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INTERTEXTUALITY OF A LITERARY WORK AS A FACTOR IN TEXT PERCEPTION

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Abstract. A complex system of intertextual relationships, which is the basis of literary works, allows a deeper understanding of the mechanism of formation of meaning and aesthetic effect. This phenomenon was conceptualized as «intertextuality» in the studies of Yu. Kristeva formed a new direction in text theory. Within the framework of this direction, the relevance of the research is that its results serve as a basis for the study of cultural codes of modern literature and intertextual connections. The purpose of the study is to reveal the functions of intertextuality in literary text and to assess its influence on the reader"s perception of the literary work.

The application and mastering of the theory of intertextuality in text analysis enhances to understand how a literary text achieves semantic novelty and transmits cultural tradition. The significance of the study is due to the fact that in the conditions of globalization and active intercultural dialogue, intertextual connections are the most important tool of artistic communication. In the course of work using the comparative and stylistic analysis proved that the intertextual effect directly correlates with the perception of the ideological and aesthetic structure of the text. The results of the research can be used in the theory of the literary text and the practice of philological analysis.

Key words: literary work, intertext, intertextuality, perception of the text, evaluation of the impact of the text, linguistic means, intertextual communication

Introduction

Intertextuality in fiction plays a multifaceted role: it not only enriches the artistic image and enhances the aesthetic perception of the text, but also plays a cultural, cognitive and meaning-forming role. In addition, various types of intertextual connections (quotation, allusion, repetition, epithet) have a special impact on the perception of the text and the disclosure of its main concept.

The theoretical and practical significance of this work lies in the possibility of a deeper understanding of the mechanisms of textual interaction and the application of the results of the study in literary analysis and teaching literature.

Intertextuality is a key category of text-generating and meaning-forming. It presupposes a process of dialogical interaction between texts in terms of content and expression. Intertextuality is carried out both at the level of the text as a whole and at the level of individual semantic and formal elements. In narrower terms, intertextuality is limited to dialogical relationships in which there are open references to specific pretexts in one text. In a broad sense, this category is understood as a phenomenon that leads to a literal quotation, the emergence of certain associative series or allusions in the reader"s mind. Another generative feature of intertextuality is its semantic diversity, the presence of an infinite number of interpretations. In teaching literature and art, this method contributes to a deeper understanding of texts by students. Even in creative writing classes, intertextuality can be used to develop new ideas. For writers, intertextuality helps to find new ideas and directions in the creative process. The study of intertextual connections in folklore texts and traditions is important for the preservation and understanding of cultural heritage [1].

Despite the fact that the theory and practice of intertextuality arose in the art of modernism and postmodernism, it has ancient origins. In the 1960s, N. Piaget-Gros, studying the theoretical foundations of intertextuality, noted that in each text there is a reference to the writing tradition and plots of previous literary practice [2, 48].

The term text perception is used to construct the «implied reader» who is examined in the context of interpreting the term «text reception». Text reception is viewed not as the reader's actual physical or psychological reaction, but as a potential for reception encoded within the text itself, specifically, based on Wolfgang Iser's concept of the «implied reader». Assertions regarding the "effect on the reader" of intertextuality are not treated as direct facts; rather, they are the outcome of hermeneutic reconstruction and textual interpretation derived through hermeneutic and discursive analysis.

In the 20th century, the theory of intertextuality was systematized through special experiments. In the art and literature of the 20th century, intertextuality became one of the most effective methods of artistic play with meanings, different contexts, conscious polysemy and the internal dialogic nature of the created text. The process of literary renewal was considered from the perspective of the intertextual phenomenon. The term was understood as a kind of literary self-satisfaction, an endless pace of differentiation and innovation in referring to previous texts [3].

In general, the study deepens our understanding of the phenomenon of intertextuality, reveals its role as a mechanism for creating meaning in literature. The study of the functions of intertextuality (aesthetic, cultural and cognitive) contributes to the development of literary methodology and the theory of text analysis. Identifying the types of intertextual connections and their functions is a theoretical basis for further research in literary studies, cultural studies and interdisciplinary studies.

Materials and methods of research

The study is based on the analysis of existing theories of intertextuality (Julia Kristeva, Maxim Bakhtin and others). The complex study of the term «intertext», «intertextuality» allowed us to systematize and compare approaches to the study of intertextual connections in text linguistics. The comparative analysis, content analysis and textual interpretation methods were used to classify theoretical concepts of intertextuality.

The comparative semiotic classification of intertextual elements from the literary texts selected for study are based on three main criteria:

1. A semiotic criterion is used to identify an explicit connection to another text or cultural code. The textual unit must contain a clear denotative or connotative reference pointing to a source text, a precedent text, a folklore motif, a mythologeme, a biblical or Quranic narrative, or historical-cultural facts.

2. The criterion of semantic autonomy requires that the selected unit, even when removed from its immediate context that is capable of adding a new informational-semantic dimension to the target text while preserving the semantic contours of the original source text.

3. The criterion of functional-stylistic limitation uased to analyze traditional tropes and stylistic devices, such as metaphors, epithets, and hyperbole. But they are not classified as intertextual units unless they make direct reference to a precedent phenomenon or an established cultural code.

The studies on the work of Oscar Wilde and articles on literary criticism and literary theory that study the concepts of quotation, allusion and remembrance in literary texts were widely used. Comparative analysis was used to compare original sources like: mythological, biblical or literary texts with intertextual manifestations in the work of Oscar Wilde. In the practical part of the study, intertextual connections in a literary text and their impact on the reader were considered on the basis of Oscar Wilde's work «The Picture of Dorian Gray»(1890–1891) was chosen as the primary source material for this study. Stylistic analysis is used to study the language of the work and identify the features of the artistic style associated using intertextual means. It enables to identify intertextuality, which gives direct and indirect

references to literary sources, to classify the types of intertextual connections in the language of the work and to analyze their function and impact on artistic perception.

