Expression of Subtext in Literary Text

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Abstract: This article analyzes the linguistic basis of the expression of subtext in an literary text. It highlights the important aspects of subtext, such as irony, sarcasm, mockery.

Key words: subtext, speech situation, speaker, listener, speech process, irony, discourse

The issue of subtext was studied from a linguistic point of view by such researchers as I. V. Arnold, I. R. Galperin, G. V. Kolshansky, K. A. Dolinin. In fact, in the East, in particular, among the Uzbek people, it is a widely observed situation to apply a certain idea based on the speech situation, interpersonal relationship, or to use various figurative expressions and jokes in the speech process. It is characteristic of the national mentality of our people to express a negative attitude or a negative opinion, criticism, and express a positive opinion and attitude in a gentle manner. In works of art, textual implicature, that is, hidden meaning, more precisely, subtext demonstrates different aspects.

The very beginning of the content of grudge, humour, and sarcasm characteristic of the object of speech indicates that it is considered as a sign of the presence of subtext in the text. [3.104] So, the main part of the subtext is expressed through irony. The main purpose of subtext is to convey the thought to the target, to influence the psyche of the listener, and to increase the sharpness of the thought. Researcher E. Ibragimova analyses irony in her dissertation under the term irony in a methodological aspect. According to the thesis, through irony, toxic and even painful emotions are expressed in a certain shell in a work of art. It is determined based on the common knowledge of the speaker and the listener. [2.26]

Subtext arises depending on the speech situation, the position of the speaker and the listener, and the relationship, and the general knowledge base is also important in the occurrence of the subtext. Because anyone who hears an implicitly expressed thought uses their own background knowledge in understanding it. For example: *We sat glazing in silence for a moment.*

–… I also had a "feast" today and became an ugly skunk. To be honest, I've had enough of being "servant" to the boss ("Shum bola"). In the given example, "eating a feast" and "being a servant" refer to the fact that Omon and Shum-bola teased each other, as well as a sarcastic allusion in the meaning of *"your joke" was no less than mine, I was sick of the master's stinginess and constant digging of the roots"* is expressed. The expressed meaning, of course, consists of a proposition expressed through linguistic means in the text, background (general, pre-existing) knowledge that helps the reader understand the previously known text, new information given to the reader. The occurrence of subtext also depends on such factors as the speech situation, the attitude of the speech participants, the speaker's level of thinking and speaking style, and psychology.

Discourse and speech situation are of great importance in the formation of subtext. In the following discourse, the meaning is also implemented in a tough speech situation:

In the end, his anger boiled over:

- A dead cow's udder would be better for me than a lad like you, a soap-maker would buy it at least. Farewell, I hope I will not see your cold face even on the doomsday...

I shouted from behind;

- Mullah Omonboy, don't you have a letter for your relatives, friends, mirokhor, rich people in the city. Shall I say hello to Orifkhoja Eshon, Maqsudkhan Duma, Ghulamjon Qazi on your behalf? ("Shum bola").

In quoted discourse, the speaker's intention is inversely proportional to proposition and presupposition. If the proposition and presupposition provide information about the people, who were considered respected in the period of description, the subtext brings to the fore the main purpose of the speaker - mockery, sarcasm, fermentation, laughing at the listener's inappropriate stupidity. The word "mullah" semantically combines components such as educated, madrassah educated, religious figure, and has a sarcastic meaning - illiterate. Shum-bola's humorous sarcasm is more poignant than Omon's words of open anger.

The eloquence of the speaker is also of particular importance in the emergence of subtext. In the story "Shum bola" there is almost no subtext in Omon's speech. Open expression leads in his speech. In Shum-bola's speech, there is a lot of sarcastic meaning. Shum-bola is angry that Omon's behavior is narrow-minded and changes when he gets a little money. He sarcastically responds to the complaints *"if you had not come across, I would have had enough money for a lamb, so far a lamb would be a sheep, a sheep would turn to mare, a mare to a camel*, and targets his "main points":

"The advice is still easy," I said. - If you become a student of a tightrope walker, he will make you a pair of cotton pants. If you learn to put fire in the bathroom, you will be in front of the fire in the morning and in the evening. There would be no need for a hat and a leather coat. A sheep, a goat, a camel, these words are now an unnecessary ornament, an idle worry. Where would you find fodder? Your yard is small. You need to build a big palace for these animals. Still, put these worries out of your mind and go to the flea market every Saturday and Wednesday. Keep your dignity high. Think of the market as your nursery. Keep telling yourself that all these animals belong to you. If you are not satisfied with these and you feel like you want, Yupatov's horse playhouse is here. You definitely won't have enough cash to buy a ticket. You can try to climb out of the board slot to a nearby tree, being careful. But still, beware of the guard's snake. Come on, there's no time for long talk. Come down to the city and look at all the glorious countries that are waiting for you. ("Shum bola")

There is a bitter irony in the layer of context that has the content of formal advice. It has only one subtext: "don't complain too much, stretch your legs in line with the blanket".

