

INTERTEXTUALITY AND PRECEDENT AS A MODEL OF EXPRESSING THE LANGUAGE IDENTITY OF THE WRITER (IN THE CONTEXT OF “DECIPHERMENT” POTENTIAL OF COLLECTIVE LANGUAGE IDENTITY)

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Abstract: The language identity reflects the verbal representation of identity of the man and helps to get information about his vital values, outlook, intellectual level, ethnic identity, gender, personality, temperament and others. "The death of the author" became the topic of studies in the 60s-70s of XX century and it led to a new wave of researches devoted to the development of cognitive and psycho linguistics. The novel "Possession: A Romance", the main subject of the present research is not an exception. Intertextual intrusions, precedent phenomena, onyms (deviations from names) and the experience of "text mystification" in the work allow obtain sufficiently detailed information about the language identity of A. S. Byatt as a writer. The study of intertextuality and precedent in the status of the mechanism of representation of language identity of the author allows get novel materials about the format of realization of both individual and collective language identity. In terms of visual representation of differences in language identity, the individual language identity of A. S. Byatt is compared to the language identity of Robinson, who is locally an "author mask" of her, as well as it is compared to the language identity of Henry Crabb Robinson, author of real diaries.

Keywords: Allusion, Intertextuality, Language identity, Precedent, Semiosis.

1 Introduction

It is known that the initial ideas of the theory of "linguistic identity" referred to the researches of Wilhelm von Humboldt [12, p. 370-381], but the initial stage of its development became possible after the formation of the neo-Humboldtism. Thus, Leo Weisgerber revised the ideas of Humboldt from a new angle. Inspired by M. Heidegger's conception of the world scene and the ideas of existentialism [11, p. 54-57] he made some inspiring additions to it and succeeded in creating the initial theoretical and conceptual outlines of the idea of language identity [25].

Although V. V. Vinogradov was the first to introduce the term of "linguistic identity" in 1930 [24], the last half of a century, approximately till the 1980s this idea was characterized by a relative stagnation and did not develop. If it is expressed concretely, R. Bart's declaration concerning "the author's death" [1] led the author to some skepticism in the study of the mechanism of the expression of language identity in art. For the sake of objectivity it should be noted that during the decades the discursive concept of M. Foucault, the subjective structural psychoanalysis of J. Lacan and transactional theory of E. Berne made significant contributions to the development of research methodology of linguopersonology and "prepared" it for the next phase of development [9].

In the 1980s Russian linguists Y. N. Karaulov [16] and G. I. Bogin [3] re-evaluated this concept on a new platform of linguistic studies. The novelties in cognitive linguistics, as well as in psycholinguistics created fundamental theoretical bases for new analytical concepts on the cognitive plane of language identity (self-expression issue of the language identity etc.) and in psycholinguistic aspects [14] in the aspect of verbal representation).

2 Materials and Methods

The language identity of creative persons do not only display their own psycho-emotional, intellectual and social idiosyncrasies, but also the verbal differentiation in groups caused by ethnicity, social layer, age and gender differentiation [9]. So that, Wilhelm von Humboldt and then Leo Weisgerber differentiated language identity as being individual and collective. Later, N. S. Trubetskoy, one of the Prague functionalists, introduced the terms "personal identity" and "symphonic identity" to the differentiation of language identity [22]. So that, in this context we can say that any man-of-letter reflects different forms of symphonic language identity of the people (or group of people) in his works besides his individual

language identity. In this sense the factor of "linguistic scene of the world" comes to the foreground as the symphonic language identity connected with ethnic groups. Thus, any creative person reflects the conceptual aspects of the "linguistic scene of the world" and its period, ethnic and social group to which he belongs. In this sense A. S. Byatt, one of the most prominent representatives of the contemporary English literature, who lived in the period of neo-victorianism and was the "successor" of the postmodern epoch and the bearer of the British ethno-mental and symphonic language identities, conveyed respective symphonic language identity to her works [5, 6]. These factors are manifest 'in the use of appropriate' concepts, in the nature and meaning of intertextual combinations and in other moments of verbal representation. On the other hand, her own individual traits – such as introvert [14], gestalts connected with her childhood (for instance, the "mother" gestalt caused the creative "dialogue" and a tension between A. S. Byatt, and his sister — Margaret Drabble, another prominent British writer [19], in addition to being an expert in English literature [8, p. 15-29], she has grown as an expert in this field, as well as her admiration from childhood for the Victorian era and concretely, for the works of R. Browning throughout her life ("she had inherited a passion for Browning from her mother" [20] played a matchless role in the formation of the linguistic identity of A. S. Byatt [5].

