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ЖӘНЕ ӘЛЕМ ТІЛДЕРІ УНИВЕРСИТЕТІ

ХАБАРШЫСЫ

«ФИЛОЛОГИЯ ҒЫЛЫМДАРЫ» СЕРИЯСЫ

ИЗВЕСТИЯ

КАЗАХСКОГО УНИВЕРСИТЕТА
МЕЖДУНАРОДНЫХ ОТНОШЕНИЙ И
МИРОВЫХ ЯЗЫКОВ ИМЕНИ АБЫЛАЙ ХАНА

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“ФИЛОЛОГИЯ ҒЫЛЫМДАРЫ” сериясы

ИЗВЕСТИЯ

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REFERENCE AS A FORM OF INTERTEXTUALITY

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Abstract. In a literary text, intertextual elements have the property of polyfunctionality and able to change the time and cultural space of the text, thereby creating the basis for a variety of associations. Intertext, of course, can perform a referential function of transmitting information about the outside world: this happens insofar as a reference to a text other than this potentially leads to the activation of the information contained in this “external” text (preposition). The main purpose of the article is a referential analysis of the novel «Predania knjazei vremeni» by B.Momyshuly in the aspect of identifying the functions of the phenomenon under study (references). The practical significance of the article is to give your own vision of reference as one of the forms of intertextuality. The comparative analysis took into account the forms of intertextuality based on the relations of explicit “co-presence”, that is, references and citations. Medium volume quotes prevail, fragmented quotes are actively used. The study of this topic is based on the methodology of the study of literary criticism. The following methods were used in the study: historical, typological, systematic, historical-comparative, theoretical analysis and descriptive. The value of the conducted research lies in the fact that as a result of the study, the most frequent mentions were identified, which significantly enriched the originality of the writer.

The article can be used as an additional textbook on the subjects of literary theory in higher educational institutions.

Keywords: intertextuality, reference, philosophical prose, pretext, quotation, textualization, citation, combinatorial memory.

Introduction

E. Mikhailova believes that the author uses intertexts in his works for 4 main purposes: 1) referential - for the purpose of representing another text, which, in turn, contributes to the perception and comprehension of voluminous information with the help of small linguistic means, reminding of the familiar image in the mind of the addressee; 2) for the evaluation purpose – the “alien” text is used by the author to express his empathic or critical attitude to it; 3) for etiquette purposes - respect for the reader, appeal to authority, the use of techniques, forms, stamp cliches familiar to its members in order to meet the requirements prevailing in a particular society; 4) for decorative purposes - a successfully found utterance can give clarity even to the message itself, emotionally affect the addressee, enliven the text, give it individuality [1].

Modern authors constantly turn to other people’s texts. The reasons for using this intertextual technique are the desire to attract the attention of readers, the need to draw parallels with existing texts, to supplement them with new content and meaning. Even though the reference may be explicit, the reader still needs to be familiar with the object being referenced to understand what it is doing in its new context.

Basic Provisions

The relevance of the research is dictated by the fact that at the moment the work of B. Momyshuly is insufficiently studied. In particular, the role of intertextuality in the reader’s perception of the works of this author is almost completely undisclosed. Each author has a purely individual way of using intertextuality in the work.

Methods and materials

The source of the creation of a referent in a literary text is the material – «what existed before the story and can exist regardless of this story» [2, p. 140], «intended» by the artist. According to M.M. Bakhtin, the reality identified and evaluated by the act, which is pre-determined by the aesthetic act, enters the work (more precisely, into the aesthetic object) and becomes a necessary constitutive moment here [3].

In the work, the following methods were used: biographical, comparison, text analysis, methods.

Results and discussion

Intertextuality clearly demonstrates the idea of continuity in literature and art: «No text can be written regardless of what was written before it; any text carries, in a more or less visible form, traces of a certain heritage and the memory of tradition» [4, p. 48].

