

Торайғыров университетінің
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ
Торайғыров университета

ТОРАЙҒЫРОВ УНИВЕРСИТЕТІНІҢ ХАБАРШЫСЫ

Филологиялық серия
1997 жылдан бастап шығады



ВЕСТНИК ТОРАЙҒЫРОВ УНИВЕРСИТЕТА

Филологическая серия
Издается с 1997 года

ISSN 2710-3528

№ 4 (2025)

Павлодар

**НАУЧНЫЙ ЖУРНАЛ
ТОРАЙГЫРОВ УНИВЕРСИТЕТА**

Филологическая серия

выходит 4 раза в год

СВИДЕТЕЛЬСТВО

О постановке на переучет периодического печатного издания,
информационного агентства и сетевого издания

№ KZ30VPY00029268

выдано

Министерством информации и общественного развития
Республики Казахстан

Тематическая направленность

публикация материалов в области филологии

Подписной индекс – 76132

<https://doi.org/10.48081/XXBV9378>

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<https://doi.org/10.48081/PGKF9382>***A. S. Nurmukhan¹, B. Abdigaziuly²**^{1,2}Abai Kazakh National Pedagogical University,
Republic of Kazakhstan, Almaty¹ORCID: <https://orcid.org/0000-0002-4817-3897>²ORCID: <https://orcid.org/0000-0003-3108-473X>*e-mail: asem.nurmukhan@mail.ru

INTERTEXTUALITY IN KAZAKH POSTMODERN DISCOURSE

Kazakh writers of postmodern period continued the established traditions of writing literary texts and stories. However, the traditional national writing style was supplemented and reflected by various literary styles from Western literature which brought some changes in postmodern discourse. The article deals with postmodern discourse of Kazakh literature on the basis of one of the distinguished Kazakh novelists – Askar Altay. The author's productive individual style and readers' receptive aesthetics are disclosed through the analysis of intertextual semantics in understanding the internal motives of the novelist. The purpose of the research is to determine the intertextual strategies of postmodern discourse through the authors' intentions and reflection to the readers through a combination of literary mechanisms. The postmodern communication strategies between author and readers were revealed based on the discourse interconnections in the literary text. Based on the contextual analysis of the novels by Askar Altay, the problems of new writing style and literary description of postmodern discourse, the research is focused on the main features of the narrative intertextual structure and national identity of postmodern discourse. The research represents the strategy of intertextual functions in the way of the author's interaction encoding intertextual semantics in literary discourse to influence on the readers and to predict the readers' reception of intertextual intentions.

Keywords: literary text, Askar Altay, intertextuality, postmodern discourse, character image.

Introduction

One of the best politicians of the 20th century, Winston Churchill once said that «Great Britain has neither enemies nor friends, only national idea». This means that a country without national idea does not have a national state. As one of Post-Soviet countries for today's Kazakhstan the most important thing is to strengthen the state status of national traditions, mother tongue and develop models of cultural, national, economic and social development from around the world. This is the task for linguists and writers of postmodern period, too. One of the spheres of linguistics which involved in the development of national idea is Kazakh literature and prose genre, which is developed in new directions in global changes.

Modernist and postmodernist trends began to appear in contemporary Kazakh prose works after 1990 th. Contemporary Kazakh prose started to introduce new characters who have wide existential worldviews and a philosophical understanding of the meaning of modern life. The relationship between a man and society, a man and the world, the essence of human existence, and his place in life has been changed. The discourse also followed the new systems in modern Kazakh prose. Therefore, the narratives and intertextual content of the stories have been changed in new sense with elements of western style.

The analysis of intertextual features of postmodern discourse is very important in the development of national identity, because there is no officially recognized state ideology in today's Kazakhstan. The existence and meaning, revival and future of the national idea can be determined only when we develop the main directions from scientific point of view. Therefore, our work focuses on unique intertextual features of the author's style which requires a comprehensive analysis. The practical importance of our research is that the research highlights the use of intertextuality in postmodern discourse based on the examples of Askar Altay's prose works.

