



## The significance of intertextuality in travelogues: a narratological analysis

Sitora ISMAILOVA<sup>1</sup>

Bukhara State University

### ARTICLE INFO

#### **Article history:**

Received June 2024

Received in revised form

10 June 2024

Accepted 25 July 2024

Available online

15 July 2024

#### **Keywords:**

intertextuality,

travelogues,

narratology,

travel writing,

Ella Maillart.

### ABSTRACT

This article analyzes the role of intertextuality in travelogues through narratological analysis. The study focuses on how intertextual elements, including direct quotations and allusions, form a chain of tradition within the genre and create a connection between the author, narrator, and traveler. The methodology includes a detailed study of intertextual references in travelogues, especially in the works of authors such as Ella Maillart in her *Turkestan Solo*. The results confirm that intertextual connections not only enhance the authenticity of travel stories, but also enrich the text, giving it depth and expanding the reader's horizons of perception, and also contribute to cultural dialogue and the destruction of stereotypes.

2181-3701/© 2024 in Science LLC.

DOI: <https://doi.org/10.47689/2181-3701-vol2-iss4-pp276-280>

This is an open-access article under the Attribution 4.0 International (CC BY 4.0) license (<https://creativecommons.org/licenses/by/4.0/deed.ru>)

## Sayohatnomalarda intertekstuallikning ahamiyati: narratologik tahlil

### ANNOTATSIYA

#### **Kalit so'zlar:**

intertekstuallik,

Traveloglar,

narratologiya,

sayohat yozuvlari,

Ella Maillart.

Tadqiqot narratologik tahlil orqali sayohatnomalarda intertekstuallikning ma'nosiga qaratilgan. To'g'ridan-to'g'ri iqtiboslardan tortib ishoralargacha bo'lgan matnlar o'rtasidagi aloqalarni o'z ichiga olgan intertekstuallik sayohat hikoyalarini tahlil qilishda hal qiluvchi rol o'ynaydi. Tadqiqot vazifasi intertekstual elementlar janr ichida an'analar zanjirini qanday yaratishini va yozuvchi, hikoyachi va sayohatchi o'rtasida ko'prik qurishini tushunishdir. Metodologiya traveloglarda intertekstual havolalarni sinchkovlik bilan o'rganishni o'z ichiga oladi, bunda to'g'ridan-to'g'ri tirnoq va ishoralarga e'tibor qaratiladi. Natijalar shuni ko'rsatadiki, intertekstuallik sayohat hikoyalarining

<sup>1</sup> PhD student, Bukhara State University. E-mail: [Ismailova.sitora@inbox.ru](mailto:Ismailova.sitora@inbox.ru)

ishonchliligini oshiradi va muallifning bilim va nuqtai nazarini namoyish etadi. Ella Mayyarning “Turkisan Solo” kitobidagi misollardan foydalangan holda, tadqiqot intertekstuallik sayohatnomalarni qanday boyitishini, haqiqiy muhit yaratishini va o’quvchilarni jalb qilishini ko’rsatadi. Tadqiqot natijalari madaniyatlar o’rtasida ko’prik qurish va stereotiplarni engishda intertekstuallikning muhimligini ta’kidlaydi.

## Значение интертекстуальности в травелогах: нарратологический анализ

### АННОТАЦИЯ

**Ключевые слова:**  
интертекстуальность,  
травелоги,  
нарратология,  
путевые заметки,  
Элла Майяр.

В данной статье анализируется роль интертекстуальности в рассказах о путешествиях через нарратологический анализ. Исследование сосредоточено на том, как интертекстуальные элементы, включая прямые цитаты и аллюзии, формируют цепочку традиций внутри жанра и создают связь между автором, рассказчиком и путешественником. Методология включает детальное изучение интертекстуальных ссылок в травелогах, особенно в работах таких авторов, как Элла Майяр в её «Туркестанском соло». Результаты подтверждают, что интертекстуальные связи не только усиливают достоверность рассказов о путешествиях, но и обогащают текст, придавая ему глубину и расширяя горизонты восприятия читателя, а также способствуют культурному диалогу и разрушению стереотипов.

