Structural-Component Analysis of the Linguistic Process of Transtextuality and Its Position in Discourse Study

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Keywords: Analysis, Scientific, Linguistic, Study.

Abstract: The point of view of the author proposed in this scientific article describes the linguistic phenomenon of transtextuality, which is very relevant in recent decades, which is quite often found in texts of various directions, in particular in world literature and journalism. In the described linguistic study, I carefully analyzed and elaborated the term and the concept of transtextuality, in particular I would like to note that this linguo-literary layer is very multifaceted and incorporates a whole network of independent, semantic branches, such as metatextuality, hypertextuality, architextuality, paratextuality, and of course well, intertextuality. All these concepts, although they are equivalent in terms of functional and structural characteristics, but it is the category of intertextuality that most comprehensively complements the semantic and conceptual picture of transtextuality. An important role in the transtextual process is also played by lexical borrowings of words, since the word and even its constituent part - the word-forming morpheme - are the key elements of any text, discourse, speech and language in general. The object and subject of the study were textual elements containing transtextual components of the works of foreign publicists and literary critics, such as M. Bakhtin, J. Genette, M.Riffater, etc. This scientific article consists of an abstract, keywords, annotations, introduction, aim, materials and methods, results and discussion, conclusion and references.

1 INTRODUCTION

The term "Transtextuality" was created by the literary theorist and publicist J. Genette. Genette explains transtextuality in a book he wrote called Palimpsests: Literature of the Second Degree (1982), in particular he explains this term as textual transcendence of a text, that is, a literary phenomenon that places a text in obvious or hidden relationships and relationships with other texts. (literary works, novels, prose). There are basically five fundamental branches of transtextuality that are prevalent in the majority of verbal texts as lingual component, they are:

As a paradigm for substantiating the structure of the described proposition, Gennet presents the conception of intertextuality, which was introduced by Julia Kristeva in 1967 and which Genette reformulates, making it 1 of the 5 orders of transtextuality. Kristeva explains it as grounded on one of the leading trends in linguistics of the 19th century the semiotics of Ferdinand de Saussure and the dialogism of M. Bakhtin, as commodity that replaces intersubjectivity, establishing that the meaning of the textbook isn't transmitted from pen to anthology, but is interceded by a series of canons that involve different textbooks. Although in its origin Yulia Kristeva's conception of intertextuality is communed to post-structuralism, Gérard Genette comes from a structuralist vision to explore a field of literature where workshop aren't original, unique or independent, but are specific articulations (literary selections). and combinations) of a delimited but" open" system. Genette extends the proposition of transtextuality to aspects of textuality that categorize from material to a broader abstraction of conveyed meanings that includes the intertextuality suggested by Kristeva but is more restrictive, so he believes that the conception of transtextuality is more inclusive. While detailed studies of the five orders that Genette proposes haven't been done, the delineations of each of them make it possible to easily outline what they substitute.
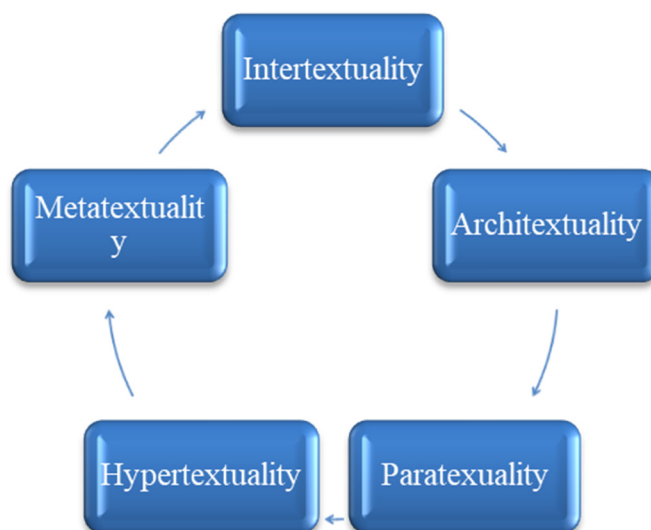
Figure 1: Transtextuality's integral elements.

