The nature of the intertext in flash fiction

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Abstract

The study aims to investigate the nature of the intertext in flash fiction. For this purpose, the concepts of intertext, intertextuality, reminiscence, allusion and their artistic nature, its various manifestations are analyzed in the stories of writers of the period of independence of Kazakhstan as a method. As a result, the blemish of the appearance of Bukir (Hunchback), who considered himself an incomparable artist, was reflected in his mind and feelings. In conclusion, writers criticized the character and his surroundings through death, exposing lies and truth and pursuing moral and aesthetic goals.

Keywords: Flash fiction, Intertext, Reminiscence, Allusion.

La naturaleza del intertexto en flash fiction

Resumen

El estudio tiene como objetivo investigar la naturaleza del intertexto en la ficción flash. Para este propósito, los conceptos de intertexto, intertextualidad, reminiscencia, alusión y su naturaleza artística, sus diversas manifestaciones se analizan en las historias de escritores del período de independencia de Kazajstán como método. Como resultado, la mancha de la aparición de Bukir (Jorobado), quien se consideraba un artista incomparable, se reflejó en su mente y sentimientos. En conclusión, los escritores criticaron al personaje y su entorno a través de la muerte, exponiendo mentiras y verdades y persiguiendo objetivos morales y estéticos.

Palabras clave: Flash fiction, Intertext, Reminiscence, Allusion.

1. INTRODUCTION

The problem of intertextuality in the literature is currently being considered and studied in literary science. In the development of literature, the appearance of novelty, and new trends and directions arising on this basis is a completely natural thing. Postmodernism in this direction in modern literary development should be taken into account. This new trend focuses not only on plain text but also pays great attention to intertextuality. Taking into account that each new phenomenon in the literature comes from its predecessor, it can be considered a common phenomenon that other works are exemplary and that affect any work. Each new work from the text context

receives influence from another derived text. This is where the intertext issue comes in.

Intertext expands the boundaries of the text and opens the way for a new interpretation and streamlining. The main property of intertextuality is the heterogeneity, clarity, and diversity of its inner nature. Sources of the text exist not only before the text but also after it. In this context, any text is reborn in another text space and gives rise to additional meaning. It is also well known that the intertextuality we are talking about covers the whole culture as a semiotic system. It is well known that the term intertextuality was introduced into the literature by the theoretician of poststructuralism Julia Kristeva in 1967.

Intertext was analyzed as an intertextual dialogue and was interpreted in this regard from a theoretical point of view. KRISTEVA (2004) in her article Bakhtin, Word, Dialogue and Romance took the object of the work of M. Bakhtin The Problem of Content, Material, and Form in Verbal Art, which was published in 1924, and pays special attention to the discussion of any a writer who certainly enters into a dialogue with modern and former literature. According to KRISTEVA (2004), any text is built into a mosaic of quotes, and any text is a consumer product and the transformation of any other text. That is, each text is associated with earlier texts and is full of references to them.

In Russian literature, a feature of M.M. Bakhtin is that he considered a problem regarding the prose genre. According to the scientist, the meaning of the intertext should concern not only the plot but also cover the word and quotation links. In general, in introducing the term intertextuality into literary science, according to the works of KRISTEVA (2004): Intertextuality is not a collection of quotes from each text or work, but it is a space for the interweaving of different quoted words. That is, the structure of intertextuality arises in relativity to another structure and therefore has wide content.

According to LOTMAN & USPENSKY (1992), this term in narrow knowledge refers to the text within the text. Scientists of different directions who studied this problem were: ARNOLD (1999) and others. They interpret intertextuality as the ability of the reader to associate the current work with the story, composition, context and semantics of a previously read work. According to the classification of ARNOLD (1999), the meaning of this concept is widely interpreted in several ways: 1) a citation subject, an epigraph: 2) inserted novels; 4) letters; 5) diaries; 6) quotes; 7) allusion; 8) reminiscence. In any case, there is no doubt that there are intertextual links in any work of art and they appear to vary degrees in the verbal structure of the text.

According to the French writer J. Jennett, the founder of narratology, each text is a palimpsest. That is, any text is rewritten to the previous text and the previous one will have a meaningful relationship with the next. In his work intended for poetics, as well as the technology of ancient writing on the leather, he says that each new

text is superimposed on the previous one and that several layers of old texts have a significant effect on the new text semantically. He classifies the types of intertextual communication into five types: 1) intertextuality - the presence of two or more texts in one text (allusion, quote, plagiarism, etc.) 2) paratextuality - the connection of the text with its theme, conclusion, epigraph; 3) metatextuality - to give explanations to previous texts or to give references to them criticizing them; 4) hypertextuality - parody of one text by another; 5) architextuality - the genre connection of texts.

