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The category of intertextuality vs. avant-text

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The article deals with the comparison of intertextuality as the category of the text and folklore avant-text. The category of intertextuality underlies the processes of the text formation and perception. This study suggests the model of this category, the basis of which is supported by the text affinity to social parameters, and is preconditioned by metatextual element, which are peculiar for the text of a particular discourse. The latter predetermines the style and the genre of the text to be produced that imposes the speaker to use particular topics, structures and language means. Avant-text is regarded as the category of intertextuality of folklore texts. Its model is elaborated on the same basis and it includes such metatextual elements of folklore tradition such as variability, improvisation, syncretism, esthetic method, etc. These peculiarities make it possible to split avant-text and the category of intertextuality and consider them as individual phenomena. The analysis of folklore texts of different genres reveals the following differences: unlike other types of discourse, folklore discourse restricts the use of folklore texts in time and space and predetermines the genre and functions; the precedent in the formation of any folklore text is the stereotype that reflects the world view of the nation, while the precedent of the texts of other genres is represented by the texts of individual authors which can be traced back; the avant-text completely differs in the category of completeness in terms of the absence of finalized variants of folklore texts existing only in the form of invariants; the analysis of stylistic means indicates that the freedom of choice of language means in the process of folklore text formation is limited by the existing set of imposed language means.

Key words: avant-text, category of intertextuality, folklore text, model, text formation.

Холмогорцева І. С. Категорія інтертекстуальності vs. авантекст. Стаття присвячена порівнянню моделей реалізації глобальної текстової категорії інтертекстуальності та фольклорного авантексту. Категорія інтертекстуальності перебуває в основі процесів текстотворення та текстосприйняття та визначається метатекстуальними елементами, що характеризують текст, який належить до певного дискурсу. У дослідженні пропонується модель цієї категорії, що базується на соціологічності тексту. Соціологічність тексту визначає стиль і жанр тексту, що продукується, та зобов'язує мовця використовувати певні теми, структури, лексичні засоби. Авантекст розглядається як категорія інтертекстуальності фольклорного тексту. Його модель формується на тій же основі і враховує такі метатекстуальні елементи фольклорної традиції як варіативність, імпровізація, синкретизм, художній метод, тощо. Ці особливості уможливають розмежування авантексту і категорії інтертекстуальності як окремих явищ. Аналіз фольклорних текстів різних жанрів виявив такі відмінності: на відміну від інших типів дискурсу, фольклорний дискурс обмежує використання фольклорних текстів у часово-просторовому параметрі та визначає жанр і функції тексту; прецедентами фольклорного тексту є стереотипи, що відображають світосприйняття нації, а прецедентами текстів інших дискурсів є роботи певних авторів, джерело яких можна встановити; авантекст вирізняється у прояві текстової категорії завершеності як відсутність кінцевого варіанту фольклорних текстів, при цьому, фольклорні твори існують як інваріант, що має форму сталої – тематично і композиційно – структури, яка актуалізується при кожному акті виконання; аналіз стилістичних засобів вказує, що авантекст обмежує свободу вибору мовних одиниць у процесі створення фольклорного тексту.

Ключові слова: авантекст, категорія інтертекстуальності, модель, текстотворення, фольклорний текст.

Холмогорцева И. С. Категория интертекстуальности vs. авантекст. В статье рассматривается проблема реализации моделей глобальной текстовой категории интертекстуальности и фольклорного авантекста. Категория интертекстуальности лежит в основе процессов построения и восприятия текстов и определяется метатекстуальными элементами, которые характерны для текста, принадлежащего определенному виду дискурса. Данное исследование предлагает модель категории интертекстуальности, которая базируется на социологичности текста. Социологичность текста определяет стиль и

жанр потенциального текста и вынуждает говорящего использовать определенные темы, структуры, языковые средства. Авантекст рассматривается как категория интертекстуальности фольклорного текста. Его модель формируется на той же основе и учитывает такие метатекстуальные элементы фольклорной традиции как вариативность, импровизация, синкретизм и т.д. Эти особенности позволили разделить авантекст и категорию интертекстуальности как отдельные явления. Анализ фольклорных текстов показал такие отличия: в отличие от других типов дискурса, фольклорный дискурс ограничивает использование фольклорных текстов в пространственно-временных параметрах и предопределяет жанр и функции текста; прецедентами фольклорных текстов являются стереотипы, которые отражают национальную картину мира, а прецедентами текстов других дискурсов – авторские работы; авантекст в корне отличается в проявлении текстовой категории завершенности в виде отсутствия конечного варианта фольклорного текста, при этом, фольклорные тексты существуют как инвариантная модель, которая имеет фиксированную тематику, структуру и композицию, актуализируемые при каждом акте воспроизведения; стилистический анализ показал, что авантекст ограничивает свободу выбора языковых средств в процессе порождения фольклорного текста.

