

Intertextual Connections In The Poetics Of Tora Sulayman

Ibragimov Khairulla Hamdamovich

Associate Professor, Jizzakh Branch of the National University of Uzbekistan

Received: 19 December 2025 Accepted: 11 January 2026 Published: 15 February 2026

ABSTRACT

This article provides information on the study of intertextual connections in Uzbek literature, and how the work of Tora Sulaymon can be evaluated in this context.

Keywords: Intertextual, intertextual connection, quotation, allusion, reminiscence, stylization, analysis, context, method.

INTRODUCTION

Since the second half of the 20th century, the concept of “intertextuality” has been formed as an important theoretical category in literary studies. This theory has been widely covered in the research of such scholars as Julia Kristeva, Mikhail Bakhtin, Roland Barthes, and Harold Bloom. The phenomenon of intertextuality allows us to understand the interaction of texts, the continuity of literary heritage, and the cultural ties between the writer and the reader in a deeper way.

According to scholars, any text exists in an inextricable connection with other texts. Each literary work embodies the traces of previous texts, their semantic energy. Therefore, when creating his work, the creator does not start from a completely “empty place”, but is in constant communication with cultural and literary texts created before him.

Roland Barthes, in his famous concept of the “death of the author,” also views the text as a multi-voiced phenomenon, open to infinite interpretations. He believes that the meaning of a work is formed not only by the author, but also by the reader, the historical context, and in interaction with other texts.

Thus, intertextual theory in literary studies implies that the text is a dynamic, open system in which previous literary traditions, religious texts, folklore elements, and socio-

cultural relations constantly coexist.

Intertextual connections in literature come in many forms. The most common forms can be classified as follows:

Quote (sitata) - direct copying from another author's text. For example, using verses from the Quran, hadith texts, or famous lines from classical poets.

Allusion - a reference to a historical, literary, or cultural event. In this case, the author does not quote the full text, but directs the reader to a certain connotation.

Reminiscence - a reminder of another work or image, arousing subconscious associations.

Parody and pastiche are reworkings of an existing text in a modified, often humorous or critical spirit.

Stylization is the author's imitation of the style of another literary school or poet.

All of these styles are present in Uzbek literature, and intertextual elements based on classical literary traditions and the Quran are especially widespread.

Although the concept of intertextuality is relatively new in Uzbek literary studies, in practice this phenomenon has existed for a long time. In the works of our classic writers

- Alisher Navoi, Babur, Ogahiy, Mukimiy - reference to the Quran, hadith, mystical sources, and the appropriation of elements of folk oral literature are very common.

During the period of independence, intertextual approaches began to be actively used in Uzbek literary studies. For example, the works of such authors as Chulpon, Abdulla Qodiriy, Erkin Vohidov, Abdulla Oripov, and Muhammad Yusuf were analyzed from the point of view of intertextual connections. This approach allowed for a deeper understanding of the harmony of Uzbek literature with the world literary process and its national identity.

The issue of studying intertextual connections in Uzbek literature has been actively developing since independence. Because in our national literature, there is a very strong connection with ancient sources - from verses of the Quran, hadiths, examples of classical literature to folk oral literature. Our poets and writers have widely used intertextual opportunities to revive the national spirit and historical memory. One of such creators is the People's Poet of Uzbekistan Tora Sulaymon.

The combination of national and universal values, the interweaving of classical literature and modernity, the harmonious expression of folk melodies and religious symbols in the poetics of Tora Sulaymon are a vivid example of intertextual connections. Therefore, the intertextual analysis of his work is an urgent scientific task today. The work of Tora Sulaymon should be evaluated in exactly this context. Because his poetry was formed in constant dialogue with national history, folk melodies, classical traditions and the modern literary process.

As we noted above, during the period of independence, intertextual approaches began to be actively used in Uzbek literary studies. For example, the works of such authors as Chulpon, Abdulla Qodiriy, Erkin Vohidov, Abdulla Oripov, and Muhammad Yusuf were analyzed from the point of view of intertextual connections. This approach allowed for a deeper understanding of the harmony of Uzbek literature with the world literary process and its national identity.

The work of Tora Sulaymon should be evaluated in this context. Because his poetry was in constant dialogue with national history, folk melody, classical traditions and modern literary processes.

One of the most important features of Tora Sulaymon's work is its vivid expression of the national spirit and historical memory. The ancient history of our people, their struggle for freedom, and national values are central to the poet's poetry. Even in the pre-independence era, he was known as one of the creators who showed determination in expressing the pain, dreams and aspirations of the people's hearts.

Many of the poet's poems feature images of historical figures and folk heroes. All of them are adapted to the modern era and expressed in the form of national memory. This approach is also important from an intertextual point of view. Because references to historical events, mentioning the names of classical figures, and referring to folk heroes are all important forms of intertextual communication.

Historical memory in Tora Sulaymon's poetry is not just about remembering the past, but also connecting it with the present, presenting it as a lesson for the future. In this respect, the poet's work reinforces the ideas of Uzbek national revival.

In the poetics of Tora Sulaymon, references to the works of such classical writers as Alisher Navoi, Babur, Mashrab, and Ogahiy are often found. The poet not only assimilates the classical literary heritage, but also reinterprets it in a modern spirit. For example, the spiritual and moral ideas in Navoi's heritage are combined with the spirit of national independence in the poetry of Tora Sulaymon. Mashrab's philosophical views on freedom find common ground with the poet's lines about the freedom of the nation. Such cases clearly demonstrate one of the most important features of intertextual theory - the principle of "continuity of texts". Through his poetry, Tora Sulaymon not only repeats the traditions of classical literature, but also revives them in new socio-political conditions. Thus, in the poet's poetics, the past and the present enter into artistic dialogue.

