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INTERTEXTUALITY IS ONE OF THE MAIN FEATURES OF THE COMMUNICATIVE-PRAGMATIC STRUCTURE OF LITERARY WORKS

Abstract: The article deals with the problems of intertextuality as one of the main peculiarities of the communicative-pragmatic structure of literary works. The poems of well-known poets as Lawrence Ferlinghetti and Thomas Stearns Eliot are analyzed as examples.

Key words: citation, intertextuality, indicator, content, information, cognitive-communicative, repetition, theory, nomination, transformation, literary work.

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Introduction

Citation appears at the result of transferring the phrases from one text into another and lies in the bases of the concept “intertextuality”. R.Barth was one of the scientists who entered the concept “intertextuality” in use; he writes: “Every text in actuality is an intertext: other texts exist in it in different levels in familiar or unfamiliar form; the texts of old culture and new culture form its root. Every text is a new fabric weaved from old citations (word and phrase)” [1: 946; 9: 131].

Of course, literary work is a type of text with its own peculiarities, together with having such indicators as completeness, structured and wholeness, at the same time it is a product of author’s literary thought. On this reason, the text serves as the device which “creates a new content and generalizes the cultural memory” [8: 21].

It is known that the creation of a text without relying on or without indicating to the texts existed before on the same subject is almost impossible. Well known Russian literary scientist M.M.Bakhtin accounts that it is not necessary “to move” to other culture to understand it, oppositely, one should keep

firm in the field of his/her own culture to comprehend the other’s. At the same time his/her theory of dialogue gives the opportunity to imagine the intertextuality clearly [6: 8-12]. Dialogue is the ontological feature of any text at the result of which intertextuality gets active, and both of them: dialogue and the process of intertextuality are the sources supplying the creation of literary work.

According to N.A.Kuzmina’s opinion, intertextuality can be described from different points of view. From the point of reference, intertextuality reflexes the feature of double referentness, i.e. the text together with reflecting the reality, at the same time indicates to other text too. From the point of the theory of information, the text expresses the information gathered through the experience-observation and through the way of treating to other texts. From the point of semantics, the intertextuality is the method of creating a content through indicating to other texts. If intertextuality is interpreted from the point of culture-ology it appears in the connection of cultural values [7: 25-26].

Another Russian scientist B.M.Gasparov writes that in the process of intertextuality the author uses the

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“communicative units”, and these units like nominative units are kept in the memory, and they are used as prepared materials. The communicative unit is “the unit of linguistic activity existing in brain”, it has such peculiarity as supplying the process of conversation with conceptual wholeness. The “communicative field”, being separated by the scientist, is the field where the text is created. Such cognitive activities as the clarification of the volume of author’s thoughts, definition of its directions are placed in this field and at last, it verbalizes in different contexts. This cognitive-communicative activity and the appearance of different contexts are connected with using of language material effectively. This activity “functions in the essence of movement around the existed linguistic product; starts with it and returns to it”. So, the clarifying of features of intertextuality allows differing the conceptual and structural connections in the linguistic content of literary work.

DISCUSSION: One of the cognitive mechanisms functioning in such a communicative field is citation transferring. According to their usage and to the difference in author’s communicative purpose transferring fulfils two main tasks:

1) supplement of the continuous of historical-literary process and traditions. In this case citation turns into the source marking on the activeness of literary movement;

2) in literary works (especially in poetry genre) the citation can function as satire or parody.

While treating to citation there appears a sub meaning in the content of the text. Its comprehension is to realize the meaning of the current events relying on the experience gathered in past. The structure based on the sub meaning has two fundamentals, one of them is “base condition”, the second is “repetitive condition”. Both of them are the distance content devices appearing in the base of interrelationship of the contextual interactions. It is important to take into consideration the contextual interactions and define the tools causing the distance content relations while differing the inner meaning.

Professor M.Kholbekov in his work “Structural Literary Criticism” gives such a definition to intertextuality: “Intertext can enlarge or break the borders of the text; it can weaken the structure of the text in some degree, makes the form of meaning and content of the text unclear; at the result of which the meaning of the text becomes changeable” [9: 30]. There is no doubt that in the process of intertextuality the form of meaning and content of the text tends to be changeable, but indefiniteness in the content is partially, taking inner meaning of the text does not mean to become uncomprehend.

As it was mentioned above the inner meaning appearing in the bases of the interrelation of “base condition” and “repetitive condition” has two types:

1) when “base condition” dominates the meaning of the “other” (from which the citation is

taken) text enlarges. In such a case the citation takes a place in logically nearest context and becomes a tool expressing the continuous of the historical-literary process.

