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INTERTEXTUALITY OF THE GENRE, TAKING INTO ACCOUNT DIALOGIZATION AND NATIONAL APPLICABILITY

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The chronology of the development of the terminological components of the intertext is investigated, some stages of study in domestic and foreign philological, sociological and cultural science are highlighted. The article examines and analyzes step by step the definitions of intertext and intertextuality in the works of N. Fateeva, D. Bagretsov, G. Burkitbaeva, N. Feyklau, Yu. Kristeva, M. Kremshokalova and others. national applicability. The contemporary impact of mythical postmodernism is considered. It is shown that many of the current tendencies of postmodernism have acquired their own linguopoetics in the Circassian prose of the new millennium. The intertext and inter-discourse that we distinguish work with specific linguistic and semantic features of certain exclamations, causing the inter-genre of these fragments in the corresponding (including Adyghe) language. In this way, the author's creation, opposed to the author's departure, does not at all oppose the intertext, since the latter is also defined as the balance of verbal statements. At the same time, taking into account the multitude of interpretations of the recipient available in the minds and forced by the literary line, one of its most important aspects is the understanding of the subscriber, which is just a reliable intertextual resource.

Key words: intertext, discourse, fiction, postmodernity, communication, speech act.

[Ф.Н. Хуако Интертекстуальность жанра с учетом диалогизации и национальной применимости]

Исследуется хронология развития терминологических компонентов интертекста, освещаются некоторые этапы изученности в отечественной и зарубежной филологической, социологической и культурологической науке. Рассматривается и пошагово анализируются определения интертекста и интер-текстуальности в работах Н. Фатеевой, Д. Багрецова, Г. Буркитбаевой, Н. Фейрклау, Ю. Кристевой, М. Кремшокаловой и др. Исследуется вопрос о практической применимости интертекста, а также его национальной применимости. Рассматривается современное воздействие мифического постмодернизма. Показано, что многие действующие тенденции постмодернизма приобрели в черкесской прозе нового тысячелетия собственную лингвопоэтику. Выделяемые нами интертекст и интердискурс работают специфическими языковыми и смысловыми чертами тех или иных восклицаний вызывают интержанровость данных фрагментов в соответствующем (в том числе, и в адыгском) языке. Таким путем авторское соиздание, противостоящее авторскому уходу, совсем не возражает интертексту, поскольку последний определяется и в качестве равновесия словесных изложений. При этом с учетом многочисленности имеющихся в умах и форсируемых литературной строкой трактовок получателя, одной из самых важных ее сторон действует именно понимание абонента, являющее собой как раз достоверный интертекстуальный ресурс.

Ключевые слова: интертекст, дискурс, художественная литература, постмодерн, коммуникация, речевой акт.

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Introduction

A specific feature of today's philology, as well as humanitarian knowledge in general, can be considered a distraction in communication from monologic receptivity, followed by an appeal to dialogue. The orientation towards inter-behavior, which presupposes obligatory interaction, has captured its thresholds in the multinational planetary consciousness. Dialogization as a specific doctrine turned out to be basic for a number of aesthetic, psychological statements of philology, as well as in the intertext system, for which dialogue can be called an active component. Such a development of events contributed to the fact that the form of the inter-text in its numerous interpretability was in demand, activated and intensely saturated with a healthy reflex today, that is, in the period of mystical postmodernism of the new millennium.

Intertextual quality, judging by such activity, had a place in the world literary field also in previous periods. Scientists studying the problem of postmodernism (for example, Yu. Maslova in her thesis in 2012 in Stavropol) consider how the techniques of intertextuality are transformed into the technology of semantic aggregation, and reveal the tactics of constructing semantic details. Based on such an analysis, such works outline the specific qualities of different systems in works of art, and also identify the movements of mutual cultural influence. At the same time, the intertext has a direct relation to a complex communication scheme, since it is focused on the interactive feedback inherent in the text aimed at contact. For example, the dialogism of the syllable in the novel of such a classic of German literature of the last century as Daniel Kehlmann is already determined by modern science in a very peculiar way. He acts as a numerous dialogue of character voices, a possible splitting of their emotions, as well as a simultaneous presence in the strings of languages inherent in chronically distant ethnic civilizations. Any text is context oriented. This richness allows researchers to classify the German author as an original category of magical realism for standard logic with the assumption of historical information.

In general, during the 60-s of the last century, the mutual reaction and fusion of specific narratives are the object of close attention of science being the core interest of today's linguists, critics, and culturologists. There are studies that consider artistic creativity in the context of the use of intertext (for example, D. Bagretsov (Yekaterinburg, 2005)), as well as depicting the instrumental apparatus of intertextuality through a specific number of artistic and expressive means (for example, N. Fateeva (Moscow, 2007)). The dissertations find their audience, considering, in particular, all possible genre features. So, for example, in a thesis on philology written in Alma-Ata in 2005, G.G. Burkitbaeva analyzes "the general and specific features of genres (dynamic rhetorical structure, standards and norms of the genre, the conflict between the "personal interests" of authors and the generally recognized "communicative goals" of genres, their democratization and ideology), ... interactivity, context, relations of interactants, presentation channels of the genre, a genre in intercultural communication and many others" [6, p. 97]. Thus, the interest is evident.

