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CITATION WITHOUT QUOTATION MARKS: INTERTEXTUAL BORROWING IN ULUGBEK HAMDAM'S POETRY VS. ENGLISH/RUSSIAN POSTMODERNISTS

Bozorova Dilshoda Tulqin qizi
Tashkent State University of Economics,
E-mail: *d.bozorova@tsue.uz,* ***ORCID****: 0000-0003-1109-9600*

Abstract: *This article explores the phenomenon of citation without quotation marks and intertextual borrowing in the poetry of Ulugbek Hamdam in comparison with English and Russian postmodernist literary traditions. The study analyzes the mechanisms of implicit quotation, allusion, reminiscence, and textual transformation in poetic discourse. Particular attention is paid to the ways postmodern literature reconstructs previous texts through hidden citation and semantic reinterpretation. The article examines the intertextual strategies employed by Ulugbek Hamdam alongside the works of English and Russian postmodernist writers and poets, identifying similarities and differences in stylistic, cultural, and philosophical approaches. The research demonstrates that citation without explicit quotation marks functions not as plagiarism but as a deliberate artistic method aimed at creating multilayered meaning and dialogic interaction between texts. The findings reveal that Hamdam's poetry combines national poetic traditions with postmodern intertextuality, thereby enriching contemporary Uzbek literary discourse.*

Keywords: *intertextuality, postmodernism, implicit citation, poetic discourse, allusion, reminiscence, Ulugbek Hamdam, literary borrowing, Uzbek poetry, comparative literature.*

Annotatsiya: *Mazkur maqolada Ulugbek Hamdam she'riyatida qo‘shtirnoqsiz iqtibos keltirish hamda intertekstual o‘zlashtirish hodisasi ingliz va rus postmodernistik adabiy an'analari bilan qiyosiy jihatdan tadqiq etiladi. Tadqiqotda poetik diskursdagi implitsit iqtibos, alluziya, reminissensiya va matn transformatsiyasi mexanizmlari tahlil qilinadi. Postmodern adabiyotda avvalgi matnlarning yashirin iqtibos va semantik qayta talqin orqali qayta qurilishi usullariga alohida e'tibor qaratiladi. Maqolada Ulugbek Hamdam ijodidagi intertekstual strategiyalar ingliz va rus postmodernist yozuvchi hamda shoirlari asarlari bilan qiyosiy o‘rganilib, ularning uslubiy, madaniy va falsafiy yondashuvlaridagi o‘xshash va farqli jihatlar aniqlanadi. Tadqiqot natijalari shuni ko‘rsatadiki, aniq qo‘shtirnoqlarsiz berilgan iqtibos plagiat emas, balki ko‘pqatlamli ma'no hamda matnlararo dialogik*

munosabatni yaratishga xizmat qiluvchi ongli badiiy usul hisoblanadi. Shuningdek, tadqiqotda Ulugbek Hamdam she’riyati milliy poetik an’analarni postmodern intertekstuallik bilan uyg‘unlashtirib, zamonaviy o‘zbek adabiy diskursini boyitishi yoritib beriladi.

Kalit so‘zlar: *intertekstuallik, postmodernizm, implitsit iqtibos, poetik diskurs, alluziya, reminissensiya, Ulugbek Hamdam, adabiy o‘zlashtirish, o‘zbek she’riyati, qiyosiy adabiyotshunoslik.*

Аннотация: *В данной статье исследуется феномен цитирования без кавычек и интертекстуального заимствования в поэзии Ulugbek Hamdam в сопоставлении с английскими и русскими постмодернистскими литературными традициями. В исследовании анализируются механизмы имплицитной цитаты, аллюзии, реминисценции и текстовой трансформации в поэтическом дискурсе. Особое внимание уделяется способам реконструкции предшествующих текстов в постмодернистской литературе посредством скрытого цитирования и семантической переинтерпретации. В статье рассматриваются интертекстуальные стратегии, используемые Ulugbek Hamdam, в сопоставлении с произведениями английских и русских писателей и поэтов-постмодернистов, выявляются сходства и различия их стилистических, культурных и философских подходов. Исследование показывает, что цитирование без явного использования кавычек функционирует не как плагиат, а как сознательный художественный метод, направленный на создание многослойного смысла и диалогического взаимодействия между текстами. Полученные результаты свидетельствуют о том, что поэзия Ulugbek Hamdam сочетает национальные поэтические традиции с постмодернистской интертекстуальностью, тем самым обогащая современный узбекский литературный дискурс.*

Ключевые слова: *интертекстуальность, постмодернизм, имплицитная цитата, поэтический дискурс, аллюзия, реминисценция, Ulugbek Hamdam, литературное заимствование, узбекская поэзия, сравнительное литературоведение.*

Introduction.