Genett explains that the boundaries of the five categories of textual transcendence (or transtextuality) can be mixed up, but narratologists as well as literature reviewers list them in the following ascending order, depending on the degree of abstraction, sphericity and implication.

Transtextuality as a linguistic phenomenon in the context of discourse has been studied very insufficiently, therefore the aim of the chosen research theme is, first of all, to identify and analyze the structure of this linguistic process, occurring in discourse field, i.e., within various texts, outline its main characteristic elements, define linguistic interrelations between them and consider scientific outlooks of the most renowned literary scholars in the given sphere of knowledge about the investigated subject.

2 MATERIALS AND METHODS

Concerning the materials of the given research work, the term "transtextuality" is one of the most problematic conceptual terms in contemporary linguistics, text theory, discourse studies and semiotics. Among other things, this term also carries a literary load, since the interweaving and relationships of different texts are also very often found in literary works, when an analysis, quotation, or simply comparison of fragments of two or more texts of not directly related literary works is made. The ambiguities in its interpretation have led to differences in the interpretation of the work of many linguists. Nevertheless, some linguists (N.N. Belozerova, L.E. Chufistova) consider the term ideal [1, p. 56]. This is because its introduction into the scientific literature makes it possible to replace many descriptive names, such as literary memories, the words of others, following traditions, etc. One of the aims of our research is to analyze the content of this concept and ensure that it meets the needs of modern linguistics. To do so, it is necessary to trace the scientific development of this concept and its scope in the professional literature.

The notion of intersubjectivity is replaced by the notion of intertextuality, and poetic language is read at least two ways"[2, p 89]. This approach extends the boundaries of the text and points backwards and forwards to infinite connections with other texts. Yu. Kristeva relies in her research mainly on M.M. Bakhtin's work devoted to dialogism and polyphony: "Dostoevsky's Problem of Creativity" "François Rabelais in the History of Realism".

M.M.Bakhtin, in his monograph 'Problems of Dostoevsky's Poetics', argues that F. M. Dostoevsky's "polyphony" and "dialogical character" of the work, as expressed in M.M. Bakhtin's definition of dialogical relations, further developed R. Barthes' text theory; Yu. Kristeva developed these ideas by moving away from the concept of 'intersubjectivity' used by M.M. Bakhtin and arguing that e a very text is in 'dialogue' with the past and the future. and concludes that every text is in 'dialogue' with past and contemporary texts. Thus, subsequent reflections on the 'death of the author' are produced.
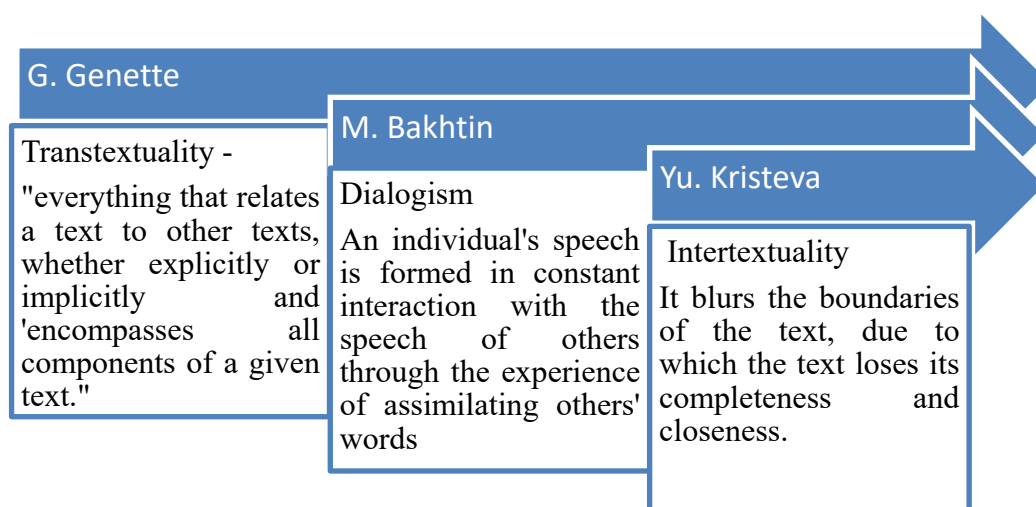
Figure 2: a sequence of studying the transtextuality

The role of the author is replaced by intra- and intertextual interaction. The author does not participate in the text, but only presents various ideologies [3, p.36].