Materials and methods

As a result of the research, the intertextuality of the author's works were discussed in characterizing the image of characters. The researchers used the issues of the national idea and national identity guided by the author. The contextual analysis was used to disclose the main trends of postmodern intertextuality and author's intentions to impact on the readers' perception of the national idea. The terms 'national idea' and 'national identity' were considered to depict the main trends and authors' style reflected in literary works of postmodern times.

The novels of Askar Altay, written in the postmodern direction were chosen as research materials, mainly: the novels of «Ballads of Altay» and «Red Wolf», the novel «Altay's Red Lady» and some other short stories have the research object. The author's writing techniques in a new style in Kazakh literature are based on

intertextual features and distinguished by his own writing style, the diversity of characters, the development of the storylines based on the introduction of a new text and the telling of a true story in an artistic form with a completely new exclamation. In the attempt of finding such literary features in the author's masterpieces and in the determination of the intertextual features in the author's style, the intertextual method of literary text analysis is used in the research.

The study of intertextuality in literature is very important from theoretical and practical points of view. Intertextuality still needs a full study in Kazakh literary studies, as there are many opinions and views on it. In literary works any method of writing can be used to reveal the main character, his identity and privateness of the character, thereby increasing the ideological literary complexity. In this connection, Jakipova and et al. are convinced that the writers who represent the Kazakh intellectual prose of the period of independence, search for aesthetically self-sufficient forms and principles of narration in intertextual semantics about the creators of culture. Adilova stated that «The nature and use of elements in modern discourse that show intertextuality can be multiple» [1].

The use of different writing techniques depends on the internal needs of the dynamics of events in any story. At the same time, the writers skillfully describe the characters, constantly looking into their inner nature. Portrayal is one of the most frequently used categories to explore issues through a character, his inner being and outer integrity. A portrayal is not only an external picture, but a living expression of one's personality and behavior. Agwu & Ndamzi emphasized the necessity of this technique in creating an image that specifically described throughout the story [2, 84 p.]. Although the portrayal seems to be a description of the character's appearance and it also includes actions and behaviors.

The widespread use of the writing techniques of intertextual semantics in the writer's works, their integration into the plot line shows the writer's skills and style. The multidimensional category of the discourse opens a direct way to solve the actual problems of literary studies, to perceive the personal individual style of an author as a whole. When writing his work, a writer always relies on his cultural and historical knowledge, and may use the language units to convey a certain event in an impressive and specific way. Therefore, intertextuality is one of the topical issues that is often found in the study and intertextual analysis of literary texts. Representatives of poststructuralism also made a significant contribution to the study of intertextuality, such as: Bakhtin [3], Arnold [4], Kristeva [5] and et al.

Bakhtin expressed his opinion like «no word can be the first or the last», instead of considering any work of the author, it should be considered as the voice of people who lived before, the words of the people surrounding the author. Kristeva believes that intertextuality is primarily the dynamics of texts and the ability of any text to enter into a dialogue with another text. A similar dynamization to

structuralism is possible only on the basis of a concept that considers the “literary word” not as a certain point, but as a place of intersection of text connotation, as a dialogue of different types of writing – the writer himself, the recipient and, finally formed by the current or previous cultural context.

As pointed out by Olizko, the postmodern discourse is the special way of the content presentation of cultural traditions in the spiritual space of the modern time [6]. The interaction of author’s intentions and the open structure of the text, a complex set of the reader’s possible reactions present the literal work in the infinite semiosphere space, which is a set of the texts and language and culture in general. Intertextuality is a specific set of texts, the defining features, mobility and disconnection in the infinite space of the culture. It means that not the text and language, but also the national culture is a part of postmodern discourse.

The above definitions show that intertextuality is a complex category. Incorporating this category in the literary prose in accordance with the storyline depends on the writers’ skills and thoughts. In this connection, intertextuality in Kazakh prose has a unique character, because if its traditional norms, understanding, social peculiarities and language etiquette. Because intertextuality describes the strong connections between two texts by incorporating elements of other texts into the main text, it needs to study deeper.