Ключевые слова: авантекст, категория интертекстуальности, модель, порождение текста, фольклорный текст.

1. INTRODUCTION

The knowledge about folklore texts features contributes to a successful recognition of the genre by the participants of folklore communication. Since folklore discourse presupposes that both communicators act equally when creating a new variant of a folklore text, they should possess equal knowledge about the model of a chosen genre and its peculiar characteristics. This mental model is presented as a global textual category of intertextuality [Arnold [1]; Bondarko [3]; Ryzhkova [7]; Tynianov [8]]. The cornerstone of this category underlies the processes of the text formation and perception which are characterized in terms of Bakhtinian dialogic theory as “general dimensions of the text, its internal and predetermined basic structure” [2, p. 433]. However, folklore text formation has been vague because the theory of intertextuality lacks instruments to explain such peculiar folklore features as the absence of final variants of folklore texts, tradition, variability, improvisation, esthetic method, etc. Thus, the **relevance** of the study is caused by the need to elaborate the model of folklore texts formation which can complement the theory of intertextuality as the basis of text formation and perception.

The proposed study offers to use the phenomenon of avante-text as the category of intertextuality of folklore texts. Avante-text as a linguistic notion is rooted in French genetic criticism whose main objective is to determine the authenticity or falsification of the text as well as to reconstruct its fragments that were changed or lost. Jean Bellemin-Noël coined the term “avante-text” meaning the assembly of the texts that created the basis for a new piece of literary work and formed a unity with it [10, p. 28]. In this perspective avante-text can be regarded as a synchronic feature of the text, however, it is only possible to be determined by means of diachronic method. Besides, Jean Bellemin-Noël suggests that avante-text reveals itself as an abstract model of the text genesis [abid, p. 32]. This led to the re-interpretation of the term, the definition of which now included the system of interrelated variants of a given knowledge articulated in different modifications of the literary text. In its broad sense, avante-text is claimed to be the category organizing communication by displaying “the way of the text sense formation in its continuum [5, p. 284].

S. Yu. Nekliudov borrows the latter understanding of avante-texts to the field of folklore text study [6, p. 2–4] and admits that it cannot be fully applied to folklore texts as they lack the draft variant. At the same time all variants of any folklore text are equal. That is why S. Yu. Nekliudov offers to relate the model of folklore text construction itself to the avante-text elements – “genre model, topical blocks, peculiar stylistic means that have a meta-textual character and deserve to be called avante-text” [abid, p. 2].

T. V. Tsiv'jan shares such an approach to avante-text and remarks that as the elements of the category of intertextuality of folklore, both the model and the linguistic worldview being part of avante-text, function as structuring and regulating elements. They are productive and can be easily unfolded into texts predetermining the text's topic and pragmatics with the help of the elements and rules they bear [9, p. 38–39]. It is obvious that avante-text features resemble that of the category of intertextuality which motivates to clarify the necessity to split them.

Thus, this research **aims** to develop the model of folklore texts formation, distinguished from the theory of intertextuality, basing on the peculiar features of folklore tradition. The **objectives** of the study imply elaborating the models of text formation – intertextual and avante-text, and comparing their characteristics. The **subject** of the study is the implementation of the text category of intertextuality, whereas the **object** of this study is the formation of the text models of literary and folklore texts. The **material** of the investigation covers folklore texts of different genres.

2. METHODS

The foreground of the theory of intertextuality is its affinity to social parameters which cover a certain historic period and social characteristics no matter if the text is oral or written. As sociability is represented by a number of features that are acquired by the speaker and contribute to their ability to act and function within the society, so the text affinity to social parameters is revealed by the appropriateness of lexical and grammatical means, justifiability of a chosen style, which directly depends on extra-textual parameters. Moreover, this feature implies that the text should perform functions

and be able to transform according to the type of social situation. In that way, when the speaker tells one and the same story to their colleagues and to friends, they use different linguistic means changing the style from formal to colloquial as well as the vocabulary – from formal and standard to slang, jargon.