It is known that, in the subtext of conclusions about the intertext, there are problems of tradition and development. In the space of study, there are two concepts of intertextuality: in a wide and narrow sense. In a broad sense, it corresponds to the concepts of text of the world, then any text clarifies the definition of intertext. Therefore, we cannot negate the conclusion of Bakhtin, the text lives only in contact with another text (context), and the statement of ZHOLKOVSKY (1992) at the beginning of every word there was always someone else's word, literature is occupied with itself and its genealogy more than everything else, and therefore permeated with intertextuality. That is, any text is formed based on another text and acquires a new quality.

In classical literature, until the independence of our country, all elements of work were created in a unity that obeys a single goal (style, genre, idea, composition, character system, language use, etc.). In the intertext, which is one of the main ways of postmodern work,

the combination of the literature of different genres and styles in the structure of the work, as well as different periods, is the main feature that distinguishes it from traditional works. In this regard, YESEMBEKOV (2012) claims that since the intertext that is at the beginning of the process of creative continuity, harmony, duration, cooperation and contradiction arising from the literary demand has become the category of postmodernism that is often addressed, it will lose its effectiveness.

The meaning of the intertextuality of the text lies not only in modernist and postmodern literature but also in its historical roots. Reminiscence of intertex is based on a new way of writing words, phrases, names of famous works, authors or characters in previous works, consciously or unconsciously inserting them into work. Its difference from the quote lies in the fact that it is written without quotations, besides, it is based on creativity. This is a widespread trend in world literature. That is, to revise, modernize and use long-known images for their purposes, to express their thoughts. This means, not without change, as in traditional or modernist works, but the motives and character were changed and spelled out in a parodied character.

In the context of the text of the story, they adhere to the idea of refusing to set the classical subject and object against each other by the laws of postmodern philosophy. Good and evil, truth and falsehood describe situations that can exist in a person. This means that the question of what the original text is and for what purpose the author used it was resolved by the reminiscence method. It also paved the

way for texts that include the synthesis of texts in various fields of art, based on the perception of art as a whole system of characters, or world-text in the aesthetics of the intertext type, which is called intermedial. For example, A. Baibol used a synthetic approach in the novel Kozha. That is, the text found in the allusion text, which is one of the main categories of intertext, was extracted from the classical art of Soviet times, and the characters of two eras examined in detail the values of two different eras, through an interview between the heroes of two times. For example, the life of animals in disguise illustrates unsightly situations, political unrest in human society. That is, an allusion is created to texts that are daily known on the radio, television or in newspapers.

2. METHODOLOGY

According to TEMIRBOLAT (2009), in contemporary literature intertextuality is considered from two different views, on the part of the author and the reader. When in the first case the author interprets this as a method used to write his text and establish his creative uniqueness by creating a complex system of communication with texts of other authors, in the second intertextuality is seen as the reader's ability to understand the text in depth through the ability to detect intertextual links in a literary work. That is, the structuring of the text shows that it is created based on two principles. After the end of the author's work, the second life of the text begins. The modern reader can easily recognize the problems of his time in the text, and the future

reader can develop them in different ways. That is, the text will fluctuate differently, depending on the reader's perception, and will move forever.

The intertext was used in a parody character in the story of SHOYBEKOVA (2008) Treasure of the Bektory and in the story of M. Kosyn The Error of the Tostik, in the story of A. Baibol My name is Kozha, and also in the story of B. Sarybai Daughter of Peri, Bektory. He hinted that there are other facets in the minds of people besides the formed faces. The main core of ALTAI's (2013) short story Magpie Killer draws readers' attention to the remoteness of the content of a work in human life.

Both the content and the title of the story are consistent. The plot of the story Kozzhendet (Eye eater) has only two characters, the first is a bloodthirsty bird, Magpie is used to pecking eyes, and the other is an old hunter. The essence of the work is that all the evil in this life has backfiring, it indicates to the world that in the end gluttony and greed lead to disaster. Both heads, lying in front of a sullen old man tanned to black under the sun, were raw and bloody. One - with bulky, sickle-shaped horns, belongs to the archar. The other, with protruding ears, belongs to the gray wolf. Not cut up. Whole. It can be seen that they were chopped off with an ax right at the junction of the neck with the back of the head (ADILOVA & BALMAGAMBETOVA, 2014). In the story, the appearance of the Magpie is allegorical. The author reproduced the contents of texts

known in world mythology with ancient mythological concepts regarding the eyes.

