

The cultural mediational dynamics of literary intertexts: An approach to the problem of generative and transformational dynamics

Katalin Kroó

Department of Russian Language and Literature
Eötvös Loránd University (ELTE)
Múzeum krt. 4/D, H-1088 Budapest, Hungary
e-mail: krookatalin@freemail.hu

Abstract. The paper raises the theoretical question of the cultural mediational nature of literary intertexts from the point of view of generic and transformational dynamics. The intertextual complex as mediational operator is examined at two levels – (1) in the context of cultural diachrony by observing how the literary work establishes its place in the history of literature closely connected to the metapoiesis of the text; (2) at various kinds of intratextual interlevel movements regulating the evolution of a whole intertextual system within the work. Differentiating the ontological, generative and transformational conceptualization of intertextual poetics, an attempt is made to define the basic textual modes of the pretext, the intext and the intertext by describing their functionality in the building of an intersemiotic literary system. The relevant functions are grasped by shedding light upon the types of the sign of which the given signifying structures consist (here a terminological clarification and re-evaluation are added) and their textual semantics in terms of referential and relational quality (cf. the different versions of referential and relational semantics). In the first place, however, the paper aims at outlining the structure and content of the generic-transformational semiotic processes in which the dynamic aspects of intertextual semiosis are revealed. Within this framework, the processuality of the development of the intertextual signifying structure is elucidated, shown as a chain of reciprocal sign activities resulting in constantly evolving semantic shifts within the intra- and intertextual semiosis processes, all relying on mediational operations. Text examples are taken from and references made to works by A. S. Pushkin, I. S. Turgenev, F. M. Dostoevsky and J. M. Coetzee.

Introduction

On reading the title of this paper the question may arise: according to what kind of logic can the main concepts indicating the components of the theme to be discussed here – *intertext*, *cultural mediation* and *dynamics* – be brought together?

I attempt to combine a theoretical and methodological framework to interpret the notion of *intertext* and the semiotic peculiarities of its emergence and function in the literary work. This function will be looked at from the point of view of cultural mediation based on various forms of intersemiotic textual mediation, which are realized within the literary work in dialogue with the reader. The two levels of mediation (cultural and intratextual structural-compositional) will be treated from the point of view of textual and interpretational dynamics.

I try to clarify the application of intertext as a theoretical concept, with its various aspects and contexts. This clarification is especially required when conceptualizing the literary intertext, as in this field of research a conspicuous terminological diversity and an excessive variety of approaches can be discerned. This is so in spite of the fact that, for today, it is commonly accepted that the intertextual mode of thinking in cultural texts belongs to their basic ontology, is part of the *prerequisites of their existence in the cultural mode*. I am going to outline some aspects of this semiotic phenomenon and its conceptual definition on which all of the theoretical and empirical methodological proceedings to be formulated in this paper will be grounded. On this course it does not seem superfluous to underline even the simplest aspects in the definition. The scope of the investigation will be restricted to the *literary intertext*, i.e. intertext as formulated in a literary work, though obviously an intertext is an intersemiotic system (cf. e.g. Torop 2000) very often assuming the properties of intermediality (cf. e.g. Rajewski 2005).

I will briefly outline the notion of intertext from three different standpoints: (1) the ontological, (2) the generative and (3) the transformational, out of which I will give a more detailed reflection on the *transformational point of view*. It will lead to the concept of *transformational dynamics* which I treat as an in-between notion, permitting the link between the problematics of intertextuality with that of cultural mediation. In the second part of the paper I attempt to show, in the literary text, i.e. in the poetic literary practice, some sample processes which may contribute to the identification of the cultural mediational nature of the intertext and its dynamics. These will be examined from the point of view of the relation of the signifying construct of the intertext to its semantics, which is again closely connected to the problem of mediation.

1. Intertextual ontology and the generative point of view

1.1. Preliminary theoretical considerations

Introducing the notion of intertextuality by saying that it is one of *the prerequisites of the existence of the text in the cultural mode* means to have voiced one approach. The consideration of intertextuality as representing a cultural mode of existence and being a semiotic phenomenon belongs to the ontological standpoint. This covers the realms of cultural ontology and semiotic ontology, and if accepting the emphatic sense of the term *intertextuality*, then also the realm of *intersemiotic ontology*. As a second step we can take the generative standpoint, where it is possible to outline three aspects:

(a) A literary intertext is meant as *an intersemiotic system not taken over by, but generated within the literary work,¹ through verbal signs used within that work*. These are brought into *relation with other texts of culture*. Here besides specific literary texts a corpus of literary texts forming a particular literary paradigm or tradition can be examined. Adding to this first point, we can say that this can be realized *in a simple or a poetically complex, sophisticated manner*.

(b) Following from the first characteristic, the intertext is meant as a *semantic space²* where meaning is *generated*. We can emphasize here that the process of the emergence of this semantic space with its meaning-generating property is the result of a consequent, well-structured intertextual intersemiotic dialogue developing as a dynamic process.

