

INTERTEXTUALITY OF DIFFERENT TYPES IN TALE-ALLEGORY BY J. ORWELL'S "Animal Farm"

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Annotation: The article deals with the problem of intertextuality in the fairy story «Animal Farm» by George Orwell. Using intertextual inclusions, the author makes his narration vivid, on the one hand, and precise, on the other hand. While creating the story, the writer appeals to the existing ones with the help of intextual quotations of different type, therefore making the impression of completeness and validity of the narration.

Key words: literature, language, art, originality of themes and creativity.

The study of literary texts has become increasingly common in recent years carried out within the framework of a relatively recently formed theories of intertextuality. Everyone is dealing with this problem branches of philology, both linguistic and literary cycles. Such breadth and versatility this concept is explained, first of all, by the fact that intertextuality is one of the most important strategies text construction in modern literature. Besides, intertextuality is an extremely multifaceted phenomenon, the study of which is impossible within the framework of a separate science. IN First of all, intertextuality is an object studies of literary criticism and linguistics. Term "intertextuality" was coined in 1967 by theorist poststructuralism of J. Kristeva and was used as the main literary term in the analysis of literary works of postmodernism. According to Yu. Kristeva's definition, intertextuality is "textual interaction that occurs within a separate text" [Kristeva, 1995: 97]. The emergence and constant increase of interest in this phenomenon in the second half of the 20th and early 21st centuries can be explained by the increased availability of works of art and mass education, the development of mass communication and the spread of mass culture, as a result of which arose the feeling that, in the words of Stanislaw Jerzy Lec, "about everything has already been said. Fortunately, not everything has been thought of" [Krugosvet]. So thus, when creating each new text, the author is forced compare and reinforce it with what is already available. An attempt to study of this phenomenon from a linguistic point of view, one of the first undertaken by Gennette J. in his work "Palimpsests: Literature

in second degree" (1982). He views intertextuality as factor of co-presence in one text of two or more texts, implemented in such techniques as quotation, allusion, plagiarism, etc., and thus defines unique intertext markers. He also proposed a classification of intertextual interactions, highlighting five types:

- intertextuality as the co-presence in one text of two or more texts (quote, allusion, plagiarism, etc.);
- paratextuality as the relationship of the text to its title, afterword, epigraph;
- metatextuality as commentary and often critical link to your pretext;
- hypertextuality as ridicule or parody of one text of another;
- architextuality, understood as the genre connection of texts [Around the World].

One of the first clear definitions of intertextuality was given in the book by V.A. Rudneva “Dictionary of Culture of the 20th Century”, and it sounds so: intertextuality is “the main type and method of constructing artistic text in the art of modernism and postmodernism, consisting in the fact that the text is constructed from quotes and reminiscences to other texts” [Rudnev, 1997: 113.] It echoes definition given by I.V. Arnold: “Under intertextuality means the inclusion in a text or entire other texts with a different subject of speech, or their fragments in the form of marked or unmarked, transformed or unchanged quotations, allusions and reminiscences” [Arnold, 1993: 346]. As the zone expands textual studies their subject is not only verbal texts, but also texts of painting, cinema, architecture, etc. (Jamieson, C. Jenks, etc.). Gradually the concept of intertextuality is expanding, as evidenced by the emergence of the term interdiscursive intertextuality, under which understands the interaction of various discursive genres and which is opposed to intersubjective and referential intertextuality. Intersubjective intertextuality is created with the help of quotation inclusions from previously created texts (precedent texts). Main markers of referential intertextuality are the use anthroponyms and toponyms. [Petrova, 2005: 27]

This article will analyze the story of George Orwell "Animal Farm" from an interdiscursive, intersubjective and referential intertextuality. For interdiscursive intertextuality, an important concept is an imitation text. Under the imitative context is understood as an inclusion that has relative integrity and independence, borrowing features and functions of genres, different from the genre of the text that includes them [Styrina, 2005: 5]

