

INTERTEXT IN D.AMANTAY'S NOVEL "FLOWERS AND BOOKS"

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Abstract

Intertextual relations in D.Amantay's novel "Flowers and books" (2003) which is the first postmodern novel in Kazakh literature are being studied for the first time in this article.

In the introduction, we have reviewed importance of the research, works of investigators of D.Amantay's novel "Flowers and books". In the main part, we have identified the author's reasons to have written the novel, whose experience he relied on when writing the novel which was based on the theory of intertextuality, and the writers of the world literature who had an impact on him. Sources of references in the novel "Flowers and books", methods of presenting references in the text and their meaning formation role in the text have been defined, and analyses have been conducted on their function and interpretation in the text.

As a result:

1. It has been concluded that the writer realized the need for new experiments in literature that was developing in a new level in a post-colonial state, consciously abandoning social realism offered by the Soviet Union.

2. It has been identified that his writing in postmodernism was prompted by crises in the country as well as in literature.

3. References in the novel "Flowers and books" have been defined and systematized conditionally as follows:

1) intertext taken from literary texts and theoretical works

2) intertext made to works dedicated to investigating myths and Turkic history

3) intertext made to religious texts and works dedicated to investigating them.

4. Having considered intertextual relations between the novel "Flowers and books" and works of the post-structuralism writer R.Barthes, it was proved that D.Amantay based his novel on theories of "author's death" and "Intertextuality".

5. By studying intertextual relations between D.Amantay's novel "Flowers and books" and U.Eco's novel «The Name of the Rose», essay «Postscript to The Name of the Rose», J.L.

Borges' narrative "Library of Babel", it has been identified that he relied on their experiences while creating intertext-based novel;

6. References made to myths, different examples of oral literature related to Turkic studies (myths about Turkic nations' origin rooting from wolf, legends about Asan Qaigy who was positioned in Kazakh literature as "Eden seeker") in the novel have been defined, and their functions and interpretation have been studied.

7. Identifying references made to religious texts (Bible, Quran, Torah, Zabur, "Avesta", "Collision of worlds" of I.Velikovsky, "Essential sacred writings from around the world" of M.Eliade, religious encyclopedias), there has been made research of their functions and interpretation in the text.

Keywords: intertextuality, postmodernism, Kazakh literature, allusion, reminiscence, hypertext, myths.

Introduction

The novel "Flowers and books" (2003) of D.Amantay is the first experimental novel in Kazakh literature which was a result of endeavors to produce a postmodern novel.

Postmodernism which arose in different fields of art in Europe and the USA after the World War 2 was completely unknown to the literature of peoples within the Soviet Union including Kazakh literature. Literature of Kazakhstan which has been an independent state since 1991, started developing in diverse ways. The novel "Flowers and books" of D.Amantay published in 2003 was a surprising event for experts of literary studies who assessed the level of that piece of writing in Kazakh literature in comparison with traditional classical literature, as well as for Kazakh readers who had appeased their literary thirst with classical literature before. Therefore, we have searched for answers to questions 'What was the cause of the emergence of this novel in Kazakh literature?', 'How did critics accept it?'. We have compared pretexts of emergence of postmodernism in Western Europe and the USA with pretexts in Kazakh literature, thus, identified reasons why this novel was written. There have been made scrutinies in regard to reasons why the contradicting opinions were expressed by literary critics towards the novel, also, there have been made analyses to the results of the investigation.