(c) Under the third aspect of the generative standpoint, it can be stated (and this reflects my own emphasis in the present paper) that the signs generating an intertext (let us call them, for the time being, “intertextual signs”), nevertheless, do not form a continuous verbal textual sequence within that work. This relates to the problem of generating the sign system of the intertexts.

¹ Let us remember some early crucial works in the field of the investigation of *meaning generation*, e.g. Kristeva's (1969), Barthes' (1970), Greimas' (1970), Lotman's (1971), Riffaterre's (cf. eg. 1980), partly Genette's (1982) – just to mention some names representing the “generative” point of view in general, and some as regards the theory of intertextuality in particular; cf. Igor Smirnov's book entitled *The Generating of the Intertext (Порождение интертекста)*, one of the greatest achievements in this field; see Smirnov 1985b; cf. Riffaterre, e.g. 1990.

² This was the way Peeter Torop also understood intertext in his book on the problematics of *total translation*: Torop 1995.

1.2. Textual examples

As an example for point (c) we can take any literary work in which we can identify one particular (or several) intertext(s). To take a classic example from Russian literature, which I will develop further later, we can remember that some traces of Alexander Pushkin's epoch-making novel in verse, *Eugene Onegin* (*Евгений Онегин*, 1823–1831), can be discerned in quite a few later Russian texts. Juri Lotman even identifies the *Oneginian* structure (Tatyana's and Onegin's "fields") in later texts (Lotman 1988: 91–92). However, when we try to interpret the function of the novel *Eugene Onegin* in these primary (i.e. "quoting") works, we realize that, in fact, we cannot find an "Oneginian" text that could be read continuously, which means that the intertextual signs alone, evoking *Eugene Onegin*, only in themselves do not constitute a continuous verbal sequence which could be read as a textual whole of the Pushkinian intertext. This is because the reader cannot rely on a systematic static, fixed signifying structure. What is meant by *Eugene Onegin* as an intertext (e.g. in Leo Tolstoy's *Anna Karenina* (*Анна Каренина*, 1875–1877) – this is again one of Lotman's examples showing that later works tried to complete *Eugene Onegin* by its transformation), may indeed simply be understood as a *semantic space*. On the level of signifiers this space may be outlined partly by the intertextual signs as signals (here we can rely on quotations, paraphrases etc.). But the intertext itself as a semantic space is constituted not only by these signs. In most cases we cannot make out the whole intertext from the intertextual signs as signals.³

We can take another example from an entirely different cultural space. In the novel entitled *Foe* (1986) by John Maxwell Coetzee, the Nobel-prize winner, we can read a story of a shipwrecked woman who arrives on an uninhabited island where, strangely enough, she meets Crusoe and Friday (more than obvious intertextual signals indicating Daniel Defoe's *Robinson Crusoe* (1719)). Understanding this, we associate the title of the novel, *Foe*, with Defoe's name (Head 1997: 114; Korang 1998: 196) (*Foe* is otherwise one of the characters of the novel and, of course, a writer). Nevertheless, in spite of these very explicit signals directing the reader towards Defoe's novel, the simple sequence of these intertextual signals, or a combination of these, do not constitute, in themselves, a continuous text which can be identified as the *Robinson Crusoe*-intertext. They just point at that text.

³ I will use throughout my paper the term "signal" as it is accepted in intertextual research; functionally, in certain cases (cf. intertextual signs), a signal may partly correspond to an index.

Now I return to the Russian example. When in Ivan Turgenev's work, the novel *Rudin* (*Рудин*, 1856), which I will use as an illustrative example in more detail later, we can also find, at different places, quotations from Pushkin's *Eugene Onegin*, these quotations cannot automatically be made readable as a continuous text. They function just as intertextual signals and this is the function of the intexts to which Peeter Torop has dedicated much attention (Torop 1995, e.g. 158–163), differentiating intexts from the intertexts. I interpret intexts, among them quotations, as fulfilling the function of intertextual signals due to their double signaling capacity. They refer to external texts originally alien to the "primary" (citing) text, which are brought into the space of internal referentiality – if pointed at in the most direct, simple way – by the intexts. The intextual signs, the word by word quotations given by intexts, their sign realization in periphrastic modes, or their fragmented use, in the capacity of intextual sign systems shared by the "primary" (citing) text, however, cannot be identified with the whole signifier-structure of the intertexts. Intextual signs simply refer to the original text of which they are part, bringing into the citing or alluding text the semantics of *textual* referentiality, without further semanticization. The intext, in this sense, can be interpreted just as one type of intertextual sign, an intertextual signal, conveying semantics which can be defined in terms of *semantics of textual referentiality*.

1.3. Some theoretical conclusions

When we interpret *intertexts* and not *intexts*, there are three crucial circles of questions:

(a) The first – if it is not the signs from the intexts and shared by the embedding text, i.e. not the intextual intertextual signals, nor other types of intertextual signals, as in the case of Coetzee's novel (including morphological signals – e.g. the morpheme 'Foe'; lexical items – certain words such as e.g. the name of Friday itself; or thematic signals – e.g. the themes of shipwreck and the uninhabited island), then what other signs constitute the intertextual system as a continuously readable textual whole? And in what sense may an intertext be regarded as a readable text which is interpreted on the plane of *semantics*?

