

## INTERTEXTUALITY IN UZBEK POETRY

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### ABSTRACT

The article describes the scientific basis of modern intertextual relations. The works of Uzbek poets have been analyzed.

**Keywords:** Intertextuality, poetry, classical poetry, death of the autor, quote, text, postmodern

### INTRODUCTION

In the last quarter of the twentieth century, the concept of intertextuality began to penetrate into the sphere of literature. Brought by Kristeva. Kristeva developed her concept of intertextualism based on the reworked works of M. Bakhtin.

Intertextuality is the interaction of texts. The phenomenon of intersection of texts of two or more authors and the reflection of oral statements is usually called intertext. Almost any text can be called an intertext, the classical formula for this concept was given by R. Barthes.

According to Kristeva, any text is seen as the result of unlimited communication with other texts, which are an integral part of the universal "cultural text", that is, the sum of all printed texts that make up the cultural heritage. Each text is built like a mosaic of quotations, and each text is the result of assimilation and modification of another text.

The Latin term intertextuality means intertwining in weaving, middle text. Thinking in the form "any text is a new fabric of quotations from the past" was the basis for Roland Barthes' use of the term "author's death". The term "death of the author" is denied by the author of this work. The text they created is said to be a new version of old quotes.

Today the term intertextuality has partially entered Uzbek literature. Of course, we have not fully adopted this term, as in the West. In this regard, "Do you vote for the death of the author?" published an article titled W. Hamdam.

In this regard, U. Hamdam's objection to the "death of the author" is, of course, that there is an intertextual connection in our literature, but we cannot completely exclude the author, - he emphasizes. "A person learns life from the environment, from nature, from the experience of adults, observes, follows and imitates the creature around him. Then, as the poet says: "I found my way," he gradually sets out in search of his own".

Of course, the role of imitation is felt in our literature today, but one cannot ignore the personality of the writer. If we consider not only general theoretical works, but also the rules for studying specific texts, including works of art, from the point of view of the theory of intertext, then with all the differences in the definition, the concept of intertext has a number of drawbacks. unchanged features:

- New fabric (text) from old quotes
- Several works that form a single text field and reveal a random community of elements
- The source of the text is the combination of large texts from the point of view of evolution in relation to the "young" text.

The phenomenon of intertextuality in a textual text is a natural formula for many works of art: writers combine their texts, including quotations, parodies, plagiarism, with a single concept - the concept of intertext. Citing examples from works of the past and present, traces of another text in one play are also intertextual. However, the author can also refer to his own texts during the creation process. Both events represent a means for the writer to create intertextuality in the work of art.

Intertextuality is a powerful means of expression that enriches the content of the author's poetic text. But if the quote is explicit or implicit - not recognizable by the reader, then the influence of intertextuality is reduced to zero. The reader does not understand the author, does not understand the additional meaning inherent in a particular poem, is not absorbed in his or her feelings and assessments. On the other hand, the poem seems strange and incomprehensible as a result of the literal understanding by the author of the secretly used quotes as words. Of course, in order to know the intertext used by the author, students also need to know a certain level of work, and the writer, in turn, must know in advance the limits of the student's understanding of any intertextual form. The fact that the author incorporates elements of other texts into his work makes intertextuality playful. In the process of reading a fictional text, the student should engage in fun activities, recognizing quotes, solving the same puzzle, identifying their source and finding problems in this text. Poetry, in particular, in Uzbek literature has intertextuality. These include quotations from the works of his predecessors or contemporaries, the use of references to verses from the Koran, famous films, or excerpts from famous works. For example, Kul Ubaydi writes:

Har zarra bir jami jahonnamoy ermish,

Kim basirat ko'zi birla ko'rdim ersa,

Qul Ubaydiy ishq ahli bermadilar

**"Lan taroni"** javobini so'rdum ersa

**"Lan taroni"** used in this passage is a reference to verse 143 of Surat al-Araf (You will never see him).

Naturally, there are many poems in our classical literature. There are texts in modern Uzbek poetry, some of which are examples. This verse, written by the great artist Abdulla Aripov, also refers to this verse.

Birovlar nazdida johil Osiyo

Faqat zavol ko'rib, ko'rmagan kamol.

