

The Metapoetic Interpretation Of Sirojiddin Sayyid's Creative Work

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Abstract: This study provides a scholarly analysis of the phenomenon of metapoetics and its manifestations in Uzbek poetry. Metapoetics is one of the most advanced theoretical approaches in modern literary studies, viewing a poem not merely as an artistic text but as a phenomenon that comprehends and reflects upon its own process of creation. The term derives from the Greek words “meta” (beyond, about, above) and “poetika” (the law or art of poetry), and it interprets the poem as a self-referential text that explores its own essence, the nature of the word, the act of writing, and the inner metaphysics of inspiration. Metapoetics as a scientific concept was formed in the 20th century in Europe, initially closely associated with the notions of metatextual reflection, metafiction, and metanarration. It is perceived as a poetic phenomenon that analyzes the poem itself, the process of its creation, and the spiritual mechanism of the word. In poetic expressions such as “I did not write the poem — the poem wrote me,” the creative self and the ontology of language become evident. From this perspective, metapoetics represents the epistemological dimension of poetry — an act of cognition within the creative process. Metapoetic layer — represents the poem's internal process of self-awareness, reflecting on the nature of the word, the act of writing, silence, and the creative subject. In European literary theory, scholars such as Gérard Genette, Linda Hutcheon, and K. E. Shteyn have interpreted metapoetics and metatextual reflection as an act of the text's self-knowledge. They regard the text not only as an aesthetic object but also as an epistemological subject, capable of understanding and interpreting its own creation. These theoretical foundations have also been applied in Uzbek literary studies — particularly through analyses of V. I. Dal's lexicography and Anton Chekhov's dramaturgy, where the cognitive, reflexive, and epistemological functions of the metapoetic approach are revealed. In Uzbek poetry, metapoetics emerged in the late 20th and early 21st centuries, during a period marked by the poet's deepening philosophical self-awareness. In the creative works of Sirojiddin Sayyid, metapoetic processes are revealed through an inner dialogue between word, silence, inspiration, writing, and selfhood. In his poetry, the word functions as a creative force, while creation itself is portrayed as an epistemological process realized through patience and contemplation. The poet presents himself not as the writer, but as a witness to the spirit that writes itself. Metapoetic analysis in this context unfolds through several key layers: Ontological layer: The word acts as a generative power, and the poet exists as a being essential to the word's life. Epistemological layer: Writing poetry is viewed as an act of knowing — a process of waiting, revelation, and discovery. Axiological layer: The word is sacred, transcending human error; waiting for it reflects the poet's devotion and spiritual fidelity. Aesthetic layer: Rhythm and repetition transform the metapoetic experience into an artistic form, embodying the unity of thought and expression.

Keywords: Metapoetics, metatext, autoreference, metapoetic layer, epistemological poetry, Sirojiddin Sayyid, creative self, philosophy of the word, metapoetic motifs.

Introduction: Metapoetics is one of the most advanced theoretical approaches in modern literary studies. It interprets poetry not merely as an artistic text, but as a phenomenon that becomes aware of and analyzes its own process of creation. The term derives from the

Greek words “meta” (beyond, above, about) and “poetika” (the law or art of poetry). It regards the poem as a self-referential text that explains its own essence—the nature of the word, the act of writing, inspiration, and the inner metaphysics of silence. As a scholarly

concept, metapoetics emerged in Europe in the twentieth century. Initially, it was closely related to the notions of metafiction, metanarrative, and metatext [1;234]. ChatGPT сказал:

Metapoetics is a poetic phenomenon that analyzes the poem itself, its process of creation, and the very essence of the word. It is a form of artistic expression in which the poem becomes a medium for its own self-analysis. The inner spiritual mechanism of the word is interpreted as a metapoetic manifestation. This is reflected in expressions such as “The poem speaks about itself” or “The word that cannot fit into a word”, where the philosophy of the word’s existence is revealed. The statement “I did not write the poem — the poem wrote me” embodies the notion of poetic self-awareness. When a poet reflects on himself and the creative process through art, it represents an act of poetic self-cognition. Thus, the creative process is viewed as a cognitive act through which the poet attains self-knowledge. In modern poetry, metapoetics emerges as a tendency that places the word, time, creativity, and the poetic “I” at the center of artistic reflection.

