

**“POSTMODERN INTERTEXTUAL STRATEGIES IN WESTERN AND UZBEK LITERATURE: THE CASE OF THE NAME OF THE ROSE AND BOQIY DARBADAR”****Bafoyeva Rokhila Valijonovna**

Scientific Supervisor: (PhD).

Asia International University

Department of Foreign Language and Social Sciences Assistant teacher.

**Abdirakhmonova Shakarjon Qudrat qizi**

Researcher. Asia International University

1st-year Master's student.

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**Abstract.** *This article investigates the defining features and main characteristics of intertextuality within the postmodern style in literature. Intertextuality is a central narrative strategy that emphasizes the interconnectedness of texts and highlights the ways literary works reference, echo, or transform prior texts. Prominent in twentieth-century literature, especially in postmodern writing, intertextuality challenges traditional literary conventions by revealing the dialogic and constructed nature of narratives. This study analyzes the intertextual features in Umberto Eco's *The Name of the Rose* and Isajon Sultan's *Boqiy Darbadar*, focusing on strategies such as literary allusion, parody, reminiscence, semantic layering, and textual connectivity. By employing a comparative and analytical approach, the research demonstrates how intertextuality operates within both Western postmodern and modern Uzbek literary frameworks, reshaping the relationships between author, text, and reader, and underlining its significance in contemporary literary discourse.*

**Keywords:** *intertextuality, postmodernism, postmodern style, comparative literature, American literature, Uzbek literature, literary allusion, parody, reminiscence, semantic layer, textual connectivity, narrative strategy, authorship, reader engagement.*

**Introduction.** The twentieth century brought significant transformations in literary form and narrative strategies, leading to the rise of experimental modes of writing that questioned traditional realist conventions. The foundations of postmodern intertextuality can be traced to modernist literature, which aimed to move beyond linear narrative structures and explore the complex relationships between texts and meaning.

However, it was during the postmodern literary movement of the mid-to-late twentieth century that intertextuality became a central narrative strategy. Postmodern literature, with its fragmented structures, multiple perspectives, and playful engagement with prior texts, created fertile ground for the development of highly self-aware and referential fiction.

A core feature of postmodern narratives is intertextuality. Intertextuality refers to the ways in which a literary text consciously engages with other texts, creating meaning through reference, allusion, parody, or reminiscence. Instead of presenting a seamless illusion of reality, intertextual works foreground the constructed and dialogic nature of literature.

This article aims to examine the defining characteristics of intertextuality in postmodern literature, with a comparative focus on Umberto Eco's *The Name of the Rose* and Isajon Sultan's *Boqiy Darbadar*, highlighting how these strategies function in both Western postmodern and modern Uzbek literary contexts.

**Main Body.** In postmodern literature, intertextuality is a defining narrative strategy that emphasizes the interconnections between texts, foregrounding the ways in which literary works

reference, transform, or converse with prior texts. Emerging prominently in the twentieth century, especially within postmodernism, intertextuality challenges conventional realist norms by exposing the constructed, mediated, and self-reflexive nature of narratives. Unlike traditional realist fiction, which often seeks to immerse readers in a coherent fictional world, postmodern texts intentionally highlight their own artificiality, prompting readers to recognize the processes of storytelling, authorship, and textual creation.

A central feature of intertextuality is the dialogue between texts. Postmodern works engage with earlier literature, myths, and genres through allusion, parody, reminiscence, and semantic layering, demonstrating that literary creation is often a reinterpretation of preexisting cultural and textual materials rather than an entirely original construct. In *The Name of the Rose* and *Boqiy Darbadar*, these strategies are employed extensively: the texts reference historical events, philosophical discourses, and canonical literary works while simultaneously weaving their own narrative structures. Such intertextual techniques allow the authors to create multi-layered meanings, encouraging readers to trace connections across time, space, and literary traditions.

Intertextuality in these works also functions as a tool for narrative experimentation and self-reflexivity. The authors deliberately draw attention to their own creative processes, blending fictional and historical material, destabilizing narrative authority, and questioning conventional notions of authorship. Characters may demonstrate self-awareness of their fictional status, narrators may be unreliable, and fictional authors or textual commentators may appear within the story. These strategies invite readers to actively participate in the construction of meaning, transforming reading into a collaborative and intellectual act rather than passive consumption.

Another key dimension of intertextuality is its capacity to bridge cultural and literary traditions. By examining *The Name of the Rose* and *Boqiy Darbadar* comparatively, it becomes evident that Western postmodern and modern Uzbek literature share both convergent and divergent intertextual patterns. Both works employ literary references, echoes of historical narratives, and playful manipulation of textual conventions, yet they reflect distinct cultural perspectives, thematic concerns, and stylistic approaches. For example, Eco's novel integrates medieval historical and theological discourses with postmodern narrative fragmentation, while Sultan's work weaves contemporary Uzbek social realities into layered intertextual dialogues.

The reader's role in these texts is particularly significant. Postmodern intertextuality encourages an active, analytical, and critical engagement with the text. By presenting multiple narrative threads, overlapping references, and disrupted temporal sequences, both authors challenge the reader to interpret meaning, recognize intertextual games, and reflect on the processes by which literature shapes understanding. This participatory approach underscores postmodern literature's broader philosophical concern with the constructed nature of reality, narrative, and knowledge. Intertextuality functions as a means of cross-cultural dialogue, illustrating how universal literary concerns—such as the nature of truth, the role of the author, and the instability of meaning—are negotiated differently in diverse cultural and literary contexts. The comparative study of Eco and Sultan highlights the transcultural dimension of postmodern intertextuality, demonstrating its significance in both Western and Uzbek literary traditions. By foregrounding intertextual strategies, these works reveal how postmodern literature transcends national boundaries while remaining deeply rooted in specific cultural, historical, and linguistic contexts.

**Conclusion.** In conclusion, postmodern intertextuality is defined by its emphasis on textual connectivity, self-reflexivity, narrative layering, destabilization of authorship, and active reader engagement. These features distinguish intertextual postmodern narratives from traditional realist or linear storytelling and reflect broader postmodern concerns regarding meaning, representation, and the constructed nature of literature. By highlighting the interconnections between texts and foregrounding the processes of narrative creation, intertextuality encourages readers to critically examine the relationships between literature, culture, and reality. The comparative analysis of *The Name of the Rose* and *Boqiy Darbadar* demonstrates how intertextual strategies operate within both Western postmodern and modern Uzbek literary contexts, revealing both shared techniques and culturally specific approaches to storytelling. Ultimately, intertextuality functions not only as a structural and stylistic device but also as a thematic mechanism that enriches literary discourse. By engaging readers in interpretation, questioning narrative authority, and blending historical, philosophical, and fictional materials, intertextual postmodern works reaffirm their role as a dynamic and influential mode of literary expression in contemporary global literature, bridging cultural and literary traditions while challenging conventional notions of authorship, narrative, and textual meaning.

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