



Intertextuality in Halima Xudoyberdiyeva's Poetry

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Abstract:

This article discusses intertextuality in literature and its importance, forms of manifestation in artistic texts, the skill of using it in the poetry of Halima Khudoyberdiyeva, the poet's artistic goal, the idea of the poem, emotional feelings, and intertextuality in expressing her experiences. is analyzed on the example of creativity.

Keywords: intertextuality, H. Khudoyberdiyeva's poetry, artistic text, intertextual communication, types of intertextuality, epigraph, quotation, proverbs.

It is known that intertextuality as a term was first brought into science in 1967 by the French structural researcher Y. Kristeva: "Intertextuality is a social whole that is considered as a whole text expressed in the presence of connections between texts to express the general nature of texts."¹ He developed his concept of intertextuality in 1924 based on the revision of M. Bakhtin's work. Intertextuality is the interaction of texts. The phenomenon of crossing the texts of two or more authors and reflecting oral expressions is usually called intertext. R. Barth puts forward the theory that, in general, any text can be called an intertext. Thinking along the lines of "any text is a new texture of past quotations" was the basis for bringing the concept of "author's death" into science by Roland Barthes. "Death of the author" denies the author of this work. They say that the text they created is a new look at old quotes. In this regard, there are also discussions in Uzbek literary studies. In particular, literary critic U. Hamdam "Will you also vote for the author's death?" in his article entitled "author's death" opposition, of course, there is an intertextual relationship in our literature, but we cannot leave the author aside, any writer uses old texts and adds his personal feelings to the creative product.

¹ Kristeva Y. Bakhtin, words, dialogue and novel // French semiotics: From structuralism to poststructuralism / translation from French, comp., introductory article. G.K. Kosikova M: IG Progress, 2000. P. 27.

Intertextuality has existed since the beginning of literature, and it has been of interest to specialists for a long time. Later, research and studies in this regard began to be characterized by the terms transtextuality and intertextuality. Y. Kristeva, one of the representatives of Russian literary studies who has conducted serious research in this regard, develops the ideas of M. Bakhtin and uses the term "intertextuality", while J. Jannet describes the concept of "transtextuality" based on Y. Kristeva. According to this description, intertextuality appears as an integral part of transtextuality.

Various forms of intertextual texts can also be found in Uzbek literature. In particular, we will analyze them in the works of the national poetess of Uzbekistan Halima Khudoyberdiyeva.

*Ruhim boshdan oyoq ohorli kiydi,
Qay ishga urinsam, ishim kelar o'ng,
Yulduzlar tun bo'yil oyat o'qiydi,
Naqshbandga borib kelganimdan so'ng.*²

H. Khudoyberdiyeva's poem "After I went to Naqshband" the folk proverb "Yolgiz's yari God" is written as an epigraph. The content of this proverb can be understood from the situation of the lyrical hero expressed in the poem. That is, when the lyricist enumerates the spiritual renewal of the "I", the accomplishment of what he had started, and the feeling of reciting a verse under the starry night, he says that he is not alone, that God he tries to describe what he is doing.

*Har hujayram sim-sim uyg'onarkan jim,
Keldim, men dunyoga qaytadan keldim.
Har yolg'izga Xudo yor ekan, bildim,
Naqshbandga borib kelganimdan so'ng.*³

In the four stanzas of this five-stanza poem, we see that the meaning of this proverb is interpreted in a poetic way. But in the last stanza, the poet sums up and sums up her thoughts and cites the proverb with a slight change of form in order to convey to the reader what she wants to say. From the beginning to the end of the poem, the poet gives real and reliable examples of the truth of the proverb. As we have seen, there are two forms of intertextuality in this poem: the form is lost and only the content is preserved, and the form has undergone a slight change without affecting the content.

Here is an example of how the form of intertextuality has disappeared in the next poem of the poet's work, and only the content has been preserved:

*Dunyoga nurli yo'l solmoqchi edim,
Bandi bo'ldim. Garchandki soqchi edim,
Dunyo dog'ini ketkizmoqchi edim,
O'zimga dog' tegdi. Xato ketdim men.*⁴

The epigraph of H. Khudoyberdiyeva's poem "I made a mistake" is Abdulla Tokai's sentence "I'm cleaning the world, I've become dirty." The meaning of this sentence, as you can see, is skillfully incorporated into the poem.

2 Khudoyberdieva H. Don't be elected. Volume IV. The fourth volume. NMIU named after Gafur Ghulam, Tashkent. 2018. Page 16.