To avoid attributing all stylistic means to intertextuality, the following limitations were established in the study:

Stylistic devices are defined, such as metaphors, epithets and hyperbole,which rely on a shift in meaning that arise from the author's unique artistic imagination. They served to enhance the emotional and descriptive quality of the language; these function solely at the intratextual level.

Intertextual devices are defined as structures that make extralinguistic references to a precedent text, an author, a historical event, or a cultural phenomenon; the analysis focused on such elements as quotations, allusions, reminiscences, parody, and precedent names.

Results and its discussion

Critical articles and monographs on intertextuality (M. Bakhtin, J. Kristeva, J. Genette) and later the works of Russian researchers in the study of intertext and intertextuality I. V. Arnold,.N. Karaulov, Yu.P. Solodub, Yu.S. Stepanov, N.A. Fateeva and others formed the basis of the research work. In modern cultural studies, the theory of intertextuality is recognized as a view based on three other theories. The study of intertextuality and the phenomenon of intertext continued in the works of foreign philosophers - representatives of poststructuralism (Yu. Kristeva, R. Barthes, L. Jenny, J. Genette, etc.). At the same time, J. Kristeva is interested not in intertextuality as an object, but in the process itself, which underlies intertextuality. Defining intertextuality, Y. Kristeva believed that the text represents a constant intersection of other texts [1]. Based on the dialogic concept of M.M. Bakhtin, Yu. Kristeva expressed the belief that «each text is constructed as a mosaic of quotations, each text is an adaptation to other texts and their transformations» [1]. These are: the theory of dialogic conception and semantic polyphony of the literary text by M. M. Bakhtin, the theory of parody by Yu.S. Stepanov, the theory of anagrams by F. de Saussure, the founder of structural linguistics. Thus, although the intertextual phenomenon initially had a dual nature, it was based on the intersection of literary criticism and linguistics. M.M. Bakhtin proposed the concept of the «dialogical nature» of the literary text. This is based on the fact that all our speech, including our creative works, consists of the words of other people, once spoken by someone else [4], and it is believed that understanding the text is possible only in the context of its interaction with other texts. Since any text appears as an open or hidden response to another, previously created work.

At the same time, we can determine that the theory of intertext is based on three approaches:

1. According to M. M. Bakhtin's dialogical concept, any text interacts with other texts and is part of a dialogue. The visual scientist Mikhail Bakhtin paid attention to the dialogical nature of literary texts. In his research, he emphasizes that any literary text is a dialogue with other texts and social contexts. This position allows us to analyze novels not only as independent works, but also as a system of cultural and literary references [4].

2. R. Barthes initiated the theory of parody - a new text can use someone else's speech implicitly, through memories and references. When building his own story, the author, trying to enrich her own statement, consciously uses someone else's words, which inevitably acquire a new meaning in a new context [5, 81]. R.M. Abdikulova understood the possibility of creating new texts based on parody in a broad sense. That is, she considered it as the possibility of introducing someone else's speech into a work implicitly, using memories, references to texts and similar motifs, without obvious formal signs of someone else's speech [6].

3. F. de Saussure's anagram principle - a quoted text can be included in a new work, but requires implicit interpretation. S.G. Vorkachev, taking into account the phenomenon of anagrams, suggests that their further resolution, the anagram principle is associated with such a principle of text creation, since the quoted text is implicitly included in a new work and requires its further recognition [7].

I.P. Ilyin understands intertextuality as an endless process, a dynamic repetition of the text in the text [8, 112]. And any cultural phenomenon, a common heritage of the nation or elements of national memory, well-known to all speakers of a given language, can serve as precedent texts. If the text is used as a means of symbolization, it becomes a precedent [9, 15]. Y.N. Karaulov defines «precedent text» as the meaning behind a long-standing, widely known text that serves as a reference for the author or reader. The definition of precedent texts was given by the scholar as follows: «texts that are cognitively and emotionally significant for a certain individual, have an extrapersonal character. That is, texts that are well known to a wide range of people around this individual, including his predecessors and contemporaries. Ultimately, texts that are repeatedly mentioned in the discourse of this linguistic individual» [9, 216-217]. He describes intertextuality as the necessary form of intertextual connections in the form of quotations, codes, voices, formulas, structures, which are a necessary condition for the emergence of a new text in the text.

I.R. Galperin sated the fact that in works of fiction, authors often resort to indirect descriptions of the emotional states and attitudes of their characters, which helps the reader to understand the character more deeply. Therefore, the authors use stylistic devices and functional means of language [10]. Yu. Kristeva also gave a new direction to the theory of intertextuality, defining the text as a «mosaic of quotations», argued that here someone else's words enrich the new meaning [11, 21].

In turn, Y. M. Lotman notes that any text is built on the basis of intertextual connections. He analyzes the concept of intertextuality from various aspects (from the perspective of reference theory, information theory, semiotics). According to the scientist, intertextuality «determines the ontological property of any text (primarily fiction), its «correspondence» to the process of its (literary) evolution» [12, 14]. S.S. Iskakova, introducing the concept of «transtext», implies to the connections between texts as the basis of literary space [13]. Similarly, N.A. Nikolina uses the term «intertextema» to designate the uniqueness of the new text [14, 317].

J. Genette, a follower of R. Barthes, believes that intertextuality is a set of previous texts [15, 53]. J. Genette defines the relationship between sets of texts in fiction as being built on the basis of intertextuality or textual transcendence. And intertextuality is defined as a generalizing category that goes beyond the boundaries of a specific text and serves as a means of introducing it into the literary environment.

