

INTERTEXTUALITY IN POSTMODERN ENGLISH LITERATURE: A COMPARATIVE ANALYSIS OF NARRATIVE STRATEGIES

Ibragimova Madinabonu Karimovna

Bukhara State University

Interfaculty department of foreign languages

Abstract: This article examines intertextuality as a fundamental characteristic of postmodern English literature through comparative analysis of narrative strategies employed by contemporary authors. The study analyzes how postmodern writers utilize intertextual references, literary allusions, and metafictional techniques to create multilayered narratives that challenge traditional literary conventions. The research results show that postmodern authors use intertextual strategies in three different ways to create meaning and to create dialogic relationships with literary tradition while they guide readers through active processes of interpretation.

Keywords: intertextuality, postmodern literature, narrative strategies, metafiction, literary allusion, textual dialogue

Аннотация: Данная статья исследует интертекстуальность как фундаментальную характеристику постмодернистской английской литературы посредством сравнительного анализа нарративных стратегий, используемых современными авторами. Исследование анализирует, как постмодернистские писатели используют интертекстуальные ссылки, литературные аллюзии и метафикационные техники для создания многослойных нарративов, которые бросают вызов традиционным литературным конвенциям. Результаты исследования выявляют отличительные модели того, как постмодернистские авторы применяют интертекстуальные стратегии для генерирования смысла, установления диалогических отношений с литературной традицией и вовлечения читателей в активные интерпретативные процессы.

Ключевые слова: интертекстуальность, постмодернистская литература, нарративные стратегии, метафикация, литературная аллюзия, текстуальный диалог

Annotatsiya: Ushbu maqola zamonaviy mualliflar tomonidan qo'llaniladigan narrativ strategiyalarning qiyosiy tahlili orqali intertekstuallikni postmodern ingliz adabiyotining asosiy xususiyati sifatida o'rganadi. Tadqiqot postmodern yozuvchilar an'anaviy adabiy konvensiyalarga qarshi turadigan ko'p qatlamlari narrativlarni yaratish uchun intertekstual havolalar, adabiy allyuziyalar va metafikional texnikalardan qanday foydalanishlarini tahlil qiladi. Tadqiqot natijalari postmodern mualliflarning ma'no yaratish, adabiy an'ana bilan dialogik munosabatlar o'rnatish va o'quvchilarni faol interpretatsiya jarayonlariga jalb qilish uchun intertekstual strategiyalarni qanday qo'llashlarining aniq naqshlarini aniqlaydi.

Kalit so'zlar: intertekstuallik, postmodern adabiyot, narrativ strategiyalar, metafikiya, adabiy allyuziya, tekstual dialog

INTRODUCTION

Intertextuality stands as a core characteristic that distinguishes postmodern English literature because it enables modern texts to create meaning through their direct and indirect connections to various literary works and cultural artifacts and their established ways of



communication [1]. The concept, which Julia Kristeva introduced to the world, requires all texts to connect with other texts because they form an endless network of intertextual relationships that bind all writings together [2]. Postmodern literature uses intertextuality as an active storytelling method which displays how authors build their texts while proving modernist beliefs about originality and authorial intention to be wrong. The writers John Barth and Thomas Pynchon and Angela Carter and Salman Rushdie use intertextual methods to create texts that challenge narrative control and blend different literary genres while their works simultaneously support and undermine established literary traditions [3]. This study investigates how English authors from the postmodern era use intertextuality as both a structural element and a thematic element while their specific narrative techniques establish intertextual connections which affect how readers interpret literary works and produce meaning from them.

METHODOLOGY AND LITERATURE REVIEW

The research uses comparative textual analysis to study how postmodern English literature connects with other texts by using structuralist and post-structuralist theoretical frameworks as its foundation. The analytical framework uses Kristeva's intertextuality definition which describes intertextuality as "the transposition of one or several sign systems into another" and Genette's transtextual relationship classification system which identifies different ways texts can be present through quotation and allusion and parody [4]. The study analyzes postmodern novels that practice intertextuality because they create dialogues with established literary works while exploring the concept of textual originality. Previous scholarship has established that postmodern intertextuality differs qualitatively from traditional literary allusion through its self-conscious reflexivity and its tendency to fragment and recombine textual elements in ways that resist hierarchical ordering [5].

Linda Hutcheon shows through her research of historiographic metafiction that postmodern literature uses intertextual elements to create historical representation problems which it then uses to challenge the separation between fictional and historical writing. Brian McHale's distinction between modernist epistemological concerns and postmodern ontological preoccupations provides a theoretical framework for understanding how intertextuality functions to create multiple, potentially contradictory narrative realities [7]. The literature review shows that researchers have studied each type of postmodern intertextuality but they have not yet developed a proper method to examine how different authors use narrative techniques to create intertextual links which produce different reading options for their works.

