for a better future who is given in the content of the poem text, as well as his belief in the future, can be clearly seen in the content of title of the poem. The poem consists of four content-composition parts, and the reflected content in it is conveyed in the title. In this case, the reflected content in the text of the poem is subordinated to the content of the title and is guided by the content of the title in the semiotic basis of the general work.

However, in modern lyricism, as a result of the author's use of creative titles with many words, there are some negative features of the title, such as lack of art, lack of coherence, and one of the reasons for this is the lack of interest of the poets in the choice of words. This is because placing the first line of the poem as a title not naming the poem leads to the inconsistency of the artistry of the poem title. If, regardless of the place from which the title is chosen, then the content of the title is highlighted or indicated, such a title is half the success of the work. For example, in the songs of I. Yusupov "Kewil aspanımda juldızlar sonic (Stars fade in the sky)", "Úyińniń aldındağı shoq kendirlikte (In front of your house)", "Kepti, mine, jas topırađın (Dried, here, your age soil)", the creative title is mentioned with the first line, but we do not feel any artistic lack in it.

Referential orientation in the title of a literary work is the naming or coincidence of the title of the work with the common name of the place, event or time of the event, or the property name of the character of the work. When we look at the poem title of Karakalpak poetry, we see that the referential title existed before the actual lyric was separated from the epic poetry, and we can see that it is less common in modern times. It is known that the names of folk epics, which are considered to be the largest genre of Karakalpak folklore, are almost always named after the single hero (for example, "Alpamis", "Edige", "Shariyar", etc.). We see that this tradition continued in the Karakalpak written literature of the XVIII-XIX centuries. Jiyen Jirau's poems "Ulli taw", Ajiniyaz's "Bozataw", Berdak's "Aydos baba", "Ernazar biy", "Amangeldi" are examples of this. This quality is also found in the poetry of the twentieth century Karakalpak poetry in the education of A. Dabilov, J. Aymurzaev, M. Daribaev, I. Yusupov, T. Jumamuratov. (Epic "Bahadir", poems "Qalbiye", "Tumaris", "Makarya suliw", etc.).

The works we have cited as examples belong to the epic type of literature. In the middle of the twentieth century, in epic poetry, it was customary to call a work by the name of a hero (character). Since the 50s of the twentieth century, a new trend in our literature, including poetry, has become a phenomenon. In the lyric poetry, the individual qualities began to be fully realized. In particular, in the literature there is a group of educators who aim to study the individual and his inner world. In the works of this period, it became clear that the ability of placing, expressing the wide and multifaceted events in the name of a single character or place was limited. By the 70s and 80s of the twentieth century, the names of poems began to focus on composition and imagery, rather than on the name of a character's property or victory. For example, I. Yusupov's "Dala ármanları (Dreams of the steppe)", "Gilemshi hayal haqqında haqıyqatlıq (Truth about carpenter woman)", "Máńgi bulaq (Eternal spring)" K. Rakhmanov's "Shól dástanı (Epic of the Desert)", T. Matmuratov's "Jaqsı adamnıń júregi (Heart of a good man)", "Meniń juldızım (My star)" and others. Therefore, in such epics and poems, the traditional reference to the name of the character began to be used in small-scale lyrical works than large-scale poetic works. (I. Yusupov "Qara tal (Black Willow)", "Atlar (Horses)", "Paznalar", "Shayan", Kh. Turimbetov "Munayım", "Suw (Water)", T. Matmuratov "Antey", "Búrkıt (Eagle)" and others).

In works of the lyrical genre, the referential title has a leading character the idea of the work, and the feeling of the lyrical hero. In today's lyric poetry, the referential title is used more in the poems that give human feeling in connection with the nature, animals and birds, plants. For example: M. Berdiyev's "Qum qala (Sand city)", "Dúz jiydesi", "Awılım (My village)", "Gúz (Autumn)", I. Yusupov's "Nazarxan eline", G. Dawletova's "Tumarisa anajan", "Atalar (Fathers)", H. Ayimbetov's "Adiraspan" and others. The referential titles consisting of anthroponyms are more common in A. Ajiniyazov's lyrics than in other resins. The reason for this can be explained by the fact that in his journalistic lyricism he wrote a lot of poems of pulpits, campaign, as well as poems of praise and dedication.

M. Berdiyev's poem in the referential title "1937-jılı" consists of an eight-line of one part and a twelve-line second part. The title seems to give a detailed description of the year, but while the reader reads the literary text, he begins to understand something else. The lyrical protagonist's thoughts on history, nature, and injustice are given in the content of the poem. The first eight syllables begin as follows:

Búgin tariyxısań yaqı tariyxtıń, Today you're history, or of history,  
Oqırwı awır jalǵız paraǵı. The only page that is difficult to read [1; 19].

The same idea will be continued in the rest of the lines. In the second compositional part, the lyrical protagonist expresses his wish for the realization of all the unfulfilled good deeds. By reading the name of the poem the various questions will be raised in the imagination of the reader: what happened in the history of 1937, whether it is a reference to a country or someone's year of birth, what to say by showing the time. However, looking at the plot of the poem, we realize that the work is a song of justice, condemnation of hypocrisy, betrayal, slander, not harming each other, glorifying the truth. Therefore, in most cases, the referential title does not fully reflect the ideas expressed in the content. The conclusion or result will be half secret. It can only predict what is being said.

