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ABDULRAZZOQ GURNANING “QAQSHAGAN YURAK” ASARIDA INTERTEKSTUALLIK VA UNING XUSUSIYATLARI: ADABIY TA’SIR VA DIALOGLAR TADQIQI

ABSTRACT

Rather than being original creators, authors play a crucial role in the creation process by compiling from existing texts. This understanding shifts the perspective on text, which is not a unilinear entity but a heterogeneous combination. It is both literary and social, as well as creative and cultural. Mikhail Bakhtin identifies the earliest forms of novel, heteroglossia and dialogism in a Socratic dialogue. This concept, which Julia Kristeva later terms intertextuality, describes the continual exchange and relationship-building between texts. Intertextuality, the communication between “several writers and a reader” within one literary text based on several texts, is a significant study area in contemporary literary studies.

This research is unique in its approach, as it intends to analyze Abdulrazak Gurnah’s novel “Gravel Heart” in comparison to William Shakespeare’s drama “Measure for Measure”. The research methodology will compare the work in three aspects: personages, composition, and time and space correlation, including the nature of precedent and recipient text relationships. By incorporating literary elements, this investigation seeks to underscore the profound impact of Intertextuality on the construction of narrative meaning in “Gravel Heart” by A.Gurnah, thereby highlighting the importance of this research.

It will help to decode the essential perspective peculiarities of A.Gurnah’s novel by applying intertextual, comparative, and historical-cultural

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INTERTEXTUALITY AND ITS FUNCTION IN ABDULRAZAK GURNAH’S “GRAVEL HEART”: EXPLORING LITERARY INFLUENCES AND DIALOGUES

ANNOTATSIYA

Mualliflar nafaqat asliyat egalari sifatida, balki mavjud matnlarni jamlab, qayta yaralishida ham muhim vazifani bajaradilar. Ushbu tushuncha matnga faqatgina bir o'lchamga ega yoki bir chiziqli deb emas, balki heterogen kombinatsiya sifatida qarash kerak degan nuqtayi nazarni shakllantirdi. Mazkur hodisa, o'z navbatida, adabiy va ijtimoiy hamda ijodiy va madaniy xususiyatlarga ega. Mixail Baxtin Sokratik dialogda roman, heteroglossia va dialogizmning dastlabki shakllarini aniqlaydi. Keyinchalik Yulia Kristeva tomonidan intertekstuallik deb nomlangan ushbu konsepsiya matnlar orasidagi davomiy almashinuv va aloqalarni shakllantirish hodisasini izohlaydi. Zamonaviy adabiyotshunoslikning dolzarb tarmoqlaridan biriga aylangan intertekstuallik bir nechta matnga asoslangan bitta badiiy matn doirasidagi “bir nechta yozuvchi va o'quvchi” o'rtasidagi muloqotni anglatadi.

Mazkur tadqiqot yondashuvining o'ziga xosligi Abdulrazzoq Gurnaning “Gravel Heart” (“Qaqshagan yurak”) romani va Uilyam Shekspirning “Measure for Measure” (“O'lchov uchun o'lchov”) dramasi qiyosiy rakursda tahlil qilinganligidadir. Tadqiqot metodologiyasi har ikkala asarni pretsedent matn va retsiptent matn munosabatlari nuqtayi nazaridan personajlar, kompozitsiya va zamon va makon kabi uch aspektga taqqoslashni maqsad qilgan. Mazkur tadqiqot o'ziga xos badiiy unsurlardan tashkil

methods. Highlighting the research limitations is essential in identifying areas that require further attention, and we believe it will guide readers with the necessary instructions for future research. The outcomes of this investigation demonstrate that the phenomenon of intertextuality involves not only borrowing from others but also recreating innovative ideas based on prior literary traditions through novel techniques in A.Gurnah's works.

Key words: intertextuality, personages, composition, time and space, precedent text, recipient text, literary traditions, literary innovations, reading, postcolonialism.

topgan A.Gurnaning "Qaqshagan yurak" asarida intertekstuallikning rivoya negizida izchil tahlil qilinganligi bilan ham muhim ahamiyat kasb etadi.

A.Gurnaning ayni asaridagi perspektiv xususiyatlarni kashf etishda intertekstual, qiyosiy va tarixiy-madaniy metodlarni qo'llash maqsadga muvofiqdir. Tadqiqotda mavzu doirasida to'liq tadqiq etilmagan muammolarning keltirilishi keyingi ilmiy izlanishlarga zaruriy ko'rsatmalar bera oladi, deb hisoblaymiz. Tadqiqot natijalari shuni ko'rsatadiki, A.Gurna asarlarida intertekstuallik hodisasi faqatgina o'zgalarga tegishlilardan o'zlashtirishni emas, balki adabiy an'analarga mos ravishda novatorlikni anglatishni ham qamrab oladi.