Results and discussion

It is known that the features of plot creation of the later age of Kazakh literature are different from those of traditional prose. This difference is explained by the position of the author, the role of time and space. Previously, the modern stories in the national literature were limited in some aspects, because some facts were not allowed to write openly. The new model of the postmodern story by prose writers has become essential. In particular, in order to understand the stories of Zhusipbek Korgasbek, Nurgali Oraz, Askar Altay, Didar Amantai, Roza Mukanova and other writers, we need to look deep into their postmodern direction. As in classical literature, we move away from the analysis of plot and composition. Postmodernists present events and images in different ways throughout the the plot of the story and end the stories at unexpected points leaving the decisions of the stories to the readers. There are also many descriptions of the virtual world in the works of some writers in postmodern Kazakh prose.

The study of intertextuality was widely described in critical articles such as «Intertextuality in the novels of Askar Altay» by Zholdasbekova [7, 24 p..]. According to the liguist, the spectrum of the writer’s work is wide-ranging. One character can play several roles, the character who seems kind may in the end does something that the reader does not expect or think about at all. This sudden change and tension of the character depiction entering the character image in the middle of the work cause intertextual conflict. It shows characteristic existence from

different angles. That is why, in this article we pay special attention to description, literary style and intertextual features in the writer's works. There is a need to clarify the nature and meaning of intertextual features in the works of the writer Askar Altay, because the study of intertextuality is important in theoretical and practical relations. Askar Altay's literary creativity in prose genre is wide-ranging: historical genre, realism, postmodernism, romanticism. The writer's works are comprehensively analyzed in the direction of postmodernism, as evidenced by the articles written by linguists and critics on various topics in different years.

A number of Askar Altay's stories lead the readers away from this social environment to the artistic world. There is every reason to say that Askar's childhood was very rich and fertile. Until he was six or seven years old, he did not see many people, he saw a lot of horses and cattle. Altay grew up in the middle of nature, the wild animals, birds and pets that he saw with his own eyes. Since childhood, he used to go hunting wolf, deer and bear with the old hunters Kaukai, Buratai, Nurgali and his brother Kumar. That is why stories about hunting are often encountered among his stories. He amazes his readers with his sincerity and mystery through intertextual semantics of national character. His brother Kumar always told stories like: «Batyr Bayan» by Magzhan Zhumabayev, «Akbileg» by Zhusipbek Aimaurov and many poems by Shakarym Kudaibergenova who were the representatives of Kazakh literature. His childhood and knowledge of Kazakh writers' poems and novels helped to develop the social environment in his stories. A model of a modern story in the literature of the national identity has become a direction of a postmodern story in the modern era by the 40–50-year-old prose writers. In order to understand the stories of novelists represented by Askar Altay, Zhusipbek Korgasbek, Nurgali Oraz, Didar Amantai, Duman Ramazan, Nurzhan Kuantayuly, and others, we need to look deep into their postmodern direction.

Solitude can be considered from the point of view of the concept of life and death in the postmodern Kazakh prose. In recent years, Kazakh writers write a lot about death. It is true that we do not know the value of life without death. There is only one treacherous world in a shameless lie that no one can cut. People have become isolated from the society, because of virtual world. The virtual world in the stories of Askar Altay is distinguished by its own intertextual expressions and new ideas in their discourse. The writer appreciates the fact that his character does not cry, that he cannot soften the heart of life, which is frozen as a stone. In the following expressions, we can observe intertextual idea: «Death, kill me too,» says Magzhan. Both me and me... Man gets closer to God only when he remembers death. The writer's hero's search for God is not in vain. There is no philosophy in the world greater than God. The hero's desire to seek the warmth of God's urgent rays, getting tired of this life full of noise and noise, joy and sorrow, and fleeing to loneliness.

According to the author's intertextual semantics, the God is the ray of the human heart. It is loneliness, joy and sorrow that will be with a person until death. The loneliness of the author's character is the God. In general, humanity thinks that one will overcome the suffering of this life only on the day when he is frozen like a black oak for the sorrow that has befallen him, the bad things that hurt his soul. Meanwhile, the author's character suffers from a great idea and burns in the fire of grief. This the way how the intertextuality is formed by the writer. It is also possible to consider the city of solitude from the point of view of God and Man in prose.

