

INTERTEXTUALITY IN RUSSIAN POETRY BASED ON THE WORKS OF F.I. TYUTCHEV AND A. S. PUSHKIN

Dinara Rifkatovna Aflyatunova

Teacher of Chirchik State Pedagogical University

Nigina Bakhtiyarovna Rustamova

Master's Student of Chirchik State Pedagogical University

ABSTRACT

This article examines intertextuality as a linguistic phenomenon in Russian poetry based on the works of F.I. Tyutchev and A.S. Pushkin. The definition is given: the structural organization of the artistic poetic text, the term intertextuality as a category of artistic text and the poetic word in the intertext under the influence of precedent texts, which not only enriches its semantic structure by "incrementing" new meanings, but also changes the semantics of the poetic work as a whole.

Keywords: intertextuality, intertext, concept, poetics, semiotics, citation, aurtic function.

INTRODUCTION

Intertextuality, a term introduced in 1967 by poststructuralism theorist Yulia Kristeva to denote a common property of texts, expressed in the presence of connections between them, thanks to which texts (or parts of them) can explicitly or implicitly refer to each other in many different ways.¹

Despite the fact that various manifestations of intertextuality have been known since time immemorial, the emergence of the corresponding term and theory in the last third of the 20th century is not accidental. The significantly increased availability of works of art and mass education, the development of mass communication media and the spread of mass culture (no matter how one treats it) have led to a very strong semiotization of human life.

His concept of intertextuality Yu . Kristeva formulated on the basis of a reinterpretation of M. Bakhtin's 1924 work "The problem of content, material and form in verbal artistic creativity", in which the author noted that in addition to contemporary reality for the artist, he, creating his artistic texts, deals with the literature preceding him, with which the author is in a kind of constant dialogue. Professor of Moscow State University, philosopher M. Mamardashvili wrote about the intertextuality of texts: "Great works are just different in that they have a voice, there is a latent text in contrast to the explicit content," and linguist A. Zholkovsky rightly noted: "At the beginning of every word there was always some foreign word, literature is occupied with itself and its own genealogy more than everything else, and therefore permeated intertextuality".²

¹ https://www.krugosvet.ru/enc/gumanitarnye_nauki/lingvistika/INTERTEKSTUALNOST.html
Encyclopedia of circumnavigation.

² Bakhtin M. The problem of content, material and form in verbal artistic creativity. Moscow, 1924.10. Moskvina V.P. Intertextuality: Conceptual apparatus. Figures, genres, styles. 3rd ed. M., 2015.

The generally accepted canonical formulations of the concepts of "intertextuality" and "intertext" were given by R. Barth: "Each text is an intertext; other texts are present in it at various levels in more or less recognizable forms: texts of the preceding culture and texts of the surrounding culture. Each text is a new fabric woven from old quotes.³ Fragments of cultural codes, formulas, rhythmic structures, fragments of social idioms, etc. — they are all absorbed by the text and mixed up in it, because there is always a language before and around the text. As a necessary precondition for any text, intertextuality cannot be reduced to the problem of sources and influences; it is a general field of anonymous formulas, the origin of which can rarely be detected, unconscious or automatic quotations given without quotation marks." In literary science, there are three main forms of intertexts: citation (verbatim reproduction of a fragment of a text, accompanied by a link to the source), indirect retelling (when excerpts and main motives \ meanings are taken in the form of citation without reference to the source or paraphrase) and background reference to an idea or theory published earlier. There are also several functions of intertextuality: an authentic function (which allows you to determine the exact source of the statement), a text-forming function (which allows you to create a meaningful basis for new material), information (highlights and conveys some meanings). In fact, each text is an intertext, since there is no information that has never been mentioned before or at least references to them did not exist. The new text, as well as the text in general, can be compared with a fabric that is woven from quotations and statements used in the artistic work of various writers earlier.

When using the intertextual approach in the study of the text, the following analysis algorithm can be proposed: — Determination of the literary epoch, the year of writing of the analyzed text. 8 Philology and linguistics in the modern world — Identification of: a) foreign text inclusions in the analyzed text; b) the precedent text to which these inclusions belong (the precedent text (Latin *textus praecedens* "preceding text") is a text that served as an associative basis for the intertext. There are two associative types of case texts: a) the source text, which serves as a donor for such extracts from it as quotations, winged words and allusions; b) the producing text, which serves as the basis for the production of a new text). — Definition of the epoch, the year of writing the precedent text. — Definition of the form and function of intertext inclusions. — Conclusions on the intertextual parallels made, which make it possible to analyze the "new" text more deeply. Russian classical writers Analyzing intertextual connections, researchers very often come to the conclusion that the primary source from which the Russian poets of the "post-Pushkin period" drew images, motifs, lyrical plots was the work of our Russian genius — Alexander Sergeevich Pushkin. But has it always been like this? Did the opposite happen — did A. Pushkin inspire the work of other poets? As it turned out, yes. And this is confirmed by the analysis of the intertextual connections of F. Tyutchev's "Autumn Evening" and A. Pushkin's "Autumn".⁴

