

# MATERIÁLY

XI MEZINÁRODNÍ VĚDECKO - PRAKTICKÁ  
KONFERENCE

## «VĚDA A VZNIK - 2015»

22 - 30 prosinců 2015 roku

### Díl 6 Filologické vědy

Praha  
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## FILOLOGICKÉ VĚDY

### METODIKA VYUČOVÁNÍ JAZYKU A LITERATURY

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### THE PROBLEM OF INTERTEXT IN KAZAKH POETIC WORD

The problem of intertext in literary studies was considered by such well-known scientists as M.B. Yampolsky, I.V. Arnold, M.M. Bakhtin, U. Eco, G. Genette, J. Kristeva, U.N. Tynyanov, F. de Saussure, G.V. Denisova, U.M. Lotman, M.L. Gasparov and etc. It is the subject of research in works of A. Baitursynov, M.O. Auezov, E.D. Tursynov, N. Kelimbetov, A. Kyraubayeva, U. Kumisbayev, S.S. Agibayeva, and A.S. Edilova. The problem of intertext is analyzed in scientific articles of O.V. Vasileva, N. Bogatova, K. Voronkova, Zh.V. Burtseva, and K.S. Buzaubagarova. It is considered in the narrow and enlarged sense. On the one hand, intertext is determined as a text in a text (see e.g. the works of M.U. Lotman). On the other hand, the nature of intertextuality is studied (see e.g. the works of J. Kristeva, M. Bakhtin, and S. Kibalnik).

M.M. Bakhtin, arguing over the dialogic character of belles-lettres, notes: «There is an enormous, infinite mass of forgotten meanings at any moment of the dialogue development, but at the definite moments of further dialogue development, as it progresses, they come back to memory again and revive in revised (in new context) version» [1,445]. He also points at the citatory relation in the structure of literary text arguing over the dialogism.

M.O. Auezov argues over the similarity and harmony of characters of works of the literature in his work «Reflections of different years». He highlights the importance of traditions and innovation, the role of quotations and reminiscences in creative works of Kazakh writers [2, 115].

The polemic is carried out about the terms «intertext», «intertextual», «intertextuality» in literary studies and linguistics. This problem is the subject of research in modern national philology. It is considered in the context of interaction of literature and a language.

The research of folkloric basis of intertext poetics in Kazakh prose and poesy has begun in national science in recent decades. However, this problem is not studied enough and the timeliness of the chosen topic results from it. There is a need for the deep and thorough examination of intertext examples in Kazakh authorial verbal literature, since, as I.I. Ilyin notes, «each text is an intertext in point of fact» [3, 207].

Folkloric intertext is widely used in oratorical speech, which was considered as a subject matter of folklore for a long time. Meanwhile, in the estimation of M.O. Auezov, the authors of oratorical speech are *bey-orators*. Since oratorical speech is mainly pronounced on behalf of the definite *bey-orator*. V.G. Belinsky confirmed that there are no big names in the folklore and the authors of folkloric works are people [4, 9]. However, in spite of this point of view, to even oratory and folklore first of all results from the pressure of totalitarianism in the Soviet period, but not from the inability to distinguish folklore from authorial verbal literature. The evidence of it is the words of well-known Kazakhstani scientist E. Tursunov who confirms that not only oratory but also the rich authorial poetry of Kazakh *aqyns* and *zhyraus* preserved in a verbal form till nowadays for some unknown reasons was considered to be folklore [5, 95]. Meanwhile, Kaztugan, Zhambyl, Kenen, Isa may be easily called the representatives of authorial verbal literature, since, according to R. Syzdykova, oratory and poetry of *zhyraus* can be called authorial literature of the verbal form [6, 22].

The most important problem preceding the modern literary studies is to number the majority of traditional oratorical words among the richest heritage of *orator-beys*. It results from the fact that it was often pronounced on behalf of authoritative *beys*, *sultans* for the sake of persuasion of a speaker's speech. First of all, it was one of the ways to attract the public.

However, it is illogical to number the traditional oratorical words among the definite *beys* and orators. Since, it is difficult to determine their first representatives according to historical facts, chronicles and written archives. But then it is quite true that the traditional oratorical speech of *beys* came to us in a verbal form.