METHODOLOGY

In European literary studies, the concept of metapoetics is interpreted as metatextual reflection — that is, the text’s inherent capacity to comment on and interpret itself. Gérard Genette, in his *Figures III* (1972), defines the metatext as “an act of the text’s reflection upon itself” [2; 243–246]. Linda Hutcheon, in *Narcissistic Narrative* [3; 180], explains metapoetics as “a form that turns the process of its own creation into an aesthetic object.” Metapoetics, therefore, is understood as “a poetics derived from the data of the metapoetic text, or an authorial code implicitly or explicitly expressed in texts about artistic texts” [4; 604]. According to K. E. Shteyn, “every artistic text internally comprehends its own process of creation, its poetic nature, and the reason for its existence” [5; 60–61]. Therefore, metapoetics is directly related to the theory of knowledge (epistemology), as it interprets the text as a knowing subject.

The main principle can be formulated as follows: “The text is a form of cognition that knows itself.” In her research, A. I. Bayramukova analyzes V. I. Dal’s dictionary from metapoetic and metalinguistic perspectives. The author’s primary aim is to interpret the dictionary not merely as a linguistic source, but as a product of artistic and creative thought—that is, as a metatextual object [6; 264]. Bayramukova identifies the interrelations between language and thought, word and worldview in Dal’s dictionary, thereby revealing it as a metapoetic structure. The study

examines the dictionary’s internal organization, symbolic layers, cultural codes, and the author’s creative conception in an integrated manner. As a result, V. I. Dal’s work is interpreted as a “philosophy of the word”, representing a metalinguistic and metapoetic model of cognition.

In his monograph, V. P. Khodus analyzes Anton Pavlovich Chekhov’s dramaturgy from a metapoetic perspective. The author focuses on the processes of textual self-awareness, self-reflective structures within the drama, and metatextual reflexivity as the central aspects of Chekhov’s works [7; 416]. According to Khodus, Chekhov’s dramaturgy represents a dramatic system that is aware of its own creative mechanism—a poetic phenomenon that embodies “the process of the text’s self-awareness.” Therefore, in Chekhov’s works, characters, dialogues, and stage spaces perform metadramatic functions: they not only depict events but also reveal the very essence of artistic creation. In his analysis, Chekhov’s text is examined through the categories of metapoetics, metadramaturgy, and metalinguistics. Khodus interprets Chekhov’s oeuvre as a “model of dramatic cognition”, that is, as an epistemological process. Hence, a metapoetic poem is a text that reflects on language, writing, inspiration, the agony of creation, silence, and time. In such poetry, the poet does not portray external reality but rather expresses the workings of creative consciousness itself in artistic form.

DISCUSSION AND RESULTS

In Uzbek literature, metapoetic thinking emerged in the late 20th and early 21st centuries—during a period when the poet’s inner philosophical self-awareness became more pronounced. This phenomenon is primarily connected with the ontological position of the word, the poet’s spiritual and intellectual quest, and the self-observation of creative consciousness. In the poetry of Sirojiddin Sayyid, the word is interpreted as a spiritual being. Through images such as “the word that could not fit into a word” (“So’zga sig’magan so’z”) and “the agony of writing a poem” (“She’rni yozish azobi”), the poet reveals the inner contradictions of creation. According to Sayyid, a poem is not the product of the writer, but rather the result of a consciousness being written—it represents the creative mind observing itself. Thus, the poet is not portrayed as the subject of creation but as a being governed by creation itself. A metapoetic analysis is carried out through the following stages: The reflexive role of the word – Does the poem present the word itself or the act of writing as its central theme? The poet’s self (“I”) – How does the creative self manifest within the poem? The expression of the creative process – How are inspiration, silence, writing, pain, and the weight of the word artistically

represented? The metaphysical layer – How are existence, time, memory, and forgetting—the eternal questions of being—reflected within the text? Through this analysis, the poem’s self-referential structure, the degree of its metatextual self-awareness, and the philosophy of the poet’s self-understanding are revealed. In Uzbek poetry, metapoetics serves as a means of exploring the poet’s self and the essence of the word, of examining the creative process, and of uncovering the philosophical nature of language. This approach allows the poem to be interpreted not as a representation of external reality, but as an artistic manifestation of subjective consciousness itself.