Kalit so'zlar: intertekstuallik, personajlar, kompozitsiya, zamon va makon, pretsedent matn, retsiptiyent matn, adabiy an'analar, adabiy novatorlik, mutolaa, postkolonializm.

INTRODUCTION

The issue of text in-text or interactions between/among texts, known as intertextuality, is a persistent concern in literary criticism. M.M. Bakhtin provides a significant foundation for understanding this concept through his concepts of dialogism and heteroglossia [Bakhtin, 1981, 1986]. He views the text as a dynamic dialogue between texts, where the author's text converses with other texts, and the reader becomes an active participant in this dialogue. In the late 1960s, Julia Kristeva introduced the term "intertextuality" in her essay "The Bounded Text", where she describes a text as "a permutation of texts, intertextuality in the space of a given text taken from other texts, intersect and neutralize one another" [Kristeva, 1986]. The author complies with the text by reading other texts, and the text becomes available to the audience in the reading process. J.Kristeva further elaborates on the literary word regarding a horizontal and vertical axis. In the horizontal dimension, communication occurs between the author and the reader; in the vertical dimension, the text communicates with a frontal and synchronic literary corpus. J.Kristeva explains this idea by reinterpreting M.Bakhtin's theory of dialogic text: "Horizontal axis (subject-addressee) and vertical axis (text-context) coincide, bringing to light an important fact: each word (text) is an intersection of the word (texts) where at least one other word (text) can be read" [Kristeva, 1986].

In "The Death of the Author" Roland Barthes argues that texts originate from their authors but from a plurality of voices, of other utterances and other texts. R.Barthes' idea of decentring the author changes the attitude toward fiction, and modern writers collect and arrange what has already been read or written in various texts. As for R.Barthes, there is no original text in modern literature; they are just reproduc-

tions of the previous samples [Barthes, 1977, 1981].

In the development of intertextuality, G.Genette's typology of the concept provides a clear and precise terminology that details the nuanced aspects of the theory. He introduces "transtextuality" as a more comprehensive term than J.Kristeva's intertextuality, which he deems insufficient. G.Genette further refines the concept by categorizing it into sub-categories, thereby enhancing our understanding of the text's relationship with other texts:

☐ *intertextuality* – not just a relationship of copresence between texts, but a vital means of communication between writers and readers within a literary text, based on several texts;

☐ *paratextuality* – the relation between one text and its paratext that surrounds the main body of the text. Examples are titles, chapter titles, notes, interviews, letters, headings, and prefaces. Paratexts are the elements that stand outside of the text;

☐ *architextuality* – the entire set of general categories, basic and unchanging constructing blocks of the literary system – types of discourse, modes of enunciation, literary genres; the designation of a text as a part of a genre or genres. In simpler terms, architextuality reveals the deep connection between a text and its genre category;

☐ *metatextuality* – the situation when a text is united to another, of which it speaks without necessarily citing it or without naming it; the explicit or implicit critical commentary of one text on another text;

☐ *hypertextuality* – a form of transtextuality, refers to any intentional relationship between Text B and an earlier Text A. This relationship is established not by explicit citation or naming but by references or allusions that can be understood by readers familiar with the original text [Genette, 1992, 1997].

Y.N. Karaulov defines the notion of "precedent text", which is a significant text that serves as a source text for activating the implementation of intertextuality. The "recipient text" is the text that absorbs previous texts to compose similar content by changing the subject [Karaulov, 1987].

The valuable insights regarding intertextuality have been forwarded by scholars – R.Scholes [Scholes, R. (1982), N.A. Fateyeva [Fateyeva, 1998], D.B. Gudkov [Gudkov, 1999], G.Allen [Allen, 2006], A.V. Stepanova [Stepanova, 2006], D.U. Ashurova and M.R. Galieva [Ashurova & Galieva, 2016] to distinguish the major theoretical problems in the sphere of linguistics and literary studies.

D.U. Ashurova discusses that intertextuality results from the contextual-associative relationships between literary texts, which can involve historical people or events [Ashurova, 2012]. The allusion in the fictional text accomplishes the function of an "intertext", a term used to describe a text that is influenced by and makes reference to other texts. The decoding of an intertext requires establishing actual connections with the original text.

M.Panagiotidou proposed that readers create intertextual links by combining their background knowledge with textual elements in three types of intertextual frames: semantic (more impressionistic links that emerge from the identification of a single lexical item), topical (more complex constructions built by readers through the

identification of multiple textual elements) and stylistic (the links based on quotation identification or genre similarities [Panagioutidou, 2011].