However, the direct intertextual richness of the genre often remains out of sight. In general, through the action of acts of "inter-discourse", leading to explicit "intertextuality", a previously unknown genre formation might appear or an unconventional turn to the existing genre becomes possible. At the same time, in eventual and chronicle texts, such intercorrelation is very clearly expressed, easily visible, and this is precisely the indispensable condition for the ongoing communicative act. At the same time, it is necessary to strive to consider the genre in its various speech (including linguistic and national) manifestations. This is possible through contextual clarification, by assuming the implementation of the context as not only inter-text, but also inter-genre level. So, in particular, the essayist writ-

ing documentary produces the text in the original chronological conditions of reality, as a result of which he is significantly limited in the use of methods and means of expressiveness inherent in the literary text.

Research methods

By means of the technology used in the article, a logically conditioned ratio of terminological and logical information existing on the problem is widely used and, in addition, conceptual analysis is performed at its beginning, which makes it possible to strengthen the impartiality of the consideration of issues, sometimes using text fragments as verbal illustrations.

Results

Often, when producing artistic and expressive texts inherent in literature, their characteristic intertext appears as a kind of hidden array. Accordingly, there is a clear blurriness in the definitions requiring clear clarifications. In a number of attitudes concerning the theory of literature, which are invariably transformed, but are grouped in the scientific field by the beginning of this century, the concept of intertext has acquired a significant space. The most frequent can be considered intertextuality, understood as a problematic, structural, tonal configuration of style in relation to other textual fragments of literature. The pioneer of the concept of intertextuality in science is the French researcher Julia Kristeva, who first used it in 1967: "We call intertextuality the textual interaction that takes place within each literary text. For any cognizing subject, the phenomenon of intertextuality is a sign of that separate way in which each text reads history and, accordingly, fits into it" [7, p. 104]. Moreover, being located in literary lines, the phenomena inherent in reality preserve, in spite of everything, their own tangible originality.

It makes sense in this case to cite the opinion of the French philosopher of literature Roland Barthes. He classifies any verbal text as intertext, since other texts are viewed in it at different levels in relatively well-known variations. These are texts of ethnic culture (both the previous one (for example, folk culture) and the current one)). R. Barth sees the intertext phenomenon as follows: "Each text is a new fabric woven from old quotations. Fragments of cultural codes, formulas, rhetorical structures, fragments of social idioms, etc. They are all absorbed by the text and mixed in it..." [3, p. 515]. The consequence of this coherence and even the predestination of the tools used in the course of writing may be a constant search by the writer for such mechanisms for displaying what is happening that are based on complete reliability. This kind of peculiar richness, based on the intertext located in the lines, determines, in turn, the development and progression of the phenomenon of intertextuality in the creative field.

Intertextuality can act and be defined as a significant component in the analysis of a text-genre, as well as in discursive analysis. This happens because a specific society uses *inter-* for the production of a specific act of its own, addressed to the masses. Inter-text is also interpreted as a direct trick, in particular, as the use of such artistic means as reminiscences, allusions, references, footnotes and quotations. The synonymous correlation of means and genres then contributes to the rapid recognition of the presentation and, thereby, increases the degree of automation of the communication procedure itself. In the role of a unifying quality for such inclusions, some scientists (for example, I.V. Arnold) cite "a change in the subject of speech" [2, p. 72]. In general, the phenomenon of intertextuality can be defined as the quality of the creative style of certain authors, based on a combination of specific components of the intertext. In foreign works that directly study genre discourse, text, register, the phenomenon of intertextuality is also noticeable. In particular, in the collective monograph of 2009, published in Kharkov, "Methods of text and discourse analysis" S. Titscher, M. Meyer, R. Wodak & E. Vetter outline two sides of intertextual

meaning. "On the one hand, it assumes that the text is always associated with the previous or parallel unfolding discourse. On the other hand, it means that there are formal criteria that link texts to each other in certain genres or types of text" [10, p. 42].