Tora Sulaymon's work is not only based on the past, but is also enriched by modern poetic research. The poet uses images and rhythmic forms from folk oral literature and re-expresses them in modern literary language.

The poet's poetics is widely represented by free verse forms, symbolic images, and metaphorical expressions. For example, expressing the spirit of the nation through images of nature, depicting spiritual concepts in symbolic forms is one of the distinctive aspects of Tora Sulaymon's

work. The poet also actively influenced the processes of renewal in modern Uzbek poetry. His work is in dialogue with the work of contemporary poets such as Abdulla Oripov, Erkin Vohidov, and Rauf Parfi, and has become an important component of the national literary process.

Tora Sulaymon's poetics are inextricably linked with classical literature. His poems directly or indirectly refer to the works of poets such as Alisher Navoi, Babur, and Mashrab. Such intertextual elements give the poet's work a deep spiritual and aesthetic layer. For example, the image of the "perfect person" depicted in Navoi's legacy is combined with the ideas of national awakening and freedom in Tora Sulaymon's poetry. Babur's patriotic spirit acquires a new meaning in the poet's verses about independence. Mashrab's thirst for freedom is associated with national freedom in Tora Sulaymon's work. Thus, the poet reinterprets the traditions of classical literature in accordance with the spirit of the times and continues them in a new spiritual guise.

Tora Sulaymon's work is enriched with folk melodies and folklore elements. This indicates the poet's closeness to the spirit of the people. Images taken from folk songs, proverbs, epics and fairy tales take on a new artistic tone in his poems. For example, symbolic images such as "motherland", "mother tongue", "river", "mountain" from folk oral literature become symbols of national independence and spiritual awakening in the poet's work. The use of folk proverbs and wise sayings in the poet's poetry is also a vivid manifestation of intertextual connection. They not only give the poem a folk melody, but also connect the reader with historical and cultural memory.

Quranic verses and religious symbols also appear as important intertextual sources in Tora Sulayman's work. The poet does not quote religious texts, but rather presents them as symbolic images. For example, Quranic concepts such as "light", "truth", "path", "patience", "trial" are found in many of the poet's poems, serving to interpret them spiritually and enlighteningly. Through such religious symbols, the poet deepens the ideas of national liberation, human values, and spiritual purification. In addition, the appeal to mystical sources is also one of the important features of the poet's work. Through mystical symbols, Tora Sulayman expresses the issues of the elevation of the human spirit, national pride, and faith.

Studying the poetics of Tora Sulaymon based on an

intertextual approach requires several methodological approaches. First of all, the comparative-historical method is important. Because the connection between classical literature, folk oral literature, and religious sources in the poet's work can be fully understood only by taking into account the historical literary process.

The method of contextual analysis is also effective. Each intertextual allusion is associated with a specific period, environment, socio-cultural context. For example, Quranic symbols in poems written during the independence period are interpreted differently than religious symbols during the Soviet era.

Semantic analysis allows us to study intertextual elements at the level of meaning. For example, this method is used to determine how the image of the "motherland" in folk literature becomes a symbol of national independence in the poetry of Tora Sulaymon.

Intertextual connections in the work of Tora Sulaymon are not just a process of memorizing literary sources, but also a process of giving them a new meaning. In his poetry, the poet reinterprets historical memory, national spirit, religious and folk symbols, giving them a modern spirit. This further deepens his poetics, creating an opportunity for a multi-layered interpretation of the works. When each reader reads the poet's poem, he understands various intertextual hints in it and opens up new meanings based on his knowledge and experience. In this regard, Tora Sulaymon's poetry enters into an active dialogue with the reader.

Intertextual elements indicate that the poet has achieved a harmony of national and universal values. This feature makes his poetry significant not only in Uzbek literature, but also in the world literary process.

Tora Sulaymon's work is a vivid example of the intertextual approach in Uzbek poetry. The intertextual elements in his poetry demonstrate the continuity of the literary heritage in the history of Uzbek literature, the continuity of the national spirit. Therefore, Tora Sulaymon's work can be recognized not only as an important stage of Uzbek poetry, but also as part of intertextual processes in world literature.

CONCLUSION

In conclusion, it can be said that the work of Tora

Sulaymon occupies a special place in the development of Uzbek poetry during the period of independence. In his poetics, intertextual connections are manifested in a very wide and diverse form. In the poet's poetry, national history, folk melody, classical literary traditions and religious sources are combined with a modern poetic spirit.

REFERENCES

1. Jamila Rustamova. Badiiy matinning jahon va rus tilshunosligidagi tadqiqi – “Ta’lim innovatsiyasi va integratsiyasi” ilmiy jurnal. 2024-yil 21-son 2-to‘plam
2. Go‘ro‘g‘li Sulton bir yon... (maqola, taqriz, maktuv va qaydlar. Nashrga tayyorlovchi A.Turdiyev) – Toshkent: Tafakkur nashriyoti, 2015.
3. Qo‘shjonov M. Adabiyot nazariyasi masalalari. – Toshkent: Fan, 1992.
4. Jo‘raev N. O‘zbek adabiyotshunosligida yangi yondashuvlar. – Toshkent: Akademnashr, 2010.
5. Karimov I. Yuksak ma’naviyat – yengilmas kuch. – Toshkent: Ma’naviyat, 2008.
6. To‘ra Sulaymon. She’rlar to‘plami. – Toshkent: G‘afur G‘ulom nomidagi Adabiyot va san’at nashriyoti, 2005.
7. Oripov A. She’rlar. – Toshkent: G‘afur G‘ulom nomidagi Adabiyot va san’at nashriyoti, 2001.
8. Vohidov E. Ruhlar isyoni. – Toshkent: Cho‘lpon nashriyoti, 1999.