



ARTISTIC INTERPRETATION OF INTERTEXTUAL CONNECTIONS BETWEEN THE NOVELS TO KILL A MOCKINGBIRD AND JASPER JONES

Nargiza Akhrorova Rakhmonovna

*Senior lecturer of Silk Road International University of Tourism and Cultural
Heritage. nargiza.akhrorova1516@gmail.com*

Abstract: This paper discusses the fundamentals of the intertextual implementation of the two selected novels, namely *To Kill a Mockingbird* (1960) by Harper Lee and *Jasper Jones* (2009) by Craig Silvey. From the results of the analysis conducted by the author, it is revealed that each single text coexists with other texts, and cannot stand in isolation from other literary texts. Firstly, it examines the direct application of intertextual relationships among selected novels through a comprehensive discussion of intertextuality. It further explores the themes of silence and speech within these texts and concludes by analyzing their connection to philosophical transformations in human consciousness and thought.

Key words: intertextuality, correlation, dialogism, social judgment.

Introduction

In the history of the literary process, the question of the interconnection of texts, their influence on each other at the content and aesthetic level, has always been one of the central scientific problems. Especially since the second half of the 20th century, with the formation of the concept of "intertextuality" in the field of literary criticism and theory, this issue began to be interpreted on a deeper philosophical and theoretical basis. The term "intertextuality" was first introduced into scientific discourse in the 1960s by the French scholar Julia Kristeva, who defined the text as a dynamic structure existing in interaction with preceding texts. As Kristeva emphasizes, any text is "an intertextual field that engages in dialogue with preceding and contemporary texts, embodying their traces" (1969). From this point of view, the text is never an absolutely independent phenomenon, but always lives in interaction with other texts and fills its meaning through them. Looking from this point of view, the text is never an absolutely independent phenomenon, but always lives in interaction with other texts and fills its meaning through them.

The theory of intertextuality was further deepened through the scientific research of researchers such as R.Barth, M.Bakhtin, G. Genette, L. Yene, and U.Eko. R.Barth interprets the text not as a closed system, but as an "open network of complex meanings"; in this approach, the text is considered as a



dynamic process that exists in interaction with other texts. M. Bakhtin explains intertextual communication through the concept of "dialogism": in his opinion, any text lives by absorbing the tone and content of other texts and creates a new system of meanings in the process of this communication (1972). At the center of intertextual analysis is not the text itself, but how it relates to other texts, how their traces are processed at an aesthetic and ideological level. This research paper reveals the literal application of the intertextual correlation of selected novels through an extended explanation of intertextuality. Then it extends to motifs of silence and speech within the selected texts, by finalizing with philosophical shifts in the human brain.

Intertextuality as a Phenomenon.

On a scientific basis, it can be stated that "intertextuality" refers not only to quotations or references between texts, but it is a broad concept that encompasses the interaction of texts at the ideological, genre, stylistic, and aesthetic levels. Attempting to classify this process more precisely, G. Genette identified several main types of intertextual communication: intertextual (direct quotation or reference), paratextual (connection through the title or epigraph of the text), metatextual (interpretation or interpretation of another text), hypothetual (use of one text as a basis for another), and non-textual (connection at the genre level) (1997). This approach makes it possible to understand intertextuality as a broader literary process and creates the need to analyze the interconnection of texts not only formally, but also on a semantic level.

The theoretical and practical significance of the intertextual approach in modern literature is manifested, first and foremost, in the opportunity to re-perceive cultural and historical heritage and integrate it into a new artistic system. Each new text enters into a creative dialogue with previously established literary traditions, reinterpreting them within a new social, cultural, and philosophical context. Intertextuality is not merely a mechanism of formal connection between texts but emerges as a cross-temporal dialogue between cultural memory and literary thought. In the process of such a dialogue, classical texts do not lose their semantic potential; on the contrary, by adapting to the spirit of the times, they are enriched with new artistic layers and increase their conceptual value.

Motifs of Silence and Speech

The concept of literary dialogue refers not only to thematic or plot similarities between texts - it primarily represents the mutual echo of thoughts, tones, and moral paradigms. The novels *To Kill a Mockingbird* and *Jasper Jones* enter into such an aesthetic dialogue, in which writers do not repeat each other's artistic experience, but use it as a mechanism for internal renewal.