2.1 "The Linguistic Identity" and Distinctive "Author-Speaker Masks" of A. S. Byatt

The narrative format of postmodern novel genre played a decisive role in the formation of the linguistic identity of A. S. Byatt, one of the prominent representatives of the contemporary British literature. It is known that the narrative format of postmodernism necessitates the "assembly" of the rhizomatic structure, i. e. , the unending horizontally developing parallel texts. And this in its turn becomes reflected in intertextual combinations. The author refers the ideas of Y. Kristeva, who formulated her theory of intertextuality based on the ideas of M. Bakhtin, regards any text as a mosaic of quotations, or the result of transformation of other texts or reminiscences [17, p. 99]. As a result, it proves the visualisation of the whole world in the form of the text [13, p. 88].

2.2 Synthesis of Intertext and Mystification of the Text as the Strategy of Linguistic Identity of the Author

Particularly the point of mosaic of texts displays itself fully in the novel "Possession: A Romance" of A. S. Byatt published in 1990. As the critiques of literature point out, A. S. Byatt displays herself as a real "virtuoso in text building" [2, 4]. So that, the author uses precedent onyms and many quotations in the novel, as a result, she creates a hyper text with a complicated structure. Among those quotations "Robinson's Diary" draws the attention particularly to "additions" made in the text modification [10]. So that, A. S. Byatt assimilated the writing style of the diaries of Henri Crabb Robinson, who was a real historical person, for this purpose she used onomastic units, which the original daily text contained (for example: *Lady Byron* etc.), information about the format of her relationships with her contemporaries (*correspondence, live meetings*, etc.), concepts, which constituted the object of discussion (the concept of "*spirit*"), common words, which demonstrated high processing frequency (for example: *breakfast, dinner* etc.). Summing up all this she quite successfully imitates the style of Robinson. It is possible to say that in this way A. S. Byatt almost acquired the "mask of the author", that is, of Robinson. For instance: *We discussed also the so-called "spiritual" manifestations, about which Lady Byron wrote to me with great feeling* [5, p. 29]. It is interesting that some scholars note that the texts of the Robinson's diary in "Possession: A Romance" were written by A. S. Byatt and all of them merely reflect "the product" of imitation of Robinson style [21, p. 18]. The comparative analyses of scholars revealed that

A. S. Byatt succeeded in synthesizing the parts of “text mystification” of quotations from authentic texts (for example: “*I early found that I had not the literary ability to give me such a place among English authors as I should have desired*” [5, p. 28]). The mentioned text mystifications (due to the “speech mask” of Robinson successfully used by A. S. Byatt), do not differ from their original daily quotations demonstrating the authenticity of Robinson's style.

2.3 Justification of the Imitation of “The Vertical Context”

It should be noted that A. S. Byatt, who had a deep knowledge in the history of English literature, uncovered her language identity a fact of an allusion. So that, A. S. Byatt was aware of the details of the correspondence between James Eliot and Harriet Beecher Stowe and she used it in the creation of “a vertical context”. The mentioned letter deals with “the fact” that Harriet Beecher Stowe talked to “the spirit” of Charlotte Bronte, and it should be also admitted that Charlotte Bronte was deeply moved and disappointed by the reaction of critics to her second work. E. Midorikawa and E. C. Sweeney, literary critics of Charlotte Bronte argued that the issue was about “Shirley”, the second work of the writer [7]. As it is known, we encounter with the fact of intertext which means “disclosure” of one text by another one and “illustration” of the real event in the format of an allusion.

3 Results and Discussion

It is known that Leo Weisgerber is one of the founders of the idea of language identity, as well as one of the authors of the idea of “linguistic scene of the world, which affects the meaning, spiritual capacity of the same people, reflects “the concrete language set” and “allows focus on the experience of man in the world scene” [25, p. 51, p. 250].

The reflection of spiritual capacity of people or individual in the linguistic scene of the world and its verbal representation in the language identity (the linguistic scene of the world > language identity) proves the logicity of the fact. For comparison, we can say that Y. N. Karaulov, who one of the distinguished figures of the concept of precedent phenomenon, is one of the prominent scholars of the second phase of the idea of language identity [15, p. 105-126].

3.1 Expression of World Language Scene with Precedent Phenomenon and Onyms

We should remind that the precedent phenomenon conception covers expressions and onomastic units related to the historical event, person (or people), work that is decisive for any person in the language scene of the world. In the mentioned novel of A. S. Byatt a lot of important characters, events, onomastic units and expressions that have allusion background are encountered both in an individual identity of author and in English symphonic language identity.

For instance: *William Shakespeare, Samuel Taylor Coleridge, William Wordsworth, Thomas Browne, John Ford, John Webster, Henry Crabb Robinson, “Kubla Khan”, Milk of Paradise, King James, Daemonologie, Daniel Dunglas Home, Alexander Selkirk, “The Whole Duty of Man”, etc.* It necessitates the acquisition of information, background knowledge of the reader and is regulated by the process of semiosis. It is interesting that in the semiosis concept of U. Eco the world scene is evaluated as a result of attitude of semiosis (семиозисного отношения) to the world and environment. In turn, it is the same with the approach of Charles Peirce who considered semiosis (sign interpretation) very significant [23]. The connection of reader, text and interpretation of text in other words semiosis relation is quite important in the perception of the text, particularly the art text.

