

“INTERTEXTUALITY AS A DEFINING FEATURE OF POSTMODERN STYLE IN AMERICAN AND UZBEK LITERATURE: A COMPARATIVE ANALYSIS OF UMBERTO ECO’S THE NAME OF THE ROSE AND ISAJON SULTAN’S BOQIY DARBADAR”

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<https://doi.org/10.5281/zenodo.18833604>

Abstract. *This study examines the fundamental attributes and distinctive manifestations of intertextuality as a defining element of postmodern literary expression. Within postmodern aesthetics, intertextuality functions as a pivotal narrative mechanism that foregrounds the relational dynamics among texts, illustrating how literary works engage in processes of citation, reinterpretation, adaptation, and transformation of earlier writings. Particularly influential in twentieth-century literature, and most notably in postmodern fiction, intertextuality subverts conventional assumptions about textual originality and authorial authority by exposing the inherently dialogic, multilayered, and constructed character of narrative discourse. The article offers a comparative analysis of intertextual strategies in *The Name of the Rose* by Umberto Eco and *Boqiy Darbadar* by Isajon Sultan. It explores devices such as allusion, parody, reminiscence, semantic stratification, and structural interconnection, demonstrating how these techniques generate complex networks of meaning within the texts. Through analytical and comparative methodologies, the research reveals the ways intertextuality operates across both Western postmodern and contemporary Uzbek literary contexts. Ultimately, the study highlights how intertextual practices redefine the interaction between author, text, and reader, affirming their central role in shaping contemporary literary theory and interpretative paradigms.*

Keywords: *Intertextuality; postmodernism; postmodern poetics; comparative literature; American literature; Uzbek literature; literary allusion; parody; reminiscence; semantic layering; textual interconnectedness; narrative strategy; authorship; reader engagement.*

Introduction. The twentieth century witnessed profound shifts in literary aesthetics and narrative techniques, giving rise to experimental forms that challenged the dominance of traditional realist representation.

The intellectual and artistic roots of postmodern intertextuality can be identified in modernist literature, which deliberately disrupted linear storytelling and sought to interrogate the intricate interplay between texts, language, and meaning.

Nevertheless, it was in the postmodern period of the mid- and late twentieth century that intertextuality emerged as a fully articulated and systematic narrative principle. Characterized by fragmentation, polyphony, metafictional awareness, and an ironic reworking of earlier texts, postmodern literature provided a particularly conducive environment for the evolution of reflexive and highly referential modes of fiction.

Intertextuality constitutes one of the most essential structural features of postmodern narrative discourse.

It denotes the deliberate interaction between a literary work and pre-existing texts, whereby meaning is generated through mechanisms such as allusion, parody, quotation, adaptation, and thematic reminiscence. Rather than sustaining the illusion of mimetic coherence, intertextual texts foreground their own textuality and emphasize the dialogic processes underlying literary production. The present study seeks to investigate the principal characteristics of intertextuality within postmodern literature through a comparative examination of *The Name of the Rose* by Umberto Eco and *Boqiy Darbadar* by Isajon Sultan. By analyzing these works within both Western postmodern and contemporary Uzbek literary frameworks, the article demonstrates how intertextual strategies function across distinct cultural contexts while reshaping narrative authority and reader engagement.

Main Body. Within postmodern literary discourse, intertextuality occupies a central position as a formative narrative principle that underscores the relational nature of textual production. Rather than treating literary works as autonomous entities, postmodernism conceptualizes them as nodes within an expansive network of cultural and textual references.

Gaining particular prominence in the twentieth century, intertextuality emerged as a defining characteristic of postmodern aesthetics, fundamentally contesting the assumptions of realist representation. By foregrounding mediation, textual construction, and narrative self-consciousness, postmodern fiction disrupts the illusion of seamless reality typically associated with traditional realist narratives. Instead of immersing readers in a stable fictional universe, such texts deliberately expose the mechanics of narration, authorship, and textual fabrication.