G. Piraliyeva writes about loneliness «Loneliness is always a moment in which an individual has the right to sorrow, inner thoughts, to free will, to inner secret life, to control and not control one's feelings. It is an artistic expressiveness that reveals the inner nature and personality of a character, and can also contribute to revealing his behavior. Because only when a person is alone, he can indulge in inner freedom of thought. Loneliness is a period in which a person can be with his own thoughts, remember, imagine, grieve, admire, make a certain decision and experience many other philosophical and psychological categories and processes, as well as various emotional phenomena» [8, 146 p.].

The most important thing is to rely on the thematic principle, which tends to make the nature of the plot a little more clear, when grouping the core of certain fables into the motifs that form the plots of fiction and classical literature. And we tried to prove each fabulous plot by giving an example from the story «Casino» by Askar Altay. The story «Casino» is also a special phenomenon in the process of development of postmodern Kazakh literature. The author claims «Everything is allowed for a godless society, an unbelieving person... nothing is foreign. And in such a world, a burning heart and a sick mind will not entertain the mind, but will only indulge in excesses» [9, 172 p]. The author internally determines the position of «gentlemen of the rich» in the society.

There are two different ways to recognize intertextuality in the prose of the writer: in a narrow sense and in a broader sense. If the concept in a narrow sense is a text within a text, in a broad sense each text is the result of assimilation and transformation of another text. Ilunina A.A. considers that the most researchers sought to «narrow» the concept of intertextuality, more closely linking it with the author's intention, the writer's conscious desire to establish a relationship between the text he created and the work of his predecessors [10]. The reasons for this is that an extremely broad understanding of intertextuality makes it very difficult to use this concept in the analysis of texts, and to identify cases of interaction of specific texts. Researcher of modern Kazakh prose G. Saulembek asserts that the reader not only constructs parts of the text presented by the author, but also, recalling the previous text, adds additional meaning and significance to it [11, 130 p.].

Reading the plot of the story, one can understand several reasons why the author took these lines as an epigraph. First of all, it implies that human beings can sometimes be ruthless to satisfy their ego. For example, the grandson of the Arhat, ignoring the illness of his demented grandfather's interest, «I wish I could reach the destination, I wish I could find my sister» and regardless of the grandfather's illness and the weather, he only encouraged his grandson to become a prey on his first hunting trip. It influences the reader to think about the consequences. The consequences of not showing coolness in time, not using reason are clearly described in the work [12, 156 p.].

Another example is in the novel «The Scarlet Lady of Altay», the author includes an additional story in the main story of the hunters and the shamans who went hunting. «There are such wonderful places in nature. Between the deer and the hunter, the feeling of longing grows stronger, and a furry offspring comes into the world. But these ordinary people were not spared... Centaur, who was full of spirit, cut off his fur baby by the arms and legs, threw it in the sand in a bloody state, and sent it to the wilderness. As for the hunter (Centaur), he was crying on his horse» [12, 87 p.].

It seems that the author wanted to tell about the many dangers and damages caused by mankind to nature by intertextual structure of this story. This intention is seen from the following intertextual lines: «There is another predator besides the bear in Altay, the name of the predator is man (Or Altayda ayudan basqa da jirtqish bar, ol jirtqishtin ati – adam)», the author wants to convey that the human being does not obey the laws of nature and wants to dominate it, but it is not right. Behind this, the author raises a big problem. This intertextual technique is widely spread in the works «Centaur», «Kulan's death» and «Kyzyl boltirik - Red Wolf».

Color description is a special fragment of intertextuality. The author uses this element to prove the colorful storyline, to reveal the image of the character in depth, to convey new information in an interesting way and to add additional information. The linguist distinguishes two types of color symbolism in literary work. One is the presentation of color as an artistic element, the other is the appearance of color as a special reality. For example, in the novel «The Scarlet Lady of Altay», the main character Ular sees his father's death in a dream, which shows that color is given as a special reality. The author uses «color» as a literary image: For many years, children do not know whether their father is alive or dead. After being born as a human being, one should be able to die as a human being. Even if a person needs 'white death' (in Kazakh: to die without suffering), you cannot go beyond God's commandment... White death is not ordered for everyone, if it was ordered, it would be ordered for his father and mother. If he believed in his dream, which was revealed to him by God, his father was lost in a dream and went on a wild path... The character gets a clear answer to this question in his dream.

