Intertextuality in literary texts of Kazakh writers

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Abstract. The literary text, being the study object of many sciences, is studied in different aspects. Intertextuality plays a great role in text interpretation; it points at text connection with previous pretexts. Pretexts, presenting one of the types of precedent phenomena, to which different references are made, have a lot of differential features, the invariant of perception. The use of precedent phenomena by the author testifies about his cognitive level, the structure of which involves strong literary, weak literary and strong non-literary texts, helps him to solve different tasks, and promotes the understanding and decoding of text semantics by the reader. The texts of many modern writers and poets differ in intertextuality. The citation of texts from other functional styles, different discourses points at author's erudition, credo, evaluation, relation to the described events, and this, in its turn, can be considered as a relation to pretext, providing an opportunity to express the thought more brightly and semantically fully.
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Introduction

A literary text, differing from the other functional styles in its multidimensionality, multilayer character, complex verbal structure and the presence of subtext [1], always attracts attention of researchers and is subject to study of many sciences. Namely, "poly-paradigmal character, providing the analysis of object in accordance with many directions" [2], is observed in research approaches to the text. Linguo-centric, text-centric, anthropocentric and cognitive approaches to text study add each other and promote the revelation of its linguistic nature. A literary text, produced and used by the man, allows linguistics considering the artistic perception and interpretation of the world by the linguistic personality in single cohesion. To understand and interpret the literary text, the main important ones are the verbal manifestations of intertextuality, reflecting its connection with the texts of other functional styles, other literary texts, and the texts of other semiotic system, the basis of which is presented by different precedent phenomena and their functions.

Main part

The Kazakh fiction, being a part of world literature, has a many-sided influence on inner world, spirit of people, enriches their mental world, pointing at the ways to improve personal qualities. In modern Kazakh literary texts, intertextuality is shown as follows: quotation, citation, allusion, reminiscence, parody, symbolics, continuation (end) of the text. Hero's diary, dream, description of texts of another iconic systems (syncretic intertextuality) are generalized in citation, as in these cases, the change

of speech subject is internal, i.e. they are all written by the author. These intertexts point at the semantic-structural links between the texts, and they are located in different positions, promote the decoding and interpretation of text semantics.

Methods of contextual, cognitive-psychological, stylistic analysis are used in the work; the devices of linguo-cultural description are applied.

Discussion

Reminiscences and allusions - the markers of intertextuality, which, in its turn, is impossible without precedent phenomena - are frequently met in Kazakh literature. Precedent phenomena, promoting the creation of subtexts and the enrichment of text semantics, in the opinion of researchers, are divided into 4 groups: a precedent text; a precedent utterance; a precedent situation; a symbol of precedent phenomenon, which, in many cases, is presented by the proper nouns (anthroponyms and toponyms). Each of these phenomena is characterized by the combination of differential features and has an invariant of perception [3; 4:64-65]. Let us add that the precedent text can be actualized by the recollection of single component, sometimes the pretext semantics can be opposed to the intertext semantics. Precedent utterances are introduced to the text in unchanged view or with different transformation. It is impossible not to take into consideration the influence of the author's national mentality, because in case of actualization, the features of precedent situations can get different variants and be enriched with absolutely new meanings.

Strong literary texts, weak literary texts and strong non-literary texts [5] are used as the precedent texts; from our point of view, they vary depending on the cognitive level of linguistic personality, educational standards and ideological attitude of one or another society.

In cognitive base of the reader, i.e. the linguistic personality, there is a peculiar intertextual structure, consisting of the intertextual core, dynamic intertextual layer, intertextual periphery; it is able to actualize one or another precedent phenomenon during the understanding and interpretation of the literary text. The intertextual core of the linguistic personality involves literary works, folklore pieces, familiar to all members of the definite linguo-cultural community in accordance with programs of secondary and higher education, quotations from speeches and names of historical, political figures, figures of culture, science, sacral texts and antiquities, specially significant events in the history of nation, state, political life, social sphere.

The dynamic intertextual layer of the linguistic personality involves different literary texts, which change in virtue of time and social circumstances in accordance with definite hierarchy and definite national and personal cognitive base.

Intertextual periphery is the most dynamic and the most varying part of cognitive level of linguistic personality. This part involves strong non-literary texts, mass media texts (advertising, texts of songs, and materials of the mass media). The reason of its dynamism and frequent change is the change of cultural tastes and demands of social groups.

In the texts of modern Kazakh literary men, the pretexts are frequently presented by the works of classics of national literature, such as A. Kunanbaev, M. Zhumabaev, K. Amanzholov, M. Makataev, and also all those texts, which refer to the intertextual structure of the linguistic personality [6].