At the core of intertextual practice lies the dynamic exchange between texts. Postmodern narratives enter into explicit and implicit conversations with prior literary works, mythological frameworks, philosophical discourses, and established genres. Through devices such as allusion, parody, thematic resonance, and multilayered semantic structures, authors demonstrate that literary creation frequently operates as reinterpretation and reconfiguration rather than as purely original invention.

In *The Name of the Rose* by Umberto Eco and *Boqiy Darbadar* by Isajon Sultan, intertextual strategies are deployed with notable intensity. Both texts incorporate historical references, intellectual traditions, and canonical literary echoes while simultaneously constructing independent narrative architectures. This layered interweaving of textual materials produces complex interpretative possibilities, inviting readers to identify connections that transcend temporal, spatial, and cultural boundaries.

Moreover, intertextuality in these works serves as an instrument of narrative innovation and metafictional reflection. By blending fictional invention with historical documentation, destabilizing authoritative narration, and interrogating established notions of authorship, both writers cultivate a heightened sense of textual self-awareness. The presence of unreliable narrators, self-conscious characters, embedded manuscripts, or fictional commentators further complicates the narrative framework. Such techniques shift the act of reading from passive reception to active intellectual engagement, positioning the reader as a co-creator of meaning within the interpretative process.

Another significant dimension of intertextuality lies in its function as a bridge between diverse literary and cultural traditions. A comparative analysis of Eco's and Sultan's novels reveals both parallels and distinctions in their intertextual configurations. While each text relies on historical allusions, narrative echoes, and the playful subversion of established conventions, they remain grounded in distinct socio-cultural and ideological contexts.

Eco's novel intricately fuses medieval theological debates and historical inquiry with postmodern fragmentation and semiotic complexity. In contrast, Sultan's narrative integrates contemporary Uzbek realities into a multilayered textual dialogue that reflects local cultural memory and philosophical reflection.

Despite these differences, both works demonstrate how intertextuality operates as a transcultural strategy capable of adapting to diverse literary environments.

The role of the reader becomes especially pronounced within such intertextual frameworks. Postmodern fiction demands analytical attentiveness, interpretative flexibility, and critical awareness.

By presenting fragmented plotlines, overlapping references, and non-linear temporal structures, both authors compel readers to decode intertextual signals and to question the epistemological foundations of narrative truth.

This participatory mode of reading aligns with broader postmodern philosophical concerns regarding the instability of meaning, the relativity of knowledge, and the constructed nature of reality itself. Intertextuality thus functions not merely as a stylistic device but as a conceptual mechanism that facilitates cross-cultural dialogue.

Through their engagement with universal literary questions—such as authorship, truth, and interpretative plurality—Eco and Sultan illustrate how postmodern intertextuality transcends national and linguistic boundaries while remaining deeply embedded in specific historical and cultural contexts.

Their works ultimately affirm the global yet context-sensitive character of postmodern literary practice.

Conclusion. In summary, postmodern intertextuality is characterized by its pronounced focus on textual interrelatedness, metafictional awareness, structural multiplicity, the decentering of authorial authority, and the active involvement of the reader in meaning-making processes.

These defining qualities clearly differentiate postmodern intertextual narratives from conventional realist or linear modes of storytelling, while simultaneously reflecting broader postmodern preoccupations with the instability of meaning, the problematics of representation, and the constructed essence of literary discourse.

By foregrounding the intricate networks that connect texts and by exposing the mechanisms underlying narrative production, intertextuality fosters a critical reconsideration of the dynamic interplay between literature, culture, and perceived reality.

The comparative exploration of *The Name of the Rose* and *Boqiy Darbadar* illustrates how intertextual techniques function across both Western postmodern and contemporary Uzbek literary traditions. Although the two works emerge from distinct cultural and historical contexts, they reveal parallel narrative strategies alongside culturally specific interpretative frameworks.

This dual perspective underscores the adaptability of intertextual practice as both a universal literary phenomenon and a context-sensitive artistic method.

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