M.Fayzullaeva analyzes intertextuality in linguistics, defining it into different aspects: cognitive significance, sociocultural factors, text-forming features, and interdiscursive peculiarity. She points out that any precedent text forms a concept and establishes a textual conceptosphere, a term used to describe the network of interconnected concepts formed by the influence of precedent texts on the recipient text [Fayzullaeva, 2023].

Building on the aforementioned literature, this research seeks to offer a fresh perspective on the intertextual characteristics of A.Gurnah's novel, "Gravel Heart". With its genre-defying feature that bridges the gap between precedent and recipient texts, "Gravel Heart" presents a unique case study that will intrigue and pique the curiosity of the scholarly community in literary studies and linguistics.

The types of intertextuality can be represented as translation, form, parody, allegory, retelling, fan fiction, prequels, revision, quotation, allusion, sources, conventionally understood, and an author's earlier work, which can all be summarized as influential sources for the phenomenon of intertextuality.

The following table details the dominant precedent texts for A.Gurnah's novels, demonstrating that the writer attempts to alter the genre in his recipient texts (See Table 1):

Table 1.

Precedent and recipient texts for A.Gurnah's novels

Precedent text	Recipient text
The Drama "Measure for Measure" by W.Shakespeare	"Gravel Heart" by A.Gurnah
Short story "Bartleby, The Scrivener" by H.Melville; Homer's "Odysseus"	"By the Sea" by A.Gurnah
The story of Prophet Yusuf	"Paradise" by A.Gurnah
The poem "New York" by S.Senghor	"Desertion" by A.Gurnah

A.Gurnah's novels are a deep reservoir of intertexts, with the author consistently drawing on previous fictions that demand the reader to have a profound literary background. For this research, "Gravel Heart" by A.Gurnah is selected, highlighting the dominant precedent text "Measure for Measure" by W.Shakespeare. This selection allows us to explore the profound role of intertextuality in his narratives, particularly in relation to characters, composition, and time and space correlation.

A.Gurnah – master of narratives

Tanzanian-born British writer A.Gurnah was awarded the Nobel Prize "for his uncompromising and compassionate penetration of the effects of colonialism and the fates of the refugee in the gulf between cultures and continents" in 2021. He is the author of essays, short stories and novels. His highly acclaimed novels are "Paradise" [Gurnah, 1994], "By the Sea" [Gurnah, 2001] and "Desertion" [Gurnah, 2005]. His first novel was "Memory of Departure" [Gurnah, 1987], and the latest one is "Afterlives" [Gurnah, 2020]; all of his ten novels, A.Gurnah's texts are very influential, including many literary texts in one space. It is obvious between the lines that he is

not only a writer, but a literature professor by comparing, involving and juxtaposing his composition with other fictions. Kent University alum and emeritus professor A.Gurnah's oeuvre allows his readers to engage with and discuss several texts that share a common theme. Intertextual relationships ranging from English to Russian literature indicate the global contextualization concerning the issues of Postcolonialism, searching for identity, belonging and wandering between past and reality. The writer's novels can be interpreted as a complex structure by depicting three dimensions of time – pre-in-post colonial periods and geographical shifting from Africa to Europe as for fictional locations.

A.Gurnah's characters often find themselves in the role of refugees or individuals fleeing from their families due to undisclosed issues. They bear their suffering in silence, a key characteristic of A.Gurnah's protagonists, who often engage in inner monologues rather than dialogue. This narrative style has led to A.Gurnah being hailed as a master of "untold stories".

As this research involves studying the author's novel, "Gravel Heart" in terms of intertextuality, there have been some attempts to identify the main issues of prior research on the author's oeuvre.

S.J. Bosman discussed A.Gurnah's two novels, "By the Sea" (2001) and "Gravel Heart" (2017), where the characters rely on strategies of hybridity, performativity, and mimicry to navigate systems of power. S.J. Bosman argues that A.Gurnah's use of circular and non-linear narrative structures not only highlights the critical role of language in negotiating the colonial past and present but also underscores the power of communication in questioning the 'links between history, memories, and identities' [Bosman, 2021; 72]. In "The Trauma of Dispossession and Dislocation in Abdulrazak Gurnah's "Gravel Heart" J.Matheka argued migrant narratives embodied traumatic reality of victimhood after wars in postcolonial polities [Matheka, 2024]. Implying H.K. Bhabha's hybridity theory [Bhabha, 1994], A.Gurnah's "Gravel Heart" is compared with H.Habila's "Travelers" to highlight the problems of displacement, dislocation, alignment, cultural identity, and survival outside of the country by the researchers A.Oaikhena and S.Egbunike [Oaikhena & Egbunike, 2024].