Style predetermines any text formation. It is style that provides for structural organization of the text as well as the choice of lexico-grammatical means that are mostly suitable for transmitting information within one discourse. Choosing the style of speaking, the speaker is always dialogically connected with their own experience, thus, pushing the boundaries of one particular communication and considering the situation in terms of the contrast with known speech acts.

Genre is tightly connected with style of speech acts. Functioning along with style, genre is dependent upon it as style presupposes the choice of certain linguistic means. At the same time, style can be dependent upon genre. In this case the latter predetermines style as it is always practiced in folklore discourse. Together, genre and style constitute the text model that includes the hierarchy of lexico-grammatical means and stylistic means that are the basis of text formation. In other words, genre memory emerges in the mechanisms of textuality and intertextuality.

Thus, bringing together all these characteristic features of the genre memory, and taking into account the conception of M. Riffaterre that the category of intertextuality bonds surface of deep-laid levels of the text [16, p. 55–56], we can display this interdependency as follows:

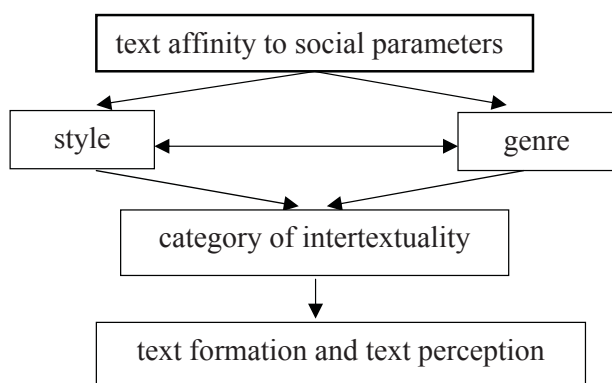


Fig. 1. Textual background of the category of intertextuality

Figure 1 shows that the initial level of the category of intertextuality is occupied by the text affinity to social parameters as the possibility of text formation within particular social conditions; text affinity of social parameters predetermines the choice of style and genre, which are also interconnected, actualize each other and form the text model belonging both to the speaker and the recipient. This model also describes the dialogic relations between the mind of the speaker and the complex of texts existing in this mind as a certain genre model when

the situation of life communication prompts the speaker the choice of relevant styles and genres to transmit information with particular functions, and activates the mechanisms of the category of intertextuality which impose language means inherent to the texts of the discourse in question. So, the category of intertextuality represents an invariant source, the foundation that lies in every text and the process of text formation itself.

Implementing the category of intertextuality to folklore texts, one should consider its specific character, i.e. why is it different from that appropriate to literary, scientific and other types of texts? Folklore text is known as a more or less definite combination of traditional elements that actualize every time folklore text is performed. Repeating elements change their structure and composition within one text in terms of communication act, communicants, tradition. Folklore text always bears a traditional understanding of culture, moreover, the notion of “tradition” is related to phenomena fixed and respected.

First of all, invariant model of folklore text is preconditioned by improvisation and variability that reflect a reasonable attitude of a person to cultural and historical values and their accepted adaptation in modern society, namely, they reflect the dialogue of a person with the semiosphere both retro- and prospectively. When we consider folklore texts, we notice that any performance of a folklore text is the implementation of tradition, sometimes old tradition, to every-day life, which may cause misunderstanding from the recipient, especially if the communicants differ in age and cultural background. This fact should make the speaker use realia and appropriate vocabulary to accustom the text to the audience.

Besides, another important factor stipulating folklore text formation is syncretism, i.e. the combination of various elements within one text. A. Gramsci considers folklore text as the one that is opposed to the official culture, and claims that its fragmentarity is based on its multi-layered structure [11, p. 189]. The notion of fragmentarity based on multi-layered structure is represented by the knowledge which is a repository of views that dominated in a certain historical period and were replaced by another one. Today, syncretism is revealed as the synthesis of people’s knowledge about society, which makes it possible to include this knowledge into other types of texts thereby changing their mode rather than topic, as well as to include other semiotic codes such as audio and visual ones. Syncretism of folklore texts can be also described as the overlapping of cultural layers of different historical periods.

Esthetic method is regarded as one of the ways of the reality perception and is part and parcel of avant-text formation. It is a common notion which is characterized by a specific manner of perception of everything around us, the way of thinking in a particular form of activity. As esthetic method is the way of reality perception, it depends on this reality, namely, the changes of historical, social, physical conditions change human perception,

thus, the change of esthetic method is a sign of changes in these extra-textual parameters. In other words, esthetic method is the index of the development of folk culture.