Critic of literature D.Isabekov having compared "Flowers and books" with traditional novel samples, stated: "...if we call it a novel, the whole world should change their opinion about novels...it cannot be called a novel" [15, 2]. That the critic refuses to call it a novel further proves that a new form of novel in Kazakh literature emerged. Therewith, "Flowers and books" is a different novel in terms of form, contents from the earlier known novel structure. The novel is one of the first endeavours towards creating a postmodern novel in Kazakh literature. Postmodernism which was wide-spread in literature in Europe and the USA after the war and was recognized as a trend in the 80's, has permeated the global literature. Even though there were expressed opinions like "This is the temporary trend and it is not based on any certain theoretical principles", it can be stated that essential categories of analyzing postmodern works have been established. If a new work of a new trend in literature arises, and if there are necessary means of analyzing it, we think the work must be analyzed. According to the expert, it is high time we changed our attitude towards novels in Kazakh literature. It does not necessarily imply that the modern Kazakh novels will become detached from traditional literature, yet experts must be prepared for the development of literature in pluralist path. D.Amantay's novel is also a sign that literature started developing in diverse trends. Critic of literature A.Bopezhanova approves the author's endeavor to make a new

form of a novel which requires different reception, different reading from readers. Stating that the novel is multi-layered and exactly pointing out that readers' extensive knowledge is required for a whole reading of the novel, he assesses as follows: «...Objective cause – Didar's attempts to introduce changes in our prose consciously. But, it often happens that readers lack reader's experience for comprehending, studying it immediately. As F.W. Nietzsche reflexed: «author's paradoxes which embarrass or frighten readers mostly stems from readers' own mind, but not from the book». ..."Flowers and books" is a culture phenomenon» [9, 12]. As for the scholar K.T. Zhanuzaqova, she does not take into account stylistic diversity emerged due to Intertextuality, fragmentality in post modern novels, assesses the deliberately devised experiment 'game with readers' as the novel's drawback instead of revealing its essence and concludes as follows: The researcher equates multiple deficiencies, stylistic irregularities in D.Amantay's works to indicators of post-modern world view and extraordinary art phenomenon.

The writer's works are likely to invoke a question "what do you think of it" in readers' mind, but one can encounter reporting scenes depicted in elementary language, excessive lecturing and detailing, forcing in many necessary and unnecessary thoughts as well" [28,3]. This is also a result of failing to abandon assessing postmodern texts according to traditional texts assessment requirements.

Those experts of literary studies who conveyed their contradictory opinions tried to justify their viewpoints by analyzing the writer's work from their own perspective. Characteristic features of the novel have been enumerated in those research works. Nevertheless, none of them paid attention to new methods applied in it as a novel-experiment sufficiently, and they lacked analytical tools, terminological arsenal to analyze techniques borrowed from the international literature. Therefore, we think that it is important to investigate the new novel introduced to Kazakh literature as an influence of international literature and enter it in scientific turnover. "Flowers and books" being the subject matter of the research has been viewed as a part of the international culture and literature, and we have tried to consider intertextual relations in the novel in the context of international literature. Having probed viewpoints of several researchers like J.Kristeva, J.Jennet, U.Broich, M.Pfister, B.Shulte-Middelich, Nathalie Piegay-Gros who suggested intertextuality theory, we have selected shared tools of analysis.

Sources of intertextual references in "Flowers and books" have been defined and divided into three groups. The first is literary works and theoretical works, essays (U.Eco «The Name of the Rose», «Postscript to The Name of the Rose», J.L. Borges «Library of Babel», R.J.Barthes "Author's death"), the second – samples of oral literature (myths of Turkic nations about their emerging from wolves, narratives about Asan Qaigy who was portrayed as 'seeker of Eden' in the Kazakh literature), the third – religious texts, research works related to them (Bible, Quran, Torah, Zabur, "Collision of worlds" of I.Velikovsky, "Essential sacred writings from around the world" of M.Eliade, religious encyclopedias).

As a result of investigation, it has been proved that connection of the novel with preceding texts was made possible by means of intertextual allusion, reminiscence, plagiarism, reference to well-known denominations, famous names. Their meaning-forming role in the text has been identified, and analyses have been made to their functions in the text and interpretation.

Methodology

The following methods have been applied to the analysis of D.Amantay's novel "Flowers and books":

1) there have been identified texts inside texts (sources of intertextual references);

- 2) systematized intertextual reference sources;
- 3) it has been identified through what methods references were made in the text;
- 4) analyses have been made to the function of intertextual texts and their interpretation.