Psychoanalytic analysis of the novel helps to identify that Salim's traumatic experiences from his early years are influential for his future choices and behaviors [Al Areqih, 2022]. In the doctoral thesis entitled "Itinerant Narratives: Travel, Identity and Literary Form in Abdulrazak Gurnah's Novels" M.N. Ruberto focuses mainly on bildungsroman, pilgrimage narrative, homecoming journey and historiographic metafiction characteristics of the writer's works, including "Gravel Heart" [Ruberto, 2009].

Our research is the next struggle to analyse the very novel "Gravel Heart" concerning intertextuality, learning from the Renaissance literature and implementing it into modern Postcolonial literature.

METHODS

The research methodology will compare A.Gurnah's "Gravel Heart" with

W.Shakespeare's "Measure for Measure" in the relation with recipient text and precedent text in three dimensions as personages, composition, and time and space correlation. To achieve this procedure, intertextual, comparative, and historical-cultural methods are used to demonstrate literary traditions and their impact on literary innovations.

Studying both fictions, one from English Renaissance Literature and the next from Anglo-Arab-African Postcolonial Literature, indicates A.Gurnah's novel embodies not only the English literary traditions, but also he un/consciously forwards the culture, language, manners, and customs of the country. It can be noted as one of the major characteristics of Postcolonial literature: grabbing others, adding their own, and reproducing the mixture.

Reading A.Gurnah's novel proves there are several intertexts in the fiction, in relation to it we can group them into dominant intertext and sub-intertexts. The dominant intertext is, even the title suggests, the drama "Measure for Measure" and sub-intertexts are Ferdowsi's "Shahnameh", "Arabian Nights", "The Cherry Orchard" by Chekhov, "Riders of the Purple Saga", "The Tempest Tribes" and others. According to the research purpose, the intertextual method was chosen as the primary method.

Implementing the intertextual method required the necessity for further comparative and historical-cultural methods to establish the artistic originality of A.Gurnah's novel "Gravel Heart". It must be mentioned that all three methods combine and intersect with each other to justify the role of literary traditions and their influence on A.Gurnah's creation.

RESULTS AND DISCUSSION

Rewriting Shakespeare by A.Gurnah or "Gravel Heart" as "Measure for Measure"

"Gravel Heart", a 2017 novel by Nobel prize winner Tanzanian-born British writer A.Gurnah, discusses the usual issues of Postcolonial Literature as leaving, arriving, dislocating and returning. The main character Salim's life events demonstrate that even among family members, the person can feel homesick. A.Gurnah explores the notion of isolation on three levels: physical, emotional and national. The primary textual meaning of the book is to show the historical condition of A.Gurnah's fictional place, Mwembeladu, in Africa pre-in-post colonial period.

The couple Masud and Saida live happy lives with their intelligent 7-year-old son Salim and Saida's brother Amir, who comes to live there after the death of Aunt – Bibi. Saida and Amir's father, a man of education and travel, fell victim to the new political regime, being imprisoned and ultimately executed. Despite this tragic loss, the family persevered. Amir and Saida stayed with their aunt – Bibi, who cared for them a lot. Masud's father, Maalim (teacher) Yahya, was one of the best Koran teachers, and he taught Islam in the country. When colonizers conquered, he had to leave with his family to Dubai and live in Kuala Lumpur. Masud did not want to leave with his family and was urged to stay alone, and later, it became clear that the only reason was Saida.

The primary purpose of juxtaposing two families with educated fathers, one who dies in prison and another who is forced to leave, is to highlight the colonial system's disregard for the intellectual and cultural contributions of the colonized society. The passage about Maalim Yahya is particularly striking, as it illustrates how the colonial regime forced him to leave his homeland, where his contributions were not appreciated, while his Islamic scholarship was highly valued in Dubai and Kuala Lumpur, a testament to the global recognition of his cultural and intellectual worth.

Government schools versus Koran schools: grandfather, father, son

A. Gurnah's novel is deeply entrenched in a controversial binary nature. The dualism in all the author's works starkly contrasts the colonizer and the colonized. It is important to note that the outcomes of education significantly influence any society. The primary assault on the native citizens' ideology often occurs within the educational system, a concerningly effective tool for shaping the minds of their children.

Maalim Yahya was a religious scholar. Before he went to the government school, he taught the Koran. He recited the longest and most complicated suras when he led prayers, even with theological interpretation.