F. Tyutchev wrote his poem in 1830 in Munich. Let 's recall his text:

Autumn evening

There are in the light of autumn evenings

³ Torop P.H. The problem of intext. – Works on Sign Systems XIV. Text within the text. Scientific Notes of the Tartu State University, issue 567. Tartu, 1981

⁴ Pushkin A.S. Complete works: In 10t. L., 1977-1979. — Vol. 3.

*A sweet, mysterious charm:
Ominous brilliance and variegation of trees,
Crimson leaves languid, light rustle,
Misty and quiet azure
Over a sad, orphaned land,
And, as a premonition of descending storms,
Gusty, cold wind sometimes,
Damage, exhaustion — and everything
That gentle smile of withering,
What in a rational being do we call
The divine modesty of suffering.*

If we briefly and fluently try to convey the ideological meaning of this poem, then we can express it as follows: in the ominous, foggy autumn on a sad and lonely land, when damage, exhaustion and withering are felt in everything, something bright and even divine is felt. Is it because the poet expressed this idea of the "brightness" of suffering that he was well aware of the lines from the Gospel of Matthew: "... the people sitting in darkness saw a great light, and light shone upon those sitting in the land and shadow of death?"

F. Tyutchev, as a romantic poet, feels the eternal, Divine principle in nature, as a Christian he understands that only God is the source of spiritual rebirth. The image of an autumn evening, in which the poet sees a certain "grace", can be viewed in different ways. Brightness is the natural, natural light of the autumn sun. Its evening light changes the face of the earth: the colors become richer, cleaner and brighter ("ominous shine", "variegated trees", "crimson leaves"). But the light, the light for the poet is also a source of spiritual purification. This grace is "tender", "mysterious", "meek", it was with her that the poet compared and saw in her "Divine suffering" — the prototype of human morality. In form, it is a background reference to an idea that was expressed long before F. Tyutchev.

We can perceive this reference to the Bible as an allusion that helps to perceive the image of light, as a symbolic image that makes this poem not just landscape, but also fills with deep philosophical meaning. The biographical context of this poem is also interesting: at the time of its writing, F. Tyutchev was far away from Russia, in Munich, and, of course, keenly felt homesickness, which he loved dearly.

The biblical quotation can be a precedent text for this poem also because the full biblical text indicates a situation of alienation from the native land. The poet could refer to this quote also because it was understandable to him at the moment of separation from his Homeland like no one else. N. Nekrasov, reading this poem, exclaimed: "An excellent picture! Each verse grabs the heart, as the erratic, suddenly rushing gusts of autumn wind grab the heart at another moment; it hurts to listen to them and it's a pity to stop listening. The impression that one experiences when reading these poems can only be compared with the feeling that a person has at the bedside of a young dying woman with whom he was in love." And although N. Nekrasov further compared this poem to F. Tyutchev with Lermontov's poems, yet the last thought

expressed by N. Nekrasov, cannot but suggest another famous text. And he is, of course, Pushkin.⁵

CONCLUSION

An artistic (poetic) text is an aesthetically organized holistic system. Structurality is an internal property of this system, serving for the implementation of links between its elements. The structural organization of the artistic (poetic) text contributes to the transformation of the objective content of the text into an artistic image. The most important category of a literary text is intertextuality, which is realized in the ability of the text to fully or partially form its meaning by entering into a dialogue with other texts. Intertextuality is characteristic of those works of fiction that are specifically focused on connections with any precedent texts. As a result of such a dialogue, a special "field of intertextuality", or intertext, is formed.

Intertext is understood as a special semantic space formed in the process of intertextual interactions of one literary text with other artistic texts. The poetic word in the intertext under the influence of precedent texts not only enriches its semantic structure by "incrementing" new meanings, but also changes the semantics of the poetic work as a whole.

So, both at the level of the form and the content of the text, intertextuality, represented by its various types, acts as the leading category of text formation, which is proof of the position of intertextuality as a single semiotic law.

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⁵ Pushkin A.S. Complete works: In 10t. L., 1977-1979. — Vol. 3. 26. Ibid. Vol. 7. 10. Tyutchev F.I. Autumn evening ("There are in the light of autumn evenings" ...) // F.I. Tyutchev. Lyrics: in 2t. M., 1966. Vol. 1.

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