(b) The second circle of questions goes with an inquiry into just this side of semantics. If the delimitation of a text, called an intertext, does not equal that of an intext, nor does it correspond to the textual whole of the primary text embedding this intext, and is not even identical with the cited text, the pretext

(cf. *praetext/pre-text*; I am soon returning to this notion which first is meant according to the well-known common usage in literary criticism), since that pretext is an external text, then what are the processes of semiosis which allow us to identify an intertext at the semantic level (i.e. in fact as a semantic space filled in with some semantic construct)?

(c) And finally, the third question runs as follows: “Does a special relationship as a distinctive feature exist between the complex signifier-structure of an intertext and its semantic content and scope, a relationship which can be regarded as the distinctive *semiotic* nature of an intertext?”

All in all we encounter three crucial questions: (1) the question of sign construction / the complex construct of the *signifiers*; (2) the question of *semantics*; and (3) the *semiotic* question of the “*signifier–signified*” relationship.

2. The transformational point of view

2.1. Notional and terminological differentiation

To think about these problems requires a further differentiation of certain notions and terms which are firstly outlined below and at the same time, in advance, are summarized according to the following differentiating definitions shown in Fig. 1:

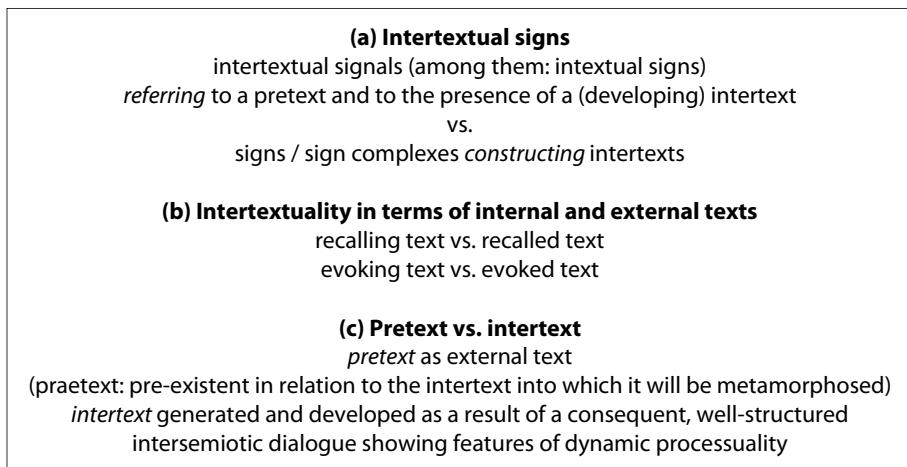


Figure 1. Notions and terms.

The difference between intertextual signals and intertext-constituting complex signs (a) is in close connection with the difference between a pretext and an intertext (c). As the second point (b) in Fig. 1 shows, it is worth keeping to the terms “recalling text (part)” or “evoking text/text segment” (meant as the primary citing/quoting text embedding intexts and generating its intertexts), and the “recalled” or “evoked (cited/quoted) text/text segment”. With this, it might be easier to avoid the whole confusion arising from the diversity of the different types of quotations, citings, paraphrases, reminiscences, etc. through which intexts can be isolated within the recalling text. According to the generative standpoint, the evoked literary work may not be interpreted any more outside *the context of the evoking text*, only in its realized *relational semantics*.

We have to make a distinction, then, between three types of semantic constructs. *Intextual* semantics covers *referential* semantics (intexts referring to exterior texts). *Intertextual* semantics as opposed to *intextual* semantics can be identified as *relational textual semantics* as opposed to just the *referential textual semantics* belonging to the intexts, since *intertexts are generated by constituting a semantic relation* between the evoking and evoked texts. It is partly this relational semantics which outlines the semantic space which intertexts represent and in which they are realized. The evoked external text (according to the Bakhtinian–Lotmanian concept meant as “alien”/“чужой”) to be remembered by the evoking text is just a pretext for the intertext (the term *pretext* in the strict context of the intertextual problematics covers a specific meaning excluding that of the previous variants of the same text as seen in the process of the textual evolution). The pretext in the given framework of theoretical notions and terms may be regarded as a text, having pre-existence in relation to the intertext into which it will be transformed. The mediatory phase of this transformation (in the process of the semiotic generation of the intertext) is embodied by the intext with its status of signifier. With this status the intext as intertextual signal refers to an exterior text and revives some meaning aspects of that alluded text (text part). The semantic revival in the case of intexts, however, goes without the process of transformation entailed by an evolving relational context (the intertextual semantic space) whereby semantics is engendered when bringing the evoked text into semantic relation with the evoking text. In this sense, the intext really serves as a mediational construct in the process of transforming a pretext into an intertext. When pretexts are semantically metamorphosed (gaining their relational semantics), we are in a space of intersemiotic dialogue realized in dynamic processuality with the

participation of the reader, who, according to Thomas Sebeok's definition (Sebeok 1985), is an intertext himself (i.e. an interpretative space and medium of textual dialogues).