Table 1. Definitions of intertextuality

Authors	Definitions	Descriptions
R.Barthes	Intertextuality is the collection of previously known texts.	The relationship between sets of texts in fiction is built on the basis of intertextuality or textual transcendence.
J. Genette	Intertextuality is not only a fundamental element of literature, but also one of the types of interconnections within it.	The textual intertextual connections here are based on the combination of two or more previous texts in a new text.
M. Riffaterre	Intertextuality is a product of the reader's perception of the concept.	By stating that intertext is a product of the reading act, he not only gave the reader complete freedom in recognizing and defining intertextuality, but also made the reader's memory and familiarity the only criterion for speaking about the existence of inte
Yu.M. Lotman	Intertextuality is analyzed from various perspectives (information theory, referencing theory, semiotics).	Intertextuality is an ontological property of any text (mainly fiction) that determines its 'correspondence' to the process of (literary) evolution.
Yu.S. Stepanov	Intertextuality is a complex multi-level structure formed by ideas, concepts, and representations.	The concept of intertext is considered semiotically as a two-level structure, in which ideas, images, and representations constitute the content plane, and the intertextual structure is the expression plane.
N.A. Fateeva	Intertextuality is a way of thinking and creating new conceptual and authorial texts based on the author's complex	The storyline of a new fiction text is built on the basis of already known ideas and events in a new format. The fiction text is created as a continuation of previous events.

	interaction with other texts.	

As we can see from Table 1, for J. Genette, intertextuality is not the main element of literature, but rather one of the types of interconnections that exist within it. It forms the basis of the text that determines the specificity of fiction. According to J. Genette, intertextual connections themselves are based on the presence of two or more previous texts in a new text. A.Sh. Kappasova considered the concept of intertextuality as a product of the reader"s perception. Arguing that intertext is, first of all, a product of the reading act, she not only gave the reader complete freedom in recognizing and defining intertextuality, but also made the reader"s memory and familiarity the only criterion for speaking about the presence of intertext [15, 57].

Intertextuality can be considered as an explicit reference, such as a quotation, allusion, or reminiscence to other texts, cultural code or precedent phenomena. Unlike them, stylistic devices are linguistic devices born of the author's imagination, such as metaphors, epithets, and hyperbole. They ehance the beauty and emotional resonance of the language within the text. The fundamental difference between these terms is that while intertextuality links the text to an external cultural context, stylistic devices operate at the internal textual level.

In this direction, intertextuality шs a multi-level complex structure formed by ideas, concepts and representations [16, 3]. The concept of intertext is described semiotically as a two-level structure, in which ideas, images and representations form the content plane, and the intertextual structure is the expression plane [17]. We understand intertextuality as «an objectively existing information reality that can arise spontaneously along the arrow of time, is a product of human creative activity» [18]. According to Y. S. Stepanov, the analysis of such texts allows us to understand how literary texts preserve cultural memory and transmit traditions [19, 258]. Intertextuality is a multifaceted phenomenon and has linguistic, philosophical, sociological and psychological aspects. Precedent texts help to create semantic innovations, connect cultural generations and develop a dialogue between the author and the reader.The precedent text or its elements can be introduced into a subsequent literary work. And this creates the effect of semantic novelty for the reader. Later, the understanding of the precedent phenomenon was formulated as «a socially and culturally significant, well-known idea of something, metaphorized in society and acting as a symbolic cultural standard» [19, 55].

The levels of precedent texts, national and universal, with the most significant cultural significance, were identified [20]. For ex.: events in fiction or in the Bible can serve as an example of a chain of events in other subsequent works.

In this regard, according to N.A. Fateeva, intertextuality is a way of creating a new conceptual-authorial text through the complex interaction of the author with other texts [21]. That is, the storyline of a new literary text is built on the basis of existing ideas and events in a new format. A literary text can be created as a continuation of previous events. In this direction, Shestak L. A. introduces the concept of «intertextema», which characterizes a «foreign or new voice» or a text of another author that is present to some extent in the new text [22].

In the study of intertextuality in literary texts, the concepts of «precedent» and «precedent text» are used, which serve as a holistic sign in relation to the previous work. Precedent and intertextuality are united by their belonging to the properties of «cultural objects» [23, 56]. Precedent lies at the heart of intertextuality and, more broadly, of any representation. This is because any images, descriptions and ideas are formed as a result of mastering previous experience. In general, the entire culture is a phenomenon of precedent. This is because its continuity is ensured by achievements in various fields of knowledge, as well as social and spiritual norms, passed down from generation to generation.

Many additional categories of texts that act as precedents or pretexts in the creation of new cultural texts were identified.They are: 1) Scriptures; 2) literary works (mainly from the 19th century); 3) Classical texts ; 4) Mythological texts; 5) Folklore texts; 6) sonnets and songs [10, 286-287].

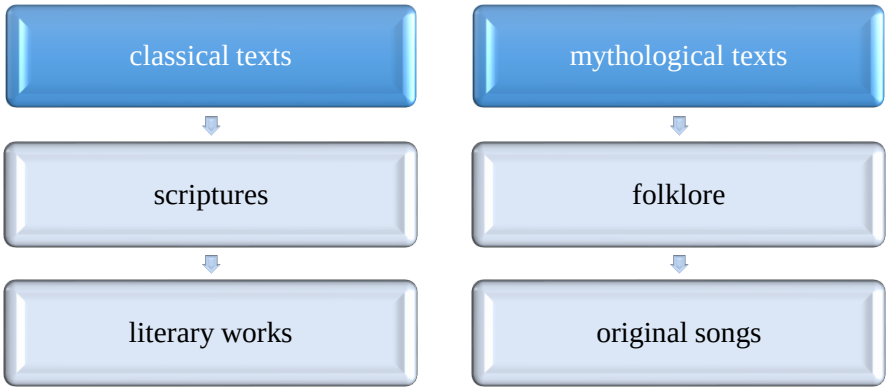

Figure 1. Types of precedent texts

The presented Fig. 1 illustrates the primary sources of intertextuality and their various subcategories: Classical texts which are manifested as religious scriptures and literary works and mythological texts that encompassing folklore and original/folk songs are called as precedent texts. They provide a systematic overview of the key precedent sources for intertextual references and allusions.