The intertextual markers, referring to national and world fairytale folklore, are frequently met in the literary texts, created in Kazakh language.

A famous poet E. Zhakupbekov in his two poems characterized two completely opposite images with the intertext "the baker's son". In both cases, the author actualizes differential features, characterizing the ruler, who achieved all the heights and welfare with his own abilities and mind. In the first poem, named "About True Fairy-Tale", the author uses a reference to the Kazakh novelistic fairy-tale "Ayaz Bi", where the hero, judging by fine details of behavior (the guest is not met, but is sent to the cooker, who is ordered to give him soup and bread), immediately determined ignoble origin of the ruler, later manifested in another deeds. A poet, a ruler of human minds, whose words are in line with deeds, opposes himself to such ruler.

The second allusion is given in the poem "Jamile", praising the sincere feelings for the girl of heavenly beauty, whose high moral character allows withstanding the onslaught of all her admirers, despite their blood, dignity and position. The allusion makes all her admirers similar to the "baker's son", who will show his ignoble origin no matter when. Verbal presentation of images ("believing themselves, but not the God"; "achieving everything by hedge or by stile"; "winning and knocking out everyone"; "rich"; "sitting on the thrones") underlines the poet's thoughts.

At the same time, intertextuality of poetic texts of E. Zhakupbekov is being extended semantically thanks to the fact, that the image of "Baker's son" in itself, borrowed by the author from the Kazakh fairy-tale, dates back to the archetype of the pretended-noble "false hero" of world fairy-tale folklore, revealed and studied by V.Y. Propp [7; 8], E.M. Meletinsky [9] and others.

A dynamic intertextual layer of the linguistic personality is formed in dependence on the ideologic-political creed of the literary man, openness or closeness of the society, propaganda of one or another value in it, availability of one or another information source. For instance, in literary texts of 1970-1980, the pretexts were presented by different reminiscences, allusions from texts of Russian, European, Latin-American word masters; at present, this process is connected with the names of writers of Eastern Asia.

The samples of intertexts, used by the poets R. Niyazbekov, O. Alzhik and publicist T. Shapay, belong to the intertextual periphery of the linguistic personality. The poet R. Niyazbekov included to his poem one of the most wide-spread quotations of the times of communist government - "Party is a mind, honor and conscience of our epoch". At that time, the quotation from the article "Political Blackmail" (1917) by V.I. Lenin (1870—1924), belonging to the characteristics of Bolshevik party, was used to praise the leading role of CPSU at large of the whole socialist community; it was met practically everywhere - starting from the newspaper headings up to posters of various size, that is why nobody had any admiration or indignation. After restructuring, this quotation got the opposite semantics, i.e. it is "cited ironically concerning the party, pretending to lead, special moral qualities, special knowledge, and it is also used as applied to such phenomenon of Russian political life, as "the ruling party"" [10]. In the poem, the poet, appealing for the party, laughs with particular sarcasm at its relation to minorities, which does not correspond to lexicographical definitions of these lexemes. This quotation is unfamiliar to the majority of representatives of the present-day post-Soviet area.

O. Alzhik created a parody-secondary text "Dollar", the pretext of which is a popular song "Anashym", written by the poet K. Zhumagaliev and the composer M. Omarov. The author, using metric-lexical citation of the famous song, combining and juxtaposing deep and surface meanings of the text, was able to create the realistic picture of our times: the idolization of dollar, existing in the society, thus managed to communicate negative evaluation.

In the story of the publicist, the sentence from the advertising discourse is used - "Ministry of Health of the Russian Federation warns of the smoke harm". This quotation, which can be seen on the packs of cigarettes and on different billboards, is provided by the author on purpose; the author is sure that smoking is dangerous for the health of young women - future moms; he addresses to those women, who asked him a cigarette. Verbal surrounding of this quotation and parenthesis shows, that the pretext allowed the author expressing clearly his idea and negative evaluation in the situation, incompatible with generally accepted rules.

The markers of intertextuality in modern Kazakh literary texts are not limited by the analyzed examples and, depending on intension, cognitive level, age of poet and writer, appear in different positions, fulfill various functions: referring, text-forming, connotative, depictive, password.

Conclusions

Thus, intertexts in Kazakh literary texts are presented by different precedent texts, involved by the intertextual structure of cognitive level of the linguistic personality. The inclusion of intertexts provides the author with an opportunity to solve different tasks: to characterize the hero, to express your attitude and evaluation towards the described event, pretext, to inform of your own position, i.e. the selection of pretext is not occasional and motivates the activation of cultural, historical, literary knowledge of the reader, when text decoding.

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