M.M.Bakhtin was the first to analyze the concepts: ideology and ideogram from a linguistic perspective. From his point of view the national language is a variety of ideological outlook that is to be realized by means of the ideology of each individual. Yuliya Kristeva presented the term "ideology" as a mixture of organization of texts embedded in a "general text (culture)" and explanations sent through assimilation into the "external textual field (section)", i.e. the transtextual relations.

Ideologeme is an transtextual function that can be read "embodied" at different levels of the structure of each text, influencing its entire trajectory and determining its historical and social coordinates [5, p. 63]. In this case, the texts are seen as intertextual and understood within the text of society and culture as a whole. Both authors have a great interest in developing specific approaches to analyzing a particular genre of the novel.

M.M.Bakhtin, in his turn, recognizes that one of the origins of the genre of the novel in literature lies in its history. M. M. Bakhtin claims that one of the origins of the novel genre in literature is the 'carnival' described in his monograph analyzing the works of Yu.Kristeva and M. M.Bakhtin. Analyzing the works of Kristeva and M. M.Bakhtin, G.Koshkov concludes that transtextual carnivalization is rather aimed at liberation from truth [4, p. 42], that is, the denial of established truths, the recognition of the absence of individual consciousness. Carnival is a state without

conventions and constraints, hierarchies and laws, a 'crowning' and 'debunking' or a continuous 'process of becoming'. Carnival is the mixing and interweaving of all accumulated experiences, the disclosure and 'liberation of human consciousness'. The novel is thus presented as a way out of all the internal and external contradictions prevalent in the social environment.

The following methods were used for investigating the term "transtextuality", its structural content and functional peculiarities: lexical, stylistic and discourse analyses.

3 RESULTS

It should be noted, however, that what M.Bakhtin is talking about in his work is not the direct presence of explicit borrowings and references from other works, but the different voices within a single work. The term "transtextuality" implies, i.e. the existence of different and heterogeneous texts that are interconnected conceptually and semantically. G.Thieme, M. Fister, J.Bloch share the same point of view described above. "Julia Kristeva associates this term (transtextuality) with M.Bakhtin's "dialogism", but unwittingly, and most importantly, she rejects the notion of dialogism. Let us take a look at a sequence of studying the transtextuality process by three renowned linguists and theorists:

This clearly shows the development of research ideas that led to the creation of the term intertextuality itself. However, this theory, and the view of literature and art in general, is rooted in a philosophical work that originated in ancient Greece. There, classical philosophers argued that art is a reflection of reality

and gives people the pleasure of recognition. Plato, and after him Aristotle, spoke of mimetic art and the pleasure and delight the viewer derives from knowing this or that truth. In the Renaissance and Classicism, imitation was seen as the only way to approach the ideal. Following the aesthetics of the ancients seems to have been the tradition of the aristocracy - the cultured, literate and refined. While this practice was abolished in the future, the aesthetic consciousness that transtextual elements bring to any work remained.

If ancient Greek philosophy is the foundation of many modern theories, not only in linguistics but also in other sciences, the 20th century is that very foundation. - The 20th century is the building that gave birth to the theory of intertextuality: In the 30s of the 20th century, A.V.Shubnikov and V.A. Kopchik were working on the categories of symmetry in terms of the human desire for proportionality. The work of physicists was analyzed in the works of N.N. Belozerova and L.E. Chufistova "Cognitive models of discourse" concludes that the basis for maintaining symmetry between interacting texts is the influence of invariants and variants on each other [1]. That is, the interaction, parodying and referencing of the original text and the new text on which it is based. According to these studies, people unconsciously try to reflect their accumulated experiences in their texts and liken their work to observed natural phenomena or the creative output of previous or contemporary generations.

