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THE QUESTION OF INTERTEXTUAL RELATIONS AND LITERARY INFLUENCE ON ZULFIYA'S LYRIC POETRY

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Abstract

Intertextuality, memories, and literary influence in Zulfiya's poetry are analyzed as key concepts of modern literary criticism. Drawing on the theories of Julia Kristeva, Mikhail Bakhtin, Gerard Genette, and Yuri Lotman, poetic texts are considered as dialogic structures embedded in cultural memory. Zulfiya's lyrical legacy is interpreted as a synthesis of Eastern classical poetry, twentieth-century Russian lyrics, Soviet ideological debate, and the literature of memory formed as a result of war and repression.

Keywords: Zulfiya, intertextuality, memories, literary influence, women's poetry, cultural memory, totalitarian discourse, lyrical theme.

Introduction

ВОПРОС МЕЖТЕКСТУАЛЬНЫХ СВЯЗЕЙ И ЛИТЕРАТУРНОГО ВЛИЯНИЯ НА ЛИРИКУ «ЗУЛЬФИИ»

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Аннотация:

Интертекстуальность, воспоминания и литературное влияние в поэзии Зульфийи анализируются как ключевые понятия современной литературной критики. Опираясь на теории Юлии Кристевой, Михаила Бахтина, Жерара Женета и Юрия Лотмана, поэтические тексты рассматриваются как диалогические структуры, встроенные в культурную

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память. Лирическое наследие Зульфийи интерпретируется как синтез восточной классической поэзии, русской лирики XX века, советских идеологических дебатов и литературы памяти, сформированной в результате войны и репрессий.

Ключевые слова: Зульфийа, интертекстуальность, воспоминания, литературное влияние, женская поэзия, культурная память, тоталитарный дискурс, лирическая тема.

Introduction

Intertextuality, reminiscence, and literary influence are not auxiliary labels but operational categories that shape contemporary approaches to poetic meaning. From the intertextual perspective, any new text is never isolated: it enters a field of already existing texts, responding to them consciously or unconsciously, polemically or conciliatorily, and thereby positions its author within a network of cultural memory. This methodological lens makes it possible to reconsider the role of individual creators in a national tradition, revealing how poetic identity is formed not only through “originality,” but also through dialogue, quotation, echo, and transformation.


Zulfiya’s lyric legacy offers particularly rich material for such analysis. Her poetic voice emerged at the crossroads of several traditions that coexisted and competed within the Soviet cultural space: the imagery and symbolic codes of Eastern classical poetry; the aesthetics of Russian modernist lyricism, especially Acmeism with its precision of detail and “poetics of objects”; the official rhetoric of the communist era; and the Soviet “literature of memory” that articulated war, repression, and collective trauma. This intersection created a complex linguistic and cultural texture in which national self-definition was not dissolved but, on the contrary, sharpened. Recent scholarship increasingly emphasizes that Zulfiya, engaging in a “poetic dialogue” with world culture, preserves an Uzbek axiological horizon and constructs the image of the Uzbek woman as a symbol of fidelity, dignity, and spiritual endurance.

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A focal point of the present study is the typological and intertextual proximity between Zulfiya’s poem “Fragments of Memory” and Anna Akhmatova’s “Requiem.” Both works are products of the same historical pressure of the totalitarian era and share a tragic experiential core: female lyric speech that is authorized by maternal suffering and the loss of loved ones, speaking for those deprived of voice. Comparative reading therefore becomes not an exercise in proving dependence, but a means of examining how analogous historical traumas generate comparable artistic strategies, how sacred imagery and collective lamentation migrate across cultural borders, and how national idioms reshape a seemingly universal plot of mourning. The question is not whether Zulfiya “imitates” Akhmatova, but how a similar ethical and aesthetic task is solved within different poetic systems and cultural memories.

The theoretical framework of this chapter relies on key developments in twentieth-century humanities. The concept of intertextuality, articulated by Julia Kristeva through her reinterpretation of Bakhtin’s dialogicity, treats the text as an internal polyphony and a “mosaic” of other texts. Gérard Genette’s typology further refines the vocabulary for describing intertextual relations, distinguishing quotation, allusion, parody, and broader hypertextual transformations. The Tartu–Moscow School of Semiotics, especially Yuri Lotman’s model of cultural memory and the semiosphere, foregrounds the mechanisms through which texts continuously recode each other within a common cultural space. These approaches are particularly productive for poetry, where semantic density is high, ideological and emotional cores are compressed, and “alien speech” often enters the poem through biblical, folkloric, and classical images that carry long-standing mnemonic charges.

In addition to intertextuality in its broad sense, the chapter differentiates reminiscence and allusion as more specific modes of textual presence. Reminiscence can function as a subtle, semi-conscious echo—an affinity of tone, motif, or imagery that produces recognition without an explicit citation. Allusion, by contrast, is a deliberate signal that presupposes an active reader who is capable of identifying the referenced source. Both mechanisms are essential for the poetics of trauma, where personal experience is articulated through

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culturally legitimized forms of lamentation, prayer, and sacred narrative. In this respect, the shared recurrence of biblical plots, motifs of collective suffering, and ritualized speech in Akhmatova and Zulfiya should be understood not merely as stylistic ornament, but as a strategy for transforming private grief into cultural testimony.

