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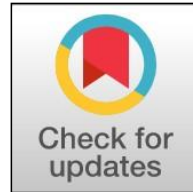
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THE PROBLEM OF INTERTEXTUALITY IN MODERN LITERATURE

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***Abstract** – The article provides a brief overview of English and Uzbek literature, as well as comments on the problem of intertextuality in English and Uzbek literature. In addition, examples are given and analyzed based on a comparative analysis of the modern literature.*

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

Modernism and postmodernism are trends that have taken root in the soil of world culture: “there are poets, schools and even entire literary periods that have passed “under the sign of the Quote”. So XX century gave at least two peaks of its activity: "the beginning and the end of the century." Therefore, the study of intertextuality in modernist and postmodernist works is especially appropriate. N. Kuzmina notes that these two time periods are characterized by "a global strategy of intertextuality, focused on a literary quotation as a kind of standard of an intertextual sign."

The delimitation of modernism from postmodernism is one of the debatable issues in modern literary criticism. Some researchers believe that modernism and postmodernism in literature cannot be strictly distinguished and separated, since they still coexist in parallel in interweaving and numerous contacts. Modernism at the beginning of the 20th century, according to the metaphorical expression of D. Zatonsky, "worked diligently for a postmodern result."

No one doubts the affinity of postmodernist poetic searches with the searches of modernist and avant-garde artists. For example, if in French literature with modernism of the early twentieth century. all postmodernists are united by formal searches,

rapprochement with other arts, and with the avant-garde - a characteristic craving for the destruction of existing structures, then the same trend is observed in the literature of other countries: we can assume that that in Russia postmodernism becomes a reflection and completion of Russian modernism, but at the same time a factor that continues the avant-garde tendencies of the 1920s and 1930s.

Serbian literary critic I. Negrisorac proposes to distinguish at least two global positions of postmodernism from modernism. If the modernist heritage dominates in the first, then the innovative potential dominates in the second: "The first position is indicated by borrowing techniques codified in the past, in fact, in the modernist tradition, which leads to postmodernist eclecticism. The second aims at a reassessment of literary values and its efforts to restructure the text, which approaches the search for the avant-garde. The German philosopher A. Gehlen defines modernism as "a syncretic confusion of all styles and possibilities", which also indicates the potential impossibility to cardinaly and with certainty distinguish between the artistic practices of modernism and postmodernism.

While modernism and postmodernism use similar art forms, techniques and ideas, there are a number of specific features in which they differ. These features also include the attitude to the intertext, which is manifested in the strategies of intertextuality, the use of certain forms and the provision of specific functions for them in a work of art. One of the indicative signs by which modernism is fundamentally different from postmodernism is its worldview - faith in historical progress, in the ability of mankind to change the world for the better.

D. Zatonsky, characterizing modernism and postmodernism from this point of view, notes that "the first one somehow requires an Earthly paradise, and, therefore, this Paradise still believes, and the second, in general, does not believe with everyone". This explains the "characteristic search for positive ideals, the assertion of the national idea, the appeal to God, Christian morality, the emphasis on the exclusivity and omnipotence of the individual in the field of spirituality" inherent in many modernists.

Another fundamental sign of modernism is that modernist writers, refusing to follow reality, are trying to model the world, and, as you know, "one step remains from the model of the world to myth." Even A. Losev noted: "It is not the subject to which poetry is directed that is poetic, but the way it is depicted, i.e. after all, a way of understanding it. The same can be said about mythology. Such an attitude of modernists to the subject of the image radically affects the perception and use of the intertext (as a text of culture) in their works. Modernists create a new world (and a new myth about it), a subjective virtual reality through allusions, reminiscences, mirror literary reflections. It is no coincidence that it is in modernism that the construction "mise en abyme", or "heraldic construction" becomes relevant and becomes widespread.

The choice of intertext elements and the principles of their combination in the text, as N. Fateeva notes, should have a certain conceptual setting for modernists, which is based on "the desire to cover the whole myriad of connections and relationships (to a certain extent freed from temporal dependence) that exist between concepts, phenomena and things in the world. At the same time, modernists postulate a plurality of potential variants of the culturological model of human existence and therefore focus not on the definition or approval of a particular model, but on the very process of its search.

This process acts as the generation of new meanings through the rethinking of old ones, enshrined in cultural experience in the form of classical artistic patterns (images, situations, motifs, symbols, etc.), and constitutes the main content of modernist works. It is also the main content of the "life creation" of modernist artists: "the interaction between frankly public and purely private matters is a purely "modernist" interaction."

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