### INTRODUCTION

Intertextuality involves a complex network of connections between texts, ranging from direct quotations and allusions to subconscious influences and parodies. Intertextuality also involves assumptions about the reader, the situation being referenced, and its context. "The concept of intertextuality, as described by Riffaterre [11.p25], revolves around the reader's perception of the relationship between a literary work and others that have come before or after it. Riffaterre even suggests that intertextuality is integral to the nature of literature itself, stating that "it is the specific mechanism by which literary reading produces meaning, as opposed to linear reading, which produces meaning only and is common to both literary and non-literary texts. Every literary text has meaning, and every reader seeks to extract it. Based on the reader's background knowledge, each reader interprets the text differently. It is now believed that literary works consist of systems, a variety of codes, and traditions established by previous literary works. Moreover, scholars assume that texts, whether literary or non-literary, are now considered by modern theorists to be devoid of any independent meaning [1. p36]. Intertextuality within the travel narratives creates this chain of tradition within the genre [12.p96]. Therefore, the definition of intertextual elements plays a crucial role in the analysis of travelogues. It also builds a bridge between the writer, the narrator, and the traveler from a narratological point of view, each of whom had a strong background knowledge from previous writers.

## **LITERARY REVIEW\METHODOLOGY**

The individual level of author, narrator, and protagonist can be observed very well within intertextuality [12.p96]. The direct quotation that the author brings into his works can be counted as "narrator knowledge", where this intertextual marker contributes to the authenticity of the travelogue. The allusion or indirect reference to other written works can be affirmed as the author's perspective. Finally, sometimes the author creates such an atmosphere as if he were surpassing the historian or a great traveler with their books in his luggage. This kind of literary method brings us to the perspective of the protagonist. This article examines intertextual relationships within the travelogues of the Western traveler Ella Maillart, who visited Turkistan in 1933-1934. The article examines her accounts of nomads in her travelogue "Turkistan Solo" from a narratological perspective using the intertextual method.

## **DISCUSSION AND RESULTS**

Travel writing, travel literature, and travelogues are several names of one of the oldest forms of literature [4.p99], in which the writer not only records his or her destination but also informs the reader about different, exotic cultures and lifestyles of ingenious people. Before Edward Said's *Orientalism*, the travelogue was an insignificant genre in the eyes of literary analysts, belonging to famous literature and the commercial sphere [3.p24]. In doing so, they overlook it as unworthy of their critical scrutiny. Said's *Orientalism*, however, catapults the genre into the critical spotlight [7.pp8-9]. It is analyzed that in this type of writing, the author not only describes his or her destination but also provides insight into the diverse and exotic cultures and lifestyles of the indigenous people [13.p25], delineating his or her encounter with indigenous peoples and cultures from the first-person perspective to his or her home readership. [2.p54] Travelers do this in several ways. They bring in quotations from the previous traveler's works as a trigger in the reader's mind to make a connection with another literary text. Such an example can be seen in Ella Maillart's "Turkistan Solo" where she brings in a quote from Pere Huc: "The descendants of Timur and Jenghiz Khan are a source of much alarm to us, and keenly our eyes sweep the plains which they share with wolves"[5.p15]. Here Ella Maillart goes on to explain the fear of the "yellow peril"[10.p71] that was stereotyped by Westerners in the 19th century. In analyzing this literary device, readers may feel the political situation of the time and fully understand the traveler's condition, will and thoughts on such matters. However, each reader may interpret it differently based on his or her background knowledge, social upbringing, and lifestyle. "The horses of these barbarians were extremely numerous. The khan lived in a huge tent decorated with flowers of gold so bright that they dazzled the beholder. [5.p50] This quote implies the former glory of the Eastern Khan and adds authenticity by quoting the words of the famous 6th-century historian and traveler Xang Zang. By quoting such writers as Boris Polinyak, Ervin Kish, and Henry de Monfreid, referencing historical figures such as Atilla, Amir Temur, Jengiz Khan, General Fon Kaufman, travelers such as Plano Carpini, Sir Aurel Stain, and Ella Maillart, the narrator's level of knowledge becomes more crucial within intertextuality.

This article shows that the creation of trust in the author can be examined from a narratological perspective in travelogues through intertextual references such as allusion. From Genette's point of view, allusion is only one manifestation of intertextuality within transtextuality as a device for the "formation of intertextual