He knew the results of Europe's violent will, as the whole world did [Gurnah, 2017; 165]. Religious sources always referenced Maalim Yahya's stories to children. He was a sample for the Generation whose understanding is only based on religion and its metaphors. All Swahili family members' names are Arabic, and Yahya always enjoyed interpreting them by relating to Islam:

- *Yahya* – the name of the prophet that the Nasrani call John;
- *Mahfudha* – someone who God protects;
- *Sufia* – someone with a clean heart, like a Sufi;
- *Masud* – the name of Islam's six converts, an untutored shepherd boy who became the great Koran scholar.

Maalim Yahya never studied the Roman alphabet. The colonial government paid him a monthly salary, and his task was to learn and transmit the word of God to his pupils at the government school. It was not a permanent job, and he lost it after a couple of years. The colonial government had had to agree to the teaching of Islam as a way of reassuring parents that schools were not going to steal their children's minds and turn them into unbelievers. *It was not easy to persuade the parents first ... The parents stood firm, keeping their children away from government school until Islam was put on the curriculum* [Gurnah, 2017; 167].

The sections belonging to colonial history provide information about the country's division among giant countries:

- The German Democratic Republic and Czechoslovakia ruled the education portfolio.
- The Chinese ran the hospitals.
- The Soviets advised security and the army.

A. Gurnah never states that government schools overate Koran schools or vice versa, though he expresses that both are necessary to find one's better side in his own

life and in society.

Sacrifice for brother: No Duke in A.Gurnah

Although the separation might be forever, Masud stayed in the country for Saida or exchanged all his family members with Saida. What a sacrifice! A.Gurnah, from the beginning of the novel, depicts the ideal family picture concerning gender equality, feministic upbringing, and secular and religious education proportions. However, one obstacle to breaking all these happy life norms is sacrificing! This time, Saida sacrificed herself to her brother. This pivotal moment in the novel has a deep inter-textual relationship with W.Shakespeare’s drama “Measure for Measure”. The influence of this Renaissance drama, from the novel’s title to its conclusion, is profound. A.Gurnah’s composition, in its exploration of sacrifice and love, demonstrates the characteristics of novatory in traditional literature (See Table 2):

Table 2.

Personages’ parallels in W.Shakespeare’s “Measure for Measure” and A.Gurnah’s “Gravel Heart”

Shakespearean drama	A.Gurnah’s novel
Isabella	Saida
Claudio	Amir
Lord Angelo	Hakim
Juliet	Asha
Duke	Masud (defeated Duke)

In W.Shakespeare’s drama Claudio curses Angelo, and Isabella agrees, revealing Angelo’s troubling proposition. Claudio reacts disgustingly, exclaiming, “*Thou shalt not do it*” (3.1.116). Isabella explains that while she would willingly give her life, she cannot sacrifice her virginity. Claudio thanks her, and Isabella warns him to prepare for death the next day.

Claudio reflects on Angelo’s hypocrisy, questioning how Angelo can harbor such desires yet still enforce the laws against them. He argues that lechery is neither a sin nor one of the seven deadly sins, and then remarks, “*Death is a fearful thin*” (3.1.131). Isabella responds: “*And shamed life a hateful*” (3.1.132). Claudio’s perspective shifts, and he pleads with Isabella to sacrifice her virginity for him, claiming that a sin committed to save her brother’s life could become a virtue. Isabella, enraged, calls him a coward and condemns his request, arguing that it would be a form of incest for her to sleep with Lord Angelo in order to save his life. Claudio attempts to discuss further, but Isabella insists that his sin wasn’t a mere lapse in judgment; it’s a reflection of his true character.

Lord Angelo is a central character in “Measure for Measure”, appointed as a temporary ruler of Vienna by Duke Vincentio, who pretends to leave the city to observe how Angelo governs. Firstly, Lord Angelo appears as a strict and virtuous man who knows law and moral righteousness. Later, it becomes clear his hypocrisy when he meets Isabella, a novice nun who pleads for her brother Claudio, who is the reason for Juliet’s pregnancy, his fiancée before marriage. Angelo’s shocking demand is to

sleep with him to save her brother's life. In W.Shakespeare's play, Isabella had to devote herself to her brother's sin. Fortunately, the Duke arrived and rescued Isabella from Lord Angelo.

In A.Gurnah's novel, Saida had to act as Hakim asked, agreeing to yield to save her brother Amir's life, who raped (or willingly did together with) Hakim's sister Asha. Hakim is the son of the vice president and the chief protocol officer who has the power to rule the country. As Lord Angelo, Hakim, the Chief Protocol Officer, also updates the laws according to his desire. When Saida and her husband Masud come to his office to ask about the whereabouts of Amir, *his eyes were fixed on Saida ... his gaze did not move from her* [Gurnah, 2017; 221]. That was the time the brother Hakim "for" his sister Asha, sacrificing the real brotherhood and replacing it with affairs with a beautiful woman even though she is a sister of a boy who raped her, sister.

