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## ALLUSION TO THE EPICS “KITABI-DADA GORGUD” IN K. ABDULLA’S NOVEL “INCOMPLETE MANUSCRIPT”

**Abstract.** The purpose of the article is to investigate the allusions used in the epos “Kitabi-Dada Gorgud” in K. Abdullah’s novel “Incomplete Manuscript”.

**Methodology and methods used.** Using various methods of text formation, the author encourages the recipient to awaken in the reader complex associations that begin with cultural-historical experience. Each intertext is like a certain impulse. It is difficult to explain exactly what the author means by giving this impulse, how the reader perceives the text by receiving this impulse. The researcher who wants to explain this issue is in fact in the same situation as the reader. A work of art can affect each reader differently. The analysis aims to summarize those effects.

**The main scientific innovation.** Intertextuality emerged at a certain stage of development of textual linguistics. Textual linguistics, operating outside the boundaries of a sentence, has finally drawn intertextual relationships into its field of study by examining the chains of interaction between the volume-pragmatic units of the text. At present, the differentiation of discourse analysis with textual linguistics demonstrates the transition of intertextuality to discourse analysis, which is one of the categories of text.

**The following results were obtained in the article:**

– The main text is organized and constructed together with intertextures;

– Using various methods of text formation, the author encourages the recipient to awaken in the reader complex associations that begin with cultural-historical experience;

– Intertext creates a special inter-text space and environment in the literary text. This environment can include not every reader, but the reader who knows the cultural code used by the author;

– One of the main, most common types of intertextual connection is allusion. An allusion is a secret or anonymous quote that refers to a literary or general cultural fact and enters the thesaurus of the author as well as the reader. From this point of view, the identification of the allusion in the text, the decipherment of the imitation included in it, depends on the reader’s intertextual competence. The author’s task is to give the reader the opportunity to recognize the allusion.

**Key words:** intertext, works of art, text, allusion.

**Introduction.** Linguistic and stylistic issues of works of art have always been in the center of attention in linguistics. Recently, in the framework of textual linguistics and discourse analysis, it has been observed that in general, various semantic aspects of texts, including literary texts, have been selected as objects of research. The issues of intertextuality of the literary text are one of such topics. It should be noted that intertextuality in works of art has been studied more from the point of view of literary criticism [See: 1; 2; 3]. In literary criticism, this problem is brought to the fore from

the point of view of the author’s style. At the same time, intertextuality is evident in the writers’ plans to return to a particular topic. In Eastern literature, intertextuality, as well as intertextuality in the genre of vision, is still widespread in the works of the classics. In modern times, it is fashionable to connect intertextuality with the genre of postmodernism in literature. An important stylistic feature of postmodernism is the conscious connection of topics in one work with another. Not only the theme, but also the problem, motive, style, artistic methods, language features are connected here. Stylistic eclecticism and substantiation, belonging to different periods, peoples and cultures, give rise to references. It reveals the important role of language tools in approaching the mentioned issues from the point of view of both the writer and the reader in the work of art. As a result, the need for linguistic research of intertextuality is growing, and although work in this direction is increasing day by day [See: 4; 5; 6;], the mentioned problem in Azerbaijani linguistics has been neglected. From this point of view, in our opinion, it is important to study intertextuality, its causes and means of intertextuality on the basis of specific texts.

Intertextuality creates an intertextual connection, and this connection manifests itself in different forms, depending on the nature of the addition and inclusion of other texts in the original text. In the study of intertextual interactions, an attempt is made to construct a more intertextual model, to determine the possible scope of such models. Modeling allows you to form intertextual interactions in the original text.

**The purpose of the article** is to investigate the allusions used in the epos “Kitabi-Dada Gorgud” in K. Abdullah’s novel “Incomplete Manuscript”.

**Methodology and methods used:** Using various methods of text formation, the author encourages the recipient to awaken in the reader complex associations that begin with cultural-historical experience. Each intertext is like a certain impulse. It is difficult to explain exactly what the author means by giving this impulse, how the reader perceives the text by receiving this impulse. The researcher who wants to explain this issue is in fact in the same situation as the reader. A work of art can affect each reader differently. The analysis aims to summarize those effects. The analysis aims to summarize those effects.