The definition of the intertext as an *intertextual and evidently intersemiotic dialogue with intensive transformational dynamics* outlines the transformational point of view, inseparable from the generative standpoint.

2.2. Dynamic processes

At the same time it must be underlined that the transformational nature of the intertext cannot be conceptualized as being restricted to the notion of the transformational dynamics manifesting itself by the metamorphosis of a pretext into an intertext. This would mean that the intertext as a semiosphere is simply confined to emphasizing *relational textual semantics* (which would mean the prevalence of semantics based exclusively on the relationship between intertext and pretext). However, the intertextual-intersemiotic *transformational dynamics* (revealing itself within an intra-semiospheric intertextual dialogue in the evoking text), manifests itself in the framework of the entire context of the literary work with its global dynamics of semiosis. This complex intratextual dynamics in its intertextual semantic aspects includes not only the *intertext-pretext* relation, but also and primarily *the projection of this relation into the entire semantic system of the evoking work*. This defines the structural-compositional (and signifying) scope as well as the semantic status and extension of the intertext in relation to the overall semantic world of the evoking text.

On this basis, in terms of textual/interpretational dynamics we can distinguish the following phases of the generation of an intertext which are inseparable from a chain of transformations. The textual phases (sequence of textual modes) of the generation of the intertext are shown with their typical signifying, semantic constructs in Fig. 2:

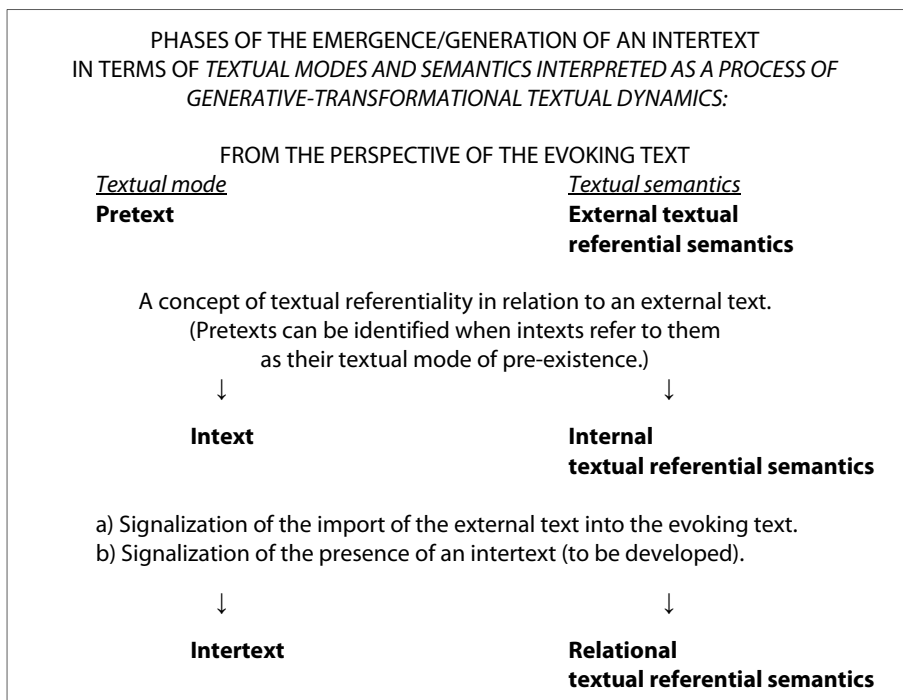


Figure 2. Generative-transformational textual dynamics in terms of textual modes and semantics.

The implied processes may be outlined as given in Fig. 3:

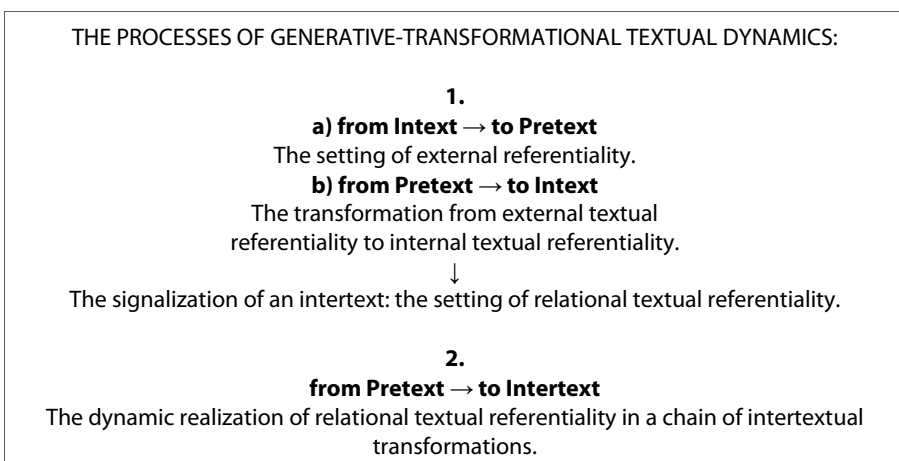


Figure 3. Processes of generative-transformational textual dynamics.

