

INTERTEXTUAL APPROACH IN LITERARY TEXT ANALYSIS THEORETICAL FOUNDATIONS AND PRACTICAL EXAMPLES

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Annotation: This thesis explores the intertextual approach to analyzing literary texts, focusing on its theoretical foundations and application within Uzbek literature. Intertextuality reveals how texts interact with past literary traditions, cultural narratives, and ideological discourses. Through case studies of works by Abdulla Qodiriy, Erkin Vohidov, and Hamid Ismailov, the paper illustrates how Uzbek writers incorporate classical references and reframe historical narratives to engage with modern themes. The study underscores the dialogic nature of literature and the value of intertextual analysis in understanding textual depth, cultural continuity, and evolving literary identity in Uzbekistan.

Keywords: intertextuality, Uzbek literature, literary analysis, cultural memory, classical references.

In the field of literary criticism, intertextuality has emerged as a powerful and insightful analytical tool, offering a deeper understanding of how texts relate to one another and to broader cultural narratives. The term “intertextuality,” introduced by Julia Kristeva in the late 1960s and influenced by the works of Mikhail Bakhtin, suggests that no text exists in isolation. Instead, every literary work is part of a network of texts, borrowing from, responding to, or echoing earlier works. This perspective shifts the focus from a purely author-centered view of literature to a dialogic model, where texts interact and meaning is shaped by a web of references, allusions, and reworkings. In the context of Uzbek literature, which is rich in historical continuity, oral traditions, and evolving literary norms, the intertextual approach proves especially useful. It not only illuminates the connections between classical and modern literature but also reveals how Uzbek authors engage in dialogue with cultural memory, ideology, and literary conventions.

At the core of intertextuality is the recognition that literature is not created in a vacuum. When a reader engages with a novel, poem, or short story, they inevitably bring with them prior knowledge of other texts, cultural archetypes, and narrative traditions. Writers, too, consciously or unconsciously incorporate elements from pre-existing works—myths, folk tales, religious texts, political discourse, or literary classics—into their creations. In this sense, a text is both original and derivative,

simultaneously innovating and echoing the past. This idea is particularly resonant in Uzbek literature, where writers have long drawn upon the deep reservoir of Eastern poetic tradition, including the works of Alisher Navoi, Firdavsi, and the oral epic heritage of dastans. The intertextual approach allows scholars and readers to trace these connections and better understand the layers of meaning embedded in contemporary Uzbek texts.

The theoretical basis of intertextuality lies in structuralist and poststructuralist thought. Roland Barthes's idea of "the death of the author" suggests that the meaning of a text does not reside solely in the intentions of its creator but is instead shaped by the reader's interaction with the network of texts and references the work evokes. Thus, intertextual analysis often focuses on how meaning is generated through citation, transformation, and rewriting. This is not limited to direct quotation or allusion; it also includes thematic resemblance, stylistic imitation, genre blending, and symbolic echoing. In the Uzbek context, this opens up possibilities for analyzing how Soviet-era writers reinterpreted pre-Soviet literary forms or how post-independence authors critically engage with the ideological narratives of the past through literary reconfiguration.

A compelling example of intertextuality in Uzbek literature can be found in the novel *O'tkan Kunlar* by Abdulla Qodiriy. Though the work is widely regarded as the first Uzbek historical novel, it is deeply interwoven with classical poetic references and the narrative techniques of traditional storytelling. Qodiriy does not merely recount a historical love story; he constructs a narrative that dialogues with the moral universe of classical literature while recontextualizing it in light of modernist reformist ideals. His use of poetic language, quotations from Navoi's ghazals, and structural parallels with epic tales reflect a conscious blending of old and new. An intertextual analysis of *O'tkan Kunlar* thus reveals how Qodiriy simultaneously preserves and transforms tradition, offering a nuanced commentary on societal stagnation and the need for progress.

Another instructive case is the poetry of Erkin Vohidov, particularly his poem "Tilga e'tibor – elga e'tibor." On the surface, the poem addresses the importance of preserving the native language, but through intertextual references to Navoi and other classical thinkers, it engages in a broader cultural and ideological dialogue. Vohidov invokes the authority of literary giants not merely as decoration, but as a strategy to assert the continuity of Uzbek cultural identity in the face of linguistic Russification during the Soviet era. In this sense, intertextuality becomes a form of resistance and cultural reaffirmation. The reader's recognition of these intertextual

signals adds depth to the poem's message and positions it within a longer historical conversation about language, identity, and sovereignty.

In conclusion, the intertextual approach to literary analysis offers a rich and versatile framework for exploring Uzbek literature. By examining how texts echo, transform, and respond to one another, readers gain deeper insight into the cultural, historical, and ideological layers of meaning embedded in literary works. Whether through poetic allusion, thematic resonance, or narrative borrowing, intertextuality reveals the dialogic nature of literature and its capacity to engage with past and present. In the context of Uzbek literature, this approach not only enhances textual analysis but also reinforces the importance of cultural continuity and intellectual dialogue across generations. As Uzbek writers continue to navigate a complex literary and social landscape, intertextuality will remain a vital tool for both creation and interpretation, linking the voices of the past with the questions of the present.

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