



## **STYLISTIC INTERTEXTUAL FRAMES AND TEXTURE**

Mirzayeva Aziza Shavkatovna

Bukhara State University, Doctoral Student

Bukhara State Medical Institute, Teacher of English Language Department

azizamirzayeva539@gmail.com

### **Abstract:**

In this article, it is briefly referred to the literary genre and quoted part of Wales' definition, with the intertextual elements acting as a frame of reference. It also investigates intertextuality as a frame that concerning the formal and structural features of texts and their treatment of intertextuality within text linguistics has affinities with this view, despite the fact that it focuses on the structural characteristics of the micro-level of texts.

**Key words:** literary genre, intertextuality, intertextual elements, formal and structural features.

### **Аннотация:**

В этой статье кратко упоминается литературный жанр и цитируется часть определения Уэльса, при этом интертекстуальные элементы выступают в качестве системы отсчета. Он также исследует интертекстуальность как структуру, которая в отношении формальных и структурных особенностей текстов и их трактовки интертекстуальности в лингвистике текста имеет сходство с этой точкой зрения, несмотря на то, что она фокусируется на структурных характеристиках микроуровня текстов.

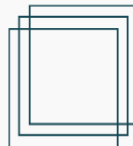
**Ключевые слова:** литературный жанр, интертекстуальность, интертекстуальные элементы, формальные и структурные особенности.

### **Introduction**

In my research, I briefly referred to the literary genre and quoted part of Wales' definition, '**genre is ... an intertextual concept**', with the intertextual elements acting as a frame of reference. A number of scholars have approached intertextuality as a frame that shapes our expectations concerning the formal and structural features of texts and their treatment of intertextuality within text linguistics has affinities with this view, despite the fact that it focuses on the structural characteristics of the micro-level of texts. Genre has been approached both by linguists and literary scholars, the latter focusing mainly on literary genre. Some literary scholars, such as Genette (1992) and Alastair Fowler (1982), have provided thorough discussions of literary genres, while others, such as Todorov (1976) and Derrida (1980) have attacked genre, as 'an anachronistic pastime'.

<https://ejedl.academiascience.org>

**Emergent: Journal of Educational Discoveries and Lifelong  
Learning is a scholarly peer reviewed international Journal**



On the other hand, in linguistics the study of genre has met continuing interest from the 1980s. Swales (e.g. 1990. 2004) has written extensively on its theoretical aspects, while focusing on academic writing and building on the Hallidayan term of *mode*, which refers to the ways various linguistic choices are made according to the channel of communication. For Swales, genre is '**a class of communicative events**' realised within particular discourse communities. Nevertheless, more recently after considering the various works on the notion Swales was '**less sanguine about the value and validity of such definitional depictions**'. Instead he claims that '**to characterise genre [should be seen] as being essentially a metaphorical endeavour**'. For this reason, one of the approaches he proposes is that of *genre as frame*. The frame becomes a starting point providing orientation both to speaker/writers and listener/readers.

### Methodology

**Genre as schema and stylistic Intertextual frames.** The first step towards establishing a link between intertextual connections and genre is to discuss the relation of the latter with cognition. Interestingly, the link between genre and cognition has been pointed out by Swales, who connected genre with *prototypicality* and identified the properties which determine the extent to which a text is prototypical of a particular genre, namely the form, structure and audience expectations. This idea is also related to Fowler's idea that genres act as matrices that allow writers to formulate their plans. The same matrices may be used readers to orient their initial expectations. Moreover, Stockwell has proposed a cognitive approach to genre identification building on *prototype theory* and has suggested the following hierarchy:

*mode* poetry, prose, drama, conversation, song ...

*genre* comedy, tragedy, gothic, surrealism ...

*sub-genre* mock-epic, comic opera, airport fiction, war novel, political memoir ...

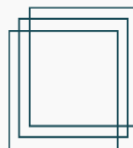
*type* sonnet, ballad, email, one-act play, short story ...

*register* reporting language, letter-writing, narrative, lyricism ...