If we sum up the transformational dynamics of the above indicated processes we arrive at the following transformational line presented in Fig. 4a:

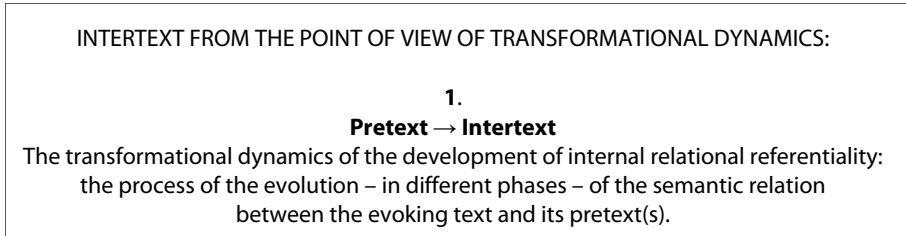


Figure 4a. Intertext from the point of view of transformational dynamics.

This is the *change of a pretext into an intertext* which covers the *transformational dynamics of the development of the internal relational referentiality* when interpreting the functioning of the pretext in its various relationships with the evoking text in different processes of semiosis.

At the same time the function of the intertext must be interpreted in the context of the overall semantic system of the literary work. The inquiry into this semantic functionality – as stated above – implies taking into consideration the transformational dynamics of the textual whole, i.e. the transformational processes belonging to the intratextual world into which the pretext–intertext relationship is projected, and also the factor that an intertext is always a component of a global intertextual system into which it is semantically systematically integrated (see Fig. 4b):

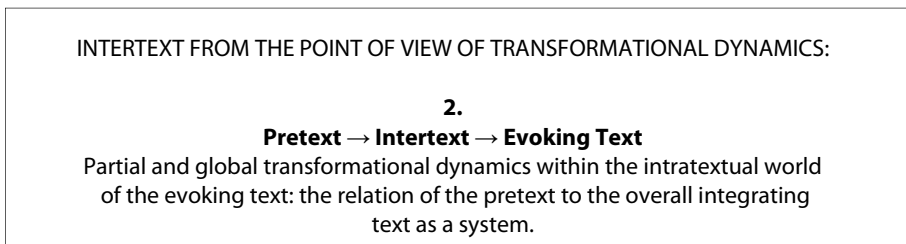


Figure 4b. Intertext from the point of view of transformational dynamics.

2.3. Intertextual mediation

The generative-transformational dynamics of the emergence and development of intertexts, accordingly, has two crucial ramifications. On the one hand, there appears the problem of the relationship of the pretext with the intertext, and hence there is a need for the examination of the *transformational dynamics of relational textual referentiality*. On the other hand, there appears the problem of the *dynamic integration of the intertext into the textual whole* regarded as an intertextual system.

Just a short reminder of the first ramification of transformational dynamics. Speaking of literary intertexts in the context of their relation to preceding texts, the problem of cultural mediation is involved, belonging to a wide range of textual communication with the emphatic participation of the reader in a reception space of multiple dialogues. Literary-cultural mediation is based, on the one hand, on the reader's expectation of the continuity of a set of well established cultural-textual traditions, and on the other, on the reader's interpretation of the measure to which this continuity is preserved, reinforced, modified, marginalized or radically broken (to set an umbrella category for this feature it is useful to remember Jauss' term concerning the reader's expectation⁴). The reader's interpretative response to the tradition meant as a literary-cultural textual continuum develops through semantic processes also based on *relational semantics*. This means the permanent interpretation of the correspondence of the text to certain components of a particular complex of cultural-textual tradition, or just the opposite, the perception of the deviation from this kind of tradition. In the literary text it may concern questions of genre, plot-type, the system of characters, the type of motif coherence, vocabulary, style in the broadest sense, and also the diverse forms of structural-semantic or abstract semantic paradigms; or the methods of using metaphors, tropes; or the practice of metapoetic thinking – just to mention some of the points.

The problem is made more complex by the fact that this kind of *relational intertextual interpretation* may involve even the language of the transformational dynamics itself when the reader remembers the typical, canonized modes of the metamorphoses of certain traditional pretexts into intertexts. And then, the transformation is itself a part of the tradition. (From Russian literature we remember, as an example, the case of Pushkin's *The Stationmaster*

⁴ Cf. Jauss' (1967) term "horizon of expectation", cf. e.g. Jauss 2001: 1559.

(*Станционный смотритель*) from his *Belkin's Tales* (*Повести Белкина*, 1831) as rewritten in Fyodor Dostoevsky's *Poor Folk* (*Бедные люди*, 1846), when Pushkin's short story in itself represents a creative modification of a sentimental pattern embodied in Nikolay Karamzin's *Poor Liza* (*Бедная Лиза*, 1792); consequently the intertextual relationship between *Poor Folk* and *The Stationmaster* preserves the memory of the whole process of the intertextual evolution of the sentimental literary paradigm, see also Bocharov 1985).⁵ The semantics of all these correspondences, deviations or digressions – equivalences as Wolf Schmid (1994) would put the term – is turned into an interpretative force within the evoking text, an interpretative tool which is encoded in the evoking text itself endowed with cultural memory and eliciting this cultural memory from its reader, too. The complex intertextual semantics enters the metapoetic construct of the given literary work (see Hutcheon 1977; 1980/84) and in this sense the mediation of cultural texts equals the mediation of *metapoiesis*.