“The self-observation of creative consciousness” is one of the central ideas of metapoetic thinking, and understanding it is crucial for analyzing contemporary philosophical tendencies in Uzbek poetry. From both a scholarly and artistic perspective, this concept refers to the poet’s or writer’s conscious observation, analysis, and aestheticization of their own thought processes, emotions, and mechanisms of word-creation during the act of writing. In this state, the poet does not merely compose a poem — they also write about the act of writing itself, turning the inner mechanism of creation into part of the text. This idea is deeply intertwined with metaphysical reflection, revealing the spiritual and philosophical dimensions of poetic consciousness. As the creative consciousness observes itself, it transforms into art the tension between word and silence, the source of inspiration and pain, the question of whether language can truly express truth, and the way the very act of writing transforms the human being. Writing is a form of self-awareness. It is not merely an expression of thought but the very process through which thought takes shape. When a

person writes, they do not simply articulate pre-existing emotions — they organize, define, and name them. At the same time, through speaking or writing, a person hears themselves, and in doing so, comes to know themselves. Thus, writing becomes a dialogue with the self — an act of reflection in which being and language meet. Each written word is a response that returns to the self.

Every literary text represents the transformation of inner experience into external form.

During this process:

- Pain turns into artistic expression,
 - Disordered thoughts acquire rhythm and imagery,
 - Inner chaos is organized into a system of meaning.
- This transformation leads the individual into a state of catharsis — a profound spiritual purification that occurs through the creative act.

For example, when a poet transforms personal pain into an aesthetic form, they no longer live in pain — they begin to live through its meaning.

During the act of writing, the individual loses awareness of time, steps outside the boundaries of the personal “I”, and enters the inner movement of the word. The state shifts from “I am writing” to “the word is writing me.” This is a metaphysical experience — a moment in which the self transcends its own limits and unites with creative consciousness. Writing, in this sense, becomes a process of spiritual and existential transformation — “to write is to turn one’s soul into a word.” In this view, the writer recreates themselves through the act of writing. To write poetry is, therefore, to observe one’s own thinking, and the process of writing becomes a means of transforming thought itself[15].

Table 1. The Main Features of Metapoetics

Feature	Description
Reflexivity	The poem analyzes its own process of writing, word choice, and the essence of being a poet.
Self-referentiality (Autoreference)	The text speaks about its own structure, tone, and the nature of language.
Creative Process as the Core	The poet’s struggle with inspiration, words, silence, and meaning becomes the central plot of the poem.

Distance between Author and Text	The poet reflects on their own “Self” and becomes an observer of the creative process.
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Table 2. Terms Related to the Concept of Metapoetics

Term	Explanation
Metatext	A text written about another text (e.g., analysis, commentary). Metapoetics is an <i>internal metatext</i> —that is, self-analysis within a poem.
Autoreference	The text’s reference to itself, its own process of writing, or the nature of its language.
Metafiction	A “story about storytelling” in prose; metapoetics is its poetic analogue.
Intertextuality	Reference to other texts; metapoetics, however, refers to its own <i>source of creation</i> .

The central motifs of metapoetic poetry are founded upon the intricate relationship between the poet and the word. The interaction between the poet and language often emerges in the form of a question: “Do I choose the word, or does the word choose me?” This question compels the creator to contemplate the essence, power, and autonomy of the word itself. From a metapoetic standpoint, the poem becomes a self-conscious subject, while the poet turns into its instrument — that is, the poet does not write the poem; rather, the poem writes through the poet. The inner conflict between the poet and the word is revealed through the opposition of silence and speech. Silence represents the poet’s inner experience, while the word embodies its outward expression. This tension shapes both the birth and the pain of poetic creation. For the poet, the act of writing is not merely an aesthetic endeavor, but also a spiritual and epistemological experience. Through this process, the power and the vulnerability of the word alike are unveiled: the word maintains an autonomous existence, yet it possesses boundaries and an element of resistance to full human control. The distance between the poet’s self and the external world also constitutes a crucial dimension of metapoetic analysis. Through the poem, the poet connects inner thought, emotion, and selfhood with outer reality. Thus, the act of creation becomes a means of self-knowledge, self-observation, and the artistic manifestation of consciousness. This position is theoretically supported by several fundamental principles. The first asserts that “The poem is the movement of consciousness writing itself.” In other words, it is not the poet who creates the poem, but the inner cognitive force within consciousness. The second principle is that of “The sacred energy of the word”— the idea that language