P. B. Parshin identifies such intertext functions as referential, when there is a direct reference to information from the pretext; identification, which promotes synchronization of the author and the reader); poetic, when the interaction between the author and the reader occurs in a playful way; metatext. [5, p. 85]. Each created text has an impact on the reader and on all future authors, therefore, as an intertextual reference, references to works and authors of not only literature, but various types of art are considered.

N.G. Poltavtseva, who was one of the first to define the concept of philosophical prose, noted that as a criterion, philosophical prose (let's add poetry), in addition to specific problems and imagery, is distinguished by a certain attitude of the author to the conscious study of a philosophical problem within the framework of the artistic representation of reality. N.G. Poltavtseva also singled out such a marker as the presence of «images-concepts» in philosophical literature (concepts, as it is understood in philosophy and linguistics), and interpreted Andrey Platonov's prose of the 30s as philosophical, since in his stories and novellas the general humanistic problematics followed from philosophical problematics an even higher, ontological and epistemological level, when the relationship between the real and the ideal, conscious and unconscious, logical and mythological is investigated. She wrote that in addition to a conscious attitude, philosophical literature also requires an aesthetic distance between the author and the hero (our emphasis is everywhere – auth.). [6, pp. 6, 8, 101, 106, 140]. Mentioning the co-presence, the author assumes the coexistence of two or more texts within the same work.

Each created text has an impact on the reader and on all future authors, therefore, as an intertextual reference, references to works and authors of not only literature, but various types of art are considered. The degree of activation varies widely: from a simple reminder that one or another author has spoken on this topic, to the introduction of everything that is stored in the memory of the concept of the previous text, the form of its expression, style, argumentation, emotions in its perception, etc. Due to this, intertextual links can, among other things, stylistically «elevate» or, conversely, reduce the text containing them.

The novels «Predania kniazei vremeni», «Yavlenie sinego tauteke», «Sled pticy v nebe» by B. Momyshuly are philosophical novels, where one of the favorite techniques of the writer is «a story within a story». In the novel «Predania kniazei vremeni», many dialogues and arguments are intertwined, autonomous from each other, at first glance, formally connected with each other (as a reason for the story and the confession caused by the situation, the monologue of the hero), continue each other in an interesting way. The

reader is presented with different types of consciousness, different attitudes to the world. Bakhytzhан Momyshuly does not invent new techniques, but follows the beaten paths, but shifts the accents in a time-tested form. Each of these consciousnesses resolves in its own way the «eternal» question about the meaning of human existence, about the true purpose of man.

The main feature of Momyshuly's texts is the use of quotations or quotations for various purposes. The integration of the quotation into the text is carried out in three cases: direct quotation, reminder and reference (by reference). In philosophical prose, reference often performs a different function, enriching their semantics and depending on the author's intention. Intertext, of course, can perform a referential function of transmitting information about the outside world: this happens insofar as a reference to a text other than this one potentially leads to the activation of the information contained in this «external» text (pretext). For example, the author gives quotes from the Holy Quran: *Have they not turned their eyes to the supreme government of heaven, and earth, and everything created by Allah; to what, perhaps, their Limit is coming to an end, which is appointed by God?* [7, p.45]. Intertextual elements in such an introduction contribute to the realization of its attractive function. This function can be considered the most natural, since the use of a well-known text in a new, unusual context always attracts attention. The author makes full use of the opportunity to raise important social problems of our time through reference as a form of intertextuality.

Now let's take a look at the following passage: *In the book of the prophet Daniel, he discovered some kind of pattern of large periods of time, which indicates his acquaintance with the aeons and kalpas* [7, p. 68]. In this case, a writer referring the reader to the Holy Book (book of the prophet Daniel). The memory and outlook of readers change with the passage of time, and the corpus of references that are common to a particular generation becomes completely different after a couple of decades. The referential nature of the narrative depends not only on the author's own experience, but also on his readers.

Sacred subjects remain relevant and authoritative for modern interpretations. They reveal the image of a modern man, detached from the mystical worldview, reflecting rational views on reality. At the same time, intertextual techniques become a tool for creating complex connections within the work, the key to unraveling the subtext.