The relevance of the precedent text in culture is carried out through the mechanisms of perception and apperception. This is a multidimensional and complex process from an informational point of view. The text itself or its fragment, but also many factors and reasons accompanying the emergence of the text, for ex.: the historical context of the creation of the work, textual interpretations at different times [23, 133].

The author, by directing and referring to previous texts in various ways, forces the reader to search for the meaning of the text by creating complex intertextual connections. In addition, the author himself must be aware of the pragmatic obligation when using references to previous texts. After all, «the precedent text always constitutes a certain concept - a socio-psychological formation characterized by multidimensionality and value significance» [24].

Therefore, when reading a work of art, the reader must be familiar with the images in the source text and understand the fact that the author refers to these texts. In our opinion, a dialogue between the author and the reader is possible only in the case of a coincidence of the author's intention and the reader's identification with the reference to the precedent text. This dialogue is a dialogue in time, which has emotional and value significance and creates new textual meanings. Another group of intertextual connections consists of auto-intertextual connections.

Taking into account the views mentioned in the works of O. Wilde, we can assume that intertextuality is a new text that has emerged as a result of the author's use of intertextual elements and connections, which introduce into the cultural space of the new text a whole set of previous texts presented in it [25].

These texts, being a reflection of the previous culture, fall into a new historical and cultural context, undergo deformation, and become sources of semantic novelty. Thus, intertext is a mechanism for preserving cultural memory and transmitting cultural traditions.

As a category of textual openness, intertextuality encompasses qualitatively different strategies of the content and formal correlation of a literary text with other cultural texts. Intertextuality has previously been distinguished simply a mechanism of quotation, allusion, or recall (Figure 2).

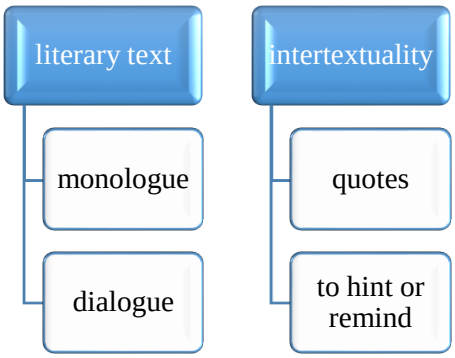

Figure 2. Intertextuality in a literary text

Fig. 2, demonstrates the relationship between a literary text and intertextuality. A literary text consists of internal narrative forms such as monologue and dialogue, whereas intertextuality refers to external texts through quotations and allusions or reminiscences.

However, considering the issue from this perspective is of interest or scientific novelty. So, it is based on the theory of foreign words of M.M. Bakhtin and the ideas of R. Barthes. The category of intertextuality in the modern sense is highlighted by researchers as the influence of one text on another, as modern science calls it, the orientation of «intertextualities» within a literary text. Intertextuality can be autointertextual - when the author uses his own texts to create new meanings. In addition, intertext helps to connect texts from different eras and create a «correspondence» of the text to the historical and cultural context. Thus, intertextuality is a text created using other people's or previous texts, creating new meanings and preserving cultural traditions. Intertextuality is a set of ways in which such texts are introduced into a new work.

Results and its discussion

The intertextuality of fiction and its elements allow for the systematic identification and classification of: quotations, references to literary works, philosophical concepts, and cultural artifacts. Contemporary Studies of Intertextuality in 1The Picture of Dorian Gray1. Known for his witty aphorisms, imaginative style, and extravagant lifestyle, Oscar Wilde was not only a fashionable but also a major figure in nineteenth-century literature. In masterpiece, he expresses his belief that art should be separated from moral considerations and creates an antihero who is at odds with traditional heroes, whose virtuous behavior is intended to be an example.

One of Oscar Wilde’s most famous work published in 1890, and it fully reflects Wilde’s aesthetic views. This masterpiece of world literature depicts the negative side of upper-class society in Victorian England. The syndrome, which reflects the fear of inevitable physical aging that distorts a person’s appearance, is named after the main character.

The patterns of emotional intertextuality in the novel vary depending on the genre and style of the work. However, in all cases, emotional patterns help to create an artistic image of the characters and convey the emotional content of the work plays a decisive role. The author's emotional vocabulary is represented by various stylistic devices. They reflect the individuality of the characters and allow us to analyze the psyche and internal state of the character and explain the meaning of their actions. In the novel, Dorian Gray's emotions are depicted as a special mental reality. The set of emotions in the text is changing as the plot develops. It can be assessed as a special dynamic set that reflects the character's inner world in different situations and in relationships with other characters. Emotions and internal states can be divided into the following groups:

1. ***The first pure/innocent image.*** In the first pages of the novel, the author describes Dorian Gray using words that reflect not only external, but also internal purity and beauty. Using epithets such as *«Wonderful», «repentance», «beloved», «sincerity», «flawless», «purity»,* the author describes a young

man full of hope and potential.

For ex.: «*I had a strange feeling that fate had in store for me exquisite joys*…» By using the epithet «exquisite» in the sentence, the author emphasizes that the artist's meeting with Dorian Gray opens up new experiences and discoveries for him. The character and appearance of the observer are not typical of his social environment, which makes the main character a real inspiration and embodiment of beauty for the artist. In the following example: «*Unconsciously he defines for me … all the perfection of the spirit that is Greek»*. The artist, recalling his work, returns to his thoughts about Dorian Gray. He emphasizes the pure and flawless beauty of youth, enthusiastically showing it through metonymy as «perfection».