Simultaneously with that, Vannevar Busch proposed the so called "memex" theory, a hypothetic prototype of hypertextual system, according to which people accumulate and extract knowledge not through logical connections but through chains of associations. According to Busch, associations form a whole network or 'web' whereby all the information that a person assimilates is reflected in the creation of a new text. 'Memexes' are special devices for storing and retrieving information. Each person has their own notes, which are reflected in their work and in new texts. W. Bush elaborated on this idea in his article "As We May Think" published in the Atlantic Daily in July 1945.« Memex is a mechanized device for very fast and flexible reference, where an individual stores all their books, records and correspondence" [6, p. 13]. Its development has been the prototype of the concepts of 'hypertext' and "transtextuality". This is because it is a cognitive model of the process by which connections between texts emerge.

H.L. Borges, who wrote the short story 'The Library of Babel' in 1945, made a significant contribution to the creation of intertextual theory. The author imagines a universal library containing every book ever created. On the surface, this world library is a solid structure, represented as a hexagonal room with stairs and mirrors. In reality, however, H.L. Borges' Universal Library is chaotic, infinite and decentralized. It is impossible to organize this library and find the right books and librarians. In this story, the idea emerges that everything has already been said and written: 'This article of mine, unnecessary and useless, already exists in one of the thirty volumes on one of the five shelves of the countless hexagons. Later, M. Foucault used similar metaphorical imagery and called his library 'fantastic'. Such an idea destroys the author's motivation and inspiration and ultimately downplays the importance of the author in the contemporary world, which French structuralists and post-structuralists have based on the notion of the death of the author. This author's work aimed to break the conventional attitude towards the literary work as a search for a beginning: H.L. Borges' concept is to represent the text as a vicious circle (N. Piegue-Gros) or a textile (R. Barth). In each case, there is no way to find a beginning or an end, all texts are in endless interaction with each other, the core or fundamental principle is denied.

In the mid-20th century, such ideas gained popularity and came to be known as set theory, replacing unity philosophy. The main difference between these theories is the absence of centers, beginnings and absolutes. The structuralists were replaced by post-structuralists, mostly represented by French theorists such as J. Derrida, J.-F. Lyotard and J. Delaire. Lyotard, J. Deleuze and M. Foucault, among others. These philosophers argued for the inherent heterogeneity of existence, ambiguity and the absence of any totalization. Their philosophical work paved the way for the creation of the theory of intertextuality presented by Y. Kristeva and other representatives of the philosophical and literary group Ter Kel. Philippe Sollers, editor of the journal of the same name, emphasized that 'any text is linked to many other texts and can be re-read, emphasized, condensed, transformed and deepened' [7, p. 205]. This group argued for the relativity of the concept of plagiarism. Because, in one way or another, every text consists of a 'mosaic of quotations', so everything is plagiarized. Thus, they denied the existence of authorship and promoted the fashionable notion of the 'death of the author'.

The emergence of the term transtextuality was received critically by French philologists, but with the support of the journal Tel Kel and the authority of R. Barthes, the term remained in print R. Barthes

developed the concept created by his students and is reflected in the following works: 'S/Z', "From Work to Text", Joy from Text". It is worth noting that R. Barthes assimilates many meanings of the term text that are embedded in the concept of intertextuality, such as the galaxy, network and fabric of Signifiers. He makes a clear distinction between the concepts of text and artifact; while the artifact is static and limited, the text is dynamic, constantly expanding, overshadowing every artifact and inevitably 'casting a shadow over it'. This contrast clearly reflects the similarity between R. Barthes' text and Y. Kristeva's intertext ('every text is an intertext'). R. Barthes thinks that any text is often an accumulation of unconscious borrowings, which is almost impossible to determine. Moreover, each reader has his or her own associations, and these associations do not necessarily coincide with the author's ideas. For this reason, 20th century literary scholarship has a maxim:

In the abstract: 'How many readers - how many works" A.Mirzaeva disputes the true meaning of her term and argues for a new, equally broad and vague definition. "Transtextuality is the transposition of one or more symbol systems into another"[8, p. 593]. Ultimately, R. Barth accepted A.Mirzaeva text and intertext. there have been numerous attempts to legitimize the concept, giving it the opportunity to become a linguistic problem.