Results

1. It has been identified that the writer realized literature which was hardly developing in a new Post-Soviet state needs to consciously abandon socialist realism offered by Soviet Union, and try new experiments instead.
2. It has been identified that crises in the country and literature caused his writing in postmodern style.
3. References in the novel “Flowers and books” have been defined and classified conditionally as follows:
 - 1) intertext derived from literary texts and theoretical works
 - 2) intertext made to myths and works devoted to studying of Turkic history
 - 3) intertext referencing to religious texts and research works dedicated to their investigation.
4. After studying intertextual relations between the novel “Flowers and books” and the works of poststructuralist R. Barthes it has been argued that D.Amantay’s novel was written on the basis of theories “author’s death” and “intertextuality”;
- Having studied intertextual relations between D.Amantay’s novel “Flowers and books” and U.Eco’s novel «The Name of the Rose», essay «Postscript to The Name of the Rose», J.L. Borges’ narrative “Library of Babel”, it has been identified that he relied on their experiences while creating intertext-based novel;
6. References made to myths, different examples of oral literature related to Turkic studies (myths about Turkic nations’ origin rooting from wolf, legends about Asan Qaigy who was positioned in the Kazakh literature as “Eden seeker”) in the novel have been defined, and their functions and interpretation have been studied.
7. Identifying references made to religious texts (Bible, Quran, Torah, Zabur, “Avesta”, “Collision of worlds” of I.Velikovsky, “Essential sacred writings from around the world” of M.Eliade, religious encyclopedias), their functions and interpretation in the text have been studied and examined.

Discussion

4.1 Reasons for writing of D.Amantay’s novel “Flowers and books”

First, there was an impact of public, social, political, spiritual crises of Post-Soviet period on writing the novel “Flowers and books” by D.Amantay which is a focus of our study, secondly, there are grounds to state that there was an influence of works of western writers-philosophers.

If we take a deeper insight into our first statement, there were two lines of crises of governmental scale when the novel was written. Chaos in the inner world of the novel character was depicted in chapters “Mullah”, “God’s truth”, “Night light” while chaos happening around him was described in chapters “Kazakh poets”, “Gypsies”, “Party”, “Flat rent”, “Writer”, “Qarlygash and Diana”, “Devil”. Chaos in social life after collapse of Soviet Union described by the writer as well as crisis around the character Alisher was typical of that period. There is not given a subjective opinion of the author towards life phenomena presented unchanged by himself, author’s attitude cannot be encountered in the story.

At the time when the novel was written some pretexts which had led to the emergence of western postmodernism were not established yet in the Kazakh literature. There are also some distinctions between postmodernism present in West European and American literature and

postmodernism in the literature of Post-Soviet states. Emergence of postmodernism in Western Europe and the US was partly stirred by alienation of genuine and virtual personality of both political figures and simple people due to a rapid development of technology, also by becoming of mass media and internet an information war zone, whereas the emergence of postmodernism in Post-Soviet countries was caused by a slight presence of the abovementioned factors as well as annoyance and opposition of people to fake ideology, and absolute authority. Talking particularly about Kazakh literature which was subjected to “from top to bottom” system during Soviet era, it experienced a crisis, lacked a clear direction to follow after becoming an independent state. It was obvious that there was a need for a novelty, new tendency in the sphere of literature. Literature is like a reflection of people’s lives and time, but people’s lives and time are swiftly changing and have become like a racing game which makes it hard to describe it in writing in due time. D.Amantay realized that the epoch of old bulky works has gone, and authors had to approach novels differently according to new requirements. In his essay “the end of classical epoch of book” written in 1998 he ponders: «The fate of a book is directly reflected in quality of people’s spiritual lives. Oljas Suleimenov, Shyngys Aitmatov and Fazil Iskander are no longer idols of the youth. <...> but Murat Auezov relates this passage only to Post-Soviet states, considers crisis of spirituality and demythologization of the book only as post-Soviet crisis. However it is not like that. I reckon the issue is more complicated than we assume.