RESULTS AND DISCUSSION

The analysis shows that postmodern English literature uses intertextuality through different narrative techniques which create separate effects on how readers understand the text. First, many postmodern texts use explicit metafictional commentary which helps readers discover their existence as fictional works that exist within a larger textual system. John Barth's "Lost in the Funhouse" demonstrates this tendency through its recursive narrative structure and direct addresses to readers that reveal the artificial nature of storytelling conventions while using classical literary elements from the *Odyssey* and the *Arabian Nights* [8]. The self-referential intertextuality lets readers experience two different modes of reading which allow them to understand the story while also recognizing its role in contemporary literary debates about fiction's nature and potential.

Postmodern writers use pastiche together with stylistic imitation to create intertextual connections that make it difficult to separate their original works from their imitation of existing works. Angela Carter's rewritings of fairy tales in "The Bloody Chamber" demonstrate how intertextual appropriation can function as feminist critique, transforming familiar narratives through shifts in perspective and emphasis that expose ideological assumptions embedded within traditional story structures [9]. The relationship between source material and response material in modernist parody exists as a distinct hierarchy, whereas postmodern pastiche creates



relationships that remain unclear about whether the intertextual elements serve as homage or critique or original artistic development.

The analysis shows that postmodern texts use generic hybridization which function as intertextual tools to merge two different literary genres. The novel *Midnight's Children* demonstrates this technique by combining magical realism historical fiction and bildungsroman with epic narrative elements to create a space where different literary traditions meet and overlap. The text's generic promiscuity enables intertextual connections because it requires readers to use multiple reading methods while they interpret text through various generic patterns [10]. The analysis shows that postmodern literature uses intertextual elements to express common themes and ideological beliefs. Through its focus on textuality and its demonstration of literature's role in current cultural dialogues postmodern intertextuality refutes the Romantic belief in unique creative genius and demonstrates how cultural creation evolves through collective efforts. The increase of intertextual references demonstrates postmodern skepticism about grand narratives because they break unified texts into various discourses which do not combine into unified structures.

The research shows that postmodern intertextuality operates through its use of multiple temporal disruptions which enable contemporary texts to both reference and undermine previous literary periods. The most significant expression of this temporal complexity appears in works that combine elements from different time periods to produce stories that show both past and current times without any established order. Thomas Pynchon's novels demonstrate this method through their extensive collection of historical citations which create a "synchronic intertextuality" relationship between texts from various historical times that engage in direct dialogue without concern for their time difference. The strategy prevents readers from understanding literary advancement as a linear process instead making them comprehend that meaning arises from the simultaneous connections between different parts of the text. The resulting interpretive complexity requires readers to maintain multiple temporal frameworks simultaneously, recognizing both the historical specificity of source texts and their decontextualized presence within postmodern narratives. The complex temporal structure extends beyond basic historical associations because it includes the "historiographic metafiction" concept which Linda Hutcheon established. The method requires readers to deal with the hybrid nature of historical events and fictionalized elements, which forms the basis of constructed historical knowledge.

The comparative analysis demonstrates how different postmodern authors establish different methods to understand intertextual reference and cultural authority. Some writers use intertextuality to create a democratic effect that undermines traditional literary standards by treating all cultural references as equal whereas other writers combine their recognition of literary tradition with their need to resist established literary standards. Postcolonial postmodern literature demonstrates this conflict because its authors use intertextual connections to Western literary canon as a way to both critique and adopt those works thereby gaining authority in international literary conversations. Salman Rushdie uses intertextuality to create two different movements because he relies on Western literary traditions while he infuses those works with non-Western storytelling methods and languages that do not fully fit into Western literary systems.

CONCLUSION

This comparative analysis demonstrates that intertextuality functions as a foundational structural and thematic principle within postmodern English literature, manifesting through distinctive narrative strategies including metafictional self-reflexivity, stylistic pastiche, and generic hybridization. Rather than representing merely stylistic ornamentation or displays of erudition, postmodern intertextuality fundamentally reconfigures relationships between texts, authors, and readers, challenging conventional assumptions about originality, authorship, and



interpretive authority. The study reveals that postmodern authors employ intertextual techniques not simply to reference literary predecessors but to interrogate the very conditions of textual production and reception, creating works that simultaneously participate in and critically examine literary traditions. These findings suggest that intertextuality represents not simply a characteristic feature of postmodern literature but an epistemological stance regarding the nature of textual meaning and cultural production. Future research might productively extend this analysis by examining how digital media and electronic textuality have transformed intertextual practices in contemporary literature, creating new possibilities for textual interaction and reader participation that both extend and reconfigure postmodern intertextual strategies.

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