

## INTERTEXTUALITY IN ABDULLA ORIPOV'S POETRY

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### ANNOTATION

The notion of intertextuality in artistic texts and its analysis are examined in this article using examples from Uzbek literature, specifically the types in Abdulla Oripov's poetry. On the comprehension of the intertext and aesthetic text in the poem "Uzbekistan," scientific results were reached.

**Keywords:** intertextuality, intertext, artistic text, poetic speech, quote.

### INTRODUCTION

The issue of patriotism in Abdulla Oripov's poetry, the issue of the artistic interpretation of ideas of the nation, the manifestation of the national spirit, the study of poems expressed in the image of the poet's mother, hometown, the people, the analysis of ideas reflected in them, the aspects of his works in harmony with today's national ideology, as well as the "Heaven way", "Sohibqiron", "Ranjkom" and "Landscapes of independence" Also the poet's creativity M.Qoshjonov, S.Mamajanov, N.Khudoyberganov, B.Nazarov, N.Jabbarov, U.Jorakulov it was seriously studied and other literary critics.

We will in this article A.In the work of Oripov, we touch on the issue of intertextuality. It is known that the term intertextuality was first used by the French scientist brought into scientific circulation by Y. Kristeva [Kristeva, Y.1967: P.465.]. After that, I.V.Arnold, N. A.Fateeva, N.A.Fallmina, P.X.Torop [Torop, P.X. 1981: p.33.] such scientists created its theoretical foundations. Although intertextuality has been studied within the framework of all types of text, the phenomenon of intertextuality in the artistic text has been studied relatively more and more deeply in World philology. The study of intertextual units in French, English, German, and Russian creative writings is particularly extensive. Scientists from Uzbekistan were the first to overcome the intertextuality challenge. M.Yuldashev will speak about his research. In his PhD dissertation, the scientist discussed the phenomena of intertextuality, its significance in the development of creative texts, and the forms found in Uzbek artistic works. M.Kholbekov, a translator and literary scientist, has written several studies on intertextuality. The phenomenon of intertextuality in artistic texts was the main attention of Uzbek scientists. Because the role played by poetic and prose texts is the most complete and flawless representation of this phenomena. Artistic texts are one of the sources that supply encyclopedic knowledge as well as aesthetic enjoyment to the reader, while intertextually maintaining other text and information.

The reader is given the option to compare and contrast the material under intertextuality, as well as the given text, through the usage of additional text fragments in the texts. Intertextual units establish a vertical framework for the work, allowing for the perception of previous works generated through the use of a specific text [Fateeva, N. 1998: p.25-28.]. Intertextuality is more

than just a piece of a single text. A historical event in the artistic text that brings the names of individuals is also an example of intertextuality.

"Of course, the literary work has a conversation with pre- and current contemporary literature... [Quronov. D. 2013: p-119.]" It is impossible to conceive Uzbek artists' works without intertextual texts, just as it is impossible to envisage world literature without intertextual texts. We know that Shirak, Ta'maris, Muqanna, Jalaliddin Manguberdi, Amir Temur, Mirzo Ulugbek, Alisher Navoi, Babur, Mashrab, Nadira, Abdulla Qadiri, Usman Nasir, and many more allusive units are frequently flying as an intertext in Uzbek literature from a section of a given text. The text refers to historical or cultural events related with such units by bringing them. One of the reasons for this is that A. Because many intertextual components are used in Oripov's poetry, it is popular and long-lasting. Intertexes, which allude to literary, cultural, and historical materials that explain the history of the Uzbek people, are allocated to the same intertextes in his lone poem "Uzbekistan," in order to clarify the work's entire ideological substance. Various anthroponyms are given throughout the poem, along with the names of Geographics, referring to historical events and narratives related with them, ensuring intertextuality.

Three historical figures are mentioned in the poem: Timur, Alisher, Ulugbek, Alimxan, Gafur Gulom, and Columbus. The reader will reestablish in his indirect consciousness the events associated with him after seeing these names from history in the book. Furthermore, the following passage from the poem emphasizes that the great people are a nation whose blood flows through the veins of Uzbekistan by mentioning scientists such as Al Beruni, Alisher Navoi, and Mirzo Ulugbek, who are the founders and great figures of World Science, particularly astronomy, geography, and sciences. The author showed highly powerful feelings of the primary topic of the work – exaltation of the Uzbek people, elevating it to the bosom and proud of its membership to this nation – by inserting the names of such historical individuals into the text:

The arrows were Columbus still,  
The sea was the first to illuminate the middle,  
Beruni's mind torch.  
I have got my sign in Columbus  
Uzbekistan, my homeland.

[Oripov, A. <http://ziyo.uz.com>.]

The poet writes the following lyrics to stress that the Uzbek people are not only a science, but also a wonderful nation that has produced unique literary talents:

The place where the Timur did not make a tick  
Alisher took with a pen.

When the author mentions the names of historical figures, he is referring to their historical roots. Mirzo Ulugbek, for example, successfully included historical pastes about Sultan Jalaluddin's life into the poem's narrative.

Killer hand lowered sword drunk,  
Tilla head that flew as the sun.  
Friends are not stars in the bosom,

He is the age in the eyes of Ulugbek.

Rest there, O, my body,

Uzbekistan, my homeland.

If the preceding poetry is a sign of Mirzo Ulugbek's awful fate, the next lines show Sultan Jalaluddin's courage in appealing to the fate of Ayra from the motherland.

Jalaliddin is to sky

You jumped from the Amudarya.

You're right "samanim" my,

Uzbekistan, my homeland.

As a result, historical individuals and facts whose names were scribbled into the poem's pen strengthened the poetic work's literary-aesthetic influence while also providing encyclopedic knowledge to the reader.

It is impossible to conceive the Uzbek people's history and science without figures like Al Beruni, Amir Temur, Alisher Navoi, and Mirzo Ulugbek. As a result, the poet adds, "In Columbus, I have my sign." A. Oripov's poem "Uzbekistan" highlights the Uzbek people's history. In the poem, the poet includes the following lines:

In the world there is a ylka, however

Unfinished friend:

Only my helpless Pen is my,

Uzbekistan, my homeland.

In these examples E. Vohidov remembers the revenge "My Uzbek", it's his poem.

Your history is for writing, my people,

We need a thousand Firdavs,

Because once your suffering,

A thousand epic, Uzbek.

[Vohidov, E. <http://ziyo.uz.com>.]

Abulqasim Firdavsiy's famous work "The King" is recognized for covering the history of the Persian rulers. E.Vohidov articulated the idea that he needed a thousand Pharaohs and, of course, so much "The King," artistically perfect in retaliation, in order to tell the history of his people. He also alluded to his labor, his text, which generated intertextuality, through the pharaoh's anthroponymy. And A. Oripov uses a distinctive skillful technique to relate to the rich history of the individuals who claim "an unfinished buddy has."

In conclusion, we can claim that Abdulla Oripov's work has constantly upheld the most magnificent traditions in Uzbek poetry. In his poems, the poet analyzes modern literary issues like as humanism, friendliness, scorn for goodness, humiliation, human love, and love in a specific scorching Egypt, and continues these concepts with passionate devotion. In particular, the poem "Uzbekistan" occupies a prominent position in the poet's work, the foundation of which is to underline the intertextual elements stated earlier.

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