A.Gurnah portrayed Hakim as a representative of the Government, and the writer masterfully depicts who is doing what behind the doors of that Government. Hakim does not hesitate to express his willingness; he thinks he can do anything with anyone, proving that people in the Government office abuse the laws against the laws. As if offering a cup of tea, he is asking a woman to yield her body to him. Hakim proposes to Saida: *"I want to remove that mtandio veil and undress you and take full command of your body ... I thirst with desire for you. I will not harm you or cause you pain ... I want to make love to you, not just once, but to my satisfaction. That is how much I want you. In return, I will release your brother"* [Gurnah, 2017; 227]. To expose such words to a married woman and a mother of a son in a Muslim country, stressing the idea over and over that he does not mean to humiliate her, indicates which humanistic issues are a genuine concern of the novel.

Unfortunately, Masud, Saida's husband, cannot be Duke of the novel and never rescued her from Hakim. A common feature of both works is that the brothers ask their sisters to do the dirty jobs and prove themselves by stating that society has several people who do such affairs regularly to profit from others. To manifest the complete intertextuality between the two works here, I decided to state the dialogue between Saida and Amir, between sister and brother:

Saida: *He told me it is all up to him what punishment is decreed for you. He has made a humiliating offer. If I yield to him, he will release you. Do you understand? If I sleep with him until he has had his fill, he will let you free.*

Amir: *Oh my God, what a Swine ... Will you do it?*

Saida: *Oh, Amir, you have a heart of stone.*

Amir: *They will hurt me here ... they may keep me here for decades ... or worse ... even kill me. You don't know how hard that man is. How can it be wrong to save a brother's life? However he thinks of it, you can say that you are doing a noble and courageous thing, saving your brother's life.*

Saida: *And Masud? How will I explain this to him?*

Amir: *He doesn't have to know ... no one needs to know. People do these things all the time* [Gurnah, 2017; 230].

The part where Amir says, *"Oh my God, what a Swine"*, can indicate that he is

ready for the punishment to save his sister from humiliation. However, the momentous perception changes, and he asks, *"Will you do it?"*. In his first novel *"Memory of Departure"* [Gurnah, 1987], A.Gurnah depicts the relationship between sister and brother, Zakiya and Hassan, on the same issue: the sister is ready to help or sacrifice herself for her brother. Hassan needs a passport to leave the country, and Zakiya mentions: *"I can talk to somebody about the passport ... if you want me to"* [Gurnah, 1987; 58]. Being different from Amir in *"Gravel Heart"*, Hassan in *"Memory of Departure"* rejects the sister's help, considering it a shame for himself. The characters' growth and the evolution of their relationships inspire the reader. Nevertheless, in the end, it became clear that Zakiya helped Hassan to get his passport by meeting the man in the office.

Like Claudio in W.Shakespeare, Amir in A.Gurnah's work is a cowardly brother who, in a bid to save his own life, is willing to sacrifice his sister's honor, despite her being married and a mother. This narrative serves as a poignant reflection of societal issues. Just as W.Shakespeare used his works to shed light on the darker aspects of his society during the Renaissance, A.Gurnah follows this tradition, aiming to depict the same societal problems that persist in our contemporary life.

A.Gurnah skillfully prepares his readers for the intertextuality with W.Shakespeare by alluding to the Duke's potential to change the situation. However, as the novel's title and the subsequent narrative suggest, A.Gurnah's character, Masud, cannot attain the status of a Shakespearean Duke, creating a fascinating intertextual connection that enriches the reading experience.

The conversations during the night between father and son, Masud and Salim, reminds *"Arabian 1001 Nights"*, where the reader comes across the apparent face of Masud by revealing the secrets about his personality. If one compares Masud at the beginning of the novel with the end of the book, the latter is more sincere, powerful, and brave, releasing his past and memories. Salim, as a literature professor, is aware of world literature masterpieces. Having heard the story about his parents after so many years, after reasonable unanswered questions, long years of isolation and his mother's death, he was delighted to find the compositional similarity between Shakespearean drama and his father's true-life story. Masud accepted this intertextuality with a weak smile and refused to read the drama without ignoring that there was no part for him. *There was no Duke to put things right for this Isabella (Saida), no one to restrain the man of appetite who, once he had her in his grip, never let her slip away. Nor was there any role for you, Baba, because Shakespeare had already served the heroine for the Duke* [Gurnah, 2017; 242].