Therefore, it can be suggested that the first, largely unconscious step when reading any type of text is to assign particular mode characteristics to it. Finally, language schemas represent the readers' expectations concerning '**the appropriate forms of linguistic patterning and style**'. Building on this idea, it can be suggested that readers may possess the appropriate schemas that would allow them to identify genres, subgenres, types and registers. More specifically, world schemas can be related to genres and sub-genres, since both contain information about the content of works. In addition, text schemas can be related to types, that is to the more structural specification of a literary text, and finally language schemas to register, as both contain information concerning linguistic patterning. Returning to the creation of stylistic intertextual frames based on the structural characteristics of texts, a threshold that marks their creation can be identified.

<https://ejedl.academiascience.org>

Emergent: Journal of Educational Discoveries and Lifelong  
Learning is a scholarly peer reviewed international Journal



## Results

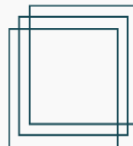
**Stylistic intertextual frames and texture.** The discussion of the effects of the frames leads us to the notion of texture. Due to the dissimilarities between the two types of stylistic frames, I will consider them separately. Firstly, the effect of stylistic intertextual frames arising from the identification of quotations can be accounted in terms of faint and fine texture. Fine texture is characterised by prolonged resonance, i.e. the ability to exert an extensive effect on the reading experience. High granularity acquires particular significance in the discussion of quotation. Nevertheless, quotations may be exact renderings of excerpts of other (literary) texts, so no extra effort is required on the part of the reader. Alternatively, as we saw above, quotations may have undergone a number of changes. In this case, high granularity is achieved if readers bring to mind the phrase alluded by the quoted text and interpret the new occurrence by relating it to its original context. It can be suggested that the more elaborate the changes are, the more involved the readers may feel after recognising the original, which will positively affect their reading experience. As far as the text-driven criteria are concerned, strong textuality seems to be presupposed, though it should be stressed that in the case of embedded quotations, readers are capable of tracing all the elements deriving from another text. In addition, distinct specificity can be redundant if there is a direct unintegrated quotation. If the quotation is indirect or embedded, fine texture is achieved when readers recognise a specific work as the origin of the quotation. Conversely, when quotations do not bear a significant effect on the reading experience, this can be attributed to faint texture. Faint texture can result from momentary resonance on the part of the readers due to a number of reasons. Another important parameter is that quotations are *integrated* in the literary text by the author and the presence of direct markers influences the way readers respond to them intertextually. Stylistic intertextual frames created by identification of structural similarities or discrepancies from the expectations of the readers, as in the case of parodies, can also be discussed in terms of fine and faint texture, though the existing model should undergo some modifications.

## Analysis

**Creativity and intertextual frames.** The last point in the discussion of texture and stylistic frames pointed towards the notion of *discourse communities*, as it was proposed by Nystrand and explored by Swales. The concept of community membership has been investigated by a number of scholars in various fields assuming different names accordingly. A famous example is Stanley Fish's notion of '*interpretive communities*' from reader-response theory, while the term '*speech community*' is commonly used in sociolinguistics. The difference with discourse communities lies within the strong social underpinnings of speech communities, membership to which depends more on locality and the communicative needs of the group, and can be passed by birth, adoption or accident.

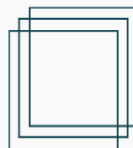
<https://ejedl.academiascience.org>

Emergent: Journal of Educational Discoveries and Lifelong Learning is a scholarly peer reviewed international Journal



Finally, a more recent sociological term with an emphasis on how learning occurs is Lave and Wenger's *communities of practice*, which is defined as '**a set of relations among person, activity and world, over time and in relation with other tangential and overlapping communities of practice**'. The focus, though, of communities of practice is on how learning occurs in various milieus. For the purposes of the current account, the term 'discourse communities' will be preferred due to its intrinsic relationship with the notion of genre. When it comes to intertextuality, membership in a discourse community appears to be presupposed by most scholars, and it seems difficult indeed to account for intertextuality without referring to particular types of readers. One of the most open acknowledgements was offered through Riffaterre's *sociolect*, which is defined as 'language both as grammar and repository of the myths, traditions, ideological and aesthetic stereotypes, commonplaces and themes harboured by a society, class or social group. In a way, it can even be suggested that appealing to readings of discourse communities attests the existence of the phenomenon itself. Porter has also highlighted the link between intertextuality and discourse communities with special emphasis on the readers' creativity. The most striking difference can be approached in terms of the idiosyncrasy of intertextual links.