The opinions of scientists have dual views on the problem of intertextuality. Some believe that the penetration of work arises from the writer in the process of writing involuntarily and unconsciously, while others believe that this happens quite consciously. Many scientists support the second opinion. In support of this view, we have the main feature and essence of the intertext as a special way of meaningful reference of the author to other texts (works). This intertextuality from other texts is carried out with such methods as quotes, hints (allusions), parody, plagiarism, reminiscence, etc. Not only the use of texts of artwork in another text in literature but also the phenomenon in any work of art (painting, music, cinema, theater, etc.) is called intertext. Besides, the use of texts by a particular type of art from another work of art is also called intertext or intermediality.

3. RESULT

We also reflected on intertextuality links in Kazakh narratives. To study this, we set the following goals: 1) to identify extraneous text (sources of intertextual links) in the text; 2) to determine how links are executed in the text; 3) to analyze the activities of intertextual texts and their interpretation. For example, the main text of the story of the young writer Baybol Water (11) was created based on the search for water of immortality in world mythology. Asylbek, the protagonist of

this story, is thrilled by the power of death, and he goes on a long journey, hearing from one old man that there is water from immortality. Like other fairy-tale heroes, he finds water losing weight, purifying, emaciated and exhausted, pours it into a torsyk (wineskin) and on the way home he hangs it on the crown of pine and falls asleep. And when he woke up in the morning, the rest of the water flowed to the bottom of the pine, to the juniper bush. Because the raven pecked and pierced the torsyk, which he hung on the top of a pine tree.

This is an echo of the widespread myths about water - the border of death and life and living water (the elixir of youth). Scientists have suggested that it was widely distributed among Kazakhs in the form of a legend-tale. Here, such signs of this genre of legend-tales can be seen in the writings about Alexander among the Kazakh peoples. They make up three groups. The first - telling about Alexander who was looking for ways of the aforementioned immortality. Its plot is as follows: King Alexander takes his comrades Khizri and Ilyas and goes to Darkness (Zulmat) in search of immortal water, but Khizri and Ilyas who got ahead of him find and drink water, and when Alexander comes, immortal water suddenly disappears, or the crows drink water. And so King Alexander could not drink water that could be a cure for death. This plot has not many legends and stories. Such works are likely to be widespread among those who read the Qur'an or other religious books.

In the story about Alexander, who was looking for the water of immortality, there is no optimistic spirit of the persistent fighting

character as in the legend of Korkyt, who seeks to avoid death. Alexander did not fight death as Korkyt did. When Korkyt deliberately fought for human life, then Alexander moves only for selfish purposes to save himself forever. And he does not fight at all. Now, this is a typical feature characteristic of the story from religious books. Another proof of what we say is that Alexander could not drink water from immortality, even if he found it, because the water either disappears, or crows drink it, or the water itself does not go into the king's throat. Seeing all this, Alexander said: So the immortal water is not intended for me by Allah! - and obeyed God's will and death.

Besides, seeing a man who drank immortal water before him and who was unhappy because he could no longer die, King Alexander immediately changed his mind and refused to drink immortal water. And here he could not be as persistent as Korkyt, he was not able to fight death to the end. But Alexander's actions are not criticized by the story. This is legal because the genre of narration is more dependent on the influence of religious ideas. And the story that we analyze is spread among the Kazakhs from Qasas-ul-Anbiya. In the direction of Iblis, Alexander rises high up the mountain. The angel Israfil, who sends the wind on the day of judgment, appears in front of him. Alexander asked him for the water of immortality. He gives only one small stone. It turns out that stone is a human eye bone. This secret is explained to the king by Khizri who was nearby. This is the eye bone. The human cannot be satisfied with anything during his life; on the day of his death he finds satisfaction only at a handful of soil - answers Khizri. Here is a story from the book Qasas-ul-Anbiya.

Intertextuality includes several concepts. For example, reminiscence (Latin: bring up) recalls voluntary, involuntary extraneous images and structures, rhythmic and syntactic movements and another work, and allusion gives the reader a certain historical, literary fact, pointing to it in advance. A paraphrase is the result of retelling someone else's utterance, that is, reproducing the contents of someone else's text with the words of the author receiving the text characterized by a modified form of reproducing the contents of someone else's text, the lexical and grammatical construction of the source text, a stylistically neutral form of conveying its content and compulsory indications of the author's name or the title of the source text. Thus, reminiscence is such a dull thing that it cannot be seen in literary works.