possesses an inherent creative power which chooses the poet and compels the act of creation. The third principle — “The death of the author” — implies that the poem lives independently of its creator, who remains merely an observer of its unfolding. Finally, the principle “Writing as the trace of disappearance” signifies that, in the act of writing, the poet transcends the personal self; although the individual disappears, the artistic trace endures. In this way, writing becomes a sacred process of inner transformation and cognitive awakening. Thus, metapoetic poetry does not simply reflect external reality; it functions as a self-reflective subject that artistically embodies the inner tensions between word and silence, the spiritual struggles of the poet, and the epistemological processes of creative consciousness. In Sirojiddin Sayyid’s poetry, metapoetic motifs manifest through the complex relationship between the poet and the word, the struggle between silence and speech, the agony of poetic creation, and the poet’s connection between the self and the world[11]. Within this framework, the poem assumes the role of the subject, while the poet becomes its object — the poem writes itself; the poet merely serves as its medium. At the same time, elements such as historical and cultural memory, the master–disciple tradition, and intertextual references enrich the metapoetic layer of his work. Consequently, metapoetics in Uzbek poetry emerges as both a theoretical and artistic concept that reveals the inner essence of language and the creative process. Through the act of observing the self and the dynamics of creative consciousness, metapoetics transforms poetic creation into a mode of knowing. It allows the poem to be interpreted not as a depiction of external reality, but as an artistic phenomenon expressing the very movement of subjective thought.

In Sirojiddin Sayyid's poetry, metapoetic elements manifest through the inner dialogue between word and silence, inspiration and writing, self and language[12]. His poems such as "Mening she'rim nima" ("What Is My Poem"), "She'riyat" ("Poetry"), "Mensiz yashay olmaydi manabu qalam" ("This Pen Cannot Live Without Me"), and "She'riyat, sen abadiy" ("Poetry, You Are Eternal") echo metapoetic qualities, where the act of creation itself becomes the central theme. One of his most profound metapoetic monologues explores the anticipation of the word, its delay, and faith in its sacred nature. In this vision, the poet becomes the word itself — its seeker, its watcher, and its spiritual captive[13]. In the poem "So'z hajrida" ("In Separation from the Word"), the word embodies divine illumination, inspiration, and the very form of creative existence. The poet is not writing the poem; rather, he is waiting for the word that will bring the poem into being — a metapoetic expression of the state of awaiting inspiration.

"I am waiting for the word,

My eyes are open,

Scattering its flowers upon the years of darkness —

Spring is coming." [8;94]

From a metapoetic perspective, this passage expresses faith in the creative nature of the word. The phrase "years of darkness" symbolizes a period of creative drought and lack of inspiration, while "spring" represents the return of the word — the renewal of poetic creation. The poet equates the word with spring: when the word arrives, life, spirit, and writing are revived once again.

"Somewhere,

It wanders among the people,

Sifting through the centuries..."

These lines present the word as a lost revelation. The word is no longer within the poet's control; it becomes a spiritual force roaming through history, the people, and time itself. From a metapoetic standpoint, this signifies the delay of creation — a state of separation between the word and the author. Until the word returns to the poet, he is unable to write. This condition embodies a poetics of stillness and the philosophy of waiting. Throughout the poem, the refrain "I am waiting for the word" is repeated several times. Each repetition functions as metareflection — an act of self-analysis within the creative process itself. With every recurrence, the phrase acquires new semantic shades: first, longing (the anticipation of inspiration); then, pain and patience (the prolongation of waiting); and finally, the philosophy of life — where waiting becomes a metaphor for existence itself.

"Mother, be patient,

Mother, don't leave!

Mother, please wait —

I am waiting for the word!"

Here, mother symbolizes life and time, while the word embodies creative existence. The poet attempts to halt the passage of life — he wishes for time to stand still, for the mother not to leave, until the awaited word arrives. This moment reflects a metapoetic paradox: the creator seeks to suspend time itself because the word — the essence of creation — has not yet descended.

"What has happened to my destinies?

I am chasing and cursing them:

Begone, mistakes —

I am waiting for the word!"

These lines transform the act of waiting into a spiritual trial. The poet's struggle is not merely with external fate but with the silence preceding creation — the tension between thought and expression, existence and utterance. In this silence, waiting for the word becomes both a creative ritual and an epistemological ordeal — the poet's confrontation with the limits of language and time. In this part, there is an inner revolt against false words, inappropriate expressions, and the inauthenticity of speech. The poet is waiting for the pure word — for genuine poetry, for language cleansed of lies. From a metapoetic perspective, this represents a process of poetic purification — the decision not to write until the true word is found, to choose silence over falsity.

"Whether in paradise or in hell, we shall meet face to face —

All my life, I have waited for a friend.

