

**SPECIFICITY OF EXPRESSING
INTERTEXTUALITY IN PRESENT-DAY
THEATRICAL JOURNALISM
(BASED ON SPECIAL PERIODICALS
OF THE INDEPENDENT UKRAINE)**

Abstract: Based on materials of specialized periodical of the independent Ukraine („Dzerkalotizhnyia“ newspaper, „The Ukrainian Theatre“, „Film Theatre/ Cinema magazines) the article dwells upon paratextuality as a type of inter-textual connection within present-day theatrical journalism. Emphasis is made on intercultural and communicatory aspect of this phenomenon.

Key words: intertextuality, author's interpretation, paratextuality, suggested conditions

The Research Problem

The discourse of intertextuality is becoming more and more popular in post-modern times. Interaction of a text with other texts (literary and publicistic) has become a subject of investigation for people interested in semiotics, structuralism, post-structuralism, representatives of Zheneva school of phenomenological criticism. The notion of intertextuality is introduced by Yu. Kristeva as a tool of a discourse analysis based on M. M. Bakhtin's theory of dialogism. Yu. Kristeva's theory was supported by representatives of different schools of philosophical and literary criticism schools; however, a real meaning of the notion depends upon methodological orientations of the researchers. Common for literary historians is a fact that a discourse is a peculiar „reaction“ for the previous texts. While examining intertextuality in B. Pasternak's works I. Smirnov points out that this method is „based on semantic transformations carried out when changing from one text to another and falling into the same semantic meaning“ [11, p. 11].

Plurality of a piece of art's comprehension, interpretational freedom of an author/ reader is realized through intertextuality as „every text contains a system of functional criteria: 'signs', 'prompts', cue for a reader that make it possible or facilitate his/ her orientation in this textual 'space'“.

Gerard Genette in his work titled *Palimpsestes, La littérature au second degré* distinguishes several types of intertextual links:

- 1) intertextuality („co-existence“ within contents of another text – quotation, allusion, plagiarism);
- 2) paratext which has since become widespread to denote prefaces, introductions, illustrations or other material accompanying the text, or hypotext for the sources of the text;
- 3) metatextuality (a commenting and often critical reference to own proto text);
- 4) hypertextuality (one text ridiculing and parodying another one);
- 5) architextuality (genre connection of texts) [5, p. 19].

Analysis of the Latest Researches and Publications

Intertextuality is considered to be one of the most fundamental notions of the postmodern theory by literary critics, so they determine that a text's basis is possible transition to other texts, codes, semiotic systems, i.e. semantic openness. While giving an opportunity for a reader to read the text on a plot-n-style level modernistic literature at the same time reveals implicational layers and opens new interpretation areas.

V. Ageyeva in her article titled „Motives and variations (Role of intertextual links in Ukrainian impressionist prose)“ points out that „consideration of an intertext's role opens broad opportunities for apprehension of a writer's evolution (as well as evolution of the whole art movement) like a dialogue with cultural context. Moreover, an important role in this dialogue is played not by the author who ceases to be a 'god-author' (Roland Barthes) but by a reader –interpreter. Every session of reading changes the framework of cultural context thus providing opportunities for different interpretations“ [1, p. 32].

The topic of intertextuality is in fringed in classical definition of Roland Barthes: „Every text is an intertext; other texts are presented here in at different levels in more or less recognizable forms: texts of previous culture and texts of today's culture. Every text is a new fabric made of old citations“ [7, p. 192].

M. M. Bakhtin emphasizes that there is a dialogue of one text with texts composed during other periods. According to him, every composition, every expression reveals nature of communication itself approved by theatrical journalism. The conception of dialogism suggested by the famous philologist is related to the triad „author – a addressee– super addressee“ and naturally correlates with concepts of a well-known theatrical system of K. Stanislavskiy „actor– spectator – super-assignment of a role“ [12, p.17]. Thus, intertextual communication is revealed regardless of an author of artwork or a publicistic work.