3 Khudoyberdieva H. Don't be elected. Volume IV. The fourth volume. NMIU named after Gafur Ghulam, Tashkent. 2018. Page 16.

4 Khudoyberdieva H. Don't be elected. Volume IV. The fourth volume. NMIU named after Gafur Ghulam, Tashkent. 2018. Page 190.

The following poem expresses the second form of intertextuality (a slight change of form without affecting the content):

*Agar qattiq nonni ivitmoq bo 'lsak,
Orzu ivitolmas. Ivitar ko 'zyosh.
Shundayam ko 'zyoshlar tinmay quyilsa,
Yumshab, erib oqsa, ko 'krakdag'i tosh.*⁵

For the poem "Hard Bread" the sentence "If we could sweeten bread with a dream" by Vitezslav Nezval, one of the well-known representatives of European lyric poetry, who created in the second half of the 20th century, was epigraphed. It can be seen that the words of this poet appear in the poem for the second time, with the content preserved, with changes in the form: "If we want to thaw hard bread, the dream cannot be thawed." If you pay attention, the wish (-saydik) in the sentence "If we could sweeten the bread with a dream" in the epigraph expresses the meaning of an impossible, impossible wish. The exact meaning of this sentence is the same as in the poem.

There is another type of intertextuality. In this case, the poet copies a verse or stanza from another lyrical work and continues with the same tone and rhythm:

*Ovozi ham ko 'zidan kelar –
Xushta'mligi so 'zidan kelar,
Ketdi demang ketgan onani,
Kelayotgan qizidan kelar.*⁶

H. Khudoyberdiyeva's verse "The voice also comes from the eyes" by G. Lorca was chosen for this poem "Like a deer, this girl is the bread of life". This line served as the opening line for the poem. This type of intertextuality, in fact, has existed in Uzbek classic literature since ancient times, and it is called nazira, tazmin. "Nazira is a poem created by following another poet's poem, as an analogy or as a response to it. In the literature of the East, the nazira is a very common tradition, which takes on the form of a creative competition with contemporary poets or predecessors. In Nazira, a poet takes exactly one stanza or verse from another poet's poem and continues it, or incorporates the exact stanza or verse into his own poem."⁷ In this form of intertextuality, we can see that a certain passage from another author came exactly, without changes, in the text of one author. The essence of this type of intertextual poems and the content of the source from which the intertextual is taken should be close to each other. Otherwise, the copied text or line will not be meaningfully connected to the poem.

In the following poem, we will consider the next, fourth type of intertextuality:

*O'zimni bilmasmen, xasmanmi, xormen,
Menga diydor kerak, yashashim uchun.
Men-ku bir diydorga zor, intizormen,
Menga ham zor kerak, yashashim uchun.*⁸

5 Khudoyberdieva H. Don't be elected. Volume IV. The fourth volume. NMIU named after Gafur Ghulam, Tashkent. 2018. Page 97.

6 Khudoyberdieva H. Don't be elected. Volume IV. The fourth volume. NMIU named after Gafur Ghulam, Tashkent. 2018. Page 71.

7 Kuronov D. Dictionary of literary studies. - T.: Akademnashr, 2013. p. 201.

8 Khudoyberdieva H. Don't be elected. Volume IV. The fourth volume. NMIU named after Gafur Ghulam, Tashkent. 2018, page 149.

In the intertext of this poem, the form is preserved and the content changes completely. In this poem by H. Khudoyberdiyeva, in the sentence taken as an epigraph from the poem of the mystic poet Yunus Emro, "We need a friend, the world does not need...", the poet means the beauty of the Creator and rejects the beauty of the world. H. Khudoyberdiyeva preserves the form and uses it in a real sense, that is, in this world itself (I need a place to live). This type of intertextuality is rare in Uzbek poetry.

To sum up, intertextual poems and appropriated texts in the works of H. Khudoyberdiyeva are usually referred to by an epigraph. For example, if a verse is taken from a poet's work, this verse is given in the epigraph with the name of the author. In the poetess's poems created in this style, sometimes the verse from the epigraph is inserted in its entirety, sometimes with partial changes. Sometimes the verse is not found exactly, but its content is absorbed into the poem. It does not create intertextuality, but only creates a new environment of general contextuality. It expresses the meanings of the work, but also destroys the stylistic unity of the text, makes it polystylistic, turns it into an endless textual mosaic, reflects not its integrity, but its wholeness.

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