Folklore texts are characterized by the presence of poetic language means and a compulsory esthetic function which is implemented in esthetic attitude to the reality. According to V. Ye. Husiev, the esthetics of folklore “expresses collectively formed and excepted traditional views about the beauty and the ugliness, the elevated and the prosaic, the tragicality and the comicality” [4, p. 267]. This criterion can be fully embodied only in the process of folklore text performance as every other performance of folklore text is an individual act of creation, thus, being the embodiment of the dialogue between a person and society, a person and semiosphere.

Motives and plots of folklore text are integral part of folk culture formation. No matter what topics are chosen for the texts formation – both fairy tales, proverbs and jokes, etc. – they have already been touched upon. This phenomenon is explained by the fact that folk culture is the objectivation of the communicants’ views of the reality. Characters, circumstances, language means may differ but motives and plots are constant. Having considered specific features of folklore culture, let’s build the model of the avant-text:

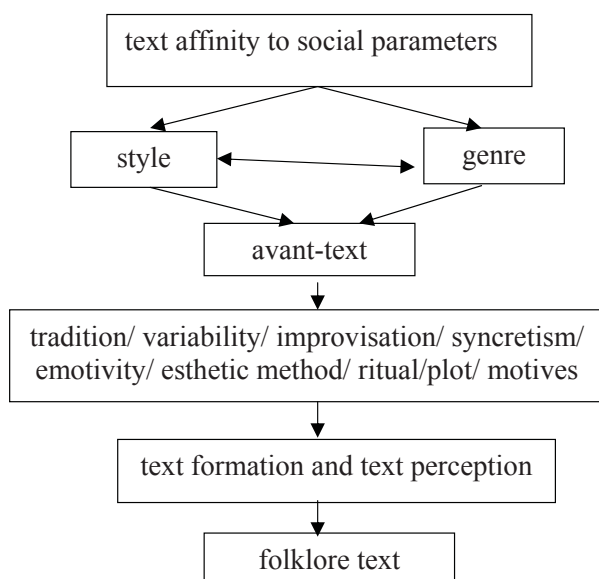


Fig. 2. Avant-text model of folklore text formation

Figure 2 reveals that avant-text model is also rooted in the text affinity to social parameters, i.e. discourse fixation on the production of a particular text with a set style and genre. Text formation and text perception are predetermined by specific folklore features such as tradition, variability, improvisation, etc., which directly influence the formation of the text itself rather than its model. These are metatextual elements of specifically folklore text and would acquire other forms with literary texts. Thus, the determination of these avant-text features of folklore texts should contribute not only to

the study of its cultural importance for a particular nation but also to the formation of an invariant model of the given genre.

3. FINDINGS

Both avant-text and the category of intertextuality are based on the same parameters of text affinity to social conditions which impose the speaker to choose appropriate style and genre. This sets the question of the difference between two notions, which may be presented in the following table:

Table 1

The difference between the category of intertextuality and avant-text

Category of intertextuality	Avant-text
1. The system of basic view about a particular discourse	1. The system of traditional world views
2. Precedent – unique texts	2. Precedent – stereotype
3. Every act of text formation results in the finalized text	3. The absence of the finalized text – invariant
4. Freedom in the choice of language means	4. Limited choice of language means

The first difference between the category of intertextuality and avant-text is the discourse within which the text is produced. Folklore discourse is specified by strict time and space characteristics as well as by the system of values fixed by the generations, which determines folklore texts functions. For instance, calendar ritual texts (folk plays, Christmas carols) are inherently left out into everyday life and function as the preservers of nation’s experience. For example:

(1) *It was his Irregulars – every last one of them, bundled in mismatched clothing, their noses cherry-red, their singing breaths coming in foggy puffs.*

“The Holly and the Ivy!” one of the little ones cried, and the boy broke into a new song. “The holly and the ivy, when they are both full grown, of all the trees that are in the wood, the holly bears the crown [...], and Mary bore sweet Jesus Christ to be our sweet savior [...].

