



LITERATURE AND INTERTEXTUALITY

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Annotation: The article explores the concept of intertextuality, which is deemed essential for all texts. It provides an overview of intertextuality as a central element in modernist literary works, with a focus on the exemplary contributions of English writer James Joyce. Joyce is highlighted as a prominent figure, epitomizing the realization of intertextuality in modernist literature. Through extensive illustrative material, the article identifies key features characterizing modernist intertextuality.

The literary analysis discerns allusions in the examined text, categorizing them based on their literary sources, including the works of W. Shakespeare, the Holy Bible, and other writers. The article contends that W. Shakespeare serves as the primary foundational material for Joyce's *Ulysses*, acting as a connecting thread and a constant backdrop. Additionally, it asserts that while allusions and quotations from Homer's work may not be the most abundant in the novel, they significantly contribute to its content, as Homer's poem not only provides the novel with its name but also influences its genre and structure.

Key words: intertextuality, allusions, postmodernist culture, modernism.

ЛИТЕРАТУРА И ИНТЕРТЕКСТУАЛЬНОСТЬ

Аннотация: В статье исследуется понятие интертекстуальности, которое считается необходимым для всех текстов. В нем представлен обзор интертекстуальности как центрального элемента модернистских литературных произведений с акцентом на образцовый вклад английского писателя Джеймса Джойса. Джойс выделяется как выдающаяся фигура, олицетворяющая реализацию интертекстуальности в модернистской литературе. На обширном иллюстративном материале в статье выявляются ключевые особенности, характеризующие модернистскую интертекстуальность.

Литературный анализ выявляет аллюзии в исследуемом тексте, классифицируя их на основе литературных источников, в том числе произведений У. Шекспира, Библии и других писателей. В статье утверждается, что У. Шекспир служит основным исходным материалом для «Улисса» Джойса, выступая связующей нитью и постоянным фоном. Кроме того, он утверждает, что, хотя аллюзии и цитаты из произведений Гомера, возможно, не самые многочисленные в романе, они вносят значительный вклад в его содержание, поскольку стихотворение Гомера не только дает роману название, но также влияет на его жанр и структуру.

Ключевые слова: интертекстуальность, аллюзии, постмодернистская культура, модернизм.



INTRODUCTION

Intertextuality, one of the seven text categories outlined by R. de Beaugrande and W. Dressler to distinguish a text from a non-text, poses a challenge in precise definition, according to A. Buda. It is characterized as a dialogical connection between the current text and preceding texts, as well as texts yet to be generated. A. Mikhelev goes further, asserting that intertextuality is a phenomenon contributing to the creation of world literature. This implies the establishment of a network interconnecting diverse literary texts authored by individuals from various countries and cultures.

Frank J. D'angelo argues that this network emerges through diverse elements such as citations, quotations, allusions, and borrowings. The term intertextuality encompasses a broad spectrum, ranging from deliberate allusions and influences to chance resemblances. Researchers have also explored intertextuality as the integration of one text into another through the "rewording of the original."

Intertextuality is intricately tied to a deeper understanding of a text, involving multidimensional connections with other texts. It manifests in a text through various means like quotations, allusions, creating multiple associations that hint at events, facts, characters from other texts, reminiscences, migrant themes, and borrowings. Of paradigmatic nature, intertextuality immerses a text into a continuum of world culture. Semantically, it signifies a text's ability to construct meaning by quoting other texts.

RESULTS AND DISCUSSION

As modern linguistics delves into intricate research, intertextuality emerges as a subject of significant scientific interest. Functioning both as a universal text category and a central principle in contemporary postmodernist culture, intertextuality has not yet been thoroughly and cohesively investigated. Defined as the exploration of texts and the verbalization of their intertextual relations, the theory of intertextuality posits that, owing to its signifying nature, every text is interconnected with all other texts, with these connections coming to fruition in the act of comprehension.[1]

The intertextuality of a text is determined by its signifying nature and, consequently, by the presence of analogous signs within the system, as well as its antireferentiality. This antireferential aspect suggests that a text, as a symbol, maintains closer relationships with other symbols than with its corresponding referent. It creates an intertextual field around itself, serving as a nexus for various intertextual connections.

Viewing text as a sign necessitates moving away from considering it merely as a vessel of isolated meaning; instead, it should be perceived as a node within a potentially infinite network of intertextual relations. To comprehend this, one must engage with the extensive web of similarities and dissimilarities constituting the synchrony of language. If text is regarded as a linguistic sign, intertextuality within text can be understood as connotation in a broad sense—an interpretation of semantic association, embodying additional layers of meaning, stylistic nuances, and evaluative overtones that intertwine with its primary meaning during verbal expression.