According to R. Jacobson's model, these texts perform an expressive function, where the selection of quotations is an important element of the author's self-expression, his cultural-semiotic orientations, pragmatic attitudes [8]. Each created text has an impact on the reader and on all future authors,

therefore, as an intertextual reference, references to works and authors of not only literature, but various types of art are considered.

A reference is a direct mention in the text of the author or work, however, in this case, the text referred to by the author is not directly present in his own text [9, p. 87]. A reference, like a quotation, is an explicit form of intertextuality. However, in this case, the text referred to by the author is not directly present in his own text. A reference is used when it is only necessary to refer the reader to another text without giving it verbatim.

Based on the analysis of intertextual occurrences, it can be concluded that for the creativity of B.Momyshuly, the preferred means of entering intertextuality is reference, however, it is worth noting that the other tools of intertextuality are also widely used. The reason for this preference, in our opinion, is that reference, in essence, is a compromise solution in choosing between quotation and allusion as tools of intertextuality. It does not break the style of the author's narrative as a quote, but is explicit, unlike allusion, and therefore is recognized by readers much more often.

In the study of N.I. Usacheva, crucial importance is attached to the criterion of «accuracy» of citation, which is the basis for the classification of various forms of citation: «the quotation itself» is defined as «an exact reproduction of some fragment of someone else's text», and the reference is not literal reproduction, involuntary or intentional, other people's structures, words that suggest memories of another work [10, p. 28]. It is important to understand that most of the existing texts are intertexts, and at the same time they are all individual. The writer in one form or another refers to the works of the past years, manages them at different levels.

The restoration of intertextual relations in the new text takes place on the basis of «word memory»: referential, combinatorial, sound and rhythmic-syntactic. If the combinatorial memory of a word is a fixed compatibility for a given word both in general and individual poetic language, then the referential memory of a word causes circles of meanings and associations from previous contexts to the threshold of consciousness, thereby creating additional increments of meaning in the newly created text. The referential memory of a word seems to absorb the meaning of previous and subsequent words, thereby expanding the scope of the meaning of this word. Precisely because its combinatorial memory is already embedded in the referential memory of the word, the decoding of metaphor-riddles and more complex allegories takes place. Also, the so-called intertextual connections are born on the re-decomposition and mutual overlap of situations of various Sufi parables and ancient myths: *In the big Wheel of the Mahayana world creation, it is said that the whole Universe is immersed in thousands of "Buddha fields" painted in golden color / Assigys spent three decades in fruitless wanderings*

/ The Dervish retired to the forest, and with utmost dedication and diligence focused on the third-day contemplation, until, finally, he reached such a state in which hardly anything could excite him [7, p.115]. In these examples, the reference is part of the quotation, thereby increasing the layering and multidirection. Fragmented quotations contribute to the most accurate transmission of ideas contained in the statements of other authors without full citation, which allows you to make the text informative and not go beyond a given volume.

As a result of the analysis, it was determined that the philosophical prose of Bakhytzhan Momyshuly is characterized by an abundance of quotations and references of various types, repeated many times throughout the text. The writer refers the reader to the works and thoughts of famous scientists like Marcellin Vertelot, Brunetiere, Lipman and the ideas of such thinkers as Al-Farabi and Aristotle. In addition, this type of discourse is characterized by the use of fragmented quotations and intertextual elements of a multi-stage structure.

The implementation of the reference function occurs when the reader is referred to information activated from an external text (pretext). The cognitive effect of the intertext used on the reader varies from simple to complex, that is, the reader can either remember the author of the quote, or completely plunge into the situation associated with the precedent phenomenon. Thus, we can talk about the stylistic elevation or decline of the text containing intertextual references. For example, in the novel «Predania knjazei vremeni» through the use of intertextuality, the author increases the stylistics of the text. The writer quotes a quote that contains references to episodes of S. Yesenin's poem «Pugachev»: *My God! Is it really time? Do you really fall under your soul as well as under a burden* [11, p.45]. In these examples, the reference is part of the quotation, thereby increasing the layering and multidirection. The complex nature of the reference of a literary text is manifested in the varying degrees of realization of two related functions: referential and mythopoetic, acting at the level of "text – reality". Features of concrete realities, historical figures – first-order reference brings artistic discourse closer to natural (and other types of discourse). But the reality included in the artistic and literary process undergoes a process of "textualization", that is, it is rebuilt taking into account artistic tasks.