Abai Kunanbayev and Zhambyl Zhabayev played a significant role in the development of oral lore. Their works are poetic and conformable. Abai Kunanbayev and Zhambyl Zhabayev reflect social conflicts taking place in the country. They oppose the deeply-rooted way, worry about the fate of the people. Thus, the poem of Zh. Zhabayev is made of reminiscences reproducing the images of representatives from different social strata and there are texts from the works of I. Altynsarin and S. Toraigyrov in the works of Abai where the lives of ordinary people are described. The image of the «beggar» is associated with the civil voice, expressing sympathy for «poor Russia» in the work of Anna Akhmatova «White Flock» (1915) and with the images from the works of I. Bunin, A. Gorky, Alexander Block [7, 267]. The works of A. Kunanbayev and Zh. Zhabayev overlap in their social implication. In particular, Abai's intertext is quite obviously realized in the creative work of the famous Kazakh poet.



The rich folkloric material comprises the poetry of Zh. Zhabayev. It manifests the influence of oratory, *aitys* and the art of improvisation. The confirmation of it is aphorisms, proverbs, reminiscences and allusions.

If the system of functioning intertext may be determined in literary works, the conditionality of intertext component can be understood in folklores. «Folkloric text is literally formed from anonymous, elusive and, at the same time already heard quotations without quotation marks. Literary text quotes folklore (or even it stylizes it), as a rule emphasizing the fact of citation, demonstrating its folklorism («signaling» being a folklore, according to P.G. Bogatyrev). The folkloric intertext is basic by the virtue of activity of folkloric consciousness in Kazakh literature» [8, 445]. In fact, not only Kazakh *aqyn-zhyraus* and *orator-beys* of the 15<sup>th</sup>-18<sup>th</sup> centuries, but also *aqyn-writers*, masters of art of the 19<sup>th</sup>-20<sup>th</sup> centuries knew the art of *aitys*, the poetry of *aqyn-zhyraus*, traditions and customs, history, philosophy and law-making institution «*Zheti zhargy* (seven statutes)» of their people. The prominent scientist E. Tursynov arguing over the origin and dissemination of folkloric genre writes: «These are generic poets and songwriters-composers *aqyns*, «prophetic» poets and creators of epic works of *zhyraus*, tellers of popular stories, legends and traditions of *angimeshi*, performers of adopted works of *zhyrshy*, *shamans-baqsy*, poets-entertainers, *sal* and *seri*, poets and soothsayers-physiognomists *synshy* and other ones» [9, 6]. It is known that there are many common themes in verbal literary genre of *aqyn-zhyraus* and oratory. For example, the theme of people and the land, knowledge interaction of *aqyn-zhyraus* and *bey-orators* can be explained through the intertext. There were both conditions and manners to preserve and pass traditional oratorical speech from generation to generation in Kazakh verbal oratory. Also *aqyns* and *zhyraus* repeated word-combinations and traditional speech. «To repeat the words of one *zhyrau* and to hear word for word the same expressions from the third *zhyrau* was not considered as the harm or encroachment on ownership. This is the peculiarity of the poetry of *zhyrau*, compulsory conditions» [10, 52]. Such kind of tradition continuation in the poetry of *zhyrau* or oratorical speech can be linked to the poetics of the intertext.

There are the words of the representative of authorial verbal literature Boltirik: «When a person is young, he/she has a certain inner nature i.e. as a green apple; when a person is old, he/she is as a full-ripe dried apple» [11, 104].

It is interesting that Aristotle finds such comparisons in Homer's «*Odyssey*» [12, 215] that witness the generality of artistic outlook of the great thinkers, serving as one of the signs of the phenomenon of intertextuality.