Intertextual transformational dynamics from this point of view of cultural memory may be regarded as a tool for reception. However the readers' reception then concerns a *diachronic, historical relational intertextual semantics*. Cultural texts are mediated by the intertexts and connected to the metapoiesis of the evoking work. The intertextual construct contributes to the literary historical self-identification of the evoking text through cultural mediation. In this function an intertext is a dynamic operator of cultural mediation in a process of the self-conceptualization of the literary work generating its intertextual system. This intertextual system is capable of involving an extensive range of cultural surroundings and contexts, possibly whole cultural traditions in which the pretexts are rooted. Even connotative cultural mediation may have very intensive semantic performative power. The reader's expectation and semantic "performance" (semantic interpretation) nevertheless is structured by complex processes of intratextual semiosis.

This is saying that while the intertexts are *cultural mediational operators transmitting traditions by collective cultural intertextual memory*, at the other pole of the mediational scale we can find the *intratextual generating and regulating system of this intertextual cultural mediation*.

Here we have to consider that an intertextual system is an *internally hierarchically organized dynamic semiotic construct*. Since different intertexts are

⁵ On literary memory see, e.g. Smirnov 1985a, Lachmann 1997.

formulated at different textual and semantic levels within one and the same work, the combination of the various intertexts into one semantically coherent and unified system presupposes the *flexibility of the inter-level dialogical relationship of the intertextual components* belonging to various intertexts and semantic subsystems. The intertextual system is a multi-level semiotic construct which *elaborates its own forms of interlevel mediation*, contributing to the heightening and the metaconceptualization of the *intersemiotic* nature of the literary work. It is also interlevel mediations which lead to the creation of internal semantic hierarchization and on which the reader can rely when interpreting the intertexts in their cultural mediatory terms.

2.4. Text examples

I am going to observe a literary textual illustration based on a very simple example. It is taken from Turgenev's novel *Rudin* and makes it possible to follow the logic of the transformational dynamics of the emergence and development of an intertextual system, in many of the aspects treated so far, from a theoretical point of view.

I take that part of the novel where two quotations appear from Pushkin's *Eugene Onegin*. To understand the basic situation in the plot in which these quotations are embedded, it is enough to remember the following: the hero and the heroine of the novel, Rudin and Natalya are bidding farewell as Rudin is not ready to devote himself to a life of love with Natalya. Natalya and the narrator condemn Rudin, referring to the deficiencies in his character, and Rudin also talks of himself in harsh self-critical terms, judging himself to be a feeble man not suited to living a useful life, and being afraid of dying without leaving behind any "beneficial consequences" (Turgenev 1975: 144) or remarkable traces ("благотворный след", Turgenev 1963: 337). Instead he lives a life of shame. All this is put into a letter sent to Natalya. And this letter includes one piece of advice, addressed to her in a Pushkinian context through the quotation of one line from stanza 10 of the eighth chapter of *Eugene Onegin*: "Blessed is he who in youth was young..." (Turgenev 1975: 144). The heroine reads this letter; the narrator describes how "tears rose" in her eyes and how later she opened "a copy of Pushkin at random and read the first line that came to hand. [...] This is what she found" – and here again a quotation comes from Pushkin's novel in verse, taken from the 46th stanza of the first chapter.

Who'er has felt will feel alarmed
 By phantoms of the days long gone ...
 There are no fascinations left for him,
 Already the serpent of remembering,
 The pangs of conscience will be gnawing him ... (Turgenev 1975: 146)

Later Rudin in fact leaves Natalya and, travelling out from the mansion, paraphrases some words of Don Quixote from Cervantes' novel.

As we stated earlier, the two intexts from *Onegin* – functioning as intertextual signals, simultaneously indicating the presence of a pretext and an intertext within the novel (the latter, however, not having taken shape at that given textual moment) – cannot be read as a continuous text. Nevertheless, they contribute to the development of a larger signifying construct, since through certain words and themes discernible at that place in the evoking text, they lead the reader back to the original context of the two quotations, which in this way is also evoked. So we arrive from the Pushkinian intexts to the original contexts of the quotations. Since these quotations themselves are organized into a relationship of equivalence in Turgenev's novel (are voiced in Rudin's parting words and the description of Natalya's reception of these words – the parallelism is thus established in the “*sender–addressee*” situation), and similarly, the Turgenevian quotational contexts themselves show signs of explicit parallelism, through common motifs [see: “beneficent”], we begin to read together the Pushkinian quotations, their original contexts, and the Turgenevian evoking contexts, paying careful attention to their equivalences. It is essential to consider that the Pushkinian quotations are taken from the first and the last chapters of the work, because their larger contexts in *Eugene Onegin* and the interrelation of these contexts make the transformations of certain motifs and themes belonging to the heroes' and narrator's story conspicuous, textually spanning from the first to the final chapter in Pushkin's novel.

