

INTERTEXTUALITY IN LITERARY WORKS: THE INTEGRATION OF HISTORY, ART, AND FOLK WISDOM IN SHAYTANAT (Devildom) by TOHIR MALIK

Ruzimurodova Zarifa Gafurovna,
Doctoral student of Bukhara State University
(e-mail: zarifaruzimurodova90@gmail.com)

Abstract: This paper explores the concept of intertextuality within literary works and the function of intertextual components. Elements of intertextuality (such as allusion, reminiscence, epigraph, oxymoron, and more) enhance the expressiveness of a piece, offer supplementary information, and are crucial for maintaining the overall coherence of the text. These techniques assist readers in grasping the work more effectively and make the text more captivating and enriched.
Keywords: *literary work, intertextuality, intertextual components, epigraph, precedent elements, oxymoron, metaphor, allusion.*

INTRODUCTION. At the present time, increasing attention is being paid to studying a literary text in connection with other texts, identifying the intrinsic relationships between them, and analyzing the units that serve to link these texts. As a result of these research efforts and analyses, the concept of *intertextuality* entered the field of study. In recent years, in newly formed branches of linguistics such as text linguistics, linguoculturology, and linguopoetics, another text or its units within a literary text have been examined under the term intertextuality.

The term intertextuality was first used as a scientific term in 1967 by the French scholar Julia Kristeva in her treatise “*Bakhtin, Word, Dialogue and Novel.*”¹ The scholar emphasized that the phenomenon of intertextuality appears mainly in scientific and literary texts, placing particular emphasis on the principle of intertextuality in literary works².

DISCUSSION AND RESULTS. Dictionaries also provide definitions of the concept of intertextuality; one of them states: *Intertextuality is the formation of a text’s meaning through another text.* Indeed, in almost any modern literary work, we encounter elements of intertextuality and can readily analyze them. The phenomenon of intertextuality has so far been studied by linguists, literary scholars, philosophers, cultural researchers—in general, by specialists in various fields whose object of study is the text—and this process is still ongoing.

Views regarding the direct relevance of the intertextuality phenomenon to linguistics are associated with the English scholar Jonathan Culler. In his article titled “*Presupposition and Intertextuality,*”³ he drew attention to the relationship between intertextuality and presupposition in texts. Several other English linguists have also conducted research on the emergence and theoretical significance of intertextuality. In particular, linguists such as N. Fairclough and Beaugrande assert that intertextuality originates from text linguistics⁴.

The concept of intertextuality is a literary theory stating all works of literature are a derivation or have been influenced by a previous work of literature. There is deliberate intertextuality, which purposely borrows from texts, and there is latent intertextuality, which is when

¹ Kristeva J. Bakhtine, le mot, le dialogue et le roman Texte. / J. Kristeva // Critique, 1967. T. 23, № 239, pp.

² Xomidova M. Badiiy matn persepsiyasida intertekstuallik. Filol.fan. fals.dok.(PhD)...Diss. Toshkent, 2021.

³ Presupposition and Intertextuality Author (s): Jonathan Culler Source:MLN. Vol.91.NO.6. Comparative Literature (Dec., 1976). Pp. 1380-1396.

⁴ Beaugrande R. A. De. Dressier W. Introduction to text linguistics. L.: N.Y.,1981. -XVI.-270p.

references occur incidentally—the connection or influence isn't deliberate—as all written text makes intertextuality possible.

I.P. Smirnov considers intertextuality in three aspects at once: ideological, semiotic, and communicative (i.e., the techniques by which a literary work points the “ideal” reader toward its own story). According to the literary scholar Yu.S. Stepanov, the intertext is that which can be read in the literal sense of the word, while everything else is unreadable “images, representations, ideas.”⁵

In the monograph “*The Intertext and Its Role in the Processes of the Evolution of Poetic Language*” (1999), N.A. Kuzmina proposes the following definition of intertext: “It is an objectively existing informational reality, which is the product of the creative activity of human thought, capable of endlessly self-generating along the arrow of time.”⁶

An intertextual relationship represents both the construction of a “text within a text” and that of a “text about a text.” For example, in the lines by A. Akhmatova from the first version of *Poem Without a Hero* (“But I am afraid: I shall enter myself, / Without removing the famous shawl, / I will smile at everyone and fall silent”), elements of A. Blok's text dedicated to Akhmatova are embedded: “‘Beauty is frightening,’ — they will tell you, — / You will lazily throw / A Spanish shawl over your shoulders, ...”. At the same time, Akhmatova's text constitutes a new utterance about the preceding text—Blok's text—that is, it functions as a metatext in relation to it, while Blok's text in relation to Akhmatova's becomes a pretext and a subtext (subtext, in the terminology of K. Taranovsky and O. Ronen).

According to O. Ronen, later texts, while absorbing fragments and structural elements of earlier texts, subject them to “synchronization and semantic reframing,” yet do not reject the original meaning of the pretexts.

Intertextuality is generally divided into two major forms: **explicit** and **implicit**. *Explicit intertextuality* involves clear, recognizable references—such as quotations, allusions, and parodies, reminiscence, epigraph, oxymoron, precedent units, germination, idioms, proverbs, folk sayings (aphorisms), alliteration, assonance, paraphrase, anaphora, epiphora, quotation, ellipsis—while *implicit intertextuality* relies on more nuanced links like shared themes, stylistic similarities, or established conventions. These categories may also be expanded through techniques such as adaptation, pastiche, or homage.