**Muso iltijosi yetdi-yu go'yo,**

**Haq Tur tog'i uzra ko'rgazdi jamol.**

The verse shows that the poet quoted verse 143 of Surat al-Araf in exactly two lines. When Moses came to us and his Lord spoke to him, He said: "My Lord, show me (your beauty) so that I can look at you." He said, "You will never see me. But look at the mountain, and if he can stop, you will see me." When his Lord ascended the mountain, He made him collapse, and Moses fainted. When he regained consciousness, he said: "You are pure, I have repented before you. I am the first of the believers." - **Surat al-Araf, verse 143.**

The poet Alisher Navoi is also very interested in his work, and there is a combination of texts in his work:

Oldiga qo'yganni qaytarmay yemoq,

Aslida aqli yo'q hayvonning ishi.

Og'ziga kelganni qaytarmay demoq,

Noqis-u befahm nodonlar ishi.

This text is similar to the famous verse that all readers have heard from their youth and absorbed:

Oldiga kelganni yemoq, hayvonning ishi.

Og'ziga kelganni demoq, nodonning ishi.

In the poetry of the talented artist, relations with the great representative of Russian poetry A.S. Pushkin. For example, in his poem "Pushkin".

Yo'q, yo'q, dardli shoir, porloq yulduzni

Ayt-chi, kim g'amli deb ayta olarkan,

Boqguvchi ko'zlarda g'am bo'lmasa agar!

**Sil bo'lgan go'zalga o'xsharmidi kuz,**

Qalbingda bahordan, g'am bo'lmasa gar,

O, buyuk shoir...!

If you pay attention to the verse "Sil bo'lgan go'zalga o'xsharmidi kuz" in this verse, you can feel a reference to Pushkin's poem "Autumn":

Qanday anglatsam ekan? Xush kelar menga

Extimol, ba'zan sizga yoqqaday **sil qiz**.

It is no coincidence that in this poem the poet refers to Pushkin's poem "Autumn". The theme of autumn occupies a special place in the work of A. Aripov.

Kuzni sevarding-ku, xolbuki, bahor,

Kuzni sevarding-ku, derding-ku o'zing:

**"Nedir topar undan o'jar xayollar". (A. Oripov)**

The reader's attention is drawn to the quoted string.

The speech of another poet was introduced into the work by one poet:

Ko'nglimni jazb etadi. Atayin ravshan :

Yilning fasllaridan sevaman shuni.

Unda yaxshi jihat ko'p, men unga xushtor.

**Nimadir topar undan o'jar xayollar... (Pushkin)**

The poet's work also contains the texts of his predecessors:

**"Zo'r karvon yo'lida yetim bo'tadek,**

**Intizor ko'zlarda halqa-halqa yosh... "**

Sarbonim, qo'lingdan ketdimikan erk,

Sarbonim, ne uchun ko'tarmaysan bosh.

The first reader of these lines will definitely feel like the author of the above two verses. It is easy to see that the author of these lines is Gafur Ghulam:

**Zo'r karvon yo'lida yetim bo'tadek,  
Intizor ko'zlarda halqa-halqa yosh.**

Eng kichik zarradan Yupitergacha  
O'zing murabbiysan xabar ber quyosh.

Applying these two verses in his poem, the artist seems to have directed the reader towards the life and creative path of Gafur Gulam.

We have also included above **parodies** of the phenomenon of intertextuality.

Parody - (Greek Parodia - reverse singing) a work written with a laugh at any work, creator, creative style, genre, etc.

A parody of A. Aripov's poem "Shoir umri" is a parody of Sayyar's poem.

**“Mana men Lermontov yoshiga yetdim,  
Bir shoir umrini yashadim chindan.**

She'riyat ko'kida tik parvoz edim,  
Parvozim balanddir uchqur lochindan”. (Sayyor)

**“Mana men Lermontov yoshiga yetdim  
Bir shoir umrini yashadim chindan”.**

Qancha qog'ozlarning boshiga yetdim,  
Va lekin Lermontov chiqmadi mendan. (A.Oripov)

In general, based on the analysis, we can say that intertextuality in a literary text is one of the phenomena that expand the possibilities of artistic expression, enhance the aesthetic impact of the text and therefore should be constantly taken into account by the researcher of literary creativity. text.

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