These parallels which will not be shown in their detailed textual forms here – I will just attempt to throw some light on the logic of the emergence and development of the intertext⁶ – make the motif of travelling not only discernible but also dominant, not simply because it is connected to the plot, but also because it is given a very intensive poetical elaboration in Pushkin as a metaphor. (We must remember here that *travelling* gave the initial plot motif from where the Pushkinian intexts arose. Rudin writes the letter to Natalya

⁶ For further details, see Kroó 2008a.

when she leaves to go travelling. In the Pushkinian quotations themselves, *travelling* is not mentioned whereas in their immediate contexts it is.) This motif in *Eugene Onegin* is segmented into semantic layers. From the first chapter of *Onegin* – i.e. from the broader surroundings of the stanza quoted by Turgenev – the hero's desire to travel to a far-off country together with the narrator may come to the reader's mind; but we also remember from the same source the transformation of the motif conveying the meaning of an *external physical journey* into a motif with the sense of an *internal spiritual journey* and dream linked to the opportunity of finding internal freedom, i.e. freedom inside (“Как в лес зеленый из тюрьмы / Перенесен колодник сонный / Так уносились мы мечтой / к началу жизни молодой”, I. 47, Pushkin 1975: 25⁷). Then, from the end of Pushkin's novel which leads us back to the beginning (as Turgenev does by his quoting the two segments together), we recollect the narrator's journey when becoming a writer, and then his journey together with his heroes, which entails the poetical conceptualization of the *text* itself as a *creative journey*. We could go on endlessly with the Pushkinian formulations of motifs, showing the accumulation of the numerous variants which acquire various metaphorical meanings. Nevertheless these 3–4 examples, reduced to the examination of just a single motif, already clearly evidence the peculiarity of the process in generating the intertext.

The following happens in Turgenev's *Rudin*. The intextual signs (quotations) and the other intertextual signals (e.g. lexical and thematic units in the evoking text common with those in the evoked text) generate an overall reading context for the Turgenevian part, projecting the sense of the Pushkinian poetic metaphorization to the evoking text. In this reading, Rudin's leaving is seen as an act of making a free internal choice, something connected with creative activity and poetry meant metaphorically. This leads to the gathering into one semantic point of all of the other information from different places in Turgenev's novel which witness Rudin's poetic nature and quality of speech, in fact a poet figure's metaphoric talk.

What we encounter is the constant broadening process of the signifier-structure. Besides the two short quotations, we find other parts of *Onegin* when reading the citing and cited texts with their original contexts, and the intexts within the broader intertextual framework of the Turgenevian part. It is

⁷ English translation: “Like convicts sent in dreaming flight / To forest green and liberation, / So we in fancy then were borne / Back to our springtime's golden morn” (Pushkin 2009: 25).

possible because the intertextual signs in the Turgenevian context with their signalizing function indicate *the semantic scope* and *the textual limits* of the involvement of Pushkin's novel in Turgenev's *Rudin* at the given moment and place. They establish the Pushkinian signifying structure for the intertext. Then, reading the intertext semantically, we arrive at the metaphorization. This metaphorization shows the interlevel movement of the motif of journey in Pushkin's novel (there is the level of plot motif: *external journey*; the metaphorical level: *internal journey*; the metaphorical amplification: the combination of the idea of *freedom* with *creation*; the metapoetic motif: *text as journey*). Reading all this into *Rudin* reveals similar processes of metaphorization in Turgenev's novel – i.e. on the basis of the semantics interpreted in *Eugene Onegin* we find new intertextual signs in the evoking text, *Rudin*. It is a special way of forming a complex signifier-structure of the intertext.

Conclusions

From the text analysis made above it follows that the mediational function of the intertext is manifold. The process of the development of the intertext itself entails the activity of a kind of mediational function in the movement from a signifier to a signified and from there to a new signifier. Then, secondly, the intertext is a mediational operator between the textual-semantic levels. It takes part in the intralevel semantic movement between the different levels of semantic interpretation (from the concrete sense to the symbolic plane; from plot level to the meta-level). The third mediational aspect of the intertext concerns its being a mediator for the evoking text in its self-decoding, i.e. self-interpretational processes. The *Rudin–Onegin* intertext mediates between two diametrically opposed interpretations: according to these, on the one hand, we see Rudin as a condemnable feeble man and, on the other, we see him entirely differently, as a poet exercising his internal freedom. The intertext is a mediator between the two interpretations, i.e. a tool of the autopoetic thinking of the text. It is possible because the development of the intertext is realized in a movement from the signifier to the semantic plane; then semantics leads to the creation of new signifiers in the text, entailing a transformation of the semantic formulation.