The narrator of the novel, Salim's name, becomes clear with only 36 pages of reading left, and it is very common in A.Gurnah's other novels to hide or shadow the narrator for a few pages of the books as *"The Last Gift"*, *"By the Sea"*, *"Desertion"*.

Salim is fond of reading like his father. He read his father's all five boxes of books, even some of them several times. *"Riders of the Purple Sage"* was his favourite, and he read it six times. His reading list indicates *"Lamb's Tale"* by W.Shakespeare, A.Firdavsi's *"Shahnamah"*, *"Arabian Nights"* as a child. Salim is a prototype of many

colonized children. As for his country's tradition, when he was five, he was taken to Koran school and, at the age of seven, to the government school by testing. Reading "Gravel Heart", the reader feels sorry for Salim, who lost his childhood and teenage years and is always far from his family both psychologically and physically.

Salim's escape from his home and his people indicates his meaningless life. He cannot find a true friend or a true lover. In the novel, the characters never feel a real sense of home, family, or belonging. At the age of seventeen, Salim comes to London to live with his uncle Amir. Amir also in his seventeen started to live with Masud and Saida and was the reason for their marriage divorce. The gripping literary point is that by applying a biographical approach, the writer chose "the age of seventeen" since A.Gurnah himself came to England from Zanzibar when he was seventeen. Similar to the author, Salim is fond of reading and literature but fails to find his place in his native and arrived societies. Poor Salim is running away from his miserable destiny, unquestionable cases, and stone-hearted people, though they are chasing him over the years and places.

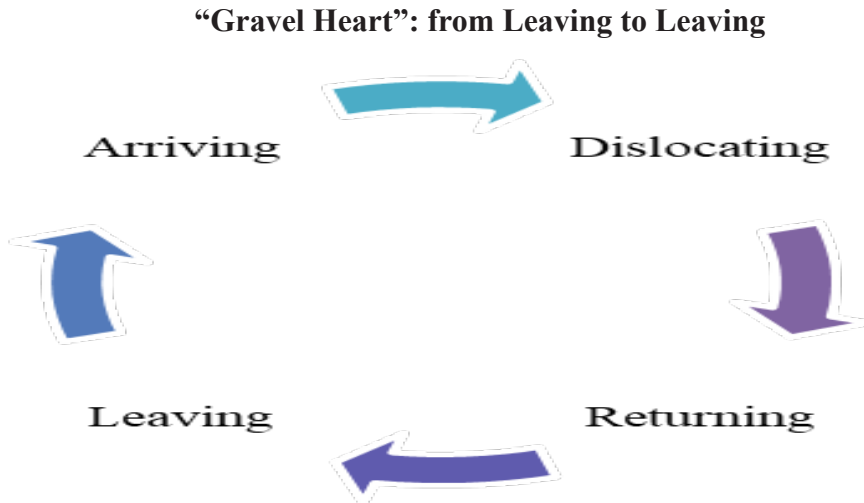
Son and father's meeting over the years reminds Salim of the quote he heard from his father: "*Recollect your blessings that is the beginning of love*" [Gurnah, 2017; 51]. This quote, a recurring motif in the story, serves as a guiding principle for Salim and the other characters, reminding them to appreciate the positive aspects of their lives. Not only Salim but all the rest of the personages need blessings. As a reader, one can notice two positive responses given by the writer in this work: first, Salim chooses literature to occupy the emptiness in his life and second, Masud, before his death, manages to reveal all the secrets of the family. Because of these two attitudes, A.Gurnah diminishes the level of torture in Salim's life.

Strikingly, the micro-society of Africa is placed in the heart of London, collaborating with African refugees as renters in one house, which gives the novel the idea that Salim's escape is useless. Even in his country or England, he is surrounded by his people. Mr Megeni, the landlord of the OAU House, is the person who pulls Salim out of his early problems in London. He calls his house the OAU- The Organization of African Unity, considering the tenants from Nigeria, South Africa, Kenya, and other parts of Africa. Salim and Mr Megeni communicate in Swahili, and they mostly discuss the issues of "home". However, both of African descent think about their home in London. Salim mentions: "*I will become one of England's helots like Mr Megeni if I don't do something about myself, until one day England kills me too*" [Gurnah, 2017; 126]. This quote underscores the theme of belonging, a concept that resonates with many readers. Indeed, it is a fact that outside your country, you cannot be counted as theirs in their country. While reading these lines, it seems that the writer is emphasizing that the person belongs to the place where he was born.