Finally, the notion of literary influence is treated here not as hierarchical dependence but as creative interaction. A prior text may offer an artistic model that a later author adopts, contests, or reinterprets; influence can be direct, mediated through reading and translation, or indirect, formed by education, critical discourse, and canonical selection within a shared literary space. Zulfiya’s development within the Soviet literary environment, where Russian Silver Age poetics and wartime lyricism were integrated into the broader canon, makes this question particularly relevant. Yet the decisive issue remains the autonomy of her artistic world: how the coexistence of Russian and Uzbek cultural milieus in her poetry produces a distinct form of female lyric speech—tragic, restrained, and ethically charged—capable of bearing both personal pain and national memory.

This chapter therefore aims to analyze intertextual connections, reminiscences, and allusions manifested in Zulfiya’s poetry and to clarify how the problem of literary influence functions in shaping her artistic consciousness. By combining theoretical typologies with close reading, the study seeks to illuminate the mechanisms through which Zulfiya’s lyric voice enters a transnational poetic conversation while remaining anchored in the semantic and ethical coordinates of Uzbek cultural identity.

The concepts of intertextuality, reminiscence, and literary influence are not simply conventional terms, but active concepts in contemporary literary criticism. Through the prism of intertextuality, we begin to see the place of creators in a specific national literature in a new way: any new text, consciously or unconsciously, polemically or conciliatorially, enters into dialogue with existing texts.

The lyrical legacy of the poet Zulfiya is an extremely convenient source for this kind of analysis. Her voice was formed at the intersection of several traditions:

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Eastern classical poetry, Russian modernist lyricism (primarily Acmeism), the "official" discourse of the communist era, and the traditions of Soviet "literature of memory" associated with themes of repression and war. It is no coincidence that recent studies emphasize that Zulfiya, using methods of "poetic dialogue" with world culture while naturally preserving her national identity, creates the image of the Uzbek woman as a symbol of fidelity and spiritual fortitude.

Of particular interest is the comparative study of Zulfiya's poem "Fragments of Memory" and Anna Akhmatova's "Requiem." Both poems arose from the painful, ominous experiences of the totalitarian era; both are examples of female lyric poetry speaking on behalf of mothers who have lost loved ones—the "humiliated and the humiliated." Contemporary literary criticism directly raises the question of the convergence of these two poetic worlds based on typology and intertextuality.

In this chapter, we will analyze the intertextual connections, memories, and allusions vividly expressed in Zulfiya's work and attempt to shed light on how the question of literary influence influenced Zulfiya's artistic world.

The term "intertextuality" was introduced into scholarship by Julia Kristeva, who interpreted Bakhtin's idea of dialogicity as the internal "polyphony" of a text. According to J. Kristeva, every text is a mosaic of quotations within an endless network of other texts.

Later, J. Genet proposed a more precise and rigorous typology of intertextual connections (quotation, allusion, parody, hypertextuality, etc.). Yu. Lotman and the Tartu-Moscow School of Semiotics emphasized the importance of cultural memory and the "semiosphere," demonstrating that texts constantly recode each other within this cultural space.

With regard to poetry, the question of intertextuality takes on even greater significance: poetic texts are typically highly dense, artistically and ideologically nucleated, and "alien speech" is extremely prevalent within them: from quotations from books to enduring images belonging to religious, folkloric, or classical traditions. In this sense, intertextual analysis helps to clearly reveal hidden layers of poetic meaning, especially in cases where lyrical texts are


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formed on the basis of "dramatic" experience, that is, the collective memory of mass or historical trauma.

Memories are a narrower concept than intertextuality and are usually understood as an involuntary, subtle, semi-conscious recollection by an author or reader of another text, image, or tone, and its reflection in their own text. This can manifest itself even when it is not a direct quotation, for example, when some of Zulfiya's poems have a noticeable Akhmatova-like tone, the motif of "maternal melancholy," or the image of a "queue in front of a prison" seems familiar. Allusion is a conscious, artistic method by which the author "hints" to the reader, that is, strives for the reader to recognize the source. For example, allusions to Derzhavin's or Pushkin's poem "Monument," to a biblical story, or to a line from a folk song are all such allusions. Aleksandra Akhmatova's epic poems "Requiem" and Zulfiya's "Shards of Memory" are particularly frequent references to the Bible, Orthodox and Islamic religious traditions, and images of mass tragedy and suffering rooted in sacred history.

By literary influence, we mean not the "dependence" of one author on another, but a creative dialogue: in which a previously created text establishes a specific artistic model, and a subsequent author agrees with this model, challenges it, or reinterprets it. This influence can be direct (for example, Zulfiya's familiarity with Akhmatova's translations, Russian classics, or European poetry) or indirect, formed through school, literary-critical discourse, and translated literature.

