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## INTERTEXT IN THE PROSE OF BAKHYTZHAN MOMYSHULY

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**Abstract.** The article is devoted to functions and methods of implementation (forms) of the intertext in prose of Bakhytzhan Momyshuly. The relevance of the study lies in the lack of special works on the role of intertext in the philosophical prose by Bakhytzhan Momyshuly. Novels "Legends of the princes of time", "The phenomenon of blue Tauteke", "Ascent to the Father", and "Kara Zhuldyz" ("Black Star") by B.Momyshuly are analyzed. The analysis shows that the researchers believe that the main function of the intertext in works by B.Momyshuly is creation of artistic polysemy of a text. Thus, it is necessary to refer to the source of the intertext for a complete understanding of the author's intention.

**Keywords:** intertext, intertextuality, allusion, citation, argument quote.

The concept of "intertext", "intertextuality" has recently become widespread, while a special role is given to the problems of actualization of "ethno-cultural memory" in a literary text, the originality and individuality of the author's consciousness embodied in the artistic world of the writer's works.

I. V. Arnold defines the intertextuality of the inclusion of other texts or their fragments in the form of citations, allusions, reminiscences [1]. According to M. M. Bakhtin, intertextuality is «the echoes of an "alien" voice in the text», which can be either explicit or unmarked [2]. The issues of intertextuality and dialogism of texts were considered by such researchers as R. Barth, J. Derrida, J. Jeannette, Y. Kristeva, N. A. Fateeva, B. V. Tomashevsky, Y. N. Tynyanov, V. N. Toporov, M. B. Yampolsky, N. A. Kuzmina, I. P. Ilyin, I. P. Smirnov, V. I. Demin, A. N. Bezrukov.

It should be noted that currently there are two approaches to the study of intertextuality – **linguistic** (intertext as a property of the text) and **liter-**

ary (intertext as a property of fiction). Therefore, researchers give different definitions of this phenomenon, but during the study, we relied on the definition given by A.V. Savchenko: "... these are such text-forming elements that, implicitly or explicitly present in the text, cause additional semantic associations, allusions, reminiscences in the reader's mind and contribute to the expansion of the semantic boundaries of the text" [3].

In the research work of B.M. Gasparov "Language. Memory. Image" the theory of intertext is developed. The author compares our language activity with "a continuous stream of 'citation' drawn from the conglomerate of our language memory" [4]. In the works of B.Momyshuly, various kinds of intertextual inclusions are widely represented, allowing the author's idea to be fully realized. The most common form of intertext in author's communication is citation. It is formally labeled fragments of previously published texts.

The designated form of intertextual inclusion can perform several functions in the text:

- evidentiary (quote-argument),
- the function of illustrating the author's judgments (quote-example),
- the function of expressing the author's point of view with the help of other people's words, a reference to authority (quote-substitute).

In the text of the novel "Legends of the Princes of Time" there is a quote-argument illustrating the author's judgments, returning to the origins of his spiritual development, to his childhood, where the aksakal (educator) often relied on the ideas of religious teachers in his reasoning. Including Mahmoud Shabistari: "*Your friends and companions are gone, you will go too; if you want to become a free bird, leave the worldly carrion to the vultures*" [5]. In this case, the origins of the spiritual development of the hero are identified with travels in early discussions with the enlightener.

In the novel of the essay "Ascent to the Father" there is an explicit quotation, acting in an argumentative function. The author talks about certain spiritual things, quoting the words of Sufi master Sanai, teacher Rumi: "*Humanity, occupied only with useless things, sleeps, it lives in the wrong world. The belief that it is possible to avoid this is just a habit and custom, not a religion*" [6]. They act as a substitute quote from the point of view of the author, who is convinced that such a definition is the most appropriate and correct.

In the philosophical novel "The Phenomenon of the Blue Tauteke", are most often found religious texts and quotations from a parable from the Holy Quran: "Reward the one who does good with greater good, for he who does evil is satisfied with the accomplishment"; a little later: "We must accept everything with patience and gratitude, because absolutely everything

comes from the Creator"[7]. These are substitute quotations that allow the author to convey his own feelings about justice, mercy and contentment with what is with the help of a sacred text.

There are also quotations found in the text from the poems of one of the greatest poets of China and outstanding classical luminary Du Fu:

*"Deep midnight around me,  
But I won't light the candles –*

*The moon burns so brightly in the sky,  
That it is light from the sky at night" [7].* These inclusions perform a retrospective function, destroying the epic distance between the events described and the present.

A **textual allusion** is a kind of intertext, since it contains a verbal, direct allusion to a work already known to the reader, that is, there is a certain precedent of the text. In the sixth chapter of the novel "The Phenomenon of the Blue Tauteke", excerpts from the novel by Khalel Suleimenov: "*The Era of Genghis Khan in the history of the Kazakh nation*" are somewhat mentioned. The author conveys the main plot of this book, telling about a tribe living in the Great Steppe, whose people were called wolves. Just like the title, the romance symbolizes the mythology of the people, oversaturated with fabulous allusiveness: "*Ashin was the first Kazakh on earth, and the wolf clan naturally became the ancestor of our nation*" Here are allusions to a popular myth in Kazakh mythology about the birth of Kazakhs from a Wolf and their merger into a confederation of Turkic tribes[7].

In the fairy tale- novel called " Kara Zhuldyz", an intertextual connection with Kipling's novel "The Jungle Book" is found not only in the plot and images, but also in the composition. It is not difficult to notice that the plot of the story is built according to the same scheme: a grown-up boy – upbringing in a family of wolves – a battle with enemies - a meeting with a spiritual teacher. However, there are significant differences in the story: there is a transformation of the images themselves. The first thing the reader pays attention to is the name of the main character: Mowgli - Kara Zhuldyz (translated as "black star", since the boy was born with a distinctive sign). Secondly, the action takes place in the forest kingdom, and the steppes of their native lands. To a calm, observant boy, the sages predict a long journey in search of enlightenment. But this is not the way of a monk and not the way of a warrior. As soon as he became a young man, Prince Black Star leaves his father's house, accompanied by the companions who raised him – a nurse wolf and a protector wolf. The squad moves from one world to another, discovering something in each of them both for

themselves and in themselves. After going a long way, the prince realizes how much he has changed and how difficult the path to the goal is, when each next world can both bring it closer and distance it. Despite the "classic plot", the authors managed to supplement it with their own new colors and angles of refraction, delving into traditional images and allegories and resorting to a metaphorical understanding of the modern world. As we can see, despite the borrowing of images and references to stories. Kipling, B.Momyshuly private metaphors characteristic of his works, referring to the present.. Having preserved the plot of the classic work, the author places it in another chronotope.

Thus, as a result of the analysis, we came to the conclusion that the most frequent forms of intertext in B.Momyshuly's prose are **citations**, and it is rarely represented by **allusion** (references to a literary text). Depending on the artistic tasks and context, the functions of intertextual inclusions can be very different, but the most important thing is the creation of artistic ambiguity of the text, the expansion of its semantic space. The second most important is the characterizing function, when the writer draws a parallel between her heroes and heroes from other works of fiction. It is also worth noting the expressive function, since the appeal to famous authors and their works is a way of self-expression of any author, and in the prose of Bakhytzhana Momyshuly there is a transformation and reinterpretation of images, themes, motives, and also actualizes in the minds of his characters the mythological principle, archetypes arising from the deep layers of being, the world of being constants.

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