Depending on the level of negative connotations, E.Ibragimova notes the following types of expressing irony in the Uzbek language: sarcasm, satire, mockery, toxic language, humour, laughing at someone, cynicism, scorn, hinting, allusion, hooking.[2.47] In Gafur Gulam's prose works, the characters' speech is characterized by the use of sarcasm, cynicism, and allusion. For example:

Sarcasm. In the formation of pragmatic content in the artistic text, the subtext formed through metaphor has its own place. In context, it is common to use the sarcastic metaphorical unit instead of a specific word to exaggerate the negative attitude and evaluation associated with the situation. For example:

He saw a little boy crying on the sidewalk.

- Hey, son?

Ostanaqul told the whole story. Hastily, the teacher's eyes bulged out. Caught - scolded, caught - scolded. Taking the necklace in his hand:

"Look at how small the neck you brought is not a horse's, but a donkey's neck, foal," he said angrily. ("A good child")

The methaphore "foal" means sarcasm, and extreme anger in this context. In fact, using animal names metaphorically, expressing negative attitudes and sarcasm is widely observed in speech. In the above pragmatic context, the image of a boy sitting with a collar around his neck, the use of the phrase "the neck is at least not a horse's, but a donkey's neck" by Shashqal Domla gives an additional effect to the word foal.

Irony. In the speech of the characters in the work of art, depending on their level and quality, the author uses various tools. In order to reveal the relations between the characters, conflicts, their worldview, the purpose of dialogues, taking into account pragmatic factors, an author may utilise language units with a sharp effect, overt and hidden forms of expression, including irony and subtext.[4.188] Any implication and irony in the sentence is based on its pragmatic nature. The meaning and purpose of sarcasm depends on the social group and culture of the subject of the speech. The subject of irony is mainly in a higher position in the situation of speech communication, his intellectual and emotional superiority is manifested during speech activity. This, in turn, is expressed in the ability of the subject of irony to use the means of expression of the language system while observing the rules of communication and ethics. These factors, of

course, affect the "quality" of irony. The subject does not simply express his attitude towards the object of irony, but also tries to instill this attitude in the listener or the readers who are familiar with the text. Linguistic means are selected in relation to the intended purpose. [1.111] For example:

With a tone of regret:

- What a man. I asked a worthy person for impartial service; that's enough, what a pity, my secrets. Let's exchange the burqa for a your coat," she said.

After that, I became very empty-hearted. I was ashamed of to break the promise I made before. She had really beat me ("Yodgor").

This context is taken from the dialogue between the main characters of the story, Jora, and Mehrikhan, which plays an important role in the development of the events of the work, and the irony "Let's exchange the burqa for your coat" is the main influencing sentence in this place and ensures the effectiveness of Mehrikhan's speech. In fact, on the surface, there is no semantic complexity in this sentence. But if we take a deeper look, we see that the effectiveness of the expression is related to pragmatic factors, and the content of the sentence has a pragmatic value. Because the burqa is a women's dress, and the coat is a man's outerwear. It is known that in the East, the activities of young men, the bravery of men, tact, and monotony are glorified. For a young man, it is considered to be a shame to be "attached" to women's features. This pragmatic factor is used by the speaker (the writer in the character's speech) in a way that clearly hits the target.

Subtext is used not only to express a negative meaning, but also to indicate a positive meaning, to refer to a certain reality. In particular, there is a hidden reminder of the reality that has passed or is expected to be through a symbolic meaning. This phenomenon is called retrospection and prospection in linguistics. Deictic units, proverbs and sayings, phrases, and repetition serve as linguistic signals in this type of meaning.[Look about this: 6;7;9;11] For example: *Saodat half-moved from her seat:*

"Don't worry, aunt, I'll serve the tea," she said.

The old woman kindly said:

- Leave it alone, I'll serve it myself. You're a guest now, baby! "You will still have a chance to serve tea," she said ("Yodgor").

From this simple word of the old woman, a secret seemed to be whispered from time to time. Saodat looked at me from under the ground. I looked at her the same way. In half a second, both of our eyes met on the table. We smiled unnoticeably. Saodat looked at the ground.

Subtext can also be expressed through verbal or non-verbal means: *Saodat looked at me sarcastically again.*

- You twist every sentence in a different direction. We used to hear that Leningraders are masters of dealing. They have taught you a lot.

Instead of answering, I took a handkerchief from my pocket, sewn by the Saodat herself, and tried to wipe my eyes with it. I wanted to make a sign that I still have it with me. Although Saodat recognized the handkerchief, she pretended not to notice this ("Yodgor").

Therefore, subtext can be expressed in artistic style in cooperation with various linguistic and extralinguistic factors. Irony is one of the main methods in the utilisation of subtext.

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