N. O. Fateyeva in her monograph „Intertext In the World of Texts. The Counter point of intertextuality“ introduces a notion of auto intertextuality in case „when a new text is being generated this system of positions, identifications and screening is effective within the structure of a certain author's idiolect“ [13, p. 20].

In modern journalism intertextual connections are not fully examined in different genres except for some works by V. Buryak, Yu. Nesterenko, S. Shebelist.

Topicality of Research

Considering the above-said it is worth mentioning that today's reading texts of impressionistic communication (in this case – theatrical journalism) is not possible without taking into account a phenomena of intertextuality and orientation for the range of journalistic pre-texts.

This problem should be examined using materials of specialized periodic publications of independent Ukraine (*Zerkalo nedeli* newspaper, *Ukrainian theater, Cinema, Proscenium* periodicals) since it provides for interpretation of imaginative forms of expressing informational and artistic perception through known theatrical categories.

While existing within analytical framework of generalizing art realities, the modern theatrical journalism replicates main categories of theater in the form of important media-events (the most general notions of this synthetical art), characteristics of theatrical forms and stage genres (action, anti-mask, burlesque, vaudeville, buffoonery etc.), elements of performance structure (scene, archetype, architectonics, dialogue, exposition, node), analysis of some techniques and means of theatrical expression (allegory, substitution, grotesque, eccentricism) [8, p. 25].

Specific nature of the chosen aspect of analysis has determined selection of methods to research scientific matter: inductive and deductive, typological, hermeneutical, non-structured and systematic observation. Natural is also interdisciplinary approach to studying theatrical journalism.

When trying to interpret artistic devices of stage expression it is expedient to apply elements of theatre study analysis substantiated with subject of research itself.

The objective of this article is identification of intertextual motives in texts of today's theatrical journalism that may help to study out social and communicative nature of this phenomena. The work's objective determines statement of the the following **assignments**:

- 1) Give outlines of *status quo* of analyzing **intertextuality** notion as well as its component paratextuality in today's literary criticism and its reflection upon theory and history of journalism;
- 2) Determine diversity of paratexts in the context of motive and figurative system of today's theatrical journalism (*Zerkalo nedeli* newspaper, „Ukrainian theater“, „Cinema“, „Proscenium“ periodicals);
- 3) Give characteristics of narration manner in texts of modern theatrical journalism emphasizing its social & communicative effect.

Presentment of the Primary Material

Paratextuality (a type of intertextual communication) as a text's relation to its headline, epigraph, and after word is tracked in modern theatrical journalism presented on pages of special periodicals of the independent Ukraine. According to Umberto Eco, an Italian writer and semiotics researcher, a headline is a key to interpretation, reflection of an artist's intention, highlighting text components [14, p. 89].

Authors of materials on topics related to theater do interpret pretexts of a great artistic value into present-day manner of seeing the staged performance. It is interesting that Lesya Ukrainka's dramaturgy with its inward maximalism and neo-romantic style is in great demand by modern theatre critics and journalists. Thus, Oleg Vergelis, a known theatre critic decodes Lesya Ukrainka's inward and spiritual constants by providing analysis of top ten best theatre events in 2010-11 in *Zerkalo Nedely*, a weekly newspaper. The review's title itself „Those breaking stanches through“ („another“ Ukrainian theater (rating trial) is reminiscence of „Lisova Pisnya“ (A Forest's song) which is reproduced using saturated dramatic tempo&rhythm, personifications, means of satirical presentation of present-day theatrical realities: „That's why a spontaneous movement appeared opposing pessimists and other oppressors of the national theater ... if I am to name outstanding figures of present-day theatrical process in Ukraine that 'are not sitting in a cavern' but instead, those 'breaking stanches through' – every of them is on his proper post and his own artistic level“ [3, p. 1]. Thus, a notion „through-composed performance“ by K. S. Stanislavskiy is interpreted within analytical genre of a review by verbal manner of social communication able to render „nature of interaction between plane of expression and plane of content“ [12. p. 56].