While Harper Lee shows the injustice of society through the eyes of a child, Sylvie expands this view, enriching it with a person's mental crisis and an ethic of silence. In Harper Lee's novel, the motifs of silence and speech perform a central semantic-poetic function, serving to reveal the moral position of the characters, their inner experiences, and their attitude toward the judgment of society. For Scout, speaking the truth is not a simple verbal act, but a complex artistic symbol representing the conflict between social conformity, stereotypical views, and inner conscience. In this sense, the image of the Scout is interpreted as a symbolic embodiment of a person standing between the pressure of society and a sense of human justice. "Atticus, he was really nice." – "Most people are, Scout, when you finally see them." (Lee, 1960, p. 281.) shows that in the poetics of the novel, it is necessary to evaluate a person not on the basis of external impressions or social judgment, but by understanding their inner essence.

This aesthetic dialogue also continues through a system of symbols. Harper Lee's

novel is famous for the symbol of the Mockingbird. Atticus says: "It's a sin to kill a mockingbird. Mockingbirds don't do one thing but make music for us to enjoy." (Lee, 1960, p. 90). This symbol is an allegory for innocence, purity, and human goodness. Silvey replaces this symbol within his own context with the image of a body hidden in the dim night. In "Jasper Jones," every truth exists in darkness, in silence, in hiding—which is the essence of the new era of literature.

Philosophical shifts in human brain.

In modern literature, intertextual connections are not limited to aesthetic dialogue but also become a mirror of the ethical and philosophical shifts in human thought. The link between Harper Lee's "To Kill a Mockingbird" and Craig Silvey's "Jasper Jones" is distinctive in this regard: at their artistic core lie human conceptions of justice, conscience, and responsibility, but these concepts acquire new philosophical meaning in each era. In Harper Lee's novel, justice is about restoring a disrupted balance within the social system and is interpreted as a means to that end. The character of Atticus Finch in the work represents humanity's "moral center": he navigates the complex boundary between law and conscience. Through the character of Atticus, the author reveals the conflict between external legal order and internal moral principles. In the novel's structure, justice is manifested not in the activities of social institutions, but in the preservation of human dignity, and in loyalty to conscience and truth.

In the novel "Jasper Jones," the concept of justice is revealed on a philosophical level through the phenomenon of "silence." Jasper is found guilty



without even being accused of the crime, yet he does not defend himself. He remains silent because telling the truth cannot change everything. This situation becomes one of Silvey's deepest philosophical conclusions: the truth sometimes does not bring social benefit, but it ensures a person's inner awakening.

Atticus, the defender of justice in Harper Lee's work, awakens humanity through the "word"; Silvey's Jasper, however, shows the limits of justice through "silence." These two paths—word and silence—reflect two stages of literary thought: one is modernist active participation, the other is postmodernist introspection. Thus, the philosophical connection between these two novels represents a shift in human thought from society to consciousness, from external action to internal analysis.

Conclusion

Analysis shows that the novel "Jasper Jones" enriches the concept of humanity in "To Kill a Mockingbird" with new paradigms from modern philosophy. This process interprets morality not as an external norm, but as an ontological responsibility—where a person comprehends the meaning of their existence only through their own conscience. Therefore, in Silvey's novel, justice is depicted not as the result of an event, but as a state of consciousness, an inner awakening of the silent mind, not as a result, but as a state of consciousness, the inner wakefulness of the silent consciousness. The philosophical dialogue between the novels "To Kill a Mockingbird" and "Jasper Jones" unites two stages of moral thought in literary history. In the first, a person finds themselves by changing society, while in the second, they understand society through self-realization. It can be concluded that in Silvey's novel, the relationship between the individual and society is no longer an external struggle, but a process restored through inner awakening and responsibility. This testifies to the deepening of human philosophy in modern literature. Based on the analysis of this work, this transformation elevates the social realism in Harper Lee to the level of existential symbolism in Silvey's poetics. While in "To Kill a Mockingbird," colors signified external social stratification, in "Jasper Jones," they become a mirror of the moral conflicts within the human psyche. Through this, Silvey universalizes the symbol of color and interprets it as an artistic model of global moral uncertainty. The semantics of colors constitute one of the most subtle

intertextual connections between the two works: it shows the stage of transition from social conflict to the process of human understanding.

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