The following example: «*You are one of her favourites…»* When meeting Dorian Gray, Lord Henry, mentioning his aunt, calls her «favourite». The good qualities, virtues and handsome appearance of the protagonist are known not only to his close circle, but also to people far away. For ex.: «*All the candour of youth was there, as well as all youth's passionate purity*». The introduction of the characters helps to reveal Dorian even more deeply, so the vocabulary of «*purity*» and «*candour*» in Lord Henry's thoughts is used naturally and reflects the feelings of both the artist's friend and the main character. Another example «… *answered Dorian with a funny look of pen*itence», the purity and innocence of the protagonist do not allow him to deceive or hide his true feelings. They are immediately reflected in his face: look of penitence and other characters easily understand character's true feelings.

2. ***Describing attraction and passion.*** As the plot develops, the author uses a serious and emotionally rich vocabulary as the main character meets Lord Henry and enters his world of pleasure. Words such as *«bright», «fiery» and «suffocating»* emphasize Dorian Gray's interest and admiration for beauty and aesthetics, creating the image of a person devoted to the pursuit of pleasure. For ex.: «*How clear, and vivid, and crue*l!». Lord Henry begins to influence Dorian Gray, and the author shows this through a sequence of emotional words. It should be noted that this sequence corresponds to the stages of development of the main character: *clean – bright – cruel.*

In the following example: «Life suddenly became fiery-coloured to him». For Dorian, the world of pleasure becomes new; it is full of strong emotions, which the author reflects in the text with appropriate vocabulary. Next example: «The air is stifling here». The protagonist is not only literally, but also «stifled» by his former, pure and innocent version, preventing him from experiencing the unknown world.

3. ***Emotional decline and destruction.*** As the plot progresses, the vocabulary darkens. Exaggerations such as «*Destroyed», «crazy», «suffering», «sad», «distorted», «contempt», «sin», «evil», «blood», «evil» and «poisoned»* indicate Dorian's internal conflicts and his moral decline. These terms create a sense of oppression and emphasize his break with his former innocence. For ex.: «*Was it some dim sense of that ruined grace that had made him so suddenly, and almost without cause, give utterance, in Basil Hallward's studio, to the mad prayer that had so changed his life*?» Gradually, Dorian Gray, who had fallen into sin, becomes deeply introspective and reflects on life. His simple dialogues give way to dark monologues full of emotional language. In describing his thoughts, hyperbolic words such as *«mad», «evil», «blood»* are often found. The author uses concepts that are opposite to the first and second stages.

The following example: «*The face was saturnine and swarthy, and the sensual lips seemed to be twisted with disdain*». The main character looks at the portraits of his relatives, looking for answers to his inner questions. But everything around him, including himself, has changed, becoming gloomy and gloomy. The author skillfully introduces the necessary vocabulary into the descriptions of the people in the portraits to convey the inner turmoil of Dorian Gray. In works of fiction, authors often resort to indirect descriptions of the emotional states and attitudes of their characters, which helps the reader to understand the character more deeply.

The next example: «*He felt that he had known them all, those strange terrible figures that had*

passed across the stage of the world and made sin so marvelous and evil so full of subtlety». The main character began to compare the lives of those who preceded him with his own. He believed that their actions reflect himself and his circumstances, that the entire experience of past generations makes «sin» so attractive and desirable. In almost all of Dorian's monologues, the author deliberately uses the words «sin», «vice» to emphasize the richness of his life.

In the otherexample: «*…were pictured the awful and beautiful forms of those whom vice and blood and weariness had made monstrous or m*ad…», Dorian Gray surrounded himself with sins and vices not only in his creative work and society, but also in his property. The author deliberately chose a book for his hero - the novel «On the contrary» by Joris-Karl Huysmans. Lord Henry gives this yellow-covered novel to young Dorian Gray. The main character of the book is a young nobleman who looks at the world with disgust. He, alone in his country house, indulges in refined and depraved pleasures. This is how Dorian feels when he falls into debauchery through the words «*monstrous»* and «mad».

In example: «Dorian Gray had been poisoned by a book», the author wants to convey to the reader the idea that he was corrupted by another person by repeatedly using the word "poisoned" in the text.

4. Regret and despair: In the later chapters, as Dorian tries to understand the consequences of his actions, his vocabulary is filled with metaphors such as *«heartache», «bitterness» and «hopelessness».* These words intensify the tragedy of his fate and express his inner pain. Through these metaphors, the effect on the reader of the text is determined. For ex.: «*… the remembrance even of joy having its bitterness and the memories of pleasure their pain*». The emotional language conveyed by the metaphor in this example shows that Dorian has fallen on the path of repentance and reconsiders his actions. The author uses the word «*pain*» several times to intensify the effect on the reader and convey the essence of the character's state. – «Dorian walked to the door with a look of pain in his face».

Another example: «*…account of the sorrow and despair of one who had himself lost what in others, and the world, he had most dearly valued*». With each new monologue of Dorian, the author resorts to the language of despair, which increases the pressure on both the character and the reader. This is a necessary measure to give depth to the dark atmosphere of the character's confusion.

In the example.: «*The friend who had painted the fatal portrait to which all his misery had been due had gone out of his life*». by depicting the character's changes, the author clearly shows that Dorian no longer suffers from «misery» and «grief» but from «pain» for everything he has done. The main character understands that it is impossible to restore everything to its original state; he is full of unhappiness, which the author shows in his appearance, thoughts and words.

