

TYPES OF INTERTEXTUALITY IN ENGLISH LINGUISTICS

Z.I. Rasulov*BSU, Associate professor, DSc***O.N.Murtazoyev***BSU, 1st year master of Linguistics (English language)*

Annotation: *In academic discourse, intertextuality is a universal principle of constructing an academic text at the content level, as any text is retrospectively and persistently linked to other studies. According to the law of continuity of knowledge, each new academic text is associated with a complex mechanism that carries out the preservation of knowledge as well as communication between people who produce this knowledge. The interpretation of the text depends on the knowledge of other texts. Intertextuality activates the reader's knowledge stored in memory, while text recipients must be armed with previous information to understand new texts.*

Key words: *Intertextuality, obligatory, optional, accidental, allusion, quotation, calque, plagiarism, translation, pastiche, parody,*

The term intertextuality has now been broadened to include all types of interrelated media. Originally it was used specifically for literary texts and it is generally accepted that the theory has its origins in early 20th-century linguistics.

The word intertextual was coined in the 1960s by Julia Kristeva in her analysis of Bakhtin's concepts of Dialogism and Carnival. The term is derived from the Latin word 'intertexto', which translates as 'to intermingle while weaving.' She thought that all texts were 'in conversation' with other texts, and could not be read or understood completely without an understanding of their inter-relatedness.

Since then, intertextuality has become a staple characteristic of both Postmodern works and analysis. It is worth noting that the practice of creating intertextuality has been around for much longer than the more recently developed theory of intertextuality. Postmodernism is a movement that followed and often reacted against Modernism. Postmodernist Literature is generally considered to be Literature published after 1945. Such Literature features intertextuality, subjectivity, non-linear plots, and metafiction. Famous Postmodern authors you may have studied already include Arundhati Roy, Toni Morrison and Ian McEwan.

Basically, literary intertextuality is when a text refers to other texts or to its cultural environment. The term also implies that texts do not exist without context. Other than being a theoretical way of reading or interpreting texts, in practice, linking to or referencing other texts also adds additional layers of meaning. These author-created references can be deliberate, accidental, direct (like a quote) or indirect.

An author or poet can use intertextuality deliberately for a variety of reasons.

They would probably choose different ways of highlighting intertextuality depending on their intention. They may use references directly or indirectly. They might use a reference to create additional layers of meaning or make a point or place their work within a particular framework. A writer could also use a reference to create humour, highlight an inspiration or even create a reinterpretation of an existing work. The reasons and ways to use intertextuality are so varied that it is worth looking at each example to establish why and how the method was used.

TYPES OF INTERTEXTUALITY

There are a few levels to potential intertextuality. To start with, there are three main types: obligatory, optional, and accidental. These types deal with the significance, intent, or lack of intent, behind the interrelation, so they are a good place to begin.

- obligatory intertextuality. This is when an author or poet deliberately references another text in their work. This can be done in a variety of ways and for a variety of reasons, which we will look at. The author intends to make the external references and intends the reader to understand something about the work that they are reading as a result. This would usually happen when the reader both picks up on the reference and understands the other work being referenced. This creates intended layers of meaning that are lost unless the reader is familiar with the other text. You are probably familiar with William Shakespeare's *Hamlet* (1599-1601) but you may be less familiar with Tom Stoppard's *Rosencrantz and Guildenstern are Dead* (1966). *Rosencrantz and Guildenstern* are minor characters from the famous Shakespearean play but major ones in Stoppard's work. Without any knowledge of the original work referenced, the reader's ability to understand Stoppard's work would not be possible. Although Stoppard's title is a line taken directly from *Hamlet*, his play takes a different look at *Hamlet*, inviting alternative interpretations of the original text.

- optional intertextuality. Optional intertextuality is a milder kind of interrelatedness. In this case, an author or poet may allude to another text to create another nonessential layer of meaning. If the reader picks up on the reference and knows the other text, it can add to their understanding. The important part is that the reference is not critical to the reader's understanding of the text being read. J.K. Rowling's *Harry Potter* series (1997-2007) subtly alludes to J.R.R. Tolkien's *Lord of the Rings* series (1954-1955). There are several parallels between the young male protagonists, their group of friends who help them achieve goals, and their ageing wizard mentor. Rowling also references J. M. Barrie's *Peter Pan* (1911), both in theme, characters, and a few lines. The main difference is that it is possible to read, understand and appreciate the *Harry Potter* series without ever having read J.R.R. Tolkien or J.M. Barrie's works at all. The allusion only adds an additional but nonessential meaning, so that the layer of meaning enhances rather than creates the reader's understanding.

- accidental intertextuality. This third type of intertextuality happens when a reader makes a connection that the author or poet did not intend to make. This can

happen when a reader has knowledge of texts that perhaps the author does not, or even when a reader creates links to a certain culture or to their personal experience. These can take almost any form, so examples are endless and dependent on the reader and their interaction with the text. One person reading *Moby Dick* (1851) may draw parallels to the biblical story of Jonah and the whale (another man and whale story). Herman Melville's intention was probably not to link *Moby Dick* to this particular biblical story. Contrast the *Moby Dick* example with John Steinbeck's *East of Eden* (1952) which is a clear and direct obligatory reference to the biblical story of Cain and Abel. In Steinbeck's case, the link was deliberate and also necessary to fully understand his novel.

INTERTEXTUAL FIGURES

Generally, there are 7 different figures or devices used to create intertextuality. These are allusion, quotation, calque, plagiarism, translation, pastiche, and parody. The devices create a range of options that cover intent, meaning, and how direct or indirect the intertextuality is.

- Quotations. Quotations are a very direct form of reference and are taken directly 'as is' from the original text. Often cited in academic work, these are always obligatory or optional.

- Allusion. An allusion is often a more indirect type of reference but can be used directly too. It is a casual reference to another text and is usually linked to obligatory and accidental intertextuality.

- Calque. A calque is a word for word, direct translation from one language to another that may or may not change the meaning slightly. These are always obligatory or optional.

- Plagiarism. Plagiarism is the direct copying or paraphrasing of another text. This is generally more of a literary fault than a device though.

- Translation. Translation is the conversion of text written in one language into another language while retaining the original's intent, meaning, and tone. This is usually an example of optional intertextuality. For example, you do not need to understand French to read the English translation of an Emile Zola novel.

- Pastiche. Pastiche describes a work done in the style or a combination of styles from a certain movement or era.

- Parody. A parody is a deliberately over exaggerated and comical version of an original work. Usually, this is done to highlight absurdities in the original.

We can conclude that intertextuality is a universal principle of scientific text construction that is retrospectively and persistently linked to other studies, has a set of intertextual markers and is open to a wide field of speech. these objects not only communicate with each other, but also evoke in the reader an idea of the nature of interconnected events in the text. The structure of such a connection can be historical, social, scientific or philosophical. Intertexts, like allusions, are closely related to the original text and to the texts referred to or referenced, with the hero's name taking the

form of a metaphor. Thus, intertextuality is an important concept of stylistic and linguistic speech. From the concept of " sign", the concept of " intertextual " is born, and the allusion develops in accordance with the meaning that it carries in the original text.

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