



## MODERNIST PROSE IN THE LIGHT OF INTERTEXTUALITY IN MODERN LITERARY CRITICISM

*Sharipov Mamur Mansurovich*

*A teacher of English literature department Bukhara State University*

**Abstract:** *The article considers modernist prose in the light of intertextuality in modern literary criticism; definitions of the concepts of modernism and postmodernism are presented; demonstrated how modernist intertextuality is characterized by the use of intertext (as a text of culture) as an "interpretive, explaining, logical" tool for modeling the world; it is presented that the differential features of intertextuality in modernist prose are psychologism, polyphony, subjectivity, metaliterature.*

**Key words:** *modernist prose, intertextuality, literary criticism, intertext, psychologism, polyphony, subjectivity, metaliterature.*

### **I. Introduction**

Statement of the question in general terms. In modern literary criticism, the problem of intertextuality occupies one of the central places. The concept of intertext and / or intertextuality appeared in the 60s. 20th century (the term was introduced by Y. Kristeva in 1967) and was perceived as new in terms of its terminological design and the process of theoretical understanding of the phenomenon of a work of art, and was used to study, first of all, postmodern literature.

### **II. Main part**

The realization came that the meaning of the concept of intertextuality goes far beyond the purely theoretical understanding of the modern cultural process, because the phenomenon of intertextuality is universally significant for verbal creativity throughout its "diachronic continuity" (I. Smirnov's term). So, the terms "intertext" and "intertextuality" have turned, as a result of numerous reflections, into fruitful concepts that involve a number of traditional and modern concepts in their orbit, the study of intertextual relations of a single work, the work of a certain writer or phenomena of a literary movement.

Intertextuality as a concept, remaining one of the central problems of modern literary criticism, requires further theoretical development and practical study, especially in terms of its explication in the national invariants of a certain literary trend (system), which has their own specifics in the context of the "Cosmo-Psycho-Logos of the Nation". The concept of intertextuality is very relevant in relation to the literature of modernism, because it was with the work of modernists, according to researchers, that the return of "literature to itself" began.

Although the concept of intertextuality is closely related to the development of postmodern art and its theoretical understanding, therefore it is not limited to postmodern literature at all, but has always been and remains an extremely widespread artistic phenomenon. Most of its forms arose and flourished long before postmodernism: the proven fact is that "the weaving of the textual web begins already according to the theory of imitation".

Thus, modern literary criticism has gradually come to the need to combine the concept of intertextuality and the theory of diachrony, which provides for the expansion of the first "due to such relations that have not yet been considered within it". I. Smirnov proposes to harmonize the



system-diachronic and intertextual approaches to verbal creativity, which should lead to the transition "from the achronic, universalist understanding of intertextual relations to the distinction of their diachronic types, specific to each of the artistic eras that replace each other."

The turn to the consideration of the concept of intertextuality from a diachronic point of view is evidenced by the concept of episystems introduced by M. Foucault - structures that operate at an unconscious level and which are "fundamental codes of any culture", control language, various patterns of perception, forms of expression and reproduction, values, etc. d. (the researcher distinguishes the Renaissance, classical and modern episystems).

With this approach, a literary text acts as a carrier of a certain cultural episystem and, according to L. Golyakova, is "the original form of a broad cultural-creative process", which simultaneously performs the function of memory (preservation of cultural codes) and the function of "a mechanism for transmitting spiritual, mental achievements of the past, social and individual experience, (broadcast) knowledge, etc. from generation to generation, from era to era.

### **III. Conclusion**

Therefore, in modern literary criticism, they are increasingly talking about the need and importance of studying intertextuality in this particular perspective, about discovering its specificity (paradigm of forms and functions) in various art systems and schools, individual genera and genres. The combinatorics of specific forms of intertextuality and the range of their functions can serve (along with others) as a differential sign of a certain artistic era.

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