Emphasis of symbolical nature of O. Vergelis's author's mentality has allusive presentation of on stage realities shown by L. Kadochnikova, a famous artist of Ukraine in a problematic essay „How to fly? L. Kadochnikova today and always“. The author addresses to pretext of „Seagull“ (Chaika) by A. P. Chekhov rendering its presence under „suggested circumstances“ of problematic existence by L. Kadochnikova within present-day theatrical dimensions: «Sometimes I pass by the theatre at Khmel'nitskogo Str. late in the evening...I fancy something weird.... as if in the empty hall – somebody senselessly hits the stage with worn wings: me, a seagull ... me – an actress ... me – Larisa“ [4, p. 17].

Broad associations of a journalist's imaginative thinking having an outspoken dramatic structure are implied in anaphoric speech structure. This associative manner of identifying the name „Larisa“ with a seagull represents them a in principle of intertextuality as co-presence of another text in one text (allusion, reminiscence, symbol).

Intellectual & self-reliant author's perception, problematic assessment of artistic things are demonstrated by materials devoted to analytical genres of theatrical journalism (review) published by „Cinema“, a specialized magazine. Already stated

position on paratextual interpretation of Lesya Ukrainka's dramaturgy in this article is confirmed by *On a Labour Field* (Na Poli Pratsi), a review of L. Rasputina. By creative re-thinking of a dramatic poem's title (Blood-covered Field – Na Pole Krovi) the author places emphasis on spiritual pursuits during Christianity formation epoch in Yuriy's Rozstalniy's acting conception: „Acting path of his explication is built by dynamics of a playwright's philosophical thought or a thought of an author re-thinking a traditional Christian legend“ [10, p. 6]. In this case paratextuality creates dialogueness of an author's imaginative thinking, re-plays dialecticity of onstage and communicative action implied in the text.

Conclusions

Based on both emotional & assessing as well as logical nature of publicistic thinking, it is worth mentioning that no contrast of modality is available for paratext under analysis but there exists a notice able escalation of a pretext by way of updating classical theatrical realities, translation of main theatrical notions into a language of aesthetical assessment in the course of time (subject (journalist) – object (theatre reality)). The concept of reality interpreted by theatrical journalism of the independent Ukraine is enriched thanks to interaction of different intertextual connections in texts and is a „peculiar preconceived idea, presumption, a version of probable interpretation of facts and phenomena“ [6, p. 77]. It is associated with author's image, author's view point of life by way of expressing author's position in publicistic text [9, p. 56] and supplements of a well-known classical communicative model.

Outlook of Further Research

Being „a peculiar transfer device“ [2, p. 212], intertextuality of today's theatrical journalism is presented in well-known all-Ukrainian periodicals, strengthens implementation of a communicative act (theatricalreality –journalist – reader) and creates emotionally convincing social & communicative effect of actory existence while structuring national theatre experience in specific forms requiring further study. Thus, a particular philosophicity of journalist texts on theatre topics is formed suggesting a productive form of cross-cultural dialogue.

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СПЕЦИФИЧНОСТ ИЗРАЖАВАЊА ИНТЕРТЕКСТУАЛНОСТИ У ДАНАШЊЕМ ПОЗОРИШНОМ НОВИНАРСТВУ (НА БАЗИ СПЕЦИЈАЛИЗОВАНЕ ПЕРИОДИКЕ У ПОСТСОВЈЕТСКОЈ УКРАЈИНИ)

Резиме: Интертекстуалност савременог позоришног новинарства у постсовјетској Украјини је представљена у националним часописима. То ствара емотивно убедљиве друштвене и комуникативне ефекте позоришног живота, структуришући национално позоришно искуство у специфичним облицима. Концепт стварности у позоришном новинарству је обogaћен кроз различите врсте интертекстуалних веза, као што је паратекстуалност.