**The main scientific innovation.** Intertextuality emerged at a certain stage of development of textual linguistics. Textual linguistics, operating outside the boundaries of a sentence, has finally drawn intertextual relationships into its field of study by examining the chains of interaction between the volume-pragmatic units of the text. At present, the differentiation of discourse analysis with textual linguistics demonstrates the transition of intertextuality to discourse analysis, which is one of the categories of text.

**Review of publications published on the subject in recent years.** According to L.V. Rusanova, the author and narrator are mentioned in the literary text. In works of art, it is quite common for the author and the narrator to be the same person. Of course, the presence of both the author and the narrator in the work is not uncommon. Here, the author and the narrator are supposed to be different persons and subjects in the work. An important role in the process of understanding a work of art is played by the author, as well as the narrator, who is a participant or observer of events. However, an important factor in intertextuality is related to the intertext. The intertextuality of the language and style of the work depends on the author, regardless of the role of the narrator. In such cases, the intertextual interaction is distinguished by the author's direction. By examining the differences and similarities in the author-translator relationship, we can conclude that these two members can only be replaced by the author [7, p. 23].

In the model of Y.V. Mikhailova, the addressee coincides with the reader in the model of L.V. Rusanova. In a five-word model, the main text ( $T_1$ ) and the input text ( $T_2$ ) are important differences. The inclusion of  $T_2$  in  $T_1$  is obvious at first glance. However, when  $T_2$  is part of another text, the issue changes and additional  $T_3$  text is revealed. Imagine that the intertext is a proverb. In this case, the entered  $T_1$  is the full text [8, p. 61–62].

If in the text the phrase “Where are the men who you saw, who say the world is mine” is recorded as  $T_2$ , then KDG becomes the third text and  $T_2$  enters both  $T_1$  and  $T_3$ . In fact,  $T_2$  is a piece of text taken from  $T_3$  and inserted into  $T_1$ . There is another aspect that needs to be explained. If we look at the text in the intertext as a text within the text, then “Where are the men who you saw, who say the world is mine” can not be considered a separate text. This expression only creates intertextuality, but there is no text within the text. It is incorrect to consider it  $T = \text{text}$ . Thus, there is a fundamental difference between a text that creates intertextuality and a text within a text. From this point of view, there is a need to accurately determine the second of the  $T_1$  and  $T_2$  members in L.V. Rusanova's model.

YV Kaunova and MV Shishkin presented the intertext organizers of the work of art in the form of  $T_1 \rightarrow T_2 \rightarrow T_3 \rightarrow \dots \rightarrow T_n$  sequence and called  $T_1$  the main text,  $T_2$ ,  $T_3$  and  $T_n$  the intertextures. They noted that the author created a precedent form by adding intertextures to the main text [9, p. 281–282].

What attracts attention here is the term “intertext”. The concept of “text” is used in text linguistics. K.M. Abdullayev defined the concept of “text” as follows: The text is in the spirit of “phoneme”, “morpheme”, “lexeme”, “phrasema”, indicating that the unit he is referring to belongs to the level of language, not to the level of speech. The text is a unit that provides for the analysis of “pure” construction patterns in the language structure [10, p. 21].

The text is called potential text or ethical text. An intertext is a text within a text. It can also be called a potential text within a text.

Y.N. Zolotukhina believes that intertextures change their shape to form a variable series, and this series is open to new intertextures [11, p. 5]. It is necessary to agree with such an opinion. However, if such a variable series has been established for this or that work of art, it is impossible for it to remain open in the end, to include new intertextures. Because the author completes the work of art. In general, the text is a complete integer, and the text has a completeness category. When the author completes the work, the sequence of intertextures he includes in the work closes with the last intertext. New intertextures based on the text of this work of art are possible only in the reader-text discourse.

The main text is organized and constructed together with intertextures. The author includes the intertext in different parts of the work, and the text he created also includes the intertext. The intertext itself is a complete and coherent phenomenon. Where it is in the text, there is either an intertextual connection or the pretext is added to the main text. In both cases, there is no doubt that there is an intertextual connection.