3.2 Reflection of Differences in the Language Map of the World in the Novel of A. S. Byatt: Precedent of “Precedentlessness”

For the realization of this relation on a high level the reader and writer should have something common on the basis of precedent phenomenon inventory or in the language scene of the world for the realization of their relations on a high level, that is, it is desirable that the world scene of the reader should allow observe the language identity of the author, metaphysical transitions and allusional relations. For example, the allusional relations and intertextual combinations are not clear for many non-English speakers in the mentioned novel of A. S. Byatt and those transitions, precedent phenomena and onyms demand special explanations and illustrations. For example: *She looked at her programme. “The horses’ names are jokes. White Nights, by Dostoevsky out of Carroll’s Alice”. “We are literate,” said Euan. “Whatever your sort might think”* [5, p. 447-44]. Translators make some “corrections” due to the inappropriate precedent onyms and meaning that A. S. Byatt wants to express for the Russian language identity. According to translators, it is said “in the closer” interpretation to the Russian language scene of the world: “*Она взглянула на программку бегов: – Клички у лошадей умомрачительные. Дикарка, дочь Диккенса и Аркадиной. Приятно, что кто-то читал чеховскую «Чайку». – Мы люди грамотные, – сказал Эван, – что бы ни говорили разные барышни*” [6]. Translators have thought that precedent phenomenon (the name of the work “White Nights” of M. F. Dostoevsky is a precedent text for the Russian language identity) and precedent onym (the name of the protagonist of the work “*Through the Looking-Glass, and What Alice Found There*” of Lewis Carroll) are not appropriate for the names of horses, therefore, they were substituted with precedent onyms that have specific recognition in the Russian language identity. Thus, translators have hesitated that the word combination “White Nights” may be associated with Saint-Petersburg as well as “Alice of Carroll” is not so close to the Russian language identity hence they replaced it with “Arkadina of Chekhov”. It means that the art text as a successful semiosis of perception is a bilateral process and it is quite significant to take the level of “recognition ratio” into account. In this point of view, we would like to remind that Y. T. Lotman, who emphasized the points linked to the semiosis of his “Semiosphere”, noted that a text reflects “its ideal audience” in its inside, but the audience “is coded in their own text”. According to Y. T. Lotman, the variative personality of the reader can change due to the text and tuned on it. As a result, “a game of complex positions realizes between the text and audience” [18, p. 203-204]. As it is seen, the text permutation in the translation process is directly connected with the fact that the English and Russian language identities have different precedents.

3.3 The Different “Author Masks” and Precedent of A. S. Byatt

It is known that epistolary style unravels the inner world and priorities of the author, and it has a potential to shed light on different sides of language identity of the writer [9]. In this sense, A. S. Byatt acquired the most forms of manifestation of the victorian epistolary style [22], which differ in specificity and she skillfully “juggled” (with different “author masks”). It is the fact that communication strategies in the correspondences between Randolph Henry Ash and Christabel LaMotte display the traditions of that period, appropriate text architectonics, the tactics of addressing and gender asymmetry in this tactics (for instance, in the first letters: *Dear Miss LaMotte, Dear Mr Ash, Dear Sir* [5, p. 96, p. 97, p. 215, p. 217], in her later ones as: *My dear Friend; Dear Randolph* [Bay; 98], later it becomes much more sincere: *My dear, my very dear, my dearest* [5, p. 219], *my Love* [5, p. 211]. Due to the increase the authenticity ratio of her letters, A. S. Byatt widely used the terminology (*poem (poems), poet, poetry, poetic, poetrical, drama, myth mythical poems, mythology, mythic etc.*) of protagonists of different fields, precedent phenomenon and onyms (Inez de Castro, Giambattista Vico, Friedrich Daniel Ernst Schleiermacher, Qalileo Qaliley, Critical philosophy [13], etc.) of appropriate period.

4 Conclusion

In this article an attempt was made to evaluate the role of intertextuality and precedent in the expression of language identity of a creative person. The studies display that selection, position of phenomenon, onyms and usage format of intertext come from the world language scene conditioned by the language identity of author.

The goal of the article is to determine particularly the realization mechanisms of the author in the novel "Possession: A Romance" of A. S. Byatt, to analyze the level of readability of facts of precedent and intertextuality of the collective language identity and to disclose the reasons of relative lacunation in the translation process.

The intertextual combinations were used in the novel of A. S. Byatt and determined that the writer's aim was to express the spirit of the Victorian period. At the same time, it was determined that A. S. Byatt succeeded successfully in synthesizing the epistolary texts because of "the text mystification" together with the intertext combinations. In this case, A. S. Byatt used the "author masks" of authors who were close to her, imitated their writing style and mastered their subject matter, lexical inventory, and allusional background knowledge. The article also disclosed that the precedent onyms have less recognition ratio in the Russian language identity, which were substituted in the translation of A. S. Byatt's prose.

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