The referential function of intertextual inclusions is realized when a reference to a precedent text entails the activation of the information contained in the slogan. In this case, we are talking about precedent texts known to a wide range of recipients. Obligatory texts are distinguished by their multidimensionality, are masterpieces and have a high cognitive value. Due to their aesthetic value, they have existed for a long time in the cultural memory

of the recipient and are in demand. In this case, the cognitive mechanism of the effect of intertextual inclusions reveals a certain similarity with the mechanism of the effect of metaphor. At the same time, the author's name, form of expression, style, argumentation and emotions play an important role in his perception. Due to this, intertextual inclusions stylistically "elevate" the information contained in the artwork. For example, the above-mentioned novel also uses the famous catch phrase of A.P. Chekhov («*Brevity is the sister of talent*») (From a letter dated April 11, 1889 by Anton Pavlovich Chekhov (1860-1904) to his brother Alexander). The expression itself has long passed into the category of proverbs. B. Momyshuly thus uses reference to enrich the meanings of the text in his works. By drawing the reader to the cultural experience with the help of cultural and value constants of fiction, the author thereby contributes to the intellectualization of the reader's consciousness.

Despite the author's penchant for quoting, on average the number of citations in one chapter of the novel is somewhat inferior to the number of references. Bakhytzhhan Momyshuly resorts to reference when it is only necessary to refer the reader to another text without giving it verbatim: *V svoe vremja izvestnyj himik Marselen Bertelo pisal, chto vo Vselennoj bol'she ne ostalos' tajn. Poskol'ku schitalos', chto himicheskie jelementy ne podverzheny izmenenijam, jeto utverzhdenie gvozdem zastrjalo v mozgu obyvatelej ot nauki* [7, 104]. (At one time, the famous chemist Marcelin Berthelot wrote that there are no more secrets left in the universe. Since it was believed that chemical elements are not subject to change, this statement stuck like a nail in the brain of ordinary people from science). The quotation is marked with quotation marks indicating the author's name, which are intertextual signs. The expressive function is carried by a reference to an authoritative source and / or the author of the statement.

As a result of the intertextual analysis of the novel «Predania kniazei vremeni», it was revealed that the novel is saturated with numerous intertextual references (explicit citations), which expands the range of interpretation of the text. The copious quoting in the novel, in our opinion, is primarily due to the choice of a figurative system: the main character of the novel is a man who talks about philosophical issues in many spheres of life.

Based on the classification of the interaction of the texts of J. Genetta, it should be noted that the novel «Predania kniazei vremeni» is a "hypertext", which is based on the principle of the coexistence of two or more texts (intertextuality), and is also based on the relations of derivation (other transtextual relations) [12]. A reference to an external artistic text in the semantic sphere can be distinguished by mentioning the title of the artistic text or its creator.

Conclusion

Taking into account all of the above, the following conclusions can be

drawn. From the point of view of intertextual analysis, the novel «Predania kniazei vremeni» is characterized by a lot of intertextual inclusions / references, which complicates the plot and composition of the work. References that sometimes disappear from the objective reality, then come back, create the effect of their invisible presence.

Intertextuality is not only the use of quotations as a ready-made speech formation, as well as winged words, but also allusions, references and reminiscences. It is the reference that allows you to directly observe how one text is included in another.

The genre variety of the novel (fairy tales, letters, interviews, correspondence) significantly expands the palette of the narrative. The writer deliberately creates a complex intertextual organism in which more private methods of using “someone else’s” text also function organically. Thus, intertexts in the form of references in the novel «Predania kniazei vremeni» by B. Momyshuly builds a special intertextual field that creates its own cultural history, relying on the previous cultural fund. By using intertext, the writer managed to combine a large number of meanings, images and thoughts in one concise work.