Spiritual crisis as the outcome of a book’s death encompasses the whole of our planetary reality...» [1, 378]. The writer highlights that the television makes a paramount influence on the spiritual degrading of a society. According to him, regardless of intensity and attractiveness of stories in the form of videoclips, they are incapable of giving spiritual nourishment. Nonetheless, the writer tried to resolve the matter by embedding video clip elements (intensity of ideas and stories) into the book. He asserted that multi-layered stories, ideas must fit to a small piece of writing. As a result, the writer who was well-familiar with pieces of the world literature, theoretical trends as well as works of global philosophers, made his own model of postmodernism in Kazakh literature, which had emerged in Europe and the USA in transition period.

As to our second conclusion, the author who created a novel in a new trend approached writing that work with much preparation. The author was able to unite methods which can be encountered in some postmodern works of the Western Literature, but cannot be seen in some. There can be found traces of the author’s research in the novel, and it can be clearly seen that it was created on the basis of a precedent. He follows the concept of “author’s death” proposed by R.Barthes in the novel, also during writing it, he applied metafiction, fragmenting, inter-text, allusion, opposition to binary opposition, the author’s game principle, multi-layered novel principle for its readability by readers of different levels as well as pastiche method.

The name ‘patchwork quilt’ R.Barthes assigned to intertext is as though meant for D.Amantay’s novel “Books and flowers” which is composed of excerpts of different texts. One can clearly notice that the author researched and looked through books of different fields while writing the novel. Yet, you can assert that intertextuality applied by the author is nothing but an old method like literary connections whereas research can be attributed to any writer. However, D.Amantay’s aim of applying intertextuality in post-modern text is different. That can be felt from various controversial viewpoints that have arisen since publication of the novel. How?! To our mind, main objective of the author seems to be this, because there was a need for a power that would give a new impetus to literature which had been stagnant and asleep, and awake readers who had started snoozing, not by a stroke, but by

a pinch. Even though cognitive and educational power of literature cannot be denied, but it seems that readers' minds started dozing instead of awakening, by reading similar works over and over again. Indeed, the author writes exactly what readers expect, and readers in their turn accept what is offered to them with contentment. However, the author realized that he could trigger readers' imagination by treating a text with doubt, even arguing with the text saying "it is not like that, it is like this". He aimed at drawing the attention of readers not with a plot, but with methods and techniques used there. For example, the "Turkic calendar" (scheme 3) made by the character named Alisher while writing the novel in comparison with Gregorian calendar seems like a puzzle made up of digits. Although the author composed it and resolved it himself, it is hardly possible to find ways of resolving the puzzle according to the scheme table presented by the author, without dwelling upon conditions of puzzle given with words and reading them attentively. Leaving resolution of numerous puzzles to readers themselves, he refuses to be a "powerful author" in his work. The novel is undoubtedly an intellectual piece of art. The book can be read in different ways according to readers' level of knowledge. Disclosure of intertext secret in the novel is also directly dependent on reading technique. Pursuant to a feature of postmodernism which does not differentiate white from black, does not favor absoluteness, the novel can be read and comprehended by Turkologists, historians, philosophers, plant scientists, religious experts, any reader according to their perception. After all, the writer creates his work for his readers, but not for himself! The author implemented it, first, through the intertextuality method, secondly, through metafiction, and thirdly through simulacrum. Also, it must be highlighted that not only text structure was written with changes, but also sentence structure was also subjected to changes. That is also a method applied in global literature with implication of inter-text. The next issue is readers' noticing of it. According to R.Barthes' theory at the point where the text finishes the author dies and private life of the text commences, then the dialogue between the text and readers start (not with Didar Amantay). The first thing that will awaken readers is diversity of texts. Making readers who are accustomed to reading similar texts stumble multiple times, and drawing their attention totally to the text. In this regard, the well-known critic Aliya Bopezhanova shares her point of view as follows: "Flowers and books" is a multi-faceted novel. It is not a usual, classical, cause-and-effect based bulky novel, despite that, its structure is a well developed – novel which can carry multi-layered idea; which requires cultural-philosophical reading from its readers; whose essence will be disclosed only if it is read with the principle "what will I get?", but not "what will it give me"; thus, it is more relevant to readers other than the author" [9, 12], - this way she points out essential peculiarities of D.Amantay's novel. "Flowers and books" is a novel composed of several layers.