patterns", the cardinal manifestation of intersemanticity [6.p2]. It must be remembered that every intertext that appears in another text has been edited, selected, transformed, and even distorted by the author to suit her purposes [9.p82]. Thus, writers make indirect references to previous literary works through echoes, reimaginings, and allusions, demonstrating their "knowledge of the authors. "With the pink kerchief of crocheted cotton on her head, there is something of a tired Madonna in her appearance" [5.p66]. Here, Maillart's encounter with provincial people recalls Levinas's cheerful attitude towards the "other": "The Other has a face, and it is a sacred book in which the good is recorded" [8. p35]. About Leonardo da Vinci's most famous work, Ella Maillart draws a comparison between an ordinary Kyrgyz woman and a well-known symbol of motherhood and humility. Through this juxtaposition, the traveler aims to highlight the similarities between the two cultures and challenge the stereotypes of the Western view of the Orient. As a travel writer, Maillart wants to build bridges between cultures and provoke readers to pay attention to the similarities rather than the differences. One of the subtitles of her book "Turkistan Solo" is "Bukhara the Fallen," an allusion that also serves as an example of the author's knowledge from a narratological perspective. In the 16th century, Bukhara was considered a center of civilization. *"Bokhara, famous for its hundred and fifty thousand inhabitants, city of storks, stronghold of Muslim science and the power of Islam, where twenty thousand students from all over the world gathered in one hundred and fifty madrasas: what are you now?"*[5.p254] Ella says, alluding to its former glory. Throughout the travel narrative, the reader can feel the author's contrast-orientalist view by looking through the lines one by one. By using indirect quotations and allusions to previous literary works, the writer not only creates an authentic atmosphere, but also creates a noticeable commitment to his work. We can see this in the following example. The reference to the determined Trojans, who worked tirelessly for their enemies and ultimately won the war, parallels Capa's efforts. Capa, Ella Maillart's expedition partner, exerted great effort to reach the summit of Tian Shan, which Maillart struggled to climb the next day. *"Brave Capa, you must have worked like a Trojan to do all this on foot yesterday"*[5.p107].

"The interest of travel writers lies not only in the discovery of the world described, but also in the discovery of the world described" [12.68]. "Beneath the cascades, great ferns arch, and the whole scene is imbued with a crystalline, virginal atmosphere such as Melville found when he discovered the valley of the Typee" [5.p91]. While the narrator provides an example of a traveler and his journey, the reader may feel as if the author is on a journey with the book of Herman Melville. Melville, who lived among cannibals, vividly described his travels, and Maillart was as excited as Melville when she discovered the untouched by civilization valley of Kirgiz. She mentions the extraordinary journeys of Odysseus, Ulugbek and Huan Zang by showing the protagonist's perspective.

## CONCLUSION

In travelogues such as "Turkistan Solo" by Ella Maillart, the author paints a vivid picture of the customs, traditions, and daily lives of the local people, while at the same time providing rich descriptions of the places visited. Intertextuality, which refers to the intricate web of connections between texts, can manifest itself in a variety of ways, including direct quotations, subtle references, subconscious influences, and playful imitations. These narratives are part of a larger tradition within the travel writing genre, influenced by the reader's existing knowledge and personal experiences. By incorporating references to other literary works or making indirect allusions, the author

reinforces his or her unique perspective. The intertextual elements enrich travel writing by creating a deeper connection between the author, the storyteller, and the reader, ultimately resulting in a more profound and engaging narrative.

#### REFERENCES:

1. Allen, Graham. Intertextuality. routledge, 2011.
2. Borm, Jan. (2004). 'Defining travel: On the travel book, travel writing and terminology.' In Glenn Hooper and Tim Youngs (eds.), Perspectives on Travel Writing, 13-2. Aldershot: Ashgate
3. Clark, Steve. (1999). 'Introduction.' In Steve Clark (ed.), Travel Writing and Empire, 1-28. New York & London: Zed Book.
4. Dalrymple, William. (2010). 'Introduction.' In James O'Reilly, Larry Habegger and Sean O'Reilly (eds.), The Best Travel Writing, xvii-xxviii. California: Solas House
5. Ella Maillart. "Turkestan Solo: One Woman's Expedition from the Tien Shan to the Kizil Kum." (1935)
6. Genette, Gärard. Palimpsests: Literature in the second degree. Vol. 8. U of Nebraska Press, 1997.
7. Hannigan, Tim. (2021). The Travel Writing Tribe: The Journey in the Search of a Genre. London: Hurst & Company.
8. Kapuscinski, Ryszard. (2008). The Other. Trans. Antonia Lloyd-Jones. New York& London: Verso.
9. Loeb, Monica. "Literary marriages: A study of intertextuality in a series of short stories by Joyce Carol Oates." (*No Title*) (2001).
10. Odijie, M. (2017). The Fear of 'Yellow Peril' and the Emergence of the European Federalist Movement. *the International History Review/International History Review*, 40(2), 358-375.<https://doi.org/10.1080/07075332.2017.1329751>
11. Richael Riffaterre, "La trace de Pintertexte," La Pensée, October 1980;
12. Sójka, Pia. Writing travel, writing life. Vol. 5. Universitätsverlag Potsdam, 2023.
13. [https://www.academia.edu/11518748/TRAVELOGUES\\_AN\\_INNOVATIVE\\_AND\\_CREATIVE\\_FORM\\_OF\\_LITERATURE?sm=b](https://www.academia.edu/11518748/TRAVELOGUES_AN_INNOVATIVE_AND_CREATIVE_FORM_OF_LITERATURE?sm=b)