Using various methods of text formation, the author encourages the recipient to awaken in the reader complex associations that begin with cultural-historical experience. Each intertext is like a certain impulse. It is difficult to explain exactly what the author means by giving this impulse, how the reader perceives the text by receiving this impulse. The researcher who wants to explain this issue is in fact in the same situation as the reader. A work of art can affect each reader differently. The analysis aims to summarize those effects.

Intertext creates a special inter-text space and environment in the literary text. Not every reader can enter this environment, but a reader who knows the cultural code used by the author.

The problem of intertext in artistic discourse is closely related to the intensity and precedent background. There are at least three variants of the author-reader relationship between the author and the reader concept of the intertext, and the reader perceives this intensity, resulting in the reader discovering the intertext. In this version, the precedent background of the author and the reader coincide. The second version also has author's intensity, but the reader does not see it, cannot distinguish it. Thus, the reader does not reveal the intertext. The precedent background of the author and the reader does not coincide. Finally, despite the lack of author intensity in the third variant, the reader sees the author's intensity and discovers the intertext. In this case, too, the precedent backgrounds do not overlap.

The intertext-intensity-precedent background triad allows us to talk about intertext in artistic discourse so that, despite the pragmatic and communicative aspects, at least one subject – the author or the reader – enters the intertextual environment. The intertextual environment or space can have a simple as well as a complex structure.

Intertextual environment, space can be created in different ways. Recently, the main scientific debates on the problem of intertextuality have revolved around the establishment of an intertextual environment. It is clear that the confusion in intertext and intertextuality is manifested in the form of the inclusion of another text in the main text. Not every intertext can be intertext. This is also confirmed by the fact that the text is a potential text or text.

In artistic discourse, the definition of means of revealing intertextual associative connections and indicating their existence is still in the center of attention, and it is important to comment on this issue, to determine at least the main scope of these means.

Intertextuality emerged at a certain stage of development of textual linguistics. Textual linguistics, operating outside the boundaries of a sentence, has finally drawn intertextual relationships into its field of study by examining the chains of interaction between the volume-pragmatic units of the text. At present, the differentiation of discourse analysis with textual linguistics demonstrates the transition from intertextuality to discourse analysis, which is one of the categories of text.

Among the text categories distinguished by P. de Bougrand and V. Dressler, intertextuality is in the last position and characterizes the intertextual connection [12, p. 76]. Intertextuality, which was first observed as an intertextual typological connection, later

gained a wider scope due to its semantic and content relevance. Intertextuality was also recorded in a way that changed the dress of the genre identity.

Precedent text (lat. *Textus praecedens* “previous text”) is necessary for intertextuality. Over time, a link is created between the previously written text and the new text. This relationship can be explicit, implicit, and associative. The type of link used depends on the author of the new text. There is an idea that intertextuality is created through intertextuality. This case involves a fragment of the precedent text (pretext) and its full use in the new text. However, associative and explicit linking confirms the possibility of creating intertextuality with intertextuality. If the intertext is perceived as text within the text, the intertext plays the role of a means of making any connection with the pretext.

Explicit interpretation of the text is based on the quotation and its source. The second explicit tool is the author’s direct information about intertextuality.

In the first foreword of K. Abdullah’s novel “Incomplete Manuscript” we read: In fact, this part of the manuscript can also be called “Notes” or “Observations”. Because the point is that it is impossible not to see when the preparatory notes of a great saga to be written in this part were made. You’ve probably noticed. We are talking, of course, about our ancient cultural monument “Kitabi Dada Gorgud” epos [13, p. 8]. An interesting aspect of this fragment is that the author threw the “Incomplete Manuscript” before the pretext. If we approach the issue from the author’s point of view, we should look for intertextures in the “Incomplete Manuscript”. However, as a reader, we know that the novel was written much later than the ancient epic, and that there were no incomplete manuscripts. However, based on the author’s opinion, it is necessary to consider the possibility of traces of intertextuality. If the first sentence about the Ganja earthquake is not taken into account, there is a second line of communication in the novel. “The second layer, which we call parallel, is connected with the life of Shah Ismail Khatai, the ruler of Azerbaijan and Iran, and is in itself devoted to the description of an exhausted point or part of life (?). It is the writing of completely unimaginable points. It is more reminiscent of an artistic legend than a historical one” [13, p. 12]. There is no pretext for what is written about Khatai in the Incomplete Manuscript. However, Khatai has his own work, various and numerous works written about him. Among these works is the play “Everyone who loves is here” by the author of “Incomplete Manuscript”. The author explicitly gives the novel’s connection with the epic “Kitabi Dada Gorgud” and the life of Khatai in the first preface. In addition, the foreword implicitly links the “incomplete manuscript” with the modern era and, more precisely, on the eve of the collapse of the USSR, as well as with the period of the First Karabakh War.