The development of postmodern literature fundamentally transformed traditional concepts of authorship, originality, and textual boundaries. One of the most significant characteristics of postmodern aesthetics is intertextuality — the interaction between texts through quotation, allusion, reminiscence, parody, and stylistic borrowing. In postmodern literary discourse, texts rarely exist independently; instead, they function as parts of a broader cultural and linguistic network in which meanings emerge through references to earlier literary works.

A particularly important phenomenon within postmodern poetics is citation without quotation marks, which refers to the implicit incorporation of fragments, ideas, stylistic

patterns, or semantic structures from previous texts without direct attribution. Unlike traditional quotation, implicit citation often remains hidden within the literary texture and requires active interpretation by the reader. Such textual borrowing becomes an artistic device rather than a violation of literary ethics.

Theoretical foundations of intertextuality were established in the works of Julia Kristeva, who introduced the concept of textual interaction based on the ideas of Mikhail Bakhtin. According to Kristeva, every text is “a mosaic of quotations,” formed through absorption and transformation of previous discourses. Later, poststructuralist theorists such as Roland Barthes and Jacques Derrida expanded the understanding of textual plurality and the instability of authorial meaning.

English and Russian postmodernist literature actively employs hidden quotation and intertextual borrowing as central aesthetic principles. Writers such as Thomas Pynchon, John Fowles, T. S. Eliot, Joseph Brodsky, and Viktor Pelevin frequently construct texts through multilayered literary references and hidden citations. Their works demonstrate that intertextuality serves not merely as decoration but as a method of philosophical reflection and cultural dialogue.

Within contemporary Uzbek literature, the poetry of Ulugbek Hamdam represents a significant example of intertextual artistic thinking. His poetic discourse combines national literary traditions, Sufi symbolism, philosophical reflection, and postmodern textual experimentation. Hamdam’s poems often contain implicit references to classical Eastern poetry, folklore, religious discourse, and modern literary texts without explicit quotation marks. These intertextual strategies create semantic depth and invite readers into active interpretative participation.

The relevance of this research is determined by the increasing scholarly interest in comparative literature, postmodern poetics, and intertextual studies. Despite numerous studies devoted to postmodern intertextuality, the phenomenon of implicit citation in contemporary Uzbek poetry remains insufficiently explored, especially in comparison with English and Russian postmodernist traditions.

The purpose of this article is to investigate the functions and mechanisms of citation without quotation marks in Ulugbek Hamdam’s poetry and to compare them with intertextual strategies used by English and Russian postmodernist writers. The study also aims to identify the cultural, philosophical, and stylistic dimensions of implicit textual borrowing.

The research methodology includes comparative literary analysis, intertextual analysis, discourse analysis, and hermeneutic interpretation of poetic texts.

Main Part.

Postmodern literature rejects the idea of absolute textual originality and instead emphasizes textual interconnectedness. Intertextuality becomes a fundamental principle through which literature reconstructs previous cultural experiences.

In postmodern aesthetics, citation without quotation marks functions as:

- hidden dialogue between texts;
- semantic layering;
- cultural reconstruction;
- ironic reinterpretation;
- deconstruction of authorship.

English and Russian postmodernists often employ fragmented quotations and stylistic imitation to blur distinctions between original and borrowed discourse.

English postmodernist literature demonstrates extensive use of intertextual borrowing. T. S. Eliot, particularly in The Waste Land, constructs poetic discourse through references to mythology, religious texts, classical literature, and modern culture. Many quotations appear without explicit attribution, requiring readers to identify hidden literary layers independently.

Similarly, Thomas Pynchon integrates scientific terminology, popular culture, historical references, and literary allusions into complex textual structures. His narratives often function as intertextual mosaics where meanings emerge from textual intersections rather than direct statements.

English postmodernism treats citation as:

- textual game;
- philosophical uncertainty;
- cultural fragmentation;
- intellectual provocation.

The absence of quotation marks intentionally destabilizes textual authority and transforms reading into an interpretative process.

Russian postmodernist literature also actively employs implicit citation. Writers such as Viktor Pelevin, Vladimir Sorokin, and Joseph Brodsky reconstruct Soviet ideological discourse, classical Russian literature, and philosophical traditions through hidden quotation and parody.

Russian postmodernism differs from Western postmodernism in its stronger focus on:

8. ideological deconstruction;
9. historical trauma;
10. cultural memory;
11. metafictional irony.

For example, Pelevin frequently integrates fragments of Soviet slogans, Buddhist philosophy, and mass media discourse into his narratives without explicit separation between original and borrowed text. Such techniques create polyphonic textual structures characteristic of postmodern discourse.