In Zulfiya's work, the text, in which Russian and Uzbek cultural milieus coexist, is of particular importance. The poet developed within the Soviet literary space, where the poetics of the Silver Age of Russian literature and the poetry of the "war period" were integral parts of the shared literary canon. Researchers note that Zulfiyakhan's creative path clearly demonstrates the complex blending and synthesis of national literary tradition and the influence of 20th-century Russian poetry. Contemporary scholars emphasize that themes of fidelity, feminine fortitude, maternal suffering, and memory are central to Zulfiyakhan Isroilova's poetic world. Literary criticism in English and Uzbek directly refers to her as a "symbol of fidelity" and a poet who elevated the image of the Uzbek woman to the level of a universal artistic symbol.

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Zulfiya's early lyrical works (collections from the 1930s–1940s) are linked to several intertextual layers:

1. Classical Eastern literature—from Navoi to Jami: images of the garden, flower, nightingale, the motif of a beloved's devotion, subtle and multilayered metaphors;
2. The influence of Russian lyric poetry—primarily the precise detail characteristic of the Acmeists, the "poetics of objects" (Akhmatova, Gumilyov), as well as the civic poetry of the war years;
3. Soviet collectivist discourse—slogans, the "voice of the people," idealized images of workers and war heroes.

However, in her most important texts, Zulfiyakhanim deliberately minimizes the ideological layer and, above all, highlights the personal voice: the tragic, yet unsuppressed, voice of an Eastern woman. It's worth noting that Zulfiya's poetic style is not limited to social pathos, but deeply reveals personal experience, woven into a larger narrative of national pain and resilience. In this regard, her texts can be said to possess a "double appeal." On the one hand, the poet's poems address a specific reader of her time—the generation that lived through the Soviet era, war, and repression—and on the other, they engage in a dialogue with the great tradition of "women's lyricism" of the 20th century. Within this tradition, the voices of A. Akhmatova, M. Tsvetaeva, M. Tsetlin, and other creative women created a unique poetic norm for the "voice of someone who has lived through a catastrophe."

Conclusion

The analysis of Zulfiya's poetry through the categories of intertextuality, reminiscence, and literary influence makes it possible to describe her artistic world not as a closed "national phenomenon," but as a dynamic system situated within a broader cultural semiosphere. Zulfiya's lyrical voice emerges as the result of constant dialogue with multiple textual and symbolic traditions: Eastern classical poetics, the Russian modernist canon, Soviet discourses of the epoch, and the ethics of "literature of memory" shaped by historical catastrophe. In this perspective, her work demonstrates that national identity in poetry is not

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preserved by isolation, but by selective appropriation and creative transformation of external models into an internally coherent system of values, images, and intonations.

The comparative focus on Zulfiya’s “Fragments of Memory” and Anna Akhmatova’s “Requiem” confirms that their proximity is best understood as typological and intertextual convergence rather than simple derivation. Both poems respond to the traumatic experience of the totalitarian era and articulate a feminine lyric speech authorized by maternal suffering and collective mourning. The shared motifs—waiting, loss, humiliation, the figure of the mother, the space of incarceration, and the transformation of private grief into public testimony—function not merely as thematic coincidences, but as culturally coded responses to mass trauma. At the same time, Zulfiya’s poem reconfigures these universal structures within a different cultural horizon: her imagery, ethical accents, and rhetorical economy are shaped by Uzbek mnemonic frameworks, by Eastern symbolic codes, and by the specific historical experience of her community.

Intertextual mechanisms in Zulfiya’s writing operate on several levels simultaneously. Explicit or semi-explicit allusions activate “recognition” and create a bridge to world culture, while reminiscences work more subtly, producing an affinity of tone and emotional rhythm that cannot be reduced to citation. In both cases, the “alien word” becomes an instrument of meaning-making: it allows the poet to speak about what is historically dangerous, psychologically unbearable, or ethically difficult to express in direct form. The density typical of lyric poetry turns intertextual reference into a method of compression, where one image can contain an entire cultural narrative, and one intonation can reproduce a collective experience shared across generations.

Within this framework, literary influence should be interpreted as a form of creative negotiation. Zulfiya does not simply “follow” established patterns; she revises them according to her own aesthetic and ethical tasks. The presence of Russian modernist lyricism, including Akhmatova’s model of restrained tragic speech, does not cancel Zulfiya’s autonomy. On the contrary, it highlights the specificity of her transformation: the disciplined intonation of grief, the

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emphasis on fidelity and moral endurance, and the elevation of the Uzbek woman into a symbol of spiritual fortitude are not borrowed conclusions, but the result of resemanticization within a national-poetic worldview.

Therefore, the intertextual reading of Zulfiya's poetry clarifies two key outcomes. First, her lyric legacy exemplifies how women's poetic speech in the twentieth century becomes a privileged medium for articulating historical trauma, cultural memory, and ethical resistance. Second, her work shows how the dialogue with world literature can strengthen rather than weaken national self-representation, enabling the poet to translate local experience into universal artistic language without losing cultural specificity. Zulfiya's poetry thus stands as evidence that remembrance in lyric form is not only an individual act of recollection, but a cultural practice that reconstructs community, dignity, and meaning in the aftermath of catastrophe.

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