“...That society no longer existed. It was a distant and inaccessible antiquity. I don’t know, can we say “he’s gone” or not? But that is the truth, and it would be very difficult to deny, it is the undeniable truth that that *antiquity has very little to do with us today*.

Even in those distant times, you can see that people are living, breathing, worrying and worrying just as we do today. It was as if there was no time gap between us and them. It is as if this period of time has been spent on changing clothes, tastes and appearances, in short, only style, or more broadly, form. The essence, the content, as it is – a bit difficult to say as it is now – so to speak, remains almost the same as it was then, or rather, continues without such a change. Anyway...” [13, p. 7, 13].

These two passages from the foreword to the novel have an intertextual quality. However, these fragments alone do not provide a basis for determining the pretext. The associative connection covers a different, at least different period: the KDG period, the Khatai period, modern period. In the middle there is the “Incomplete Manuscript” and the KDG pretext.

Texts related to intertextual associations form hypertext. Hypertext or hypertextual system has abstract content. It is accepted as an associative combination of texts, or more precisely, by the collection of texts. Hypertext cannot be considered the presence of a certain number of texts within a text.

Each text has a semantic dual structure. Therefore, two types of intertextuality are distinguished: 1) “material intertextuality; in this type, the extract from the expression plan of the pretext enters the main text” [14, p. 237]. 2) “thematic intertextuality; In this type, the elements of the content plan (theme, motive, plot, images) are included in the main text [15, p. 82].

“The selection and separation of amorphous, intertwined, hidden objects in the universe was once thought of by the folk artist Ashig Alasgari. In one of his parcels, he wrote:

The building of the earth, the sky, the throne, the lead

What is the real foundation of the moon?

Who chose the earth from the sky, the sky from the earth,

What is the building of wisdom? [16, p. 15].

There is “material intertextuality” in this context, taken from K. Abdullayev’s “Secret Dada Gorgud”. The intertext is a verse from Ashig Alasgar’s poem “What happened?”

“Thematic intertextuality” is strong in K. Abdullah’s novel “Incomplete Manuscript”.

In English and Russian, the term “pretext” is used as “pre-text”, taking into account the word *pre* (*pre*). The pretext form can be used in the Azerbaijani language. The pretext is the text in which the associative connection is established in the new text, ie the previous text. S.D. Gudrich explained the pretext as a previous discursive activity [17, p. 69]. The point is that the previous text is also written as a result of certain discursive activity.

In a book edited by R.L. Michel and dedicated to Pre-text, the concept of pretext is explained in written speech. It states that the pretext is the text before the author’s actual writing activity and determines the motivation of the writer [18].

One of the main, most common types of intertextual connection is allusion. An allusion is a secret or anonymous quote that refers to a literary or general cultural fact and enters the thesaurus of the author as well as the reader. From this point of view, the identification of the allusion in the text, the decipherment of the imitation included in it, depends on the reader’s intertextual competence. The author’s task is to give the reader the opportunity to recognize the allusion.

In Kamal Abdulla’s novel “Incomplete Manuscript” various means of allusion were used. Try to consider some of them. **1. The means of allusion – anthroponym or anthroponymic system.**

**Bayindir:** Then I said something again, but suddenly I saw that Bayindir Khan was not listening to me. ... Is it possible to lie to Bayindir khan, Great Khan?! There is an army, black slaves, executioner, dungeon, prison [13, p. 25].