A more complex conceptual system was developed by the French structuralist Gérard Genette in his book Palimpsest-1986 y.. Palimpsest is a name that aptly conveys the main direction of thought in linguistic and literary studies at the time: 'an ancient document on paper (usually parchment) that has been washed or scraped and inscribed' [9, pp. 370-371]. J. Genette introduced the generalized term transtextuality, which allows us to talk about (explicit or implicit) connections between one text and another, hypertextuality, paratextuality, archtextuality and metatextuality. Intertextuality is "a common relation linking two or more texts". According to J. Genette, this includes citation, plagiarism and quotation. The concept of hypertext is defined as "the relationship between a primary text and a secondary text created from another primary text". In this typology, the difference between the terms transtextuality, intertextuality and hypertextuality is not clear. As a result, instead of shedding light on the disagreements that exist among linguists, this development has further divided and complicated the new theories of textual interaction by drowning them in vague terminology. Michael Riffater (Michael Riffater) has only considered intertextuality in terms of reader-text interaction. Based on a one-sided approach to

transtextuality, M. Riffater defined transtextuality as the reader's perception - before or after - of the relationship between one work and another. Moreover, this French theorist argued that intertextuality is not limited to the chronological. Thus, despite the law of diachronicity, earlier works can introduce later works to the reader; M. Refater points out that references to other texts that are not identified by the reader lose their meaning and the text remains flat and devoid of richness. In other words, what the reader cannot miss is emphasized by typos or by the author himself. The most typical example of this is the quotation, where an omitted intertextual expression has a citation. The expression text within a text is common in Russian philology (Y. M. Lotman, N. S. Valgina) are characterized by different approaches to the interpretation of the analyzed concept. "Text-in-text is the addition of someone else's text to the text of the original author". A heterogeneous text can be understood as the text of a fictional character as well as the text of another real author. Zhivago's poem at the end of the novel and the alternate narrative in The Master and Margarita are examples; I. V. Arnold had a similar view on the interpretation of the term, but adopted the French term for his own use. The main determinant of his approach is the change in the subject of speech. Intertextuality is "the incorporation into a text of all other texts or fragments of texts with which the speaking subject differs, in the form of quotations, allusions and allusions" [10, p. 165]. It is debatable whether the standard conversation between the characters in this work is a change of subject, in which case every response should be considered a quotation. In general, I. V. Arnold has managed to create a clear understanding of textual interpretation. 'The doctrine of dialogism (M. M. Bakhtin), the theory of intertextuality and hermeneutics". To my mind I think it's customary to take the term transtextuality in a limited notion In contemporary linguistics and Y. Kristeva's interpretation of any text as a set of pre-formulated sentences is beyond the scope of linguistic research. The clearest definition summarizing the main aspects of the term is given in E. A.Bajenova's stylistic dictionary.

4 CONCLUSION

Transtextuality is "a category of texts that reflects the relationship between one text and another, the interaction of texts in the process of functioning of a work, which gives the work an increase in meaning". This terminology provides the basis for further study

of this phenomenon in the literature. Interest in this topic is growing and developing as linguists try to analyze certain aspects of artistic works from the perspective of the author, text or interpreter. Particular attention has been paid to the latter, whose task is to decipher texts. Works written between antiquity and the 21st century cannot exist without the influence of texts read in the past.

Summing up the above analyzed data, the article reveals the essence of the term transtextuality, its origin, etymology and constituent elements (hypertextuality, architextuality, paratextuality, intertestuality), analyzes the ways of forming intertextuality, gives examples of famous world philologists, literary theorists and publicists. Therefore, Transtextuality is "the main foundation of world literature, as every linguistic and literary piece of art throughout humans' writing creativity is surely based on previous thinkers' data, texts, necessary notes and etc..".

In conclusion, I would like to summarize that the linguistic phenomenon called transtextuality is still rather poorly studied in world linguistics, therefore this scientific work on the described issues will be extremely useful both for further scientific research in this field of knowledge, and for specialists and students of special languages of universities and faculties.

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