The author shows the form of transmission of new information by introducing this plotting detail into the line. It is also interesting for the reader, as it is not a monotonous plot line, but new details, conveying through literary style that will increase the quality of content throughout the work. For example: «He was tied to the bloody guard. A Cossack-Russian who created a beast or a man were killed by the gun of one of the Russians who yearned for death. But a dream is a witness, a dream is a prediction...» (Qandi qarawilga tigilipti. Alde anga, alde adamga qurilgan kazak- oristin birinin ajal ansagan miltiginan mert bolipti. Ogan da biraq tös – kwa, tös – boljaw...) [13, 192 p.].

The author's creativity of writing techniques is wide-ranging, emphasizing the story within the story, the inner thoughts of the character image rather than the narration based on the traditional plot line. It can be said that the depth of Askar Altay's works lies in the process of determining the intertextual features of the author's stories analyzed above reveals his psychological thoughts and individual authorship. Character image can be specific by its intertextual characteristics in the stories of Askar Altay. These directions of the national identity reflected text structure emphasize the complexity of the phenomenon of discourse intertextuality due to the writing style of Kazakh writer Askar Altay's postmodern stories. The discourse analysis shows that the intertextual features of the author's language use can be determined according to complex semantic content and internal structure.

To sum up, a new literary intertextual interpretation is formed in the novels of postmodern national language, which is based on the principles of innovative thinking and a new understanding of the world, and which is created to express the global issues. We think that this is the reason why modern Kazakh novels are completely different from Soviet era novels. In the 21st century, the transformation of the national traditional novels and the bringing to life of a completely new multi-level, multi-dimensional, intertextual forms of novel writing cannot be evaluated from the standpoint of the previous genre canons. This style of writing is becoming our pride in the national cultural space. The young generation learned from postmodern and became the masperpices of our time, inspired by their frequent literary steps.

Conclusion

The article highlights the postmodern features of the writing style and gives contextual analysis of new expressions in postmodern context on the basis of a brief analysis of Askar Altay's novels «Altay Ballad» and «Leather Coffin» and other short stories of postmoderic world. Intertuality of integrating modern changes and trends in world literature into Kazakh literature is based on the writing skills to integrate the metatext and show the connection between the inner content and story lines to reveal more about the main story.

Having briefly analyzed the novels of Askar Altay and his intentions in formulating the intertextuality, we found the expressiveness of national identity is the basic direction in the context of postmodernism. As evidence of the postmodernism direction gaining grounds in Kazakh literature through intertextual semantics hidden in the story lines, the characters' point of views and dreams, the effect of events on the plot and etc. are based on facts of true life and social problems of a nation. We were able to find out that the author used the social problems rationally and artistically inserting the writing techniques of the new direction.

It can be seen that the author freely mastered the methods of intertextuality, like: portrayal, plotting techniques, simulacrum and color description in portraying the characters of his novels, describing the manner of speech and actions in the discourse. It was revealed that Askar Altay artistically incorporated modern changes and trends in world literature into Kazakh literature and formulated his own unique style in his wide-ranging discourse. His works display the contemporary scenes while describing the historical stages and today's realism which make his valuable novels of postmodern times. The results of the research can be used for analysis of postmodern literature and modelling the author's individual style.

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Received 23.07.25.

Received in revised form 30.07.25.

Accepted for publication 25.11.25.

*Ә. С. Нұрмұхан¹, Б. Әбдіғазыұлы²

^{1,2}Абай атындағы Қазақ ұлттық педагогикалық университеті,
Қазақстан Республикасы, Алматы қ.
23.07.25 ж. баспаға түсті.

30.07.25 ж. түзетулерімен түсті.

25.11.25 ж. басып шығаруға қабылданды.

ҚАЗАҚ ПОСТМОДЕРНИСТІК ДИСКУРСЫНДАҒЫ ИНТЕРТЕКСТУАЛДЫЛЫҚ

Постмодерндік кезеңдегі қазақ жазушылары көркем мәтіндер мен әңгімелер жазудың қалыптасқан дәстүрлерін жалғастырды. Алайда Батыс әдебиетінің әр түрлі агым-бағыттары дәстүрлі ұлттық жазу стиліне жаңа бағыт әкелді. Мақалада көрнекті қазақ жазушыларының бірі Асқар Алтайдың шығармашылығына негізделген қазақ әдебиетінің постмодерндік дискурсы қарастырылған.