**Discussion. The relationship between different types of quotation and the various agents of creativity.** If we focus on the readers' agency, it can be suggested that the degree of their creativity is more limited, especially if the quotation is unintegrated. At this point the role of the author in inducing intertextual connections becomes more prominent and the readers' idiosyncratic readings are significantly lessened. Similarly, as far as intertextual frames based on generic schema activation or disruption are concerned, authorial intention is once more present; authors decide to structure their work according to generic principles or to infringe them. Individuals need to base their readings on a specific set of structured knowledge which informs them about the genre conventions which are either obeyed or broken. This type of knowledge is acquired through membership in particular discourse communities. As Swales notes '**knowledge of the conventions of a genre ... is likely to be much greater in those who routinely or professionally operate within that genre**'. These discourse communities can vary from very formal ones found in academic or other educational contexts to less formal ones, such as reading groups. Membership allows individuals to acquire knowledge provided through information and feedback mechanisms and to develop a specific lexis that facilitates efficient communication exchange. Therefore, the creation of stylistic frames is primarily based on knowledge acquired within these contexts. It becomes clear from the above that idiosyncrasy and creativity are treated as analogous terms strongly associated with semantic intertextual frames and that they become weaker for topical and stylistic ones.



Stylistic frames especially have a very low degree of idiosyncrasy and creativity, in the sense that the link will be triggered as a response to training received as a result of being a member of a (usually formal) discourse community. However, this does not deprive readers of their ability to construct new and personal readings. What is more, in these cases creative interpretations may be encouraged if the author has employed genre conventions or quotations creatively, as in the examples discussed in the previous sections, seeking a response from an informed reader.

## **Conclusion**

The purpose of this article was to introduce and discuss the properties of stylistic intertextual frames. Quotations were approached based on the degree of explicitness of the markers accompanying them, arguing that their presence or absence plays a major role in the way they are approached by readers. It was also argued that stagnated quotations are processed as instances of formulaic language use. On the other hand, intertextual connections built based on the notion of genre were discussed in terms of schema activation and disruption with particular attention paid to how parodic texts generate intertextual connections. Finally, a recurring concept in the article was creativity. It was initially related with the various transformations quotations undergo and three facets were identified, namely the original authors', the appropriator's and the reader's creative processes. In the last section, the account was restricted to readers' creativity as it is manifested through the creation of the different intertextual frames. It was argued that it may be tied with more idiosyncratic intertextual connections through semantic frames, but in the case of stylistic frames it is closely related to possible readings of the intertextual elements.

## **REFERENCE**

1. Wales, K. (2001) A dictionary of stylistics (2nd ed.). London: Longman.
2. Swales, J. (1990) Genre analysis: English in academic and research settings. Cambridge: Cambridge University Press.
3. Fowler, A. (1982) Kinds of literature: An introduction to the theory of genres and modes. Oxford: Clarendon.
4. Stockwell, P. (2002) Cognitive poetics: An introduction. London: Routledge.
5. Fish, S.E. (1980) Is there a text in this class?: The authority of interpretive communities. London: Harvard University Press.
6. Mirzaeva, A. S. (2022). INTRA-LINGUISTIC AND EXTRA-LINGUISTIC FACTORS RELATED TO THE LANGUAGE AND VOCABULARY OF THE BASIC CONCEPTS OF RENAISSANCE ENGLISH PHILOSOPHY. Eurasian Journal of Social Sciences, Philosophy and Culture, 1(5), 9-17.
7. Aziza, M. (2022). THE THEORY OF INTERTEXTUALITY AS A PARADIGM AND THE IMPACT OF THIS THEORY ON TRANSLATION. Eurasian Journal of Academic Research, 2(5), 990-995.