Sometimes the terminology of intertextuality gives rise to discussions not only in literary genre knowledge, but also in linguistics. Specifically intertextuality acts, from the point of view of the English linguist of the 90s Norman Fairclough, as a required component in the analysis of the discourse of narratives, which are considered probable manifestations of genres. At the same time, intertextual consideration in the field of the strategy of today's historicism presupposes such an analysis of semantically hidden fragments that could expand and hide the textual facets, thereby constraining it with the possible plurality of previous and subsequent expositions. The named British linguist N. Fairclough, in addition, invites to make a demarcation line and not to confuse inter-discourse and intertext. The reason is, in the second case, the consideration of the text within the text, but the creation of a presentation by means of a convention from a number of possible discourses. This orientation of the British scholar to discourse can be attributed to the following. The textual consideration in the artistic aspect very perceptibly presupposes precisely the discourse analysis presented by N. Fairclough in the theory of cognitive discourse developed by him. This kind of analytical move is capable of breaking genre limits, abstracting to the point of blurring their boundaries, while reproducing the previous historical period as a single, merged, diverse textual accumulation.

As for the instrumental apparatus that constitutes the phenomenon of intertextuality in implementation, modern linguists A.A. Serebryakov and S.V. Serebryakova indicate the following pattern. It can include many tactical techniques, diachronically and synchronously combined with a considerable number of other statements: translation, allusion, paraphrase, explicit or implicit quotation, borrowing, imitation, parody, visualization, epigraph, lexico-grammatical and structural-semantic variations of various genre spheres. The modern philologist Burkhan Berberov counts among them the totality of the deliberate, planned, sometimes "playful" use of plots, genres, images, ideas from the dialect of artistic relatives of ancestors and peers. This is a series of point quotes, paraphrases, catchphrases, allusions, reminiscences.

Through intertextual mutual influence, certain genre features of the texts are developed. This deepens their semantic palette, semantic versatility, and this, in turn, multiplies the textual weight in both actual and artistic impact. Moreover, both descriptive and historical perspectives of the consideration of phenomena are taken into account, since, as the above-mentioned A.A. Serebryakov and S.V. Serebryakova, intertextuality as a philological event activates the existing numerous scale of "associative connections of a giant "citation fund"" [12, p. 167] or, already in our decade, in the study of Marina Kremshokalova (Nalchik, 2015), when studying the Kabardian dialect of the Circassian language, intertextual ingredients were found inherent in a number of modern artistic genres. Thus, the author analyzes the possibilities of the fragments he is considering as inter-discourse and text, which, for example, in the linguistic field of the 12-tribal Circassian dialect are more often awarded to the dialect of a more emotional Kabardian tribe. Considering, following the aforementioned scholars, intertextuality is a dialogical form, it can be argued that the word (and its meaning) is by no means "solid granite", but rather a kind of a meeting place. Such communicative relationships are absolutely not freshly created, as they are presented in a number of linguistic studies in the world. However, any age has its own intertext chime, according to which the message lying in front of the recipient is the actual, in the words of Y. Kristeva, "the place of intersection of text planes, like a dialogue of different types of writing - the writer himself, the recipient (or the character) and, finally, a letter

formed by the current and previous context" [7, p. 428]. In particular, there are various significant elements of civilizational information, which are designated by V.G. Kostomarov and N.D. Burvikova as a logoepistem [5, p. ten]. And therefore, let us turn further on this civilizational stream to the question of the national applicability of the intertext.

According to the broad theory, intertextuality appears to be the ontological quality of each presentation. In fact, any presentation is an obligatory intertext, an arbitrary ingredient of which is intertextual due to its conditionality by well-known aesthetic or historical information. As the Adyghe researcher M. Bitokova is sincerely surprised in her work of our time, "Even the epigraph is considered as an intertextual element, reflecting the main idea of the author and performing a meaning-forming function, which also serves as the basis for creating "semantic intertextual bridges", which means it connects this text with other literary or cultural texts [4, p. 205]. In particular, in the situation with the Circassian language, consideration of its genres of oral speech with all their dialectal diversity demonstrates the following. It is permissible to consider such genres as some intertextual formations, which are also allowed to be used within other genres, and this, in turn, gives the right to talk about layering, about interdiscursiveness, for example, commendable remarks, comments, compliments. Comparison of the statements of Circassian art authors in this respect allows one to find various, thematically conditioned, inter-textual manifestations. Such an element multiplies the discursive predestination of the genre, and also strengthens its eventual conditioning, which gives a chance for transforming textual variations. This makes it possible to identify some issues within the framework of intertextual tactics, during which allusion, reminiscence, quotation and even good wishes, blessings, curses, and vivid anathemas appear in literary texts. The specificity of the latter is the following. They are multifunctional and therefore merge in tune with other genre forms of oral speech with its discourse. In the opinion of Yu.M. Lotman, in some way aggravates the moment of "playing in the text: from the standpoint of another method of coding, the text acquires features of increased conventionality, its playful character is emphasized - ironic, parody, theatrical, etc. meaning" [8, p. 431]. In this way, the textual content can be radically transformed, and the textual mission is reduced to the reproduction of some positive (or negative) feelings or to the spread of reactions to other life moments.

