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TYPES OF TRANSTEXTUALITY AND ITS ANALYSES

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Annotatsiya. Ushbu maqolada transtekstuallik matnlarning boshqa matnlar bilan bog'liqligini anglatuvchi murakkab va ko'p qirrali tushuncha sifatida muhokama qilinadi. Bundan tashqari, uning intertekstuallik, metatekstuallik, arxitekstuallik, gipertekstuallik kabi turlari G'arb yozuvchilarining asarlari yordamida tahlil qilinadi.

Kalit so'zlar: transtekstuallik, intertekstuallik, metatekstuallik, arxitekstuallik, gipertekstuallik.

Аннотация. В этой статье рассматривается транстекстуальность как сложное и многогранное понятие, которое относится к способам, с помощью которых тексты соотносятся с другими текстами. Кроме того, с помощью произведений западных писателей анализируются такие его типы, интер-текстуальность, метатекстуальность, архитектурность, гипертекстуальность.

Ключевые слова: транстекстуальность, интертекстуальность, метатекстуальность, архитектурность, гипертекстуальность.

Abstract. This article discusses transtextuality as a complex and multi-faceted concept that refers to the ways in which texts relate to other texts. Furthermore, its types such as intertextuality, metatextuality, architextuality, hypertextuality are analyzed with the help of the works of western writers.

Key words: transtextuality, intertextuality, metatextuality, architextuality, hypertextuality.

Transtextuality refers to the way in which a text is related to other texts. It is a term coined by the French literary theorist Gerard Genette to describe the ways in which texts refer to and transform other texts. Transtextuality can occur in various forms, from explicit references to other works to more subtle allusions and intertextual connections. There are four types of transtextuality: intertextuality, metatextuality, architextuality and hypertextuality. Intertextuality is considered to be one the main types of transtextuality. Intertextuality is a term used in literary studies to refer to the ways in which texts are interconnected through reference, allusion, and imitation. It describes the relationships between texts, both within a single work and across different works, and how those relationships shape meaning and interpretation. There are several types of intertextuality in literature, including direct allusion, parody, pastiche, and intertextual gaps. Below are some examples of each type: Direct allusion: This is when a text explicitly references another text or author. For example: In T.S. Eliot's "The Waste Land," he alludes to Shakespeare's "Hamlet" with the line "Good night, ladies, good night, sweet ladies, good night, good night." In J.K. Rowling's Harry Potter series, there are numerous allusions to classic literature and mythology, such as the character of Sirius Black, who is named after the Dog Star in Greek mythology.

Parody: This is when a text imitates the style or structure of another text for comedic effect or to make a critical point. For example: "Pride and Prejudice and Zombies" by Seth Grahame-Smith is a parody of Jane Austen's "Pride and Prejudice," in which the characters navigate a world overrun by zombies.

"Don Quixote" by Miguel de Cervantes is a parody of the chivalric romances of his time, in which the titular character tries to live out the adventures of a knight, but is constantly thwarted by the realities of the world around him. "Moulin Rouge!" directed by Baz Luhrmann is a pastiche of different musical genres, from operatic arias to modern pop songs, woven together in a new and unique way.

Intertextual gaps: This is when a text references another text without explicitly naming it, leaving gaps for the reader to fill in. For example: In Cormac McCarthy's "The Road," the protagonist and his son are traveling through a post-apocalyptic world, and at one point come across a bunker filled with food and supplies. The text doesn't explicitly say who the bunker belonged to, but the reader can infer that it belonged to a survivalist who was preparing for the end of the world. In Vladimir Nabokov's "Lolita," the narrator frequently references other works of literature, but doesn't provide enough information for the reader to know which works he is referring to. This creates an intertextual gap, where the reader must rely on their own knowledge of literature to understand the references. It can be seen that intertextuality is a fundamental aspect of literature, as it allows writers to engage with the literary tradition that has come before them and create new meaning by building on what has already been written.

Metatextuality is a term used in literary studies to describe texts that are self-referential, or that comment on the process of writing or reading. It can take many forms, such as narratives that are aware of their own structure or characters that break the fourth wall to address the reader directly. Here are some examples of metatextuality in literature: "Don Quixote" by Miguel de Cervantes: This classic novel is known for its metafictional elements, particularly in the way that it comments on the process of writing itself. The narrator frequently interrupts the story to address the reader directly, commenting on the conventions of fiction and acknowledging the artificiality of the narrative. "If on a winter's night a traveler" by Italo Calvino: This novel is structured as a series of stories within stories, and each chapter ends abruptly, leading the reader to start a new story. The narrative also comments on the act of reading itself, with the character of the Reader serving as a stand-in for the reader. The book challenges the reader's expectations and highlights the role of the reader in interpreting and creating meaning from a text.

"The French Lieutenant's Woman" by John Fowles: This novel employs a number of metafictional techniques, such as the use of multiple endings and the inclusion of historical and critical commentary within the narrative. The author also addresses the reader directly at times, calling attention to the novel's status as a work of fiction and the ways in which it constructs and manipulates reality.

"The Name of the Rose" by Umberto Eco: This novel is set in a medieval monastery and follows a detective as he investigates a series of murders. The narrative is filled with allusions to other texts and genres, such as detective fiction, medieval chronicles, and theological treatises.

