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**REMINISCENTIAL INTERTEXTUALITY DEMONSTRATION IN  
FICTION AND JOURNALISTIC BOOK (BASED ON L. KOSTENKO'S  
NOVEL «NOTES OF UKRAINIAN MADMAN»)**

Intertextuality justification is primarily presented in the writings of the postmodernist and post-structuralist representatives of the twentieth century. (R. Barth, J. Bataille, J. Bodryyyar, F. Guattari, G. Deleuze, J. Derrida, J. Zhennet, J. Krystyeva, J.-F. Lyotard, M. Foucault, U. Eco etc.). The basic thesis of postmodern such as «world as a text» and «culture of diversity» which was proclaimed by it erases the distinction between the visible author/text. The characteristic features of which are, according to the postmodernists mind, eclectic semantic, semantic and formal transformation of established traditions and classical knowledge, ironic and burlesque style and so on. Postmodern forms a marginal field in which fiction and reality are mixed. The destruction of the ordered elements of the text and «crossing» due to, for example, the theory of deconstruction of J. Derrida.

Authorship of «intertextuality» refers Y. Krystyeviy who uses it to describe the properties of texts to establish relations with each other, thus forming a system of open and / or concealed reciprocal links. Between-text methods links analyzed, for example, in the work of J. Zhenneta «Palimpsests: Reading the second degree». Signals such reference is primarily reminiscences and allusions. In this regard, there is a problem of authenticity and originality of the author's text, in which signals are available. In terms of academics even there the idea that modern literature is not able to generate new meanings, it is not subject to text creation, and in contemporary discourse trends nostalgic redefining the experience of previous eras, manifested primarily in the compilation of the texts predecessors.

Reference to a particular product because of its name, direct or indirect citation, case name, known cultural artifacts, historical events, key concepts of intercultural, etc. are explained in the theory of precedent Y. Karaulova and discourse

studies text Reminiscences and Allusions. V. Hook, G. Slyshkin, Y. Sorokin, A. Shmeliov, A. Suprun et al.

Updating the meanings of previous eras and creating new meanings is primarily through the use of allusions – explicit and implicit of references to other text (verbal or nonverbal) and allusions – references to the author's conscious-known work, historical fact, the case name and so on. It is believed that allusion, unlike reminiscences, more hidden and unifying function, blocks of different texts. Sometimes interpreted as unconscious allusions author «hints». Through references to proper names real or fictional characters, title and images, hidden quotations, indirect quotations of his (or avtoreministsentsiya of metatextuality) or another text by appealing to the reader's memories and certain associations. Indirect or transformed quoting someone else's work extends the context of the perception of the author's text, combining information fields of different discourses, emphasizing their common ideas, themes, motifs, scenes, songs, stylistic devices and more. Intertextuality provides text syntahmatyku? that can provide event specific work compared to other events, with the latter may be crucial in understanding the author's intention.

Continuity in literature, art and other types of communication may occur in conscious and unconscious copyright reminiscences and allusions of interest to scholars in linguistic and psychological aspects. Unconscious imitation can be studied as a projection of the author's work and worldview implementing his subconscious intentions, thoughts and feelings. Conscious Creator for text, but hidden and unconscious as the addressee reminiscences and allusions can be used as methods of exposure according to the latter. Such methods are common in modern communication, especially in political advertising. However, it is an artistic discourse provides us with the most significant material on reministsentnyh? manifestations category of intertextuality. The purpose of our research is to study certain types of textual reminiscences and allusions in the novel «Memoirs Ukrainian samashedshoho?» Lina Kostenko. Feature works – artistic and journalistic – enables system expansion reministsentnyh? links for specific artistic and journalistic style.

Thus, the novel «Notes of the Ukrainian madman» includes a reference to the centuries-old experience of the collective consciousness. The idea of the work is revealed primarily through the hidden meanings and explicit biblical teaching, mythological and mystical knowledge through case-law interpreting works of art. Effect famous philosophical and creative concepts for the novel suggests pan intertextuality work, which is the main method of expanding its boundaries, providing the reader to read hypertext modern history of Ukraine in the context of the ancient world events, crowded intercultural meanings and symbols.

Variability of reframing cultural context determines the generative semantic transformation transform sign information in the original artistic images of the novel, as well as generating new meanings on the principle of integrating known concepts. Organic Transformation «alien» in «his» as the main feature of intertextuality is embodied in the product by texting reminiscences and allusions of various kinds, which express not only the author but also socio-cultural stereotypes of national communications, which are formed primarily due to their reproduction through multiple linguistic resources in memory 'collective memory.

Intertextuality features in the novel traces at different levels of the language system and generally semiotic plan. Detection of precursor effects in helping to establish links «Notes Ukrainian madman» with a variety of literary, musical, pictorial and historical sources, as well as explain the reasons demonstrate Concept and development implications of canvas work. A characteristic feature of the textual nature of the novel is the existence of vertical horizontal (synchronic-diachronic) generative semantic model which presents the work as a holistic cultural discourse phenomenon. Hypertext awareness of text in order to detect hidden and «sleeping» (a term Derrida) cultural meanings of reliance is both conscious and unconscious recollection prototype image or situation.

Considering reminiscences and allusions in terms of their origin and occurrence in the text, these discursive techniques can be differentiated by the nature of representation (generally semiotic, language and literature, touch), the principle of deep and surface transformation (explicit and implicit), by type, corresponding to

logical relationship (Popryshyev's image supplemented image Gregor), complementarity (higher motives of God wisdom opposed to reality where Satan reigns) convergency (eg, vector bidirectional situation on the basis of the opposition «a - a stranger»). Study text opus gives reason to believe that TS is the center that not only represent certain concepts, but also form new conceptual area, sending impulses directed at expanding the conceptual world view.