All my life — for the Word!"

At the poem's conclusion, friend and word merge — they become one essence. This is a metapoetic metaphor: for the poet, the word itself is a lifelong companion, a faithful friend. To write poetry, then, is to wait for that friend — to rediscover the word. In this poem, Sirojiddin Sayyid expresses the metaphysical essence of the word [9]. Three key metapoetic ideas are advanced:

The Word as a Creative Force — The word possesses a generative, almost divine power; it arrives in the form of inspiration. The poet does not create it, but rather awaits its revelation.

Creation as Patience and Silence — The act of creation requires waiting and inner stillness; before a poem can be written, the word must first descend upon the poet.

The Poet as the Lover of the Word — The poet dedicates his entire life to this devotional waiting, embodying the love of the word as the central meaning of his existence.

This line is not merely a poetic confession but a metapoetic credo — the key to Sirojiddin Sayyid's philosophy of creation. For him, poetry is not the act of a writing subject, but rather the self-movement of a writing spirit. In this conception, the poem draws the poet into itself; the poet becomes not its maker, but its witness [10]. This represents the essence of pure metapoetic poetics, where creation is understood as spiritual participation rather than authorship. A similar layer of meaning is also present in his poem "She'riyatga kirish" ("Entering Poetry"), where the act of writing is depicted as an initiation into the sacred realm of the Word.

CONCLUSION

Metapoetics is one of the most advanced theoretical approaches in contemporary literary studies. It interprets the poem not merely as an artistic text, but as a phenomenon that reflects and analyzes its own process of creation. Metapoetic analysis focuses on the poet's relationship with the Word, the manifestation of the lyrical "I," and the inner mechanisms of the creative act — including its connection with time, silence, and inspiration. From this perspective, the poem becomes the subject, while the poet turns into the object; that is, the poet does not write the poem — the poem writes through the poet. In world literary scholarship, the works of Gérard Genette, Linda Hutcheon, K.E. Stein, and V.P. Khodus have scientifically grounded the epistemological, reflexive, and metatextual nature of metapoetics. For instance, Genette defines metatext as "the act of a text looking at itself," emphasizing the self-reflective dimension of poetic discourse. Similarly, Khodus interprets Chekhov's dramaturgy as a self-aware dramatic system. These theoretical perspectives provide a solid foundation for understanding the distance between poet and text, as well as the process of creative consciousness observing itself. In Uzbek literature, metapoetics began to intensify in the late 20th and early 21st centuries, serving as a means to reveal the poet's inner philosophical awareness and the spiritual-intellectual role of the Word. In the works of Sirojiddin Sayyid, the "Word" is interpreted as a spiritual being. Through images such as "the agony of writing poetry" and "the word that cannot fit into words", the poet expresses the inner contradiction of the creative process — poetry becomes the direct result of consciousness observing itself. At the same time, the distance between word and poet, the struggle with silence and inspiration, and the power and fragility of the word appear as the main objects of metapoetic

analysis. This approach allows us to perceive the act of creation not merely as the expression of thought, but as the formation, regulation, and self-dialogue of consciousness itself. Every written word transforms inner experience into an external form: pain becomes aesthetic shape, inner chaos is structured into a meaningful system, and spiritual catharsis is achieved. In this sense, poetry in Sayyid's worldview reveals the poet's inner universe — the tensions between self and time, inspiration and silence. The metapoetic layers in Sirojiddin Sayyid's poetry — ontological (the creative power of the word), epistemological (the process of knowing and awaiting the poem), axiological (the sanctity of the word), and aesthetic (the artistic embodiment through rhythm, repetition, and silence) — intertwine harmoniously, turning the poem into a self-aware subject. For the poet, the act of waiting for the word, sensing silence and time, and transforming creative pain into aesthetic form constitutes the very core of the metapoetic experience. In conclusion, metapoetics in Uzbek poetry has developed as a scientific and artistic concept that serves to help the poet understand both the self and the word, analyze the creative process, and reveal the philosophical essence of language. It interprets poetry not merely as a product of subjective thought, but as a self-aware aesthetic entity. At the same time, metapoetics substantiates — both theoretically and artistically — the reciprocal relationship between the poet and the text, as well as the process of creative consciousness observing itself. Poetry is a self-conscious, self-reflective, and self-knowing aesthetic being that remembers its own history and functions as a means of cognition; the poet is the perceiving subject who becomes aware of the process of creating their own work.

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