Автордың жеке стилін оқырмандарға жеткізудегі эстетикасы жазушының ішкі мотивтерін түсінудегі интертекстуалды семантиканы талдау арқылы ашылады. Зерттеудің мақсаты- постмодерндік дискурстың мәтінаралық стратегияларын авторлардың ойы негізінде және олардың әдеби механизмдерінің жиынтығы арқылы оқырмандарға жеткізу жолын анықтау. Көркем мәтіндегі дискурсивті өзара байланыстар негізінде автор мен оқырмандар арасындағы постмодерндік қарым-қатынас стратегиялары анықталды. Зерттеу жұмысында Асқар Алтайдың романдарын контекстік талдау негізінде автордың жаңа жазу стилінің мәселелеріне және постмодернистік дискурстың әдеби сипаттамасына сүйене отырып постмодерндік дискурстың авторлық ерекшелігі анықталды. Зерттеу жұмысы оқырмандарға әсер ету және оқырмандардың мәтінаралық ниеттерін қабылдауын болжау мақсатында әдеби дискурста мәтінаралық семантиканы кодтау, авторлық өзара әрекеттесу жолындағы мәтінаралық функциялардың стратегиясын ұсынады.

Кілтті сөздер: көркем мәтін, Асқар Алтай, интертекстуалдылық, постмодернистік дискурс, кейіпкер бейнесі.

*А. С. Нурмухан¹, Б. Абдигазиұлы²

^{1,2}Казахский национальный

педагогический университет имени Абая,

Республика Казахстан, г. Алматы.

Поступило в редакцию 23.07.25.

Поступило с исправлениями 30.07.25.

Принято в печать 25.11.25.

ИНТЕРТЕКСТУАЛЬНОСТЬ В КАЗАХСКОМ ПОСТМОДЕРНИСТСКОМ ДИСКУРСЕ

Казахские писатели периода постмодерна продолжили сложившиеся традиции написания художественных текстов и рассказов. Однако традиционный национальный стиль письма был дополнен и отражен различными литературными стилями западной литературы, которые внесли некоторые изменения в постмодернистский дискурс. В статье рассматривается постмодернистский дискурс казахской литературы на материале творчества одного из выдающихся казахских романистов – Аскара Алтая. Индивидуальный стиль автора и эстетика восприятия

читателей раскрываются через анализ интертекстуальной семантики в понимании внутренних мотивов писателя. Цель исследования – определить интертекстуальные стратегии постмодернистского дискурса через интенции авторов и их обращение к читателям посредством сочетания литературных механизмов. Постмодернистские коммуникативные стратегии между автором и читателями были выявлены на основе дискурсивных взаимосвязей в художественном тексте. Основываясь на контекстуальном анализе романов Аскара Алтая, проблемах нового стиля письма и литературного описания постмодернистского дискурса, исследование сосредоточено на основных особенностях нарративной интертекстуальной структуры и национальной идентичности постмодернистского дискурса. Исследование представляет собой стратегию интертекстуальных функций в способе авторского взаимодействия, кодирующего интертекстуальную семантику в литературном дискурсе, с целью воздействия на читателей и прогнозирования восприятия читателями интертекстуальных интенций.

Ключевые слова: художественный текст, Аскар Алтай, интертекстуальность, постмодернистский дискурс, образ персона;

Теруге 25.11.2025 ж. жіберілді. Басуға 26.12.2025 ж. қол қойылды.

Электронды баспа

5,64 МБ RAM

Шартты баспа табағы 37,98. Таралымы 300 дана.

Бағасы келісім бойынша.

Компьютерде беттеген: А. К. Темиргалинова

Корректорлар: А. Р. Омарова, Д. А. Кожас

Тапсырыс № 4484

Сдано в набор 25.11.2025 г. Подписано в печать 26.12.2025 г.

Электронное издание

5,64 МБ RAM

Усл. печ. л. 37,98. Тираж 300 экз. Цена договорная.

Компьютерная верстка: А. К. Темиргалинова

Корректоры: А. Р. Омарова, Д. А. Кожас

Заказ № 4484

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Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

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Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

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