5. Conflicting emotions: The use of conflicting languages such as *«heaven»* and *«hell»* helps to create Dorian's multi-layered character, revealing his inner struggle between his desire for pleasure and his understanding of its destructive nature. Dorian Gray realizes the horror of his actions and tries to atone for his guilt. However, it is too late - he cannot change his life and dies of despair and fear. For ex.: «*Each of us has heaven and hell in him, Basil*", cried Dorian with a wild gesture of despair».

The author uses intertextuality to convince the reader that Dorian has made mistakes in the past and is fighting for the right to correct them. The character's development reaches its final point.

For ex.: «*He knew that he had tarnished himself, filled his mind with corruption and given horror to his fancy; that he had been an evil influence to others, and had experienced a terrible joy in being so; and that of the lives that had crossed his own, it had been the fairest and the most full of promise that he had brought to shame*». For Dorian Gray, the world has become complex and incomprehensible. What was once seen now seems doubtful or even loses its original meaning. The author tries to combine the opposites of good and evil not only in one monologue, but also in one sentence, in order to show how much Dorian struggles to find the right answer.

The repeated use of the word «evil» here can be explained by the author's intention to emphasize the true meaning of Dorian's using the portrait. For example: «*Perhaps if his life became pure, he would be able to expel every sign of evil passion from the face»*. This idea is now clearly expressed by the main

character himself. In the following example: «*Choice is taken from them, and conscience is either killed, or, if it lives at all, lives ...»*.

When Dorian is on the verge of life and death, the author's choice of the metaphors «killed» and «lives» is not accidental. In the continuation of the sentence, but to give rebellion its fascination and disobedience its charm. Because he is on the verge of life and death morally and physically. «Rebellion» and «disobedience» compete with «charm». All these are examples of intertextuality.

These examples demonstrate the emotional depth of the story and the contrast between beauty and evil, pleasure and pain. Thus, the emotional vocabulary in Oscar Wilde's novel plays an important role in the development of the character of Dorian Gray, emphasizing his transformation from an innocent youth into a tragic figure torn between beauty and morality to create an emotional image of the character, O. Wilde used the following methods of intertextuality:

1.Description of appearance.

The character's appearance can tell a lot about his character and emotional state. Dorian Gray looks charming and bright at the beginning of the story. For ex.: «*perfection*» can indicate the purity of his thoughts and actions through intertextuality.

Speech and behavior: «*…with a wild gesture of despair*» is a description of the main character's gesture, which repeats Dorian's confusion.

2. Internal monologues and dialogues.

These techniques allow the reader to delve into Dorian Gray's inner world and understand what drives him. The author, through emotional vocabulary in his thoughts, reveals to the reader the contradictory nature of the character and his doubts through intertextuality. This characterizes the «intertextual level of the writer's creativity», since «the author's intention is a decisive factor in the choice of linguistic material» and «the modeling of research structures through intertextuality», among which the emotional structure takes an important place. For ex.: «She trembled all over and shook like a white narcissus. Then she flung herself on her knees and kissed my hands. I feel that I should not tell you all this, but I can't help it». In Greek mythology, Narcissus is very beautiful. Here, Dorian compares Sibyl to a white daffodil. This comparison is used not only to show that Sibyl is a very beautiful girl, but also to emphasize her purity. However, when Sibyl performs poorly on stage, Dorian ruthlessly rejects her, rejecting her. Using such intertextuality helps create an attractive and unpleasant character. This is because «*feelings are programmed by intellectual-emotional thinking, while emotions are programmed by emotional-emotional thinking*».

3. *The application of emotional vocabulary* and ***metaphoric expressions*** is aimed at avoiding the creation of a stereotypical character. Throughout the novel, emotional vocabulary conveys a variety of emotions. With its help, the author shows the dynamic development of the character of Dorian throughout the work. At the beginning of the novel, he is described as a young man full of life and beauty. His speech and behavior are full of joy, pleasure and curiosity. However, as the story progresses, Dorian is immersed in the world of evil and depravity. His feelings become darker and sadder. He becomes selfish, cruel and indifferent to the feelings of others. This change in Dorian's character is reflected in his speech and behavior, words and thoughts. He notices these changes in his portrait. The portrait becomes an intertextual tool. Although Dorian achieved beauty by selling his soul to the devil, he could not achieve harmony between body and soul. Therefore, he cannot overcome time and is doomed to misfortune.

The above examples show that personifications are used to add beauty and elegance to the language and increase the author's belief in the harmony of body and soul. Rhetorical devices are deliberately designed to give the novel a mystical and aesthetic quality. Such linguistic devices make the author's language expressive and convincing, and the plot connotative. In short, rhetorical devices are skillfully used to achieve a stunning aesthetic effect, and at the same time they aim to reveal the inner true desire for beauty in Wilde's work.

4.Stylistic devices used to evaluate intertextuality.

Hyperbole/Exaggeration has become an intertextual device. At the same time, I.R. Halperin argues that hyperbole is a stylistic exaggeration device that is doubtful or simply amazing in terms of the real possibilities of realizing an idea. This stylistic device is also often used in the novel. For ex.: «*He is all my art to me now*», where the person is «the whole world» for the artist; or «whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself», the person is so charming that if you succumb to his charm, he «absorbs my whole soul and art itself».

Another example: in the sentence «*A portrait like this would set you far above all the young men in England*», we can observe a clear exaggeration in the words «*above all the young men in England*». Thus, the author enhances the effect to describe something impressive or amazing through hyperbole. Hyperbole, like a metaphor, is often used in the novel and gives an emotional color to the dialogue of the characters. The work «The Picture of Dorian Gray» contains many figures of speech. For ex.: «*The tulip-beds across the road flamed like throbbing rings of fire*», where the dragonfly is compared to a blue thread. Or: «*and like a blue thread a long thin dragon-fly floated past on its brown gauze wings*» is given in the form of an exaggeration.

