Functions of Intertextuality in Discourse Analysis

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Abstract: *Intertextuality, along with its kin term, interdiscursivity, has been one of the most widely circulating theoretical concepts of the late 20th century. In a broad sense, intertextuality represents scholarly interest in the grounding of words and texts in other words and texts. In this article we tried to clarify functions of intertextuality in observing discourse.*

Keywords: *intertextuality, interdiscursivity, phenomenon, polyphony, textual meaning, discursiveness, intertext.*

I. Introduction

The category of intertextuality in the context of the development of modern literary theory is used not only to characterize a special way of analyzing and evaluating a literary text, but also to describe the specifics of the existence of artistic creativity. It should be noted that the practice of literary writing is ontologically oriented towards a dialogic character, because the nature of a dialogical word reveals the semantic levels of the text, concretizes the author's worldview complex, and creates the effect of flickering aesthetic perspective. Forming a new text, the writer finds himself in a conditional matrix of intertextual interactions, a matrix of refractions and transformations, prospections and retrospections. The reader, in turn - decoding the text - overcomes the existing composition of the language, manipulates the codes, plays with signs, and orientately composes the reception of the author's discourse. Consequently, intertextuality is a special specific system, in understanding to specify a number of typologically heterogeneous, structural-categorical relations, to verify the functions of intertext within the framework of discursive practice.

II. Literature review

The communicative convention, in our opinion, can be removed by decoding or reinterpreting such models as "text - work", "text - context", "text - discourse", "discourse - idiostyle". Intertextuality not only creates an atmosphere of general contextuality that gives rise to new or different meanings of the work, but also equips the manipulative stylistic unity of the text, making it polystylistic. It, as it were, turns the typesetting of the language into an endless textual mosaic, reflecting not so much the integrity of the individual idio-style system, as it composes the discursiveness of the new, and author's text. After evaluating a number of works on problems and issues of intertext, I.V. Arnold, R. Bart, I.P. Ilyin, Yu. Kristeva, I.P. Smirnova, N.A. Fateeva, M. Yampolsky, it is possible to express the idea that it is the turn, the dynamics of the meaning in the conditions of natural historical realities that becomes the aesthetic limit of the faceting or verification of the meaning of the text. In our opinion, a text that is displaced in time and space can be called intertextual. Text with obvious decent ration and orientation to the source. At the same time, the spectrum of signified means depends on the specific situation of reading, on the objectification of realities, on the evaluation of meanings at a particular historical

stage. The desired meaning, a summand from combinatorial infinity, is tied in this case to a huge cultural and historical layer of connotations.

III. Analysis

The semantic layout of the intertext takes place in polar conditions of writing or reading. Such a text synthesized into itself everything that can be implied, and what has already taken place in the practice of adding aesthetic constructions. Being formed in the course of life, verification of writing regularly acquires more and more new elements of art-being, art-life, processing them in the mind, thinking of the reader, recipient. It is likely that intertextuality lives exactly where there is a transition, a crisis, since for its existence it needs precisely a change, an internal semantic-semiotic transformation.

Intertextuality can be perspectival considered as a category of openness of the text, because with the help of it the text is able to enter into relations with other texts. In this sense, any text is seen as an intertext, while the pretext of each individual work is not only the totality of all previous available texts, but also the sum of the general codes and semantic, mental systems underlying them. There is a common intertextual field-space between the new author's created text and the previous one, which accumulates the entire cultural and historical experience, the entire set of connotative shades. The poetics of intertextuality appears as a theory of a boundless text, intertextual in each of its fragments, in each bond of an associative, reminiscent, allusive field. In this case, it is appropriate to speak about the dispersion of the meaning put into a new work, a new kind of worldview model.

A fluctuation in meaning occurs taking into account the rules for the formation of literary and artistic discourse. The problem of "discourse" has long been relevant in a number of scientific disciplines (linguistics, semiotics, literary theory, and psycholinguistics). Researchers multifacetedly understand this category, since typologically; discourse is associated with one or another sphere of human activity: philosophy, artistic creativity, journalism, science itself, religion, etc. Although initially "discourse" as a term was nevertheless opposed to "language", "speech", it is fundamental, in our opinion, in the course of the reception of discourse to objectify it as a situational, procedural aesthetic paradigm. Discourse has its own special time of promotion, implementation, even in the case of stagnation - objectification of discourse in the format of sign formation - text - it continues to move in the cultural and historical environment. This, of course, occurs under the influence of the incessant reader's intentions, regulated by intertextuality. The predetermination of the formation of the system of hierarchies of meaning is initially repelled precisely from the text, because the text consists of moving fragments that do not have a definite meaning/meaning outside of it. In the structure of the text, the elements are significant, the change / combination of these parts / units forms both the axiological status of the element in the context, and the objectification of the fragment in the entire dynamic structure.

