

# The art of intertextuality based on proverbs and idioms in poetic texts

Gulnoza Xidirbayevna Sabirova  
Urgench State University

**Abstract:** The art of intertextuality based on proverbs and idioms in poetic texts is a powerful literary technique where poets weave familiar cultural expressions - traditional sayings, folk wisdom, and idiomatic phrases - into their work to create layered meaning, resonance, and dialogue with collective memory.

**Keywords:** intertext, literary text, folk wisdom, proverb, artistic phenomenon, poetry, poetic art

## Introduction

In modern linguistics, the dialogue of a text with other texts - intertextual connections - is interpreted as one of the most important indicators of artistic thinking.<sup>1</sup> Proverbs, which are a compact but extremely dense form of folk oral speech art, occupy a special place in this process. Proverbs-based intertexts bring not only semantic depth to the literary text, but also an emphasis on national cultural memory, historical experience and folk wisdom, and create national identity. Especially in poetry, proverbs appear as a powerful intertextual unit that enriches the system of poetic images, strengthens the aesthetic position of the poet, and invites the reader to an active interpretative process.<sup>2</sup>

In Uzbek poetry, proverbs are often found in the form of direct quotations, paraphrases, ironic shifts, or symbolic images. For example, Erkin Vohidov directly introduces the proverb into the text in his poems, turning it into a semantic support that confirms national identity. Abdulla Oripov, on the other hand, demonstrates his skill in evaluating people, showing their inner world, and interpreting them in a new tone through poetic transformation. In Rauf Parfi's work, proverbs are often used as a critical-ironic intertext, contrasting folk wisdom with the spirit of the times. Halima Khudoyberdiyeva, on the other hand, turns proverbs into a symbolic expression of a woman's fate, expanding their semantic field. In Usman Azim, proverbs often appear as a hidden intertext, encouraging the reader to independently recall folk wisdom.

Therefore, the study of proverb-based intertexts serves not only to understand the internal mechanisms of the poetic text, but also to identify the poet's aesthetic strategy, national cultural codes, and sources of artistic thought. Proverbs create semantic density in poetry, strengthen the rhythmic and figurative structure of the text, and most importantly, connect the centuries-old experience of the people with modern poetic thought. In this regard, proverb-based intertexts, as an important artistic phenomenon that determines the national-aesthetic image of Uzbek poetry, require special scientific attention.

The poetic experience of the representatives of the Khorezm school of poetry demonstrates a unique artistic and aesthetic approach to the use of proverb-based intertexts. The poets such as O.Matjon, M.Abdulhakim, K.Avaz, D.Rajab, G.Ibodullayeva combine folk wisdom with modern poetic thinking and transfer proverbs to a new semantic context. In their poems, proverbs often acquire new artistic content through intertextual strategies such as transformation, semantic shift, and

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<sup>1</sup> Kristeva, J. *Bakhtin, Word, Dialogue and Novel*. 1967.

<sup>2</sup> Yo'ldoshev, Ma'rufjon. "Badiiy matnning lisoniy tahlili." Methodological manual / - T.: Publishing House of the National Library of Uzbekistan named after Alisher Navoi, 2010. – P.104

symbolic expansion. This demonstrates the uniqueness of the Khorezm literary school in actively involving national cultural memory in the poetic process.

The active use of proverb-based intertexts in the poetry of Khorezm poets demonstrates the continuity between folk oral creativity and modern poetic research in the literary thought of this region. This process performs the functions of defining the individual style of the poet, enriching the system of poetic images, increasing the semantic density of the text, and involving the reader in the active interpretative process. In this regard, the study of proverb-based intertexts serves not only to understand the internal structure of the poetic text, but also to identify the aesthetic principles, cultural roots, and sources of artistic thought of the Khorezm literary school.

Thus, proverb-based intertexts are an important artistic phenomenon that determines the national-aesthetic image of Uzbek poetry, in particular the work of Khorezm poets, and their scientific study is one of the current issues of text linguistics.

The following poetic fragment is of particular scientific value in terms of the transfer of folk proverbs into a poetic text, their semantic reinterpretation, and the expansion of artistic connotations. In the text, two units an idiom - "The cup of patience is full" (in English version "The last straw" and a proverb "The yellow gold under the feet of patience" (in English "Patience pays off") - are used as intertextual signals of different levels, which serve to express the mental state of the lyrical subject through folk wisdom.