When a member of a speech community employs a word or text, they imbue it with certain connotations, reflecting evaluations from other community members and echoing



interpretations from various voices. Conversely, text intertextuality is shaped by its role as a communicative unit. As a linguistic entity, a text is also a social phenomenon, capable of realizing its intertextual potential only through communication.[2]

In fictional texts, characters' diverse discourses, along with the author's narrative, serve as verbalized representations of varied interpretations of the world. Textual intertextuality unfolds not solely through its signifying nature but also through inter-subjectivity, whereby meaning emerges from interactions with the audience, the text itself, other texts, and sociocultural influences across diverse social contexts and communicative scenarios.

Intertextuality is an inherent category within all texts, manifested through the incorporation and transformation of other texts, resulting in a composition rich with quotations and serving as a convergence point for multiple layers of meaning. When a text is perceived, the recipient's mind navigates two planes: the plane of the text being received and the plane of the precedent text. The effectiveness of this process hinges on the reader's competence, particularly their familiarity with the relevant precedent texts, which form a sociolect—a corpus of texts and the rules governing their arrangement. The deeper the reader's acquaintance with these precedent texts, the more elements of semantics, linguistic nuances, and stylistic organization in the recipient's text will be comprehended in relation to similar elements within the precedent texts, facilitating a more comprehensive understanding of the text.

However, the process of text perception extends beyond the formation of these two planes in the reader's mind. Through the engagement with a text that embodies intertextuality, the reader constructs a third plane—a result of the interaction between the first two planes. This third plane is characterized by a unique meaning distinct from the meanings found in the first and second planes, shaped by the individual's perceptual idiosyncrasies.

Intertextuality, a hallmark of modernism evident in the novel, is examined through three distinct concepts: broad, narrow, and synthesized.

In the broad concept, advocated by scholars like J. Kristeva and R. Barthes, reality is perceived as a vast universe of texts, with intertextuality being an inherent ontological characteristic of each text.[3]

Contrastingly, the narrow concept, as proposed by M. Riffaterre, defines intertextuality as the correlation between verbal texts, with its origin traced back to the reader's perception. This perspective underscores the necessity of aligning the codes of the author and the reader for a complete understanding of the text.

The theory of intertextuality holds significant popularity in cultural linguistics and literary studies. M. Yampolsky identifies three main sources that have contributed to the development of this theory: the theoretical perspectives of Yu. Tynyanov, M. Bakhtin, and the theory of anagrams by Ferdinand de Saussure.

Yu. Tynyanov delved into the issue of intertextuality by examining parody. Similar to Bakhtin, Tynyanov regarded parody as a fundamental principle for revitalizing artistic themes, achieved through the transformation of preceding texts.



M. Bakhtin, on the other hand, focused on the logical relationships existing both between texts and within a single text. His work sheds light on the intricate interplay of meanings and influences among different texts.

Saussure's theory of anagrams, as Yampolsky suggests, provides a visual framework to understand how an external text, acting as a concealed quotation, structures the arrangement of elements in a given text and can potentially modify it. This perspective offers insights into the transformative impact of intertextuality on the textual landscape.[4]

CONCLUSION

Intertextuality holds immense potential to establish connections among diverse literary texts worldwide. Within the realm of literary modernism, intertextuality serves not only as an ontological prism but also as an epistemological tool, facilitating the exploration of new models of human existence in the world. It becomes a crucial mechanism for deepening the original perspectives embedded within the text.

For modernist writers, intertextuality acts as a filter through which a writer perceives the world as a continuous stream of cultural associations, allowing for the free reflection of cultural codes. In the case of James Joyce, intertextuality plays a pivotal role throughout his entire body of work. Joyce strategically employs various types of intertextual references, incorporating other literary texts to enrich the layers of meaning within his primary text.

In the specific analysis of Joyce's novel "Ulysses," it is evident that the work contains an exceptionally high density of hidden references, particularly drawing from the works of W. Shakespeare, the Holy Bible, and other writers. However, it's crucial to note that Joyce's novel offers only a partial glimpse into the vast landscape of intertextuality within modernist literature. While providing valuable insights into the general features of this phenomenon, further studies are warranted to scrutinize the specific characteristics of intertextuality in the literary works of other modernist writers.

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