K.S. Buzaubarova, considering the interaction and integration of the traditions of folklore and literature, wrote: «It becomes particularly clear that folklore is the Art of oratory exactly in relationship with literature. Kazakh literature owes folklore proximity by its best artistic values» [8, 444]. The researcher notes, analyzing the poem «*Kalkaman – Mamyr*», that the great *aqyn* (poet) of the Kazakh people Shakarim Kudayberdiuly «relied on the historical, ethical and aesthetic experience of the Kazakh

people» in the point of view of the theory of intertextuality. The fate and names of characters of the poem «*Enlik – Kebek*» are completely repeated in «*Kalkaman – Mamyr*». The author, having kept the epic origin in his work and having given the «other» meaning, wrote absolutely a new work. The folkloric plot-archetype acquired new social and moral hue in the edition of *Shakarim*. There are a lot of new distinctive characters although the works of *Shakarim* were influenced by folkloric intertext. Therefore, the researcher of folkloric traditions of the works of *Shakarim* writes: «There are a lot of elusive things in the poems of *Shakarim*. Heroes take away all the pain and all the torment with themselves. But this is a plot for another work. The physical environment of the folklore does not know the resistance. The poems of *Shakarim* are characterized intertextually by this peculiarity of folkloric poetics. The peculiarities of folkloric world, as a central category in the poetics of genre-mediated epos, demonstrate the fundamental role of folkloric intertext» [8, 448].

The well-known Kazakh scientist Sh. Eleukenov in his work «*Magzhan*», noting that Kazakh poet *Magzhan Zhumabayev* used one stanza from the poem of Russian symbolism representative D.S. Merezhkovsky as an epigraph for his work «*The Prophet*», writes: «The main goal is not only to make reference, the epigraph here is the proof of the wide spread of the East ideas to the whole world» [13, 195]. It would be wrong to assume that similar peculiarities of poetics of the intertext can be found only in the works of M. *Zhumabayev*. In this case, we can only talk about the similarities, continuity of traditions and the novelty of intertextual theory.

The great attention is paid to the problem of intertext in a novel in the literary studies of Kazakhstan over the last years. Researchers Z.A. Akhmetov, A.Zh. Zhaksylykov and E.V. Lizunova indicate the presence of folk poetic traditions in the first Kazakh novels («*Unhappy Zhamal*», «*Sad Mariyam*», «*Viewing the bride*») [14, 132-138]. The poetic expositions of these works are intertexts, which prepare Kazakh prose readers to the perception of a new genre – the genre of a novel. So, the majority of poetic intertexts are the part of the artistic world of writers. The poems, found in novels, give an expressive tinge to words, thoughts and feelings of characters. Literary scholars Z. Akhmetov and E. Lizunova indicate that the author of the epic novel «*The way of Abai*» M.O. Auezov widely uses the poems of *Abai Kunanbayev* both in direct and allegorical sense. Kazakh writers give national hue to their works, renew motifs and enrich the artistic content including folkloric poetic intertexts and quotes.

Thus, national folklore is the basis of modern Kazakh poetry and prose. It gave an impetus to the development of the poetics of intertext. The authorial verbal literature and improvisations, seldom found in the cultures of other countries, create intertextual relationship and make novelty, harmony, identity, unique poetic values of Kazakh artistic culture.

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## **THE ARTISTIC ASPECTS OF PROSE WORK «ADIL-MARIA» BY SHAKARIM KUDAIBERDIULY**

Shakarim Kudaiberdiuly is a dynamic personality who made a valuable contribution to spiritual expansion of his epoch. His various artistic legacy is an outstanding phenomenon that is divided into parts, parabolized by steady values, and keeps hold on current generation with its very meaning.

One of his great creative works that richly declaimed national welfare in any direction is «Adil-Maria». This piece of work was called «Sorrowful novel» by its author Shakarim Kudaiberdiuly and was isolated for a long time and eventually published.

The boiling hot artistic talent and sparkling, iridescent, and bright character of Shakarim in this long story attract the readers.

We cannot say that the shining and goodly figure of Kazakh emphatic speech, its power that is able to destroy a castle, its trembling and movement that attract a soul, its hardened and strong sincerity at the beginning of the 20<sup>th</sup> century, the literary development at that time, the measureless influential and powerful potential in terms of tradition formation and opening the artistic space of literary genres could be totally systematized in the content of science and purpose and get its evaluation at present. However, it is spoken about the artistic nourishment, particularly fertile, exceptionally natural image of a prose at the beginning of the 20<sup>th</sup> century in the works of certain researchers. Moreover, the route to direction forming within a framework of perfection of Kazakh art of writing is being realized and its different areas are being completed.