Sabrim kosalari to'lib  
 Chil chil bo'ldi,  
 Tagidan topmadim sariq oltinni.<sup>3</sup>  
*My patience's cups are full*  
*It's all gone,*  
*I can't find the yellow gold underneath.*

This passage combines two types of intertextual units - direct use and allusion - in one text, connecting universal concepts such as patience, endurance, hope, and suffering with folk wisdom.

The phrase "The cups of patience are full," used in the first line, embodies the entire semantic core of the folk idiom "The cup of patience is full." In English

There is a direct reference to the proverb "Patience is yellow gold." However, the poet does not repeat the proverb exactly, but reinterprets its semantic core in the form of a negation: "I did not find yellow gold under it." Here, an intertextual inversion occurs - the traditional positive content of folk wisdom is replaced by a negative ending. According to the proverb, patience should end with goodness, salvation, and reward. The poet emphasizes that this expected result did not happen. As a result, an ironic-contrasting intertext arises in the text: patience was shown, endurance was shown, but "yellow gold" - that is, the hope-for reward - was not found.

In the poetry of Komil Avaz, a representative of the Khorezm creative school, folk wisdom, proverbs, and cultural codes form the content basis of the poetic text. The following poetic fragment also clearly demonstrates the poet's artistic worldview, which is inextricably linked with folk thinking:

*Benuqson do'st izlab ba'zan, kimdir do'stsiz qoladi,*  
*Tiriklikda tanho qolgan odam misli o'lik jon.*  
*Tanholikka intilmasin, axir, bir kun boradi,*  
*Tanholikning joyi faqat qabristondir, qabriston.*  
*Sometimes, in search of a perfect friend, someone remains friendless,*

<sup>3</sup> Ibodullayeva G. O'zingni menga yor et..., - T., "Tafakkur qanoti", 2023. - B.76.

*A person who is lonely in life is like a dead soul.*

*Don't strive for solitude, because one day it will pass,*

*The only place for solitude is the cemetery, the cemetery.*

The first line of the poem - "Sometimes, in search of a perfect friend, someone becomes friendless" - is a poetic interpretation of the popular proverb "Do not become friendless in search of a true friend." The poet shows that the search for a perfect friend itself leads a person to friendlessness. Here, the meaning of the proverb is in harmony with the modern state of mind: the more a person demands perfection, the less he appreciates the existing friendship.

The poet not only recalls proverbs, but also reinterprets them on a metaphorical, psychological, and philosophical level, giving the social and ontological consequences of loneliness a profound artistic expression.

This poetic fragment from Davron Rajab's collection "Rainy Mornings" ("Yomg'irli tonglar") combines the poet's lyrical experiences with folk thinking, bringing the hidden semantic field of Uzbek proverbs into the poetic text:

Seni kunduz olov yoqib ham

Topib bo'lmas bo'ldi, azizim.

May oyining iliq tunlari,

Xayoling-la qoldim bir o'zim.<sup>4</sup>

Even if you light a fire in the daytime,

You can't be found, my dear.

The warm nights of May,

I am left alone with your thoughts.

The first line of the poem - "You can't be found even by lighting a fire in the daytime" - immediately recalls the hidden intertext of a famous proverb widespread in Uzbek folklore. The meaning of the proverb "Searching with a lamp in the daytime" (in English "Looking for an honest man with a lantern.") is the difficulty of finding something or someone, the difficulty of searching for it, the anguish and search to the point of having to turn on a lamp even in broad daylight. The poet does not repeat this proverb directly, but strengthens its semantic core and embeds it in the poetic text. In the proverb, "lighting a lamp in the daytime" indicates the difficulty of searching, but the poet further intensifies this image by expressing it as "lighting a fire in the daytime." Here, metaphorical intensification is observed: the use of fire instead of a lamp greatly increases the difficulty of searching. Thus, the poet makes the content of the proverb more dramatic through metaphorical intensification.

In general, proverb-based intertexts in Khorezm poetry are not only an artistic decoration, but also a semantic basis, a cultural code, a source of psychological depth, and an aesthetic strategy. They determine the individual style of the poet, form the national-aesthetic image of the text, and combine folk wisdom with modern poetic thought. Therefore, the study of proverb-based intertexts is of particular scientific importance in the study of text linguistics, intertextual poetics, and national literary thought.

### References

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<sup>4</sup> Davron rajab Yomg'irli tonglar." Kundalikdan", Toshkent 2024-yil. Tafakkur qanoti 96-bet

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