The referential titles in some poems may not fully correspond to the content of the poem. In this case, the referential title comes in the form of an exclamation and participates in the disclosure of the lyrical protagonist's inner feelings and opinions as a petitioner (suitor), and this can be considered as a result of the research of the resin, which was used as a method of naming the work and connecting it with the content that conveys his ideas. For example, I. Yusupov's poems "Paznalar", "Tırnalar", "Qara tal" can be taken as an example. In the poem entitled "Tırnalar", he wrote the thoughts about the ecological problems such as the birthplace, the decrease of the Aral Sea water, the disappearance of fauna and birds in the country, air pollution and the narrowing of human behavior and in the end of the poem *Í Sizdey mende ata jurttan bezigip, Nege ketalmayman aytıń tırnalar (getting tired of the motherland like you, why I can't leave, cranes)* [13; 35] made an unexpected conclusion. In connection with the name of the poem, the lyrical protagonist's thoughts on the changes of the times and the negative qualities of the epoch are reflected.

In the content of the title of the work the imagery and polyphony, the peculiarity of the hidden content download is based on the receptive principle of the title of the poem. Examples of receptive titles in Karakalpak lyric poetry are I. Yusupov's "Sahra gúli", "Arasatlı gúz", "Tasqa kógergen gúl", G. Dawletova's "Qálbimdegi háykel", "Ómirzaya juldız", H. Ayimbetov's "Kewil qusım". M. Berdiyev's "Tawlar sóylegende (When the mountains speak)", M. Jumanazarova's "Barshınlar jat ketse", and others can be noted.

Some titles may not be mentioned in the poem text. However, when we discuss the content of the poem, the content of the title coincides with the content of the work. For example, by reading the title of G. Davletova's poem "Qálbimdegi estelik (Memory in my heart)", we think that she will remember someone she was interested in, but now is dead. This is because in the Karakalpak lyric the word "estelik (memory)" reflects the same content in most of the poem entitled with it (I. Yusupov "Rasul Gamzatovtıń esteligine (In memory of Rasul Gamzatov)"). But in the content of the poem there is a completely different idea:

... Kózleri ushqınlap ot shashar mudam, ... His eyes always sparkle...  
Kóklerge qolların sozǵan estelik, A memory that stretched out hands to the heavens,  
Degendey boladı, bol erkin adam, It is said as if "be a free man",  
Shıńǵa qanat jayıp turǵan estelik. A monument spreading its wings to the top [4; 79]

The poet's poem "Qálbimdegi estelik" reflects the attitude of the lyrical hero to life through the "monument", which is an image of his faith, which inspires him and gives him the right direction in life. The hidden quality in the title requires a deep study of the reader.

I. Yusupov's poem "Arasatlı gúz (Restless autumn)" makes a special impression on the reader, both with the impressiveness of the title, and with the secrecy and ambiguity of the opinion expressed in it. It is known that the autumn season is usually rainy, sometimes warm, sunny, sometimes cloudy or cold. Due to such instability of the weather, the human soul is also restless and troubled. And in the poem by I. Yusupov in the title "Arasatlı gúz" the opinion is devoted to a different, that is, the theme of war.

Qara bultlar qańgıp gúzgi aspanda,                      Dark clouds move in the dark autumn sky,  
Sinoptikler biler qayda jawarın.                      The weather forecasters know where it rains?  
Ele urıs baratır Awǵanstanda,                      The war is still going in Afghanistan,  
Hesh kim bilmes qashan tamam boların.                      No one knows when it will end [14; 35].

In the poem which consists of three syllables at total, the content which consists of the current of time, the politics of the times, the ugliness of the people, the catastrophic side of the modern world gave a figurative expression in the title "Arasatlı gúz": the human soul who is afraid of the war and its harm and the catastrophe to humanity disparagingly, the development of the world, which become in trouble, in the crisis, is resembled to the unbelievable autumn weather. The series "Qara bultlar qańgıp gúzgi aspanda (Black Clouds move in the Dark Autumn Sky)" served as a bridge, complement and organizer between the content of the title of the poem and the content of the poem.

The poem titles which is impossible to understand the figurative content of the title of the poem and the content of the poem at first reading are also noticeable in the poet poems such as "Ómirzaya juldızı", "Poeziya juldızı", "Dala gúli", "Dańq arbası" and others.

However, the receptive title should not be separated from the content of the work. This is because the name is a small form of the work, or a summary of the content of the work, and a key. "Whether the title of the work is a word or a phrase, it summarizes the content of the whole work" [3; 193]

Having studied the common theories about the title, we have clarified a number of issues about the importance of the title in the composition of the lyrical work:

- The title of a lyrical work connects the poem with its artistic world, "in lyrical poems the main sign of the theme or the meaning of the content is transferred to the title" [8; 12];
- In the expressed idea (thought or feeling) the author's artistic intention is carried out in the integrity;
- The name communicates with the addressee of the poem and points to its understanding and comprehension.

The title of a literary work is evaluated as a key of the ideas reflected in the content of the work. A key is a short and clear outline of the concept that defines everything in a work. Therefore, the title is one of the main elements of the semantic and aesthetic organization of the text in the composition of the poem and the choice of the title by the author is the most difficult educational issue.

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