In K. Abdulla’s novel, the anthroponym Bayindir is not used alone, at least with the title “Khan”. Bayindir was also used in the text of KDG with the title or epithet “khan” or “Great Khan”. The anthroponymic complex of this name is also recorded in the epic as “Great Khan Bayindir khan”. Although Bayindir is not mentioned

in the epic, he is always presented as an important person, leader and khan. He is not an ordinary member of the Oghuz society; he is the head and khan of this society and union. This is taken into account in the saga and in the "Incomplete Manuscript". Therefore, the anthroponym "Bayandir" was developed at least with the title "khan", forming a two-component complex – "Bayandir Khan".

The four-component anthroponymic complex "Great Khan Bayandir khan" is developed in KDG. In K. Abdullah's novel "... Is it possible to lie to Bayindir khan, Great Khan?!" all the features and organizers of this complex are described in the sentence. That is, the reader associates the construction "Great Khan Bayandir khan".

Three-component – "Great Khan Bayandir" is a partially incomplete complex. The incompleteness stems from the requirement to use the title "khan" after the anthroponym "Bayandir".

Thus, it is clear that "Bayandir khan" in K. Abdulla's incomplete manuscript novel is an anthroponymic allusion and creates an associative connection with KDG.

**Beyrak. Bamsi Beyrak.** Bamsi Beyrak with a gray stallion-Gorgud, but Beyrak was Beyrak too. Sixteen years in captivity, in a place like Bayburd... It is not the job of every young man to be successful in any way. This Beyrak was a very cunning. Where did this mind come from?... – Beyrak was Bamsi Beyrak with a gray stallion, ...he had a mind from childhood, he was not. "I can't find any other answer inside" [p. 29].

A. Tanriverdi analyzed the anthroponymic complex "Baybora oglu (son) Bamsi Beyrak", noted the development of the name "Baybora" in the 3rd and 11th boy (part of a epos), and the anthroponym Beyrak in the 2nd, 3rd, 4th, 6th, 9th, 12th boy (part of a epos). The author spoke about Beyrak calling himself or others "the son of the bey" [19, p. 62, 65].

The anthroponymic complexes "Bamsi Beyrak" and "Gray stallion Bamsi Beyrak" used in "Incomplete Manuscript" are allusions and create an associative connection with KDG, referring to the epic.

**Ulash's son Salur Gazan.** Various anthroponymic complexes of the Gazan anthroponym are registered in the KDG. The most extensive anthroponymic model is presented in the second volume of the epos – "Salur Gazan's house was looted": "*One day, Ulash's son, the baby of the Tulu bird, our poor hope, the lion of the Amit clan, the tiger of Garajug, the owner of the brown horse, the lord of Khan Uruz, the goygu (son-in-law) of Bayandir khan, the state of Kalyn Oguz, the rest of the young man Salur Gazan*" [20, p. 42].

When we compare the various anthroponymic models formed in the KDG on the basis of the anthroponym "Gazan" on the basis of both the title and the artistic designations, we see the existence of their allusions in one way or another in the "Incomplete Manuscript". For example: "Gazan... Who is Gazan?-Khan's daughter Burla Khatun's husband... but Gazan is Salur Gazan. Gazan will never rebel Bayindir Khan" [13, p. 31]. "Khanim, Gazan bay has come. He came with his son Uruz. He asks for permission to come in" [13, p. 36].

Comparing the relevant contexts from the epos and the novel, we see that the Gazan anthroponym acts as a means of allusion. For example, Bayandir khan's goygu (son-in-law) (in KDG) – the native husband of Khan's daughter Burla Khatun (in the novel); Salur Gazan (in both texts); Khan Uruz's master (in KDG) – Khanim, Gazan bay has come. He came with his son Uruz (in the novel).

An allusion is revealed both in the KDG and in the comparison of the names of other characters in the parts of the novel related to Dada Gorgud.

**Means of allusion – a pattern of expression or artistic designation:** One of the indicators of the allusion is the presence in the new text of the pattern expression and artistic definition developed in the pretext. The expression "Great Khan" is recorded both in KDG and in the novel. In "Incomplete Manuscript", "Great Khan" is a means of allusion. Undoubtedly, the fact that this ready-made form of expression belongs to Bayindir khan reinforces the allusion.