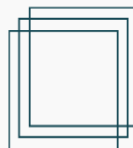
<https://ejedl.academiascience.org>

**Emergent: Journal of Educational Discoveries and Lifelong  
Learning is a scholarly peer reviewed international Journal**

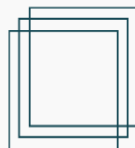




8. Мирзаева, А. Ш. (2021). РЕМИНИСЦЕНЦИЯ КАК ЭЛЕМЕНТ ИНТЕРТЕКСТУАЛЬНОСТИ В ПРОИЗВЕДЕНИИ РИКА РИОРДАНА “PERCY JACKSON AND THE LIGHTNING THIEF”. МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА, 4(3).
9. Mirzaeva, A. S. (2022). THEORY IN INTERTEXTUALITY AND THREE SEAMLESS INTERTEXTS: M. BUTTERFLY BY DAVID H. HWANG, AS IS BY WILLIAM M. HOFFMAN, AND EXECUTION OF JUSTICE BY EMILY MANN. *Oriental renaissance: Innovative, educational, natural and social sciences*, 2(5-2), 160-165.
10. Shavkatovna, M. A. (2022). ENLIGHTENMENT-MORAL, PHILOSOPHICAL, LINGUISTIC VIEWS OF MODERN CREATORS.
11. Shavkatovna, M. A. . (2022). Interrextuality in Rick Riordan's Work. *American Journal of Social and Humanitarian Research*, 3(9), 180–185.
12. Mirzaeva Aziza Shavkatovna. (2021). Allusion As The Way Of Rendering Elements Of Ancient Greek Mythology In The Tissue Of Modern Literature. *The American Journal of Social Science and Education Innovations*, 3(01), 505-514. <https://doi.org/10.37547/tajssei/Volume03Issue01-91>
13. Shavkatovna, M. A. . (2022). Interrextuality in Rick Riordan's Work. *American Journal of Social and Humanitarian Research*, 3(9), 180–185.
14. Aziza Mirzaeva Shavkatovna. (2022). THE INTERTEXTUAL AND INTERCULTURAL REFERENCES IN LODGE'S CAMPUS NOVELS. *American Journal Of Philological Sciences*, 2(11), 29–35. <https://doi.org/10.37547/ajps/Volume02Issue11-05>
15. Aziza, M. (2022). THE THEORY OF INTERTEXTUALITY AS A PARADIGM AND THE IMPACT OF THIS THEORY ON TRANSLATION.
16. Davlatova M.H. Resultative and causative meanings in English and Uzbek languages.// *Ta'lim va rivojlanish tahlili onlayn ilmiy jurnali*. – Surxandaryo, 2022. – P. 297-302.
17. Davlatova M.H. Typology of expressive emotional and linguistic features.// *International journal of literature and languages*, № 11. 2022. – P. 65-69.
18. Davlatova M.H. Different aspects of resultative structures according to their linguistic essence.// *Academicia Globe: Inderscience Research*, 2 (05), 2021.
19. Davlatova M.H. Aspectual and lexical-semantic classification of verbs. *JournalNX-A Multidisciplinary Peer Reviewed Journal*, 8(2). 2022.
20. Davlatova M.H. On the interrelationship of resultative and causative meanings.// *World Bulletin of Public Health* № 9. 2022. – P. 212-215.
21. Habibova, M. N. (2021). Jorjina Houellning “Queen of the desert” biografik asarida gertruda Bell timsoli tasviri. *Academic research in educational sciences*, 2(2), 770-778.
22. Habibova, M. N. (2021). The theme feminism in the epistolary novels in modern times. *ISJ Theoretical & Applied Science*, 11(103), 1101-1105.



