

Intertextuality as a Linguistic Category

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Abstract: *Text linguistics is a branch of linguistics that focuses on the meaning and interpretation of written textbooks. This type of linguistics deals with the ways in which a spoken word can make sense, both small and large. Textbooks serve two functions internal and external. This is considered in agreement with the introductory principles of textbook linguistics, so that intertextuality can be understood as an external function of the textbook. The conception of intertextuality is the study of the connections between different textbooks. In numerous cases it's necessary to study one or further textbooks to understand the purpose.*

Keywords: *Intertextuality, Interaction, Literature, Language, Genre, Form, Theme, Content.*

Introduction

The term “intertextuality” was proposed by Yulia Kristeva in 1966, and for her the conception of intertextuality replaces the conception of intersubjectivity because we don't convey the meaning directly from the pen to the anthology, but through agreement or filtering is increased canons conveyed to the pen and anthology through other textbooks. Intertextuality is the process of determining the meaning of a textbook through other textbooks. This can be the author taking and editing the former textbook or the anthology's reference. This type of writing eliminates the need for traditional authorship generalities. There are seven types of intertextuality in ultramodern linguistics.

Materials and Methods

The term “intertextuality” is deduced from the Latin word “intertextuality”, which means mixing during weaving. In her exploration, similar as “Word,” “Communication,” and “Novel,” Kristeva broke with traditional sundries of authorship and links to textbook, and all sign systems, from table to poetry, were organized in a preliminarily modified way. noted that reporting systems. There are several forms of intertextuality in linguistics 1) Modification. This type of intertextuality is characterized by a close connection between the former and posterior textbooks, while the alternate, indeed if separated from it, derives its identity from the first. 2) Restatement. Restatement translates textbook into another language, “translates” it, recreates it. The following textbook easily claims to be the same as the original; his main design is an etiological trip into himself or his interpretation. 3) Quotation. The quotation literally repeats the former textbook (in whole or in part) in the coming textbook. Citations can be defined else to identify the anthology, similar as typographical symbols, language negotiations, or the factual identification of the original author or textbook.

4) Sources. Original textbooks give plot, character, idea, language, or style for posterior textbooks. Reading and remembering the author manages a sale that may involve complex reproduction

strategies. 5) Terms and Configurations. Muses have constantly accepted and acclimated numerous formal and rhetorical conventions of classical, medieval, and international literature. For illustration, the dialogue between the tragedy, the chorus, the herald, the doxy and the nutrix, the Seneca conventions in minstrelsy and harangue attracted attention. 6) Stripes. They can appear in individual characters that act as a convention or can take wider and lower separate forms (e.g., a vengeance tragedy plays out in a game, goatherds sing in a estate). 7) Paralogs. Paralogues are textbooks that exfoliate light on the intellectual, social, religious, or political meaning of other textbooks. Unlike textbooks or indeed traditions, paralogues move horizontally and by analogy in speech, not vertically, through the author's studies or intentions.

Results and Discussion

Intertextuality is a complex erudite tool used in jotting. This is principally a textbook link within some textbook that reflects the textbook used as a link. Rather of using references from different erudite workshop, intertextuality relies on a conception, rhetoric, or testament deduced from other textbooks to be combined in a new textbook. It could be a retelling of an old story, or you could rewrite popular stories in a ultramodern environment, similar as James Joyce retelling the Odyssey in his veritably popular novel, Ulysses.

Although both terms are analogous, their meanings are slightly different because the sign is a short, terse reference that the pen uses in another story without affecting the story line. Intertextuality is grounded on a link to another textbook or a full story.

Exemplifications of intertextuality in the literature include

Example 1 Wide Sargasso Sea Jan picture.

In his new *The Wide Sargasso Sea*, Jean Reese collects some of the events that took place in Charlotte Bronte's notorious *Jane Eyre* novel. The thing is to tell scholars an indispensable history. Reese introduces Mr. Rochester's woman, who plays the little promoter in the *Jane Eyre* scene in this novel, in Jamaica rather of England, and the author develops the aft story of his promoter. As she transforms into *Jane Eyre*, she presents her own interpretation of the story, and Bronte addresses issues similar as the part of women, colonialism, and racism that aren't bandied else in her novel.

Conclusion

Having studied the ways of vocalization and restatement of the intertextuality in the erudite textbooks, we can conclude as follows

An external function of textbook linguistics is intertextuality. This conception is the study of the interconnectedness of different textbooks. In our exploration we used similar notion of intertextuality as the complex interaction between a textbook and other textbooks taken as introductory to the creation or interpretation of the text. In linguistics there are several forms of intertextuality inerrability and presumption. Inerrability refers to the "repetition" of certain textual fractions. Presumption refers to hypotheticals a textbook makes about its referent, its compendiums, and its environment.

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