Inclusion can be carried out either according to the text-in-text principle, or overlap the main text. As for the story "Animal Farm", it is characterized by interdiscursive intertextuality of the second type, namely imposing the fairy tale genre on the entire text. We can talk about imposition, since the external form of presentation - a fairy tale - contrasts with the internal content of the work, which is socially and politically oriented. Fabulousness is created through a system of characters: the main characters are animals - endowed with human qualities. But at a deeper Upon examination, the reader understands that animal society is nothing differs from the human, and in a number of intertextual inclusions, which will be discussed below, it becomes clear that the author criticizes totalitarian society in general and the state the structure of the USSR in particular. When analyzing any text from the point of view of intertextuality you can find various quotation inclusions or semantic intexts, namely intext-quote name, intext-quote title and intext-quote [Petrova, 2005: 21]. Should also make a distinction between the phenomena of “quotation” and "allusions". A quotation is a reproduction of two or more components of the pretext while preserving that predication (description some state of affairs), which is established in the text source; in this case it is possible to have exact or several transformed reproductions of the sample. Allusion – borrowing only certain elements of the pretext, for which they are recognized in the recipient text ["Around the World"].

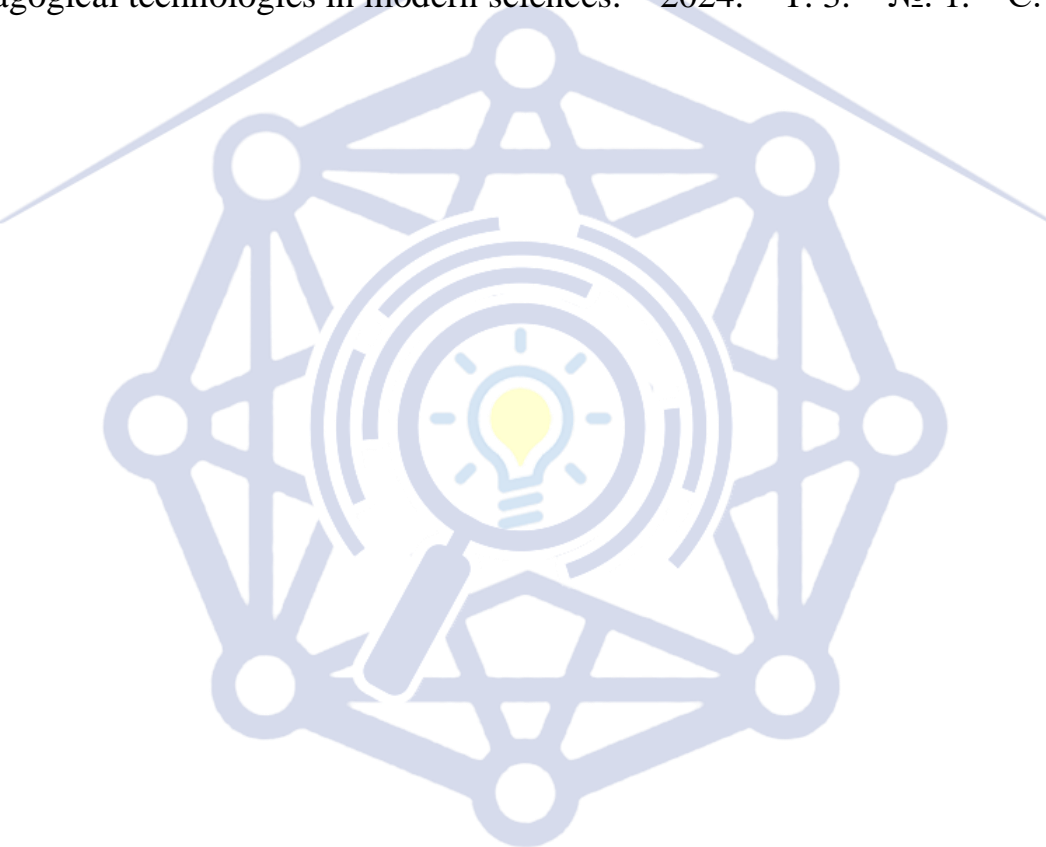
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