

## Intertextuality in Modern Poetry

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**Abstract:** This article examines intertextual relations in modern poetry on the example of Uzbek poetry. The forms of these relations such as quotation, allusion, and reminiscence are analyzed.

**Keywords:** Intertextuality, quotation, allusion, reminiscence.

**Introduction:** In the process of reading and perceiving a text, the recipient gradually becomes a person capable of understanding the author's code. The text perceived by the reader turns into a generator of multiple meanings, and with each newly read work, more associations, references, and meanings are formed in the reader's consciousness. During the process of creating a text, the author works with words, meanings, and fragments belonging to different cultures. In the author's memory, a certain catalogue of previously read books is formed. This process continues both consciously and unconsciously. In the reader's imagination, a play of signs and codes begins, interpretive positions are constructed, and a meaning of the work understandable to everyone gradually emerges. Intertextual play is the mixing of new textual elements and the creation of new semantic combinations.

Intertextuality in contemporary Uzbek poetry is manifested in various forms. In particular, the close connections between poets and the works of their predecessors as well as their contemporaries are clearly observed. One of the poets who demonstrates such creative interrelations is Halima Xudoyberdiyeva. In the poet's works, references to other authors can also be observed. In her poetry, there are cases where another poet's poem is recalled through allusion. For example, in her poem dedicated to Zulfiya entitled "Siz

yuksaksiz", we read:

Vodiylarni yayov kezib, sizni topgan shoirim –

Bul kun qayda she'r yozarlar dunyo unut, sarxush, mast.

When reading these lines, the reader recalls the well-known lines belonging to Hamid Olimjon:

Vodiylarni yayov kekganda,

Bir ajib his bor edi menda.

Chappor urib gullagan vodiy,

O'par edim Vatan tuprog'in.

The allusive reference in the poem attracts the reader's attention and encourages reflection. The reader identifies the source of the reference and attempts to understand the connection between the two texts.

If we analyze the poet's poem "To'marisning aytgani", the following lines appear:

Ayolning og'iri, qo'rg'oshini men,

Qasos meni silkitdi, qo'ymaydi.

Qonli xumga tiqdi yov boshini men,

Qonga to'ysin dedim, to'ymadi!

In this poem, the legend of Tomyris is presented in poetic form through reminiscence. The reference is explicit and easily recognizable for the reader. In the poem "Eski o'zbek tiliga", the poet writes:

Umrinning shom, kechiga

Shu o'y sanchilib turib,  
"Lug'atit – turk" ichiga  
Yoshim tomchilab turib,  
Dedim: - Tig' tilgan tilim,  
Mening kesilgan tilim.

Here the famous work "Devoni lug'otit turk" is introduced through reminiscence. Examples can also be found in the poetry of Usmon Azim. In his poem "Oybekning so'nggi she'ri":

Har bir guli – bir ezgu uchqun,  
Huv cho'qqida yashnar na'matak  
Quyoshga gul tugani uchun  
Tikaniga qilaman toqat.

These lines recall Oybek's famous poem "Na'matak":

Nafis chayqaladi bir tup na'matak  
Yuksakda shamolning belanchagida,  
Quyoshga ko'tarib bir savat oq gul,  
Viqor –la o'shshaygan qoya labida.

Another example appears in the poem "Otello":

Men sevaman Dezdemonani,  
Kiprigiga qo'ndirmayman gard.  
Chorlashmoqda sahnaga meni...  
Hozir uni o'ldirishim shart.

Intertextual connections can also be observed in Usmon Azim's poem "G'afur G'ulom haqida hujjatli fantaziya":

"Sen yetim emassan!" - bir payt bo'zladi  
Bu sag'ir dunyoning silab boshini.  
Kelajak nomidan yonib so'zladi  
Va Dunyo jilmaydi artib yoshini.

A similar reference appears in Azim Suyun's poem "Rafiqamga":

Erkin Vohid aytgan –ku  
Shoirlar ayoliga  
Haykal qo'ymoq kerakdir  
Beso'z, bemalolgina.

In Nodira Afoqova's poem "Ona tilim, onajonim" we read:

So'z amiri – hazrat amir Alisher

Semurg'day yo'lchidir abad yo'linda.

Qush tili nimadir, yangradi, axir,

Ko'klarning payg'omi – turkiy tilimda.

Ona tilim, onajonim.

Further lines contain additional hidden references:

Tazodlaring marg'ub: Temur – ku... Ammo

Dunyo qachon ko'rmish bunday tuzukni;

Bosh olib ketmoqni tilar bir arslon

Bir soch savdosida otib shohlikni.

Hinddami, Afg'onda bitgan devonim –

Ona tilim, onajonim.

Later in the poem we read:

O'tganu o'tmagan kuningda sir ko'p:

Gulday o'gillarga balchiq otarlar,

Sen – ku binafshaning g'amdoshisan, lek

Yopishmagan gajak – tuhmat bitarlar.

When examining the category of intertextuality, it is important to distinguish between quotation, allusion and reminiscence. In literary studies, quotation refers to any element of another text incorporated into the author's text. Allusion indicates historical or literary references known to the reader, while reminiscence evokes the memory of another work through repetition of structures or words. The essence of intertextuality lies in the integration of these forms. What matters is not the exact accuracy of the quotation but its recognizability, allowing the reader to hear another voice within the text.

One of the main features of intertextuality is the creation of a dual nature of the sign: it belongs simultaneously to the new text and to the previously created text.

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