The examples of the functioning of references from the works of Russian writers and Japanese poets, used by B. Momyshuly in his philosophical novels, which we have considered, testify to the writer’s excellent knowledge of the texts of world classics and prove by private manifestations of his life the obvious similarity with the general flow of ideological meaning.

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РЕФЕРЕНЦИЯ ИНТЕРТЕКСТУАЛДЫЛЫҚТЫҢ БІР ТҮРІ РЕТІНДЕ

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Аңдатпа. Көркем мәтінде интертекстуалды элементтер көп функциялы қасиетке ие және мәтіннің уақыты мен мәдени кеңістігін өзгертіп, әртүрлі қауымдастықтардың негізін құрайды. Интертекст, әрине, сыртқы әлем туралы ақпаратты берудің анықтамалық функциясын орындай алады: бұл мүмкін, өйткені одан басқа мәтінге референция осы «сыртқы» мәтіндегі (предлогтағы) ақпаратты белсендіруге әкеледі. Мақаланың негізгі мақсаты - Б.Момышұлының «Предания князей времени» романына зерттелетін құбылыстың (референцияның) функцияларын анықтау аспектісінде референттік талдау жасау. Мақаланың тәжірибелік маңыздылығы - интертекстуалдылықтың бір түрі ретінде референцияға өзіндік көзқарас беру. Салыстырмалы талдау кезінде анық «қатысудың» қатынастарына негізделген интертекстуалдылық формалары, яғни сілтемелер мен дәйексөздер ескерілді. Орташа баға белгілеулер басым, фрагменттелген баға белгілеулер белсенді қолданылады. Бұл тақырыпты зерттеу әдебиеттану әдіснамасына негізделген. Зерттеуде келесі әдістер қолданылды: тарихи, типологиялық, жүйелік, тарихи-салыстырмалы, теориялық талдау және сипаттамалық. Зерттеудің құндылығы - зерттеу нәтижесінде жазушының өзіндік ерекшелігін едәуір байытқан ең көп кездесетін сілтемелер анықталды.

Мақала жоғары оқу орындарында әдебиет теориясы пәндері бойынша қосымша оқу құралы ретінде пайдаланылуы мүмкін.

Тірек сөздер: интертекстуалдылық, сілтеме, философиялық проза, претекст, дәйексөз, текстуализация, дәйексөз келтіру, комбинаторлық жады.

РЕФЕРЕНЦИЯ КАК ФОРМА ИНТЕРТЕКСТУАЛЬНОСТИ

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Аннотация. В художественном тексте интертекстуальные элементы обладают свойством полифункциональности и способны изменять время и культурное пространство текста, создавая тем самым основу для разнообразных ассоциаций. Интертекст, конечно, может выполнять референциальную функцию передачи информации о внешнем мире: это происходит постольку, поскольку ссылка на текст, отличный от этого, потенциально приводит к активации информации, содержащейся в этом «внешнем» тексте (предлоге). Основной целью статьи является референциальный анализ романа Б.Момышулы «Предания князей времени» в аспекте выявления функций исследуемого феномена (ссылки). Практическая значимость статьи состоит в том, чтобы дать свое собственное видение референции как одной из форм интертекстуальности. При сравнительном анализе учитывались формы интертекстуальности, основанные на отношениях явного «соприсутствия», то есть ссылки и цитаты. Преобладают котировки среднего объема, активно используются фрагментированные котировки. Изучение этой темы основано на методологии изучения литературной критики. В исследовании использовались следующие методы: исторический, типологический, системный, историко-сравнительный, теоретический анализ и описательный. Ценность проведенного исследования заключается в том, что в результате исследования были выявлены наиболее частые упоминания, которые значительно обогатили оригинальность писателя.

Статья может быть использована в качестве дополнительного учебного пособия по предметам теории литературы в высших учебных заведениях.

Ключевые слова: интертекстуальность, ссылка, философская проза, претекст, цитата, текстуализация, цитирование, комбинаторная память

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