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THE PHENOMENON OF INTERTEXTUALITY IN LITERARY DISCOURSE

Since the dawn of time people have been communicating by means of spoken or written language and in order to analyze spoken and written language in a social context, one has to address one of the disciplines of Linguistics called “discourse”. Discourse studies form and function of language in conversation including both complex grammatical structures and small grammatical pieces such as phonemes and morphemes. Because Discourse in context may consist not only long words or phrases but also just one or two words such as “Stop” or “No entrance”. “Discourse is the way in which language is used socially to convey broad historical meanings. It is language identified by the social conditions of its use, by who is using it and under what conditions. Language can never be 'neutral' because it bridges our personal and social worlds,” 1. [Henry and Tator “Discourses of domination” 2002].

Discourse is on a daily basis found in formal and informal conversations and nowadays it is almost impossible to imagine our lives without it, generally speaking, any time one uses language to communicate, he or she utilizing discourse. Moreover, Discourse appears in Literature (both poetry and prose), short and long texts, blog posts, advertisements, diaries, definitions and verbal conversations. The term discourse is a broad one and has quite different definitions depending on the discipline in which it is used; in literature, for instance: discourse refers to a presentation of thought through language. All in all, Discursive language typically contains long, detailed sentences that address a specific subject in a formal manner.

There are three categories of literary discourse: Poetic, Expressive, and Transactional. Poetic texts refer to axiological texts, the impact of which is directed to the emotional sphere of consciousness. The initial is a thought that goes ahead of the language, subordinating it, but in accordance with its peculiarities. Thought and speech, according to the scientist, are activities. The meaning is some formation, the result of this activity. That is why the reader of poems, for example, “is not unconsciously worried, but one expresses his own feelings and excitement, speaking with the words of someone else's text”.

Poetic text is a space of dialogue between the author and the reader. The content of the text is only a means of this dialogue. The role of the creator in this process is a special one. The social meanings that define the behavior of an adapted person are not personal meanings. Social meanings are imputed to a person as a condition for adaptation. But "there are people, and there are human acts that set the scale for a person in principle.". Creators give “an alternative meaning expressed in a new word” and produce “excitement of sociality” 2.[Litvinov, 2007, p. 137]. In short, Poetic discourse comprises creative, fictional writing and this type of discourse includes novels, poems, and drama. These kinds of work often prioritize emotion, imagery, theme, and character development, as well as the usage of literary devices like metaphor and symbolism.

Another category of discourse is expressive discourse that comprises those acts of literary writing that is creative, yet non-fiction. This could include memoirs, letters, or online blogs. Expressive discourse begins with subjective response and moves progressively toward more objective stances, is an ideal form of discourse for learners. It enables freshman writers to interact in much more honest and less abstract ways with what they read. It would, for example, encourage freshmen to objectify their own feelings and experience before they read; "it would encourage freshmen to respond more systematically and objectively to textual focal points as they were reading; and it would allow freshmen to avoid taking on the more abstract poses of experts when they wrote about what a story, essay, or news article meant after they had finished reading it. The freshman writer, then, uses writing to express the process of reading itself, to articulate and objectify what Louise Rosenblatt calls the '**transaction**' between the text and its reader." 3.[Joseph J. Comprone " Landmark Essays on Advanced Composition, ed. by Gary A. Olson and Julie Drew. Lawrence Erlbaum, 1996]

Another type of Discourse is called Transactional discourse which is used to propel something into action, such as advertising motivating a customer to buy, or showing a customer how to use a product via a manual. This type of discourse generally does not rely so much on literary devices. In other words, transactional discourse refers to communication aimed at conducting some form of business, commercial or financial exchange between parties. It seeks to achieve tangible, practical outcomes related to economic transactions. Moreover, Transactional conversation is conducted for the purpose of information exchange, such as information-gathering interviews, role plays, or debates. It is an interaction which has an outcome, for example, buying something in a shop, enrolling in a school. In such contexts the range of language used is relatively limited and therefore reasonably predictable because speaking happens in real time and is often characterized by unfinished utterances, reformulation, overlapping utterances, grammatically incorrect utterances. Participants must follow cultural conventions which include factors such as gesture, body language and facial expression. Decisions have to be made about the direction of the exchange and how to deal with unexpected difficulties. Speech events differ from each other according to characteristics such as the degree of distance, formality, spontaneity and reciprocity. For example, a job interview would be characterized by distance, formality, some reciprocity and relatively little spontaneity. At the other extreme, "meeting someone informally for the first time is reciprocal and spontaneous. However, even those events which seem spontaneous can in fact be predictably organized and do incorporate set phrases. So, greetings, introductions and conclusions follow predictable lines. Students at this level need to be made aware of conventions of transactional exchanges and introduced to the particular language which they might expect to hear and use".4. [Ulin Nuha. Transactional and Interpersonal Conversation Texts in English Textbook].While such interpersonal conversations are to establish or maintain social relationships, such as personal interviews or casual conversation role plays. According to Celce-Murcia, interpersonal conversations are usually used to express 5.[Celce-Murcia et. al. 1995]

As for Intertextuality, it goes without saying that Intertextuality refers to the interdependence of texts in relation to one another (as well as to the culture at large). Texts can influence, derive from, parody, reference, quote, contrast with, build on, draw from, or even inspire each other. Intertextuality produces meaning. Here is the clue "texts" and in this case no doubt, that we address discourse.

«Intertextuality is not only a ubiquitous term in contemporary literary criticism; it is also a crucial element in our attempt as teachers to enhance our student's responding to literature as well as their

critical skills in reading and interpreting certain literary works. In the present paper, we illustrate ways in which students can effectively read literary texts in parallel, compare them on the basis of its intertextual links and connections. We are going to limit ourselves to some illustrative cases of intertextuality available for students in a secondary classroom. By doing this kind of text-to text reading, students develop a fuller and more articulate awareness of literature and they can also expand their literary uptake through detailed critical analysis» 6.[Kalogirou, Economopoulou, 2012: 180].

At the same time, intertextuality remains a controversial term, which is interpreted differently by researchers: as the correlation of a specific text with a particular type of text (genre, etc.) or as a correlation with another previously created text or texts. In this work, intertextuality is interpreted as a result of the correlation of a given specific text with other, earlier texts that act as precedents in relation to the given text. Intertextuality ensures the entry of a work into a diachronic context, generating a dialogical interaction of individual texts: the source text ("pretext") and the recipient text - and realizing the semantic increment of the recipient text through precedent inclusion. Most often, intertextuality is understood as the dependence of the meaning of discourse on a previously created text and therefore it is mostly called "pretext" or "prototypical text" in relation to the recipient text). As some scholars believe, discourse absorbs historical and socio-cultural factors, and language represents them, combining context and previous cultural texts. 7. [Iser, W. (1980). *Interaction between Text and Reader*, Princeton, New York, USA, p. 106-119]. And of course, in order to be able to learn and analyze this and other types cultural text we address literary discourse.

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