As the song came to a close, the tallest boy of the bunch came forward. “Happy Christmas, Mr. Olmes.” [17]

This is an extract from the short story “Their first Christmas” about Sherlock Holmes by G. Frame. The Christmas carol is performed by a group of children, obviously, from a lower social layer (*bundled in mismatched clothing*) who usually help the main character to gather necessary information (*his Irregulars*). The description of the children (*their noses cherry-red, in foggy puffs*) refer to the season of winter. They perform a traditional Christmas carol – “*The Holly and the Ivy*”, which reminds about common values – kindness, faithfulness – referring to the birth of Christ (*Mary bore sweet Jesus Christ to be our sweet savior*), which is accompanied by direct congratulation. The incorporation of the traditional Christmas element into the literary text helps the author to soften the main character’s strict temper and to show the equality of every single person in the eyes of God.

2. The category of intertextuality is drawn on the rules of the formation of the text of a certain genre on the basis of knowledge about such texts of other authors, about their structure, semantics, pragmatics, whereas avant-text presupposes the presence of the elements belonging to the tradition itself rather than individual texts. It means that while creating a folklore text variant, the speaker relies on folklore stereotypes. Thus, avant-text is the memory of tradition, whereas the category of intertextuality – that of the text. Further we compare two extracts:

(2) *Moist waved his hands wildly and knocked game pieces tumbling. "Wait! Wait! There's a rule! A golem mustn't harm a human being or allow a human being to come to harm!"* [15, p. 31]

(3) *Hallowe'en, Hallowe'en comes but once a year, And when it comes we hope to give all good cheer* [12, p. 259].

Both literary piece (2) and the folklore text (3) bear the intertextual signs. Yet, the introduction and the purpose of the borrowed elements are different. T. Pratchett (2), the author of the literary text, uses a changed quotation from Isaac Asimov's "Three Laws of Robotics" to describe a golem which, according to the author's idea, functions as an android. Despite being partly changed, the quotation is recognizable and stands apart from the borrowing text. The borrowing is also obvious in the British folk play (3). However, the changed quotation from the source folklore text "Christmas comes but once a year" actualizes the ritual of wishing good luck and the time of the play performance. The shift from the Christian Christmas to the pagan Halloween (which is considered to be rooted in an ancient Celtic festival Samhain [18, p. 170]) maintains the traditional world view and shows that the performers remember national culture that preserves both ancient beliefs and that of later cultures up until now.

3. The category of intertextuality presupposes the finalized version of the text having permanent stylistic and semantic features that belong only to this text; whereas avant-text model implies the presence of indefinite number of variants of one and the same text. Avant-text serves, so to say, as a set form of a particular text that can be filled in with the information relevant for the given situation, for example:



(4)

[13]

This example depicts a popular Internet meme which purpose is to ridicule, women's way of thinking, for instance. The variant is formed with the help of a set form with drawings, which can be filled in in the right column with a person's own ideas. Thus, changing *Women!*, for example, to *Teachers!*, *We don't know!*→*To give tests!*, *NOW!*→*Every lesson!* would result in another variant of one and the same meme.

4. The freedom in the choice of language means in the process of a new text formation is peculiar to the category of intertextuality that can depend only on the language competence of the speaker. Avant-text restricts the speaker's creative ability on the structural and compositional levels as well as the choice of lexico-grammatical means. The ration between new and reproduced elements reflect the tendency to the reproduction. Let's consider an extract from the British folk play "The Mummies' Act", which was collected in Sheffield between 1837 and 1849:

(5) *Here comes I old Johnny Jack,
my wife and family on my back,
My wife so big and my children so small,
Takes more than a crumb of bread to feed them all,
And if you don't believe these words I say,
step in king George and boldly declare thy way* [14].

When introducing a person, the speaker has quite a big range of resources, from traditional to extraordinary. However, the performer of the British folk play is restricted to clichés (*And if you don't believe these words I say, step in king George and boldly declare thy way*) and inversions (*Here comes I old Johnny Jack*), which makes the folklore text recognizable in terms of tradition.

Summing up, it should be noted that everything that relates to avant-text is a genre model of folklore texts, which is expressed in the structure preconditioned by the general content, topic and the rules of text formation.

4. CONCLUSIONS

Dialogic relations of the speaker and their environment represent the basis of the mechanism of any communication which results in the reality cognition. That is why the text affinity to social parameters, that is regarded as the cornerstone of any text formation and perception, means the application of pre-existing cultural and historical background knowledge of the nation. Thus, the model of the category of intertextuality imposes the use of particular language means to reach set goals. The model of the category of intertextuality can be elaborated for every individual type of the text preserving its specific features. However, avant-text should still be accepted as a separate mechanism as it differs on the level of textual categories of completeness and intertextuality.

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