2) “repetitive condition” comes across with the events indicating to the value of the meaning and the semantic content of the “base condition” changes. At the result of replacing the citation derived from the first source into the not appropriate context the meaning changes and becomes as a parody.

To describe the process of such kind of contextual inner meanings we have chosen for analyzing the poem “The End of Various Affairs” written by well-known English poet Lawrence Ferlinghetti:

The End of Various Affairs

L. Ferlinghetti

What is the great crow doing
flying into my picture

flying into my various love affairs
(with various “Lenores”)
as if to mark the end
of my amours?...

This huge black crow floats through
the salty air
and lands on a branch by my win window
stretching and shaking
its dingbat wings

The broken sky above the trees
has birds for fishes
in its seas

(what waves what rocks what shores)

While this landlubber crow lets out
a great lost cry
as if to mock the end
of my amours
and louder and louder cries and cries
never never never more! [12: 23].

In the text of this poem fifteen substantive phrases are used. But the purpose of the usage and the source of these phrases are different. For the first time we should differ their direct or indirect nominative function. Indirect nomination in most cases has the meaning of subjective value and in this situation it is expected the appearance of anaphoric pronoun in the text. The subjective value in the function of identification gets active in the text with the inner meaning and in this case indicates to the previous text.

Identification or expression of the meaning of value is known beforehand, it is the cognitive activity directing the attention to the event existing in reality or imagined by the author. The anaphoric principle of the structure of the text gives the opportunity of using deictic pronoun in the process of clarification of a certain object. So, in the text of the poem “The End of Various Affairs” the deictic pronoun *that* gives the opportunity of narrowing from generality to individuality the referent of the phrase *black crow*.

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The structure of the poem has such a design that the comprehensive activities of the readers' are always directed to the other texts. At the result the object being discussed gets known step by step to the reader. While using the proper noun *Lenores* and the phrase *never never never more* Lawrence Ferlinghetti treats to the literary works "Lenore" and "The Raven" after Edgar Allan Poe as the sources of intertextuality.

The feeling of grief towards the full destruction of the character of darkness is expressed in the poem "The End of Various Affairs". Just the same situation is the characteristic feature of the literary works of Edgar Allan Poe too. But the same alone view is described and expressed differently by two poets. It is followed firstly in the difference in nominating the object of the text: in his poem Edgar Allan Poe nominates this object as *the Raven* (the dictionary meaning of which is: *a large black bird with a harsh voice resembling a crow which is often regarded as a bird of ill omen* [10: 710]). And Lawrence Ferlinghetti changes this nominative unit with the phrase *that black crow* (the dictionary meaning of *crow* is: *a large black bird with a harsh cry*).

It is known that the writing of proper name with the small letter gives the elated spirit and the ceremonial feature to the text. Such kind of elated spirit in the work of Edgar Allan Poe is given through repetitive nomination and the phrases the meaning of which are not far from the semantics of antecedents serve as the main source: *a stately Raven of the days of yore; this ebony bird; this ominous bird of yore; this grim, ungainly, ghastly, gaunt and omnious bird of yore; the foul whose fiere eyes now burned into my bosom's core*.

We know that the parody as the separate genre has the general for all languages the laws of the structure of the text. In the literary works belonging to this genre the original text takes inner meaning through giving subjective value and the repetition and transformation becomes as the main methods. One of the types of structural and contextual transformation which form the meaning of parody is the exaggeration. Through the exaggeration the author changes the meaning of the object which is more important or interesting to his/her opinion in the prototype text according to the communicative pragmatic purpose of the literary work, in this way creates new meaning. Tools and methods of gaining this purpose are different but in their getting active the attendance of the units of the language system is a compulsory requirement. The phrases containing such linguistic tools form a separate field.

Just like that one more important state should be taken into consideration that the place and volume of various linguistic tools in the forming of intertextuality is not equal. Choosing the units from the source texts appropriate to the transitory should be relied on the logical-contextual bases and suit to the demands of becoming co-referent. For example, in

Edgar Allan Poe's poem "The End of Various Affairs" in the repetitive use of key words and phrases the law of referent appropriateness is followed and at the result of transitory the semantic field of the linguistic unit enlarged. Linguistic sign in the poetic text is not clarified according to the attitude to the reality but it is defined in the bases how it takes place in the field of context. Transitory of units of the certain well-known literary text into another text makes closer the contexts and ideas of both texts and in this way the reader comprehends the interrelationship between plots. As it was mentioned above there are some units in the Lawrence Ferlinghetti's poem have been transited from Edgar Allan Poe's poem, and most of these units and phrases are known to the readers that's why they form some associations. Besides it there are some transits taken from other authors' works in the poem we are analyzing. The phrases as: *What seas, what rocks, what shore* have been transferred from the poem "Marina" by Thomas Stearns Eliot. Compare:

Marina

T.S. Eliot

Quis hic locus, quae regio, quae mundi plaga?
What seas what shores what grey rocks and
what islands
What water lapping the bow
And scent of pine and the woodthrush singing
through the fog
What images return
O my daughter.
Those who sharpen the tooth of the dog, meaning
Death
Those who glitter with the glory of the
hummingbird, meaning
Death
Those who sit in the sty of contentment, meaning
Death
Those who suffer the ecstasy of the animals,
meaning
Death
Are become insubstantial, reduced by a wind,
A breath of pine, and the woodsong fog
By this grace dissolved in place
What is this face, less clear and clearer
The pulse in the arm, less strong and stronger—
Given or lent? more distant than stars and nearer
than the eye
Whispers and small laughter between leaves and
hurrying feet
Under sleep, where all the waters meet.
Bowsprit cracked with ice and paint cracked
with heat.
I made this, I have forgotten
And remember.
The rigging weak and the canvas rotten
Between one June and another September.
Made this unknowing, half conscious, unknown,
my own.

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The garboard strake leaks, the seams need caulking.

This form, this face, this life

Living to live in a world of time beyond me; let me

Resign my life for this life, my speech for that unspoken,

The awakened, lips parted, the hope, the new ships.

What seas what shores what granite islands towards my timbers

And woodthrush calling through the fog

My daughter [13].

It is obviously seen that this poem also has the peculiarities of intertextuality, it is written under the influence of William Shakespeare's tragedy "Pericles".

The structure of the phrases *What seas, what shores, what grey rocks and what islands* in Thomas Stearns Eliot's poem are taken from the tragedy "Hercules Furene" by Seneca which was mentioned by William Shakespeare and they are citations having been changed structurally. The story in the tragedy "Hercules Furene" is as follows, Hercules after becoming mad directed his poisoned arrow towards own children and after coming to himself was surprised:

– *Quis his locus, quare regic, qua mundi piaga?* (What kind of place is it? What kind of territory is it? What part of the world is it?). The phrase *What seas* in the poem "Marina" by T.S.Eliot is an indicator to the terrible event in the Seneca's work but the contexts in which original and transfer meanings are used have a complete different meaning. The hero of Eliot's poem tsar Pericles finds his daughter Marina after long time of losing and expressed phrase means his happiness. But Hercules regrets what he did and he is sad deeply.

Every appearance of intertextuality takes a place in the whole conceptual field of the text and influences to the fulfilling of the communicative purpose of the author and in the expression of literary idea. When the phrases are transferred into another new context both contexts come across and inner meaning is formed. In such cases we should treat to the whole text and the place of across of the contextual fields to clarify the new appeared meaning. All of them lead to the interrelation of semantic and emotional content of the text.

Linguistic units in intertexts including the analyses of the usage of phrases in the condition of transferring and intertextuality evidence that the inner meaning appeared at the result of intertextuality is a double-nature state and the information rendering in this process is divided into external and internal texts. Double-nature feature of the inner meaning causes the interrelationship of inner and outer elements of the text unlimitedly and intricately.

In the conclusion should be pointed that the intertextuality having been analyzed above, is the result of the contextual-associative relationships between the literary works. As professor D.U.Ashurova paid a special attention in the book "Stylistics of Literary Text" to such a situation that the referent of units rendering the intertextuality can be historical persons or events [5: 71]. For example, the source of the following phrases: *fifth column, golden age, a fair deal, the American dream, the Iron Duke, a kitchen cabinet, dollar diplomacy, the blanket code, the last harrah, the invisible government, black flag* is a political-social discourse and while being used in the texts of media they indicate to the activity of some known historical persons or events and in this way they cause to the appearance of inner meaning.

Some phrases become phraseological units as the result of being used widely. For example the prototype source of the following phrases as *Pandora's Box, Trojan horse, kill the fatted calf, Sodom and Gomorrah, the massacre of innocents* is the ancient myths, legends and folktales which have stylistic and pragmatic functions in the conceptual field of the literary texts [5: 52-56]. Likewise, there are some set phrases which transfer from one text into another repetitively and in fact they are created by this or that author. Compare: *bag of bones* (this phrase was used for the first time in the novel "Oliver Twist" by Ch.Dickens and nowadays this phrase is used in the meaning "very thin man or animal") [11].

So, intertextuality is one of the main features of the communicative-pragmatic structure of the literary text. Nowadays the intertextuality and having inner meaning consolidates the emotional field of the content of literary text while functioning as to influence to the addressee and strengthens its pragmatic value. In the process of appearance of the feature of intertextuality units of all spheres of the language take part. Phrase system has its own place in the expression of intertextuality.

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