Parody	A humorous or satirical imitation of a text or style.
Pastiche	A creative work that imitates the style of another author, genre, or text, often respectfully.
Homage	A deliberate and often extensive tribute to another writer or work.
Adaptation:	Reworking an existing piece into a different medium or form, such as turning a novel into a film.
Appropriation	Transforming or reinterpreting a known text to add new layers of meaning.
Allegory	A narrative carrying an underlying message—frequently moral or political—that connects it to other allegorical works.

⁵Степанов Ю.С. «Интертекст», «интернет», «интерсубъект»: к основам сравнительной концептологии // Известия Академии наук СССР. Серия литературы и языка. М.: Наука, 2001. Т. 60. С. 110.

⁶Кузьмина Н.А. Интертекст и его роль в процессах эволюции поэтического языка. Екатеринбург; Омск: Изд-во Урал. ун-та, 1999. С. 8.

Echoes	Subtle repetitions of imagery, phrases, or motifs that create a sense of resonance between texts.
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The most obvious form of intertextuality in literature is the quotation. It is the direct reproduction of another author's words. In the *Literary Encyclopedic Dictionary* (1987), the following definition of a quotation is provided: "In artistic speech and publicistic writing, a quotation is a stylistic device involving the use of a ready-made verbal construction that has entered general literary circulation. A particular type of quotation is the so-called 'winged words.'⁷"

In literary studies, there is still no single classification of quotations, their typology, or division. N. Pfister-Gro calls the quotation "a problematic form of intertextuality," since it is precisely the quotation that allows one to directly observe how one text is included in another. The researcher attempts to explain the existence of a complex of unresolved questions in science regarding quotations. N. Pfister-Gro believes that one of the reasons why quotation has not received due attention in the analysis of intertextuality is its "canonical" function – authority. In this regard, V.P. Rudnev notes that the quotation ceases to play the role of simple additional information, of references to another text, "the quotation becomes a guarantee of the text's self-increasing meaning."

Qani Layli bila Shirinkim, alardin noz o'rgansang,

*Qani Farxod ila Majnunkim, alarg'a ishq o'rgatsam*⁸

This extract from the conversation between Zaynab, Mushtariy, and Chulpanoy in Tahir Malik's "Shaytanat" (Devildom) demonstrates the author's skillful use of intertextual techniques. In it, Tahir Malik introduces an additional layer of meaning to the text by citing two verses attributed to Babur Mirza. The author's use of these quotations enriches the plot situation, deepens the artistic interpretation of the characters' psyche, and acts as an aesthetic bridge connecting the work with the classical Uzbek literary traditions. Thus, quoting verses — that is, the use of quotation as an intertextual element — appears as an important artistic tool that further enhances the meaning and mood of the work.

A brief and indirect reference to a text, individual, or event, a more complex form of intertextuality is an allusion. It is known that the term "allusion" appeared in many European languages as early as the XVI century. However, despite the long tradition of using this word in foreign literary studies and linguistics, the phenomenon itself began to be actively studied only in the late XX century. The "Great Soviet Encyclopedia" gives the following definition: Allusion (from Latin. *allusio* – a joke, a hint), in fiction, oratorical, and colloquial speech, is one of the stylistic figures: a hint at a real political, historical, or literary fact that is presumed to be generally known.

The inserted text may take the form of a **microtext**—such as a proverb, quotations from famous writers (aphorisms), excerpts from poems or even a single line, as well as songs, lullabies, or traditional chants. It may also appear as a **macrotext**—such as a story, legend, myth, or hadith.

*Sulton Mah'mud ibni Sabuktagin vafotidan yuz yil utgach, podshohlardan biri tush kurdi: kabrda Sulton Mahmudning badani chirib, tuprokka aylangan, ammo ikki kuzi tirikligidagi day nazar qilib turardi. Hukamolar bu tush ta'birini aytolmasdilar. Shunda bir darvish kelib dedi-ki: «Mulk, saltanat boshqalarga kolganidan kanuz kuz nogirondir»...*⁹

⁷ Гришунин А.Л. Ситата // Литературный энциклопедический словарь. М.: Просвещение, 1987. С.333.

⁸ Tohir Malik "Shaytanat" 5-kitob. – T.: O'qituvchi nashriyot-matbaa ijodiy uyi, 2018. – B.168.

⁹ Tohir Malik "Shaytanat" 5-kitob. – T.: O'qituvchi nashriyot-matbaa ijodiy uyi, 2018. – B.415.

The passage is extracted from Tohir Malik's "*Shaytanat*" and, from an intertextual analysis perspective, encompasses two primary elements: allusion and macrotext. The reference to the historical figure — Sultan Mahmud ibn Sabuktigin — functions as an intertextual allusion, relying on the reader's historical and cultural knowledge and evoking the historical context. At the same time, the dervish's statements concerning ownership and sovereignty, presented in the form of a proverb or aphorism, operate as a distinct artistic unit within the text and are therefore regarded as a macrotext element. Consequently, the passage blends historical facts, artistic details, and traditional wisdom, imparting profound moral and philosophical meaning to the reader. This intertextual connection introduces multiple layers of significance and contextual richness, further enhancing the artistic character of the work.

Conclusion: Intertextuality serves as a fundamental concept in the generation and understanding of texts, portraying literature as a connected web rather than as distinct works. The intertextuality of a literary text manifests itself in various forms. The secondary text introduced into the main text may appear in different parts of the work, depending on the author's intention. An intertext may be incorporated into a literary work in the form of a title or an epigraph, and it may also occur in the middle or at the end of the work.

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