The problem of intersexuality is considered in modern literature bilaterally, both by the author and the reader. The first deals with the creation of the author's text and his/her creative signature through complex relationships with texts of other authors. In the second, intertextuality allows us to better understand the work and recognize another structure in the literary text. Although these two texts do not repeat each other verbatim, we assume that this text is similar to a previously known work.

Of course, this may be a conclusion invented by the author. However, in this context, it became clear that the views of R. Barthes on the intertext are reasonable. That is, the writer modernized the structure of the text in the works of Abay, in the minds of people,

through reminiscence, based on the legitimacy of the intertex. Also, the ironic features of postmodernist works are reflected in the stories. For example, Alibek Baibol through the image of Kozha, brings to the fore the symbol and dignity of fidelity and purity. Also in the story of Beibit Sarybai Daughter of Peri, Bektory as if trying to make an ironic mockery of modern artificial images through the life content and appearance of a fabulous image. Also, the presentation of the words of the Koran without changes in the stories, but through the mouth of the character without quotes, reveals the secret of common value to humanity.

Of course, since the influence of postmodernism in the works of Kazakh writers is far from completely normalized, we can only speak of an experimental nature when it comes to intertextuality as the only way to solve it. The fact is that the traditional storyline (plotless, too short) can be broken with the help of new work, and so strengthen the desire to express a thought. However, these works do not completely depart from traditional literature. For example, to express a thought through folklore images, in the story Treasures of Bektory, Asemkulov used the method of reminiscence of intertext. ALTAI's (2013) story Bukir can be taken to the intertext method of allusion. After all, the author, using the words of the hero, often discuss opinions that are widespread in modern society.

The blemish of the appearance of Bukir (Hunchback), who considered himself an incomparable artist, was reflected in his mind and feelings. Therefore, the author sought to convey more of his

thoughts in dialogue with a friend. Reflecting on the problem of learning, the writer puts forward the most pressing issues of our time. Creates a derivative text from the content of stories about troubles that have become widespread in modern society, through a marginalized person who seeks the prosperity of the nation through the artificial womb and false offspring. From each word uttered by Bukir excitedly, we recall the meanings of several issues in the political situation of modern society. That is, here the author skillfully makes intertextual weaves in an allusive form. The most relevant are the views on religious issues, and those words that come from the mouth of the hero are most relevant in modern Kazakh society. This is evidenced by the opinions in today's press and periodicals. The author encourages the reader to think through ideas artistically, collecting thoughts.

4. CONCLUSION

Finally, in conclusion, prose works written from the 90s to the present day have identified features not only thematically and meaningfully, but also by genre and poetics. The main feature of these works is that they are free from any political, literary restrictions and pressure and are freer to use world literature and concepts. It also draws attention to the priority of interest and the return of writers to the values of folklore, which were selected and sorted from century to century. Undoubtedly, this phenomenon manifests itself, depending on the writing skills and life experience of each writer. Concluding, giving a new impetus, a person was able to raise the indication of

contradiction and change in the inner world, revealing the characteristics of personality traits to the level of psychological weapons.

The writer is the son of time and age, therefore, the urgent problems of the time in which he lives will gradually become the problem of the artist living in the same season and time, and will deprive him of a smile during the day and sleep at night. For example, reviving the ancient concepts of relations between animals and people and using them for artistic use for the needs of readers today, using the motives of folklore dreams to reveal the character of a work of art and depict an image and thought, the transformation of unconscious archetypes, characters as a way of penetrating the mysterious nooks of the soul, demonstrates that modern literature uses folklore on a whole new level. Writers criticized the character and his surroundings through death, exposing lies and truth and pursuing moral and aesthetic goals.

That is why in the relations of every writer with folklore there is only a lack of talent. Each season and time has its own spiritual need. A writer can get rid of such emotional pain only by laying out his innermost thoughts and feelings on the surface of the paper, and now, only based on such a sincere spiritual need is an artwork born filled with manifestations of real life. The concepts of intertext, intertextuality, reminiscence, allusion and their artistic nature, its various manifestations are analyzed in the stories of writers of the researched period. This thought is evidenced by traces of such laws of

writers as learning, assimilation, absorption, and reproduction in the studied works. There are also obvious manifestations of the skillful use of mythopoetic characters in prose, the infinity of time and space, and the phenomenon of the combination of characters from different periods.

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