IV. Discussion

These characteristics are acquired only within the boundaries of the text, which distances it from other actual units of speech activity. Text fragments represent a certain class, a paradigm. It is no coincidence that a text is a series of invariant figures, text operators combinatorically combined by the author into a conglomerate of manifestations of an actual topic, an idea being implemented. The construction of the text occurs both rectilinearly and in a zigzag manner. The zigzag paradigm is characterized by a clear course of development. In this case, we can talk about recession, antithesis, reactive energy of self-negation, reverse movement. A straightforward model is an enrichment, building up, approval of a particular thought, position, and author's taste. The diverse nature of the existence of a work makes it open; therefore, it acquires a plurality of semantic levels, potentially tending to the greatest number of

interpretations. The synthesis of intertextual markers, subject-cultural traces, creates a special semantic activity of the recipient within the text. Finding a trace does not mean deciphering the meaning, coherence and functioning - this is what brings the reader closer to the objectification of the semantic load. In our opinion, the more difficult it is to establish the origin of text operators, the higher the degree of specification of the multiplicity of meanings of the text. At the same time, all boundaries disappear in it, it is no longer the actual text itself (form) that speaks, but the discourse (action), or the possibility of a multitude of semantic interpretations in the dynamic process of clarifying/pronouncing speech/writing. In the process of reading and perceiving the text, the recipient becomes a decoder of a certain author's code. The text in the perception of the reader turns out to be a generator of many meanings. With each new reading of the work, more and more allusions, associations, and series of signified means are formed in the mind.

The intertextual set, endowed with self-sufficient inflectional units, is deprived of a conditional subject in the process of discursive practice, because the subject itself becomes an integral unit of discourse, it seems to dissolve in it. Discourse, unlike text, does not depend on the creator, it is created in itself. The author, stipulating, creates the conditions and rules for the formation of a new type of semantic concretization. The positional point of discourse analysis, in our opinion, is not the verification of its coordinate system, but its detailed implementation. It is predetermined that the semantic scale of this model is unlimited. The systematization of forms is only pre-final regularities that constitute the place of the system in the types of its variations. Pre-discursive points of reference define thought, consciousness, or set of representations, and designate levels of discourse and rules for co-existing singular practices. The statement of two or more semantic intentions strengthens the position of both the textual plane and the sphere of meanings. The multiplicity of intertextual connections expands the meaning, organizes the whole into a bipolar area, which in turn determines the existence of the author's text. The synthesis of numerous relations is the fabric of the created text, which by its nature, taking into account these conditions, is close to literary discourse. Stabilization of a new text takes place taking into account inclusions (explicit / implicit), allusions, reminiscences; he lives thanks to a certain multiplicity of superimpositions, the combination of inserted elements, and the refraction of meanings because of interaction. The transformation of the connotative meanings of a work of art is the main functional aspect of intertextuality.

The new text and its meaning are, as it were, built on the elements of the old literary space. In a literary text, it is important to define not so much the quotation itself as to designate its function, that is, to understand its effective nature. The recipient's imagination is maximally activated only when the quotation recognized, whether on a conscious or subconscious level. It should be noted that the functions of intertextuality can be set both by the context, and by the situational layout, and by the author's desire, that is, for what purpose and to achieve what effect do writers turn to the texts of their predecessors and contemporaries, what is the role of insert elements , action operators, markers. Based on the reasons and goals for borrowing precedent texts, intertextuality can be provided with different functions; it is, of course, polyfunctional in comparison with language. In our opinion, its role in the text can be as follows: meaning-form (creating a new semantic space); text-form (forming an existing sign complex); associative (the new text is a protext for subsequent ones); referential (new text refers to pretexts for additional information); synthesizing (language/culture; literature/history); informative (carrying an objective message about time, space, event, person); characterizing (serving as a means of characterizing the hero); evaluative (negative or positive, expressing the attitude of the author or to the borrowed text, or attitude to events, persons); ideological (figurative); symbolic/symbolic (denoting important events for the historical consciousness); style-forming (forming the polystylistic level of the

text); recreational (allowing a standard of conditional freedom for the reader in order to increase meanings); etiquette (forming speech behaviour / evaluation principle); decorative (decorating the text with a quote, reference, aphorism). As already noted, the very situation of interpretation, writing, deciphering determines the role of intertext within the author's style and language.

V. Conclusion

Thus, the discursive practice of modernity is identified as the process of the omnipotence of quotation. The author's literary text receives, accordingly, the same characteristic. The end of the 20th - the beginning of the 21st centuries is characterized by the general normative principle of citation; this is manifested in various areas of creativity: cinema, painting, literature, theatre. The reader or recipient is more and more oriented towards the non-original, but towards a copy, likeness, simulacrum, conventionality, fiction, and unreality. The situation of quotation thinking leads to the replication of thoughts, the authorship of which is difficult to establish. The behavioural complex, a reaction to the artistic world, leads the ideal reader to objectify the maximum of semantic intentions. In this case, it is appropriate to speak about the paradox of polyphony (M.M. Bakhtin). The role of the intertext is spherical, pointy, and discrete. Semantic openness allows you to boldly bring cultural and literary-historical contexts into an infinite multiplicity. Losing authorship, the precedent text takes on new and new life, ontologically filling in structural-semiotic lacunae.

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