**Laugh out loud.** "What can you do even if you don't laugh out loud?!" [13, p. 55]; "He looked to his right and laughed. He looked to his left and was very happy. He looked in front, he saw his son -Uruz. He clapped his hands and cried"[20].

**The means of allusion –idioms;** There are many idioms and paremiological units in the KDG, especially in its introduction. In K. Abdullah's novel "Incomplete Manuscript" some of these expressions are also used and serve as a sign in the pretext. For example: God does not love the arrogant [20, p. 31]. "Arrogance does not fit on earth or in heaven. No one loves the arrogant" [13, p. 32].

Various allusions are used in the novel "Incomplete Manuscript". In one place this allusion is an onomastic unit, in another it is a combination of words, stereotypes, forms of reference, idioms, and so on. The associative connection with the pretext is observed in the form of a new interpretation of the implicit meaning derived from the text, just as the motive may be the same or close to the event that took place. Through the last contact, intertextuality is observed not only between KDG, but also between K. Abdullayev's "Secret Dada Gorgud". The interpretation of the implicit meaning removed from the pretext in the new writing ("Incomplete Manuscript") creates an associative connection with "Secret Dada Gorgud". This is a separate topic, as it differs from the allusion in a certain aspect.

**Conclusions.** The use of various means of allusion in K. Abdullah's novel "Incomplete Manuscript" is obvious. Research shows that the detection of allusion means is purely linguistics when the pretext, which is the target of the allusion, is familiar to the reader, or when the author informs about the pretext in advance and the reader is familiar with the pretext. In many cases, the reader's inadequacy of the pretext limits the reader's ability to reveal the intertextuality of the allusion. Translating a work with intertextuality into another language also creates additional difficulties in determining the pretext. The potential application of the results of the research can be linked to the solution of the problem, such as the study of the features of allusion in literary translation.

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**Гурбанова С. Призначення епосу «Кітаб-Дада Горгуд» у романі К. Абдулли «Неповний рукопис»**

**Анотація. Мета статті** – дослідити алюзії, використані в епосі «Кітаби-Дада Горгуд» в романі К. Абдулли «Неповний рукопис».

**Використана методологія і методи.** У статті, використовуючи різні методи формування тексту, автор викликає в читача складні асоціації, які пов’язані з культурно-історичним досвідом. Кожен інтертекст схожий на певний імпульс. Важко пояснити, що саме має на увазі автор, даючи цей імпульс, як читач сприймає текст, отримуючи цей імпульс. Автор спробував роз’яснити це питання, фактично перебуваючи в тій же ситуації, що й читач. Твір мистецтва може вплинути на кожного читача по-різному. Метою аналізу є узагальнення цих ефектів.

**Наукова новизна.** Інтертекстуальність виникла на певному етапі розвитку текстологічної лінгвістики. Текстова лінгвістика, що працює за межами пропозиції, нарешті привернула інтертекстуальні відношення до своєї галузі дослідження, досліджуючи ланцюжки взаємодії між об’ємно-прагматичними одиницями тексту. Нині розмежування аналізу дискурсу з лінгвістикою тексту демонструє перехід інтертекстуальності до аналізу дискурсу, який є однією з категорій тексту.

У статті отримані такі **результати:**

– Основний текст організований і побудований разом з інтертекстурами.

– Використовуючи різні методи формування тексту, автор викликає в читача складні асоціації, які пов’язані з культурно-історичним досвідом.

– Інтертекст створює в художньому тексті особливий міжтекстовий простір і середовище. Це середовище може включати не кожного читача, а тільки читача, який знає культурний код, який використовується автором;

– Одним з основних, найбільш поширених типів міжтекстового зв’язку є алюзія. Натяк – це секретна або анонімна цитата, яка відноситься до літературної або загальнокультурної і входить у тезаурус автора, а також читача. З цього погляду виявлення алюзії в тексті, розшифровка включеної в нього імітації залежить від інтертекстуальної компетентності читача. Завдання автора – дати можливість читачеві розпізнати натяк.

**Ключові слова:** інтертекст, художні твори, текст, алюзія.