



THE ESSENCE OF THE CONCEPT OF INTERTEXT

Khasanov Sukhrob Shavkatovich

English language teacher of

Samarkand State Institute of foreign languages

<https://doi.org/10.5281/zenodo.8069669>

Annotation. Nowadays, one of the main directions of modern linguistics is "intertext". If we give a definition to this concept, it is the process of using different images and sentences used by other writers to increase the content of a certain text. To be more detailed, in the process of reading literary works, the reader learns the lives of various characters that he already knows or the sentences, phraseological units, similar stories and anecdotes used by them, even the quotes spoken by the heroes of the work, folk proverbs, poems, which are examples of oral creativity, come across similar epigraphs used to reveal the essence of the work. This helps the reader to understand the content of the text unknown to him. The same process, that is, the process of using similar images, stories, poems, proverbs, etc. by another creator, is defined by linguists as the process of intertextuality.

Key words. Intertext, linguistic term, intertext in science, dialogism, linguistic approach, intertextuality

The concept of intertextuality is a very broad concept, and it does not mean that it includes a specific time or era. Perhaps, it is a process that has been used by the people since long centuries in their literature and epics and is familiar to many people. This term was initially defined by linguists under the name "intertextuality". French linguist Yulia Kristeva introduced the term "intertext" to science for the first time in 1967. When introducing the term "intertext", Y. Kristeva focused on the semiotics advanced by the great Swiss linguist Ferdinand de Saussure, as well as on the study of symbols that create the main meaning. Julia Kristeva, defining the text, says: "Any text is made up of mosaic quotations, and any text is an absorption and transformation of another."

After the introduction of the term intertext by Yulia Kristeva, this concept has undergone many changes in linguistics. Also, we can see the basis of this concept in the works of one of the famous Russian linguists, Mikhail Bakhtin. With this, we can see that Mikhail Bakhtin contributed to the development of the concept of intertext in science. Bakhtin explains his approach that the "dialogism" of texts is built in close connection with each other. From this we can understand that any dialogue is an element that reveals the main communication process between the author and the reader.

On the other hand, intertext is a communication between different authors of texts. For this reason, "dialogism" is considered one of the most basic tools for creating a text. So, the author of one work uses different texts and plots, the main characters of the work, or the words and phrases used by the author of another work in his work. Therefore, if we understand that the meaning understood in the intertextual process is not directly transferred from the writer to the reader, then the concept of intersubjectivity is interchanged with understanding. As an example, when we read the work of the Irish writer James Joyce

(1882-1941) "Ulysses" written in 1922, if we evaluate it from a literary point of view, it is modernism or modernist literature that appeared at the end of the 19th century and the beginning of the 20th century. It will not be difficult for us to understand that it is written in However, this work is written in an intertextual relationship with the work "Odyssey" by the ancient Greek philosopher Homer.

According to the famous French literary critic and linguist and semiologist Roland Barthes (1915 - 1980), intertextuality is a unique literary view, and in this place the essence of a text is not given by that text itself, but by each the reader is created for himself by connecting the texts with each other. Thanks to intertext, we can learn the essence of a whole text from dialogues created under the influence of another inner text.

Among modern linguists, A.I. Gorshkov (1923 - 2022) and I.V. Arnold studied the concept of intertext and the problems related to it. Intertext theory was developed by A.I. Gorshkov considers the interrelation between texts. But this concept I.V. According to Arnold, "intertext" is a situation in which other texts, as well as some of their parts, have been recreated in full or with changes in some parts.

Uzbek linguists also conducted research on the concept of "intertext". M. Yoldoshev, S. Maksumova, D.U. We can see it in the works of linguists like Ashurova. The Uzbek linguist M.Yoldoshev gives him the following opinion: "The presence of other text elements in a specific artistic text is the intertextuality of this text. Any other text or its elements brought into the composition of the artistic text serve the author in realizing his aesthetic goal and harmonize with the main text and the significance of the linguistic construction.

Linguist D. Ashurova defines "intertext" as follows: "Intertext is a unique quality of the process of connecting certain texts with other texts, and intertext includes three main features . These are: precedent text, intertext and recipient text.

William Irwin, a mature philosopher of his time, interprets Intertext as a phenomenon that expresses as many meanings as users. All those who support Yulia Kristeva's theory of Intertext, and those who consider this concept as a new way of speaking based on the sign and the power of interaction present in it, are all participants of this process. While studying the concept of intertext, it is necessary to distinguish between its broad and narrow linguistic views.