"House of Leaves" by Mark Z. Danielewski: This novel is known for its experimental structure, which includes footnotes, color-coded text, and unconventional page layouts. The narrative also comments on the process of reading and interpreting a text, with the characters becoming obsessed with a documentary film that may or may not exist. The novel challenges the reader to question the nature of reality and the ways in which we construct meaning from language. Thus, it is obvious that metatextuality is a way for writers to comment on the process of writing and reading, and to challenge the conventions of narrative and fiction. By highlighting the artificiality of the narrative and the ways in which meaning is constructed, these texts ask the reader to engage more critically with the act of reading and the creation of meaning. **Architextuality** is a concept in literary theory that refers to the intertextual relationships between different literary texts. It is concerned with how different texts relate to and influence one another, and how they contribute to a larger network of meaning and interpretation.

Architextuality can be seen in a variety of forms, including direct allusions and references to other works, as well as more subtle stylistic and thematic similarities that suggest a shared literary tradition or cultural context. Here are a few examples of architextuality in literature: James Joyce's *Ulysses*: This novel is famous for its many allusions to Homer's *Odyssey*. The character of Leopold Bloom, for example, is often compared to Odysseus, and the structure of the novel itself mirrors the episodic structure of the epic poem. Margaret Atwood's *The Handmaid's Tale*: This novel contains numerous allusions to the Bible, particularly the story of Jacob and his two wives. These allusions serve to underscore the themes of patriarchy and power that run throughout the novel.

T.S. Eliot's *The Waste Land*: This modernist poem is filled with allusions to a wide range of literary and cultural texts, including Shakespeare's *The Tempest*, Dante's *Inferno*, and the Bible. These allusions help to create a sense of fragmentation and disorientation, which is a central theme of the poem. Jean Rhys's *Wide Sargasso Sea*: This novel is a retelling of Charlotte Brontë's *Jane Eyre* from the perspective of Bertha

Mason, the "madwoman in the attic." The novel uses architextuality to subvert the dominant narrative of Jane Eyre, which Rhys sees as perpetuating colonialist and patriarchal ideologies. Salman Rushdie's *Midnight's Children*: This novel uses architextuality to create a sense of the multiple, overlapping histories that make up postcolonial India. The novel draws on a wide range of literary and cultural texts, including the Indian epics the Mahabharata and the Ramayana, as well as the works of Gabriel Garcia Marquez and Franz Kafka.

In each of these examples, architextuality is used to create a complex web of literary and cultural references that enriches the reader's understanding of the text. By drawing on a range of different sources and traditions, these texts invite us to engage in a deeper, more nuanced reading of the world around us.

Hypertextuality is a concept in literary theory that refers to the use of hyperlinks, cross-referencing, and other digital tools to create a non-linear, interactive reading experience. Hypertextual literature often encourages readers to explore different paths and connections within the text, creating a sense of openness and multiplicity. Here are a few examples of hypertextuality in literature: Mark Z. Danielewski's *House of Leaves*: This novel is a complex, multi-layered work that combines elements of horror, satire, and metafiction. The text is full of footnotes, cross-references, and typographical tricks, which create a sense of disorientation and fragmentation. The novel also includes a website and an online discussion forum, which add another layer of interactivity and hypertextuality.

David Foster Wallace's *Infinite Jest*: This novel is famous for its length and complexity, as well as its use of endnotes and footnotes. The novel's narrative structure is non-linear, with multiple plotlines and timelines that intersect and overlap. The endnotes are used to provide additional information and context, but they also contribute to the novel's sense of playfulness and self-reflexivity.

Julio Cortázar's *Hopscotch*: This novel is structured as a "hopscotch" game, with multiple possible paths through the text. The novel includes two different orders of chapters, and the reader is encouraged to choose which order to read them in. The novel also includes multiple endings, which further contribute to its sense of hypertextuality and openness. Italo Calvino's *If on a winter's night a traveler*: This novel is structured as a series of interconnected stories, each of which begins with the phrase "You are about to begin reading..." The novel encourages the reader to engage in a self-reflexive reading experience, as they navigate the various layers of the text and its multiple narrators.

Michael Joyce's *afternoon, a story*: This hypertextual work was one of the first pieces of electronic literature, created specifically for the digital medium. The work consists of a series of interconnected nodes, which the reader can explore in a non-linear fashion. The text includes hyperlinks, multimedia elements, and interactive features, which create a highly immersive and engaging reading experience. In each of these examples, hypertextuality is used to create a dynamic, interactive reading experience that invites the reader to engage with the text in new and unexpected ways. By breaking down the traditional linear structure of the narrative, hypertextual literature encourages us to think more critically about the nature of reading and interpretation, and to explore new possibilities for storytelling in the digital age. Transtextuality is a complex and multi-faceted concept that refers to the ways in which texts relate to other texts. It can occur in various forms, including intertextuality, metatextuality, architextuality, and hypertextuality. Understanding transtextuality can help readers to appreciate the depth and complexity of literary works and other texts.

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"MAHBUB UL - QULUB"DA DINIY ATAMALARNING QO'LLANISHI

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Annotatsiya. Ushbu maqolada ulug' mutafakkir asarda o'rin olgan Qur'oni karim oyatlari va hadislar, umuman islom ta'limotining mazmun-mohiyatini tushunarliroq qilib yetkazish maqsadida nafaqat turkiy teonimlar, shuningdek, o'sha davrda faol qo'llanishda bo'lgan arabcha, forsha leksemalardan ham o'z o'rnida foydalangan.