In addition, in the case of the intertext, it is necessary to emphasize the influence of the mythical postmodernism that is frequent all over the world today. So, for example, O. Romanovskaya, on the pages of her monographic work today (Astrakhan, 2012), looks at intertextual relations in Russian postmodern prose. Moreover, the combination of angles of different levels (romantic, postmodern) both in our and in the Western modernist text has consequences. It determines the transformation of the structure of these levels, and this, in turn, proves the following: romanticism (including its discourse) "entered into interaction with a consciousness that is not homogeneous to it" [8, p. 428]. At the same time, evidence of the presence of postmodernism in the text of today's Russian prose writer can be the frequent applicability of such basic postmodern phenomena as multilingualism, neomythcreation, antiauthoritarianism (delegitimization), antiillusionism (anti-metricity), deconstruction, destruction of thought, non-selection and intertextuality. In this case, it is also necessary to take into account the perception of the text as a mobile, constantly transforming subject. Likewise, the romantic text in this case, in the process of modifying the newly acquired meanings, reshaped its own characteristic scheme.

In general, the shift away from monologue in favour of dialogue, observed by us today in society, is inherent in both linguistics and all humanitarian knowledge. The tendency of dialogue, its preference is at the root of a number of theses of philological hermeneutics, such an integral part of it as the theory of intertextuality, as well as receptive aesthetics.

The inclination for contact, which is becoming more popular in many areas of the modern digital society, increasingly prefers mobile dialogue rather than a meditative monologue. In a number of situations, both positive and negative remarks, exclamations are elements of other oral-speech genres. They work as circular disclosures, penetrating into other genre formations, but progressively influencing them. In this respect, it is permissible to regard them as certain discursive activators of oral speech, stimulating and urging it on. Thus, the intertextuality we are considering must be highlighted in a real dialogical key, which today is a frequent configuration of precisely postmodern discourse. So, for example, many of the current tendencies of postmodernism have acquired their own linguopoeitics in the Circassian prose of the new millennium. The intertext and inter-discourse that we distinguish work with specific linguistic and semantic features of certain exclamations and, in this way, cause the inter-genre of these fragments in the corresponding (including Adyghe) language.

If we turn further to the bearer of meaning in the intertext, taking into account the possible dialogization, then the following phenomenon is evident. The narrator leading the exposition, who replaces the author in the conceptual mechanism of poststructuralism, is neither a builder, nor a word-creator. (S)he is only a timid and silent translator. At the same time, the intertext is capable of influencing the conditional state of the author's thinking, the exclusion of a monologue from the number of preferred forms of speech, the appearance of simultaneously declaring rhetoricians, and the species diversity of cultures and civilizations. In this way, the author's creation, opposed to the author's departure, does not at all oppose the inter-text, since the latter is also defined as the balance of verbal statements. At the same time, taking into account the multitude of interpretations of the recipient available in the minds and forced by the literary line, one of its most important aspects is the understanding of the recipient, which is just a reliable intertextual resource.

Conclusion

Moreover, the recipient of the text here acts, as noted above, as a semantic resource, since (s)he is in the process of receiving the information carried by the sender that both the recipient, the transmitted, and the information bring to the world an integral but boundless interpretive field. This factor directly determines the modern implementation of the intertext phenomenon.

In such a case, in contrast to the given and often imposed from above linguistic patterns, in a young age environment, speech acts can arise that are sufficiently created, expecting a reaction and an instant response in an intertextual manner. And they expect much more mobile and reactive genres to be applied. Moreover, the refusal of the narrator leading the presentation to create long texts produces, in our opinion, directly inter-text with its design as a text in the text. The originality and unpredictability of the exclamations possible in the speech environment can contribute to the ratification of a positive tone with the subsequent, operational favor of a partner. At times, both a benevolent pun and positive rivalry are possible. This type of confrontation between the participants, being present in contemporary general global prose, produces a certain platform on which previous romanticism and subsequent postmodernism can converge and fight for survival. Healthy competition, which takes place in any speech act of several individuals, increases a more powerful pace in an early age atmosphere. And therefore, we clarify the indirect speech in our work in its functional role for an intertextual text is very obvious. There is also an eventual recognition of expressions in their correlation with the information environment, which is activated by the period of a specific communication act.

Conclusions

Thus, there is intertextuality, which is directly related to the communication act, to the model "text in text" (Y.M. Lotman's term). In fact, any presentation designed in this way looks like a quotation palette, as an example of the collection and arrangement of other textual manifestations, problems that have passed before, plot-figurative relationships, urges and aspirations. It is also permissible to emphasize that the fragments from the media texts used for intertext possess a very distinct mobility and replaceability. And as a result, it should be said clearly: being a mobile textual side, intertext (with the whole set of words and expressions inherent in other texts) is capable of influencing the process of displaying any perspective in postmodernism.

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