23. Habibova, M. N. (2022). THE HISTORY OF THE RUSSIAN EPISTOLARY NOVEL IN EIGHTEENTH CENTURY. EURASIAN JOURNAL OF SOCIAL SCIENCES, PHILOSOPHY AND CULTURE, 2 (3), 135–139.
24. Habibova, M. N. (2022). EVALUATIVE OBSERVATION ON DH LAWRENCE'S EPISTOLARY ACHIEVEMENT. EURASIAN JOURNAL OF ACADEMIC RESEARCH, 2 (4), 489–494.
25. Habibova, M. (2022). THEORIES OF INTERTEXTUALITY AND THE BASIC FRAMEWORK OF KRISTEVA'S FORMULATION OF HER THEORY OF INTERTEXTUALITY. Eurasian Journal of Social Sciences, Philosophy and Culture, 2(5), 301–307.
26. Habibova, Manzila Nuriddinovna (2022). A BIOGRAPHY IS A SPECIALIZED FORM OF HISTORY AND BASIC TYPES OF BIOGRAPHIES. Oriental renaissance: Innovative, educational, natural and social sciences, 2 (5), 495–503.
27. Habibova, M. N. (2022). Epistolary Novel as a Scientific Problem. American Journal of Social and Humanitarian Research, 3(10), 211–214. Retrieved from <https://www.grnjournals.us/index.php/ajshr/article/view/1575>
28. Habibova, M. N. (2022). The Epistolary Form and Art in Modernist Literature. American Journal of Social and Humanitarian Research, 3(10), 206–210. Retrieved from <https://www.grnjournals.us/index.php/ajshr/article/view/1574>
29. Habibova, M. . (2022). WRITING THE NOVEL OF LETTERS AND THE ANALYSIS OF LETTER FICTION AND DIARY FICTION. International Bulletin of Applied Science and Technology, 2(11), 260–264. Retrieved from <https://researchcitations.com/index.php/ibast/article/view/317>
30. Habibova, M. (2022). EPISTOLARY NARRATOLOGY AND CITATIONS FROM AN EPISTOLARY SOURCE: SAMUEL RICHARDSON'S PAMELA AND CLARISSA AND FRANCES BURNEY'S EVELINA. Евразийский журнал академических исследований, 2(12), 1131–1135. извлечено от <https://in-academy.uz/index.php/ejar/article/view/6655>
31. Manzila Nuriddinovna Khabibova. (2022). JOYCE'S DEVELOPMENT AS AN AUTHOR AND HIS EXPERIMENTS WITH THE EPISTOLARY FORM. American Journal Of Philological Sciences, 2(11), 73–81. <https://doi.org/10.37547/ajps/Volume02Issue11-10>
32. Manzila Nuriddinovna Habibova. (2022). LETTER WRITING AS ALLEGORY FOR THE WOMAN WRITER. American Journal Of Philological Sciences, 2(11), 88–92. <https://doi.org/10.37547/ajps/Volume02Issue11-12>
33. Хабибова, М. Н. (2022). ЭПИСТОЛЯРНЫЙ РОМАН КАК НАУЧНАЯ ПРОБЛЕМА. Results of National Scientific Research International Journal, 1(9), 394–402. Retrieved from <https://academicsresearch.com/index.php/rnsr/article/view/1379>
34. Habibova, M. N. . (2023). Origins of the Epistolary Novel and the Principal Epistolary Works. INTERNATIONAL JOURNAL OF LANGUAGE LEARNING <https://ejedl.academiascience.org>



- AND APPLIED LINGUISTICS, 2(2), 70–74. Retrieved from <https://inter-publishing.com/index.php/IJLLAL/article/view/1159>
35. Khabibova, M. N. . (2023). The Historical Influence of the Epistolary Novel. INTERNATIONAL JOURNAL OF LANGUAGE LEARNING AND APPLIED LINGUISTICS, 2(2), 75–79. Retrieved from <https://inter-publishing.com/index.php/IJLLAL/article/view/1161>
36. Habibova, M. (2023). SPECIFIC POSSIBILITIES WRITING TECHNIQUES USED IN EPISTOLARY FORM AND THEIR EFFECTS ON BOTH THE CHARACTERS AND READERS. Eurasian Journal of Academic Research, 3(5),172–177.Retrieved from <https://in-academy.uz/index.php/ejar/article/view/14085>
37. Habibova, M. (2023). EPISTOLARY COMPARISONS AND TRENDS. Евразийский журнал академических исследований, 3(5 Part 4), 330–338. извлечено от <https://in-academy.uz/index.php/ejar/article/view/16170>.