Other examples of ***comparison and epithet*** are numerous: «*Lady Brandon treats her guests exactly as an auctioneer treats his goods»*, where the author compares clouds to silk threads; «*little clouds like ravelled skeins of glossy white silk*», where the shadows of clouds are compared to swallows; «*Her body swayed as a plant sways in the water*». Thus, it can be concluded that comparison is based on deepening some description of a phenomenon or object through an epithet and is very important as a means of conveying clarifying information to the reader.

A detailed description of the environment of the characters of the novel is an effective way to give a certain assessment of the events in the work. Oscar Wilde was able to achieve a vivid and detailed description of objects, characters, and even their feelings through the use of numerous epithets. The epithet «*exquisite»* (elegant) appears several times in the novel as a phrase that enhances expressiveness.

In addition to the frequent epithet «*perfect-beautiful*», the author repeatedly uses synonyms that allow him to diversify his written language: *fascinating or wonderful, picturesque, handsome* and so on. In addition, thanks to epithets, the author accurately describes the appearance and image of the characters: «gigantic tiaras and parrot noses» - «lazy eyes full of dreams».

An oxymoron can be defined as a stylistic device that combines two opposite ideas or describes two incompatible objects. For ex.: in the phrase «*as monstrous as orchids*», the author calls beautiful orchid flowers «*monstrous».* Nowadays people know the price of everything, and «*the value of nothing*» demonstrates employing the oxymoron; while the oxymoron «*rimmed with white fire*» allows the writer to more accurately describe the streams of gas burning in the hall.

Oscar Wilde names 13 characters from myths and legends in the novel and compares his hero with them. He compares Dorian with ancient «divine youths». For ex.: «*his young Adonis made out of ivory and rose-leave*s». Here Dorian is compared with Adonis, the young and beautiful god of spring. This stylistic device is called allusion.

According to I.R. Galperin, ***allusions*** are references to historical, mythological, biblical and everyday facts. Allusion is a phraseological unit of speech, unlike linguistic phraseological units registered in dictionaries as lexical units. Examples of allusion include: «*That Tartuffe has emigrated to England and opened a shop*», where the author calls Tartuffe a hypocrite who hides his bad habits with stories about piety; or «*Here is the Duchess, looking like Artemis in a tailor-made go*wn», where the allusion helps the reader imagine what the Duchess looked like during the hunt. And in the example of «*Greek meets Greek*», this allusion refers to the battle of equals, which Lord Henry used in connection with the Duchess's quarrel with her husband.

In general, various stylistic devices in fiction and in this novel can be used not only for aesthetic purposes and detail, but also for «considering the artistic process as a whole and in various ways» [22].

They also help to determine the writer's personal position in relation to the objects he describes.

During the study, quantitative and qualitative indicators were identified for stylistic devices that determine intertextuality in Oscar Wilde"s work. It should be noted that the writer skillfully used various means of artistic expression to achieve this goal. A total of 212 examples were analyzed, and the most common of them were found to be allusion, hyperbole, metonymy, epithet, repetition and metaphor. The following figure shows quantitative and qualitative indicators (Figure 3).

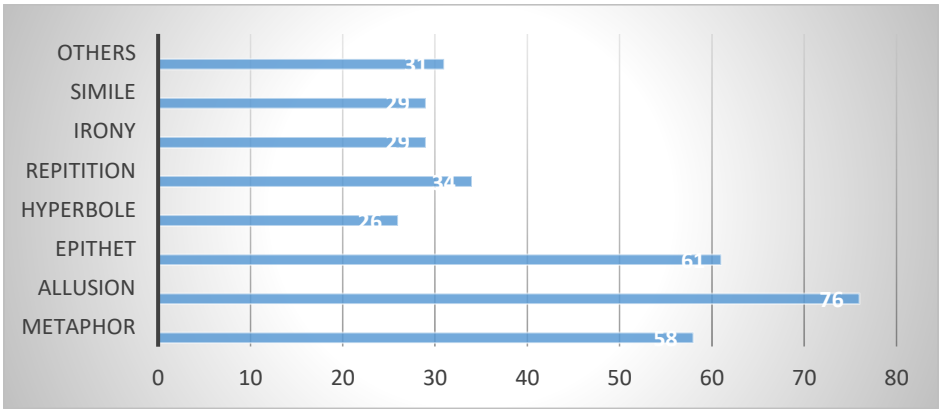

Figure 3. Quantitative indicators for assessing the effect of intertextuality

As can be seen in Fig. 3, allusion (76%) stands out as the primary and most distinct marker of intertextuality among all the tools. Allusion is an intertextual device that indirectly refers to another text, a historical event, a precedent-setting phenomenon, or a cultural context. Its high frequency (76%) indicates the active use of intertextual connections within the research material. Metaphor (58%), epithet (61%) and repetition (34%) are stylistic devices belonging to the art of literary language that follow allusion. They acquire an intertextual character only when they directly refer to a pre-existing precedent text or archetype. The stylistic devices identified in Figure 3 helped to assess the effect of intertextuality in the text. Intertextuality is conveyed through allusion, metaphor, hyperbole, epithet or comparison.

Oscar Wilde also used these methods and linguistic devices to arouse the reader's interest and create a sense of mystery around his work. These devices cause the reader to analyze, reflect and analyze the thoughts and ideas behind the text and increase the value of the novel. Thus, it can be concluded that the role of stylistic devices is to allow the author to realize his vision and convey a specific mood and image that he imbues his characters with.