With the permanent augmentation and enlargement of the signifying structure a constant semantic reevaluation takes place. Intertextual text

dynamics goes from intext to evoking text and to evoked text, then back to evoking text, then to evoked text, and so on. In the meanwhile the intertext affects the intratextual interlevel semantic processes within the evoking text. The intertextual construct makes its dominant semantic trait conspicuous and emphatic, and that leads to the inclusion of other intertexts organizing themselves into a system. In our case it is the *Don Quixote*-intertext, where the themes of travelling and freedom are explicitly stated. The dialogue of the intertexts is based on the creation of relational referentiality in an analogous way with that of the transformation of the pretext into the intertext. The intertexts begin to refer to one another, and, depending on at which textual and semantic level they are primarily shaped, different intertextual constructs come into being. The processes of their development, in a similar fashion to the relationship between the evoking text and the individual evoked texts, mark the scope of their connectedness – and also the relevant textual and semantic levels – in which they are mediators in the emergence and evolution of the entire intertextual system of the overall text.

In this way, for example, the linking up of the *Onegin*- and the *Don Quixote*-intertext will mark all of the other intertexts with the explicit or implicit semantization of *travelling* put into a cultural context of chivalry. Then, at different textual levels this literary context of chivalry has different meanings (Kroó 2008b). Ultimately it leads to the problems of the genre poetics of Turgenev's novel at the metapoetic level and in this sense the intertext again proves to be a cultural mediator, with the function of first segmenting both the signifiers and the signified, and then synthesizing the composition and the semantics of the overall intertextual system.

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Культурно-медиаторская динамика литературных интертекстов. К проблеме генеративной и трансформационной динамики

Статья посвящена теоретическому вопросу посреднической, медиаторской природы литературного интертекста, которая изучается с точки зрения генеративной и трансформационной динамики. Интертекстуальный комплекс как медиатор рассматривается на двух уровнях: 1) в контексте диахронии культуры (уделяется внимание тому, каким образом произведение создает и определяет свое место в истории литературы в формах, связанных с его метапоэтическим праксисом); 2) в свете разных интратекстуальных межуровневых процессов, управляющих формированием целой интертекстуальной системы. Различая онтологическую, генеративную и трансформационную концептуализацию интертекстуальной поэтики литературного текста, мы задаемся целью определить претекст, интекст и интертекст как базовые текстуальные модусы путем описания их функциональности в плане построения интерсемиотической системы. Релевантные функции улавливаются и характеризуются в работе освещением типа знаков, составляющих означающие структуры (в этом аспекте проводятся наши терминологические выяснения и переосмысления), и определением текстовой семантики с установкой на референциальные и реляционные аспекты смысла (ср. разные варианты референциальной и реляционной семантики). На первом месте, все же, стоит задача очертить структуру и содержание генеративно-трансформационных семиотических процессов, в которых раскрывается динамика интертекстуального семиозиса. В этих рамках выявляется процессуальность развития интертекстуальной означающей структуры, которая толкуется как проявление активности взаимосоотнесенных знаков. Такая взаимно проецированная друг на друга активность приводит к постоянным семантическим переменам (обновлениям), наблюдаемым в процессах интра- и интертекстуального семиозиса. Все эти семантические перевоплощения опираются на реализации в тексте функций посредничества. Художественные примеры взяты из произведений А. С. Пушкина, И. С. Тургенева, Ф. М. Достоевского и Джона Максвелла Кутзее.

Kirjanduslike intertekstide kultuuriline vahendav dünaamika: generatiivse ja transformatiivse dünaamika probleemist

Artikkel püstib teoreetilise küsimuse kirjanduslikest intertekstidest kui kultuurilistest vahendajatest generatiivse ja transformatsioonilise dünaamika vaatepunktist. Intertekstilist kooslust kui vahendajat vaadeldakse kahel tasandil – 1) kultuurilise diakroonia kontekstis, jälgides, kuidas kirjandusteos sätestab oma koha kirjandusajaloos, tihedas seoses teksti metapoiesisega; 2) erinevat tüüpi intratekstiliste tasandite vahelistel liikumistel, mis juhivad kogu tekstisisese intertekstilise süsteemi arengut. Eristades intertekstilise poeetika ontoloogilist, generatiivset ja transformatsioonilist kontseptualiseerimisviisi, tehakse katse määratleda pretekst, intekst ja intertekst kui põhilised tekstilised olemisviisid, kirjeldades nende funktsionaalsust intersemiootilise kirjandussüsteemi ülesehituses. Vastavaid funktsioone kirjeldatakse, heites valgust märgitüüpidele, millest antud tähenduslik struktuur koosneb (siinkohal on lisatud terminoloogiline täpsustus ja ümberhindamine), ja nende tekstilisele semantikale, keskendudes tähenduse referentsiaalsele ja relatsioonilisele aspektile (vrd referentsiaalse ja relatsioonilise semantika erinevad versioonid). Esmajoones aga taotleb artikkel visandada nende generatiiv-transformatiivsete semiootiliste protsesside struktuuri ja sisu, milles avalduvad intertekstilise semioosi dünaamilised aspektid. Selles raamistikus selgitatakse intertekstilise tähendusliku struktuuri arengu protsessuaalsust, mida nähakse kui märkide vastastikust aktiivsust, mille tulemuseks on pidevad semantilised nihked intra- ja intertekstilistes semioosiprotsessides, mis kõik toetuvad vahendavatele toimingutele. Tekstinäiteid tuuakse A. S. Puškini, I. S. Turgenevi, F. M. Dostojevski ja J. M. Coetzee teostest.