In Russian poetic tradition, hidden citation often performs a dialogic function. Brodsky’s poetry contains subtle references to Anna Akhmatova, Osip Mandelstam, and

classical European literature. These intertextual echoes deepen philosophical reflection and establish continuity between literary generations.

The poetry of Ulugbek Hamdam demonstrates a distinctive form of intertextuality rooted in Uzbek literary traditions and postmodern artistic consciousness. Hamdam frequently incorporates:

- Sufi symbolism;
- Quranic reminiscences;
- references to classical Eastern poetry;
- folklore motifs;
- philosophical metaphors.

Unlike direct quotation, these elements are integrated organically into poetic discourse without explicit textual markers.

Hamdam’s poetic language often reflects intertextual resonance with:

- Alisher Navoi;
- Jalal al-Din Rumi;
- Bobur;
- modern existential literature.

However, these references are rarely literal. Instead, Hamdam transforms classical motifs into contemporary philosophical reflection.

For example, symbolic images such as:

- desert;
- mirror;
- silence;
- journey;
- loneliness;
- light and shadow

function simultaneously as individual poetic metaphors and intertextual signals connected with Eastern mystical literature.

In Hamdam’s poetry, citation without quotation marks serves several artistic purposes:

- preservation of textual fluidity;
- integration of collective cultural memory;
- creation of multilayered meaning;
- spiritual and philosophical dialogue.

Unlike Western postmodern irony, Hamdam’s intertextuality often possesses existential and spiritual depth. Hidden citations do not merely deconstruct previous texts but reinterpret them within contemporary moral and philosophical contexts.

In English and Russian postmodernism, hidden citation frequently functions through irony and fragmentation, whereas in Hamdam’s poetry it often aims at semantic continuity and spiritual synthesis.

Comparative analysis reveals both similarities and differences between Hamdam’s poetic intertextuality and English/Russian postmodernist traditions.

- rejection of textual isolation;
- active use of allusions and reminiscences;
- multilayered semantic construction;
- transformation of previous literary discourse;
- reader-oriented interpretation.

English and Russian postmodernists often employ intertextuality for:

5. irony;
6. parody;
7. textual deconstruction;
8. destabilization of meaning.

Hamdam’s poetry, however, tends toward:

- spiritual continuity;
- philosophical reflection;
- ethical interpretation;
- preservation of cultural identity.

Thus, implicit citation in Uzbek poetic discourse functions not only aesthetically but also culturally and spiritually.

Citation without quotation marks transforms the role of the reader. Intertextual texts require:

- literary competence;
- cultural knowledge;
- interpretative participation.

Readers become co-creators of meaning because recognition of hidden references determines semantic depth. In this sense, intertextuality functions as a communicative bridge between author, text, and reader.

Hamdam’s poetry particularly relies on readers familiar with Eastern literary symbolism and Uzbek cultural tradition. Without such background knowledge, many intertextual layers remain partially hidden.

The conducted analysis demonstrates that citation without quotation marks represents an essential component of postmodern poetic discourse. English and Russian postmodernists employ hidden citation primarily as a means of textual play, irony, and deconstruction, whereas Ulugbek Hamdam integrates intertextual borrowing into philosophical and spiritual reflection.

The study reveals that Hamdam’s poetry combines traditional Uzbek literary aesthetics with contemporary intertextual techniques. His poetic discourse transforms classical motifs into modern existential meanings while preserving cultural continuity.

The research also confirms that implicit citation enhances semantic complexity and interpretative openness. Intertextual borrowing creates multilayered textual structures that require active reader participation.

Furthermore, comparative analysis indicates that despite cultural differences, postmodern intertextuality universally challenges traditional concepts of originality and authorship.

Conclusion.

Citation without quotation marks has become one of the defining features of postmodern literary discourse. Through implicit quotation, allusion, and textual transformation, literature establishes dynamic dialogue between past and present cultural traditions.

The comparative analysis of Ulugbek Hamdam’s poetry and English/Russian postmodernist literature demonstrates that intertextual borrowing performs both aesthetic and philosophical functions. However, cultural specificity significantly influences the nature of hidden citation.

English and Russian postmodernists frequently use intertextuality for ironic deconstruction and metafictional experimentation, while Hamdam’s poetic discourse emphasizes spiritual continuity, ethical reflection, and cultural memory.

The study confirms that implicit citation should not be interpreted merely as textual borrowing but as a complex artistic strategy that enriches literary meaning and expands interpretative possibilities.

Future research may further explore intertextual mechanisms in contemporary Uzbek literature and investigate the interaction between national literary traditions and global postmodern aesthetics.

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