If we approach the phenomenon of intertextuality in a broad sense, we can see that this concept is mainly characteristic of fiction. The main reason for this is that at the core of any text found in fiction, there is a "universal text" that reflects the culture, lifestyle and history of a certain nation and is equally understandable for everyone. Of course, the presence of traveling plots that are familiar to him is sure to arouse endless interest in the reader who reads it. In this regard, Rolland Barthes also approves the opinion of Julia Kristeva and emphasizes that the artistic text is a collection of various quotations collected as a result of many cultural views. In his linguistic approach, he says that in researching this concept, it is necessary to study not only the text itself, but the interrelationships of various other texts related to it.

If we understand intertext in a narrow way in linguistics, then only one-sided perception is understood. In this place, the intertext in the text is considered as a clearly given or hidden paradigm of the second text. That is, it is a unique form of delivering several texts to the reader through a clearly understood unit with another text. In addition, the visible units of

a certain text are introduced to the reader through means that are clear to everyone - the means that carry the meaning of intertextuality.

There are several types of intertextual communication that are connected to each other through intertextuality. The most important of them are: a title that matches the text, an epigraph that reveals the entire meaning of the text, imitations and allusions to famous people or things and places, as well as various quotations, excerpts from other works, plagiarism, repetition, etc. takes Gesture and thought are among the most basic intertextual units.

A text composed of any of the above means of intertextual connection is considered an internal text indicating a reference to a similar text. According to some critics, the concept of "intertext" in the critical process of postmodernism is full of interrelated forms, widely used and distinguished from others by the fact that it has significant differences.

The concept of intertext can be understood from the above-mentioned ideas, that we understand a pattern of informative reality, which is created as a result of the creative activity of a certain artist, and which, no matter how much time passes, can recreate itself in the work of each artist. For this reason, we do not hesitate to feel that we are in intertexts in every aspect of our lives. Intertext is one of the main sections of the text, and it is determined by the ability not only to reflect reality, but also to gather information by indirectly extracting it from other texts. If the text of works created in fiction does not have epistemological and aesthetic value, it is considered one of the invisible elements of any folk culture, because it cannot affect not only fiction, but also the culture and lifestyle of people.

Since the concept of intertext is one of the creative subjects, it finds its reflection in the process of influencing the reader by using the knowledge and skill of the author of the text. According to him, the given intertextuality in the artistic text is a base that shows the subject of the creator of the text, as well as the creation of intertextual communication, and at the same time, as a result, we understand the totality of all available means, which are considered as a communicating subject, that is, "stranger".

The ability to effectively use the thesaurus, which is used intertextually, is also a form of competence unique to the creator. In this case, knowing how to use the thesaurus formed intertextually and the text competence appropriately depends on the communication conditions and the speech culture and knowledge level of native speakers. There is also the concept that speech is an elite form of culture. This process is understood as the fact that we get acquainted with the knowledge achievements of the speaking world and our own national culture, literary masterpieces or unique works of art in the process of communication. Because the elite type of speech culture is based on the above tools. How wide the artist's worldview is, how appropriate and effective he can apply it in his age is invisible.

On the other hand, in order to understand the true essence of intertext, we must not ignore the second representative of creativity - that is, the metatext reader or viewer. Because the understanding of the events happening in the text is guided by the pragmatic meaning, that is, by the understanding of the direct communication situation, and they are made up of different sentences.

Conclusion. When it comes to the interpretation of the specific signs of the texts, we can see that the intertextual reality is pragmatically divided into two types. These include textual and cognitive-personal characteristics. From this we can understand that the author of an artistic text wants his text to be directly understood by the reader, tries to reveal the spiritual essence in the text and convey his artistic thinking to the reader as a communicative

phenomenon. In this place, it analyzes and synthesizes semantically specific elements that are familiar to both parties. From this we can understand that the text is one of the main mechanisms that organically controls the process of understanding for the reader.

If we analyze from the other side, the concept of "Intertext", which is widely used in linguistics and literature, is one of the tools that perform the main task for the reader to understand the text created by the writer, which is ideologically filled with different ideas. Because the comprehensibility of the text created by copying or referring to the texts created by another writer increases.

References:

1. Al-Amri K.H. Text-linguistics for students of translation. - London:- King Saud University, 2007. - 111p.
2. Allen. G. Intertextuality. - London: Routledge, 2000. - 264 p.
3. Ashurova D. Text linguistics, 2012. - 124 p.
4. Birch D. Working Effects with Words - Whose Words? Intertextuality. London: Cambridge, 1989. - 233 p
5. Borges J.L. Borges and Metaphysics, -Madrid: School press, 1992 - 89 p
6. Borges. J.L. An introduction to a labyrinthine - Madrid. 1988. - 154 p.
7. Cesare Segre, Teatro e romanzo: due tipi di comunicazione letteraria -Turin: Einaudi, 1984 - 132 p.