The peculiarity of O. Wilde is his skillful use of the English language as a means of liveliness, expressiveness and intertextuality in the novel. Laconicism, liveliness, expressiveness and polysemy in the novel are the most important characteristics of Oscar Wilde's language. Wilde pays much more attention to the form of the novel than to its content. His attacks on the degradation of art and the utilitarian trend of literature are sometimes masked by excessive wit and humor. However, one cannot expect perfection in everything from the writer. Ultimately, we would like to note that the work «The Picture of Dorian Gray» will still be the subject of many analyses in English literature of the early 20th century and will occupy an important place in world literature.

Conclusion

In the study, for the first time, a comprehensive analysis of intertextual functions (aesthetic, semantic and cultural) was made using intertextual examples taken from Oscar Wilde's «The Picture of Dorian Gray». The systematization of intertextual connections in the artistic literary text was proposed, and the analysis was made according to traditional (quotes, metaphors and allusions) and modern stylistic tools (parody, cross-genre examples). The impact of intertextuality on reader perception was determined and provided an opportunity to understand the mechanisms of intertextual meaning creation. The study

contributes to the development of the methodology of literary analysis from the point of view of intertextual relations in the text, because examples and a structural approach to the definition of intertextual functions were proposed.

The results of the intertextual analysis allow us to conclude that Oscar Wilde confidently uses ingenious rhetorical devices, a harmonious style and humorous dialogue. All this suggests that Wilde's linguistic style is characterized by individual prototypes, a structure of ideas and paradoxes that the reader must solve. Witty epigrams, bright paradoxes and sharp ironies not only add originality to the novel, but also enhance the beauty of the language.

The results of the study can be used to explain the mechanisms of textual interaction to students and researchers in the teaching of literature. A practical analysis of intertextual communication based on Oscar Wilde's The Picture of Dorian Gray helps develop critical reading and text interpretation skills, which are important for literary research and criticism. The results of the study allow authors and researchers to better understand the creation of artistic effect through intertextual connections.

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КӨРКЕМ ШЫҒАРМАДАҒЫ ИНТЕРТЕКСТУАЛДЫЛЫҚ – МӘТІНДІ ҚАБЫЛДАУ ФАКТОРЫ РЕТІНДЕ

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Аңдатпа. Интертекстуалды байланыстар көркем көркем әдеби мәтіндер астарындағы өзара байланыстың күрделі жүйесі мәтіннің мағынасы мен эстетикалық әсерін қалыптастыратын механизмдерді тереңірек түсінуге мүмкіндік береді. Бұндай құбылыс Дж. Кристьева зерттеулерінде интертекстуалдылық ретінде бағаланып, көркем мәтін теориясында мәтін талдаудың жаңа бағытын қалыптастырды. Осы бағытта, зерттеудің өзектілігі – зерттеу нәтижелері қазіргі заманғы әдебиет, салыстырмалы әдеби талдау және интертекстуалдық байланыстар арқылы мәдени кодтарды зерттеулер үшін негіз болады. Зерттеудің мақсаты – көркем әдебиеттегі интертекстуалдылықтың функцияларын анықтау және оның көркем шығарманы оқырман тарапынан қабылданудағы әсерін бағалау.

Мәтін талдауда интертекстуалдылық теориясын қолдану және оны игеру әдеби мәтіннің семантикалық жаңалыққа қалай жететінін және мәдени дәстүрді қалай жеткізетінін түсінуге көмектеседі. Бұл тақырыптың маңыздылығы жаһандану және мәдени кодтардың үнемі алмасуы жағдайында интертекстуалды байланыстардың көркемдік коммуникацияның маңызды құралына айналуынан туындайды. Зерттеу нәтижесінде көркем мәтіндегі интертекстуалдылық әсері мәтіннің тілдік құралдарды сәтті қолданысымен қатар, мәтін астарындағы идеяның оқырманның қабылдауымен үндесетіні дәлелденді. Мәтін әсерін бағалаудағы салыстырмалы әдістер мен стилистикалық талдау көркем мәтіннің идеологиялық және эстетикалық құрылымын қалыптастырудағы интертекстуалдық рөлін анықтауға мүмкіндік берді. Зерттеу нәтижелерін көркем мәтін теориясы мен филологиялық талдауда қолдануға мүмкіндік бар.

Түйін сөздер: көркем шығарма, интертекст, интертекстуалдылық, мәтінді қабылдау, мәтін әсерін бағалау, тілдік құралдар, мәтінаралық байланыс.

ИНТЕРТЕКСТУАЛЬНОСТЬ ЛИТЕРАТУРНОГО ПРОИЗВЕДЕНИЯ КАК ФАКТОР ВОСПРИЯТИЯ ТЕКСТА

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Аннотация. Сложная система интертекстуальных взаимосвязей, лежащих в основе литературных произведений, позволяет глубже понять механизмы формирования смысла и эстетического эффекта. Это явление было концептуализировано как «интертекстуальность» в исследованиях Ю. Кристевой и сформировало новое направление в теории текста. В рамках данного направления актуальность исследования заключается в том, что его результаты служат основой для изучения культурных кодов современной литературы и интертекстуальных связей. Цель исследования – выявить функции интертекстуальности в художественной литературе и оценить ее влияние на восприятие произведения читателем. Применение и освоение теории интертекстуальности в анализе текста помогает понять, как литературный текст достигает семантической новизны и передает культурную традицию. Значимость исследования обусловлена тем, что в условиях глобализации и активного межкультурного диалога интертекстуальные связи выступают важнейшим инструментом художественной коммуникации. В ходе работы с применением сравнительного и стилистического анализа было доказано, что интертекстуальный эффект напрямую коррелирует с восприятием идейно-эстетической структуры текста. Результаты исследования могут быть использованы в теории литературного текста и практике филологического анализа.

Ключевые слова: литературное произведение, интертекст, интертекстуальность, восприятие текста, оценка воздействия текста, лингвистические средства, интертекстуальная коммуникация.