Silence is a motif of the novel. No one tells the truth about Masud, a central character in the novel, and why the relationship between Masud and Saida has not continued in a standard, accepted way. Silence keeps its function till the death of Saida. After that, the defeated Duke of the novel, Masud, reveals the secrets. A.Gurnah composed the events from leaving to leaving. Initially, Salim leaves the country, saying goodbye

to his mother to educate himself in England. Secondly, he leaves the country, saying goodbye to his father to find himself in the world. It is another example of the refugee tale, but excitingly, Salim cannot belong to any society or location and is always used temporarily and rejected after all (See Figure 1):

Figure 1.



As years pass and Salim uncovers all the secrets, his inner speech, narrated by Hakim, the novel’s narrator, takes on a unique form. It is enriched with the use of Shakespearean language. This literary device not only enhances the empathy of the novel but also adds a layer of depth to the character’s profession, making the audience feel more connected to the narrative. *Lord Angelo, I thought. He would have looked even more intimidating twenty years before. Plainly conceive I love you. Redeem thy brother by yielding up your body to me, you bitch* [Gurnah, 2017; 244].

The title originates from a phrase used in W.Shakespeare’s play “Measure for Measure”:

Unfit to live or die. O gravel heart!

After him, fellows; bring him to the block (Act 4, Scene 3).

Whether the title and the reference use the singular form “gravel heart”, having read, one can assume it is not just about the misfortune of one. Yet all primary characters of the novel are unhappy, including Salim, Masud, Saida, Amir, Asha, and Hakim. The reader hardly finds someone who is described as full of happiness in the novel. Again, as for the defeated expectation, it is the story about “gravel hearts”.

Research limitations

A.Gurnah has successfully rewritten and included literary masterpieces in modern fiction, giving them new meaning in all his novels. I tried to analyse only one fiction by comparing and contrasting literary ideas between “Measure for Measure” by W.Shakespeare and “Gravel Heart” by A.Gurnah. However, this novel still calls for further research on intertextuality as it contains literary references. For instance,

exploring the reading list of both father and son shows “Riders of the Purple Sage”, “Lamb’s Tales”, “Shahnemah” and “Arabian Nights”. These references, particularly the Arabian Nights, shed light on the complex and often troubled relationships between the male characters and their female partners.

Salim meets his proposed true love, Billie, at the theatre in the performance of “The Cherry Orchard” by A.Chekhov, and the question is still vital: Why Chekhov? Why “The Cherry Orchard”?

A.Gurnah’s meticulous selection and explanation of his characters’ names significantly contribute to his work. He bestows his readers with a deeper understanding of the characters through their names. Another investigation can be on “the names of the personages” as they are the names of the prophets or Arabian names, which mean much more positive and blessed than the fate of the characters. Changing their real names into European ones, such as changing their identity or rejecting their background, gives another consideration to the novel. This act of changing their names can be seen as a form of cultural assimilation or a rejection of their heritage, adding a layer of complexity to the characters’ identities and the novel’s themes.

One more possible research can be devoted to the epistolary genre features of the novel. When Salim is in London, he writes letters to his mother. The letters can be grouped into categories: sent, unsent, unfinished and rewritten. Salim’s first attempts result in writing the harsh truth in letters, which may upset his mother, and he rewrites not to hurt his mom. The second writing is very colourful, describing Salim’s English life as paradise. Saida’s letters’ structure begins with “Habibi” and ends with “Mamako” which can fully show the unconditional love of motherhood.

Dislocation, family relationships, retelling the story, silence, and belonging are just a few of the intriguing research topics explored in “Gravel Heart” by A.Gurnah. These themes invite further exploration and promise to enrich our understanding of the novel.

CONCLUSION

As for his artistic tradition, A.Gurnah masterfully uses the literary technique of intertextuality in his novel “Gravel Heart”. Similar to the writer’s other works, it is again a refugee tale of a person who comes to England from Zanzibar. Through the help of the narrator’s portrait depiction, the features of the age novel become clear. Both A.Gurnah’s novel and W.Shakespeare’s “Measure for Measure” create a compositional structure based on literary parallelism. Male-dominated narratology lacks exploration of the characters’ inner world, and most of the questions in the plot remain unanswered. The main difference between the two fictions is that A.Gurnah doesn’t give the full potential of the Duke to Masud, and Saida stays helpless in the novel. Salim, the narrator, son of Masuda and Saida, is a creation by A.Gurnah with whom he can show his postcolonial approach to the Renaissance drama. “Measure for Measure” is very influential in “Gravel Heart” in exploring the deep meaning of the context. Referring to W.Shakespeare, A.Gurnah intermingles or mixes traditional literary traditions with his creative writing approaches. Hence, before reading “Gravel

Heart”, if the reader is aware of “Measure for Measure”, it can help fully comprehend the novel’s artistic peculiarities.

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