4.2 Review of research works on Intertextuality theory

Intertextuality is a term of postmodern textology which explains connection of any text in new era of literature with semiotic environment surrounding it. Though this term was introduced by J.Kristeva when reflecting on M.Bakhtin's "polyphonic novel" for the first time, it became the main notion of science about texts as the time passed. According to this notion, any text enters into a dialogue with texts preceding it or standing near it. H.G.Gadamer said: "meaning of any word is contained not only in itself... also, it (word) refers to a word uttered before or word that is not uttered yet, only this way does the word reach its genuine meaning" [25, 333]. The main principle of forming meaning in postmodernism is collateral subordination connection of a text with the sign background following it. As for R. Barthes he concludes, as follows: ««Any text is an intertext in regard to another text, but this intertextuality should not be understood as if the text has some origin; any search of "sources" and "influences" correspond to the myth about filiation of the work,

but text is formed of anonymous intangible and already read quotations at the same time – quotations without quotation marks” [4, 418]. For that reason postmodern thinking style is assessed as “quotation thinking” while postmodern texts as “quotation literature”.

The abovementioned scholars, saying that each text is like an echo of a previous text, cohere to the opinion that it is not possible for the text to possess a new, independent meaning. The intertextuality is thought to be the world-text and another text gets formed from that texts compilation being extracted as much as required. The poststructuralists’ shared opinion that it is not possible to find the root of texts embedded by the author inadvertently, without quotations marks is not upheld by all writers who wrote works related to intertextuality. One of founders of narratology, renowned French literary expert J.Jennet, in his work called “Figures: works on poetics”, states that each new text is written over old texts like ancient writing on leather, and those multi-layered texts have a considerable impact on the new text from semantic perspective. He classifies intertextual relation types to 5 as follows:

- 1) intertextuality – presence of two or more texts in one text (allusion, quotation, plagiarism, etc.);
- 2) paratextuality – relation of the text with its subject, conclusion, epigraph, etc.;
- 3) metatextuality – interpretation of a preceding text or reference made with criticism;
- 4) hypertextuality – parodying, mocking of one text by another text;
- 5) architextuality – genre relation of texts [22, 339-340].

The scholar tried to delimit intertextual discourses by dividing intertextuality into main five types and subdividing each of them further into smaller subgroups.

The researchers U.Broich, M.Pfister, B.Shulte-Middelich, in their collective research work called “Intertextuality: forms and functions”, and Nathalie Piegay-Gros in his work “Introduction to theory of intertextuality” conveyed their opposition to the conclusion of post-structuralists that intertextuality is “a subconscious process which is beyond the author’s will or wish”, and assessed it as a literary method applied by writers deliberately.

U.Broich, M.Pfister, B.Shulte-Middelich classifies intertextuality as follows: assuming topics and plots or using them after processing, taking covert or overt quotations, using them as translation, plagiarism, allusion, paraphrasing, imitation, parody, staging, screening, ethigraph, etc.

Although Nathalie Piegay-Gros did not dwell upon matters of translation, screening, staging in his work, his method of classifying intertextuality is similar to this.

Even though we do not deny the opinion put forth by poststructuralists that a text integrates in another text unconsciously, we do not think that it is applicable for analysis of any postmodern text. It is evident that during preparation to creating his work the author relied on data derived from recent and old latent knowledge resource floating on the surface of his memory as well as other newly learnt materials and cultural codes. The fact that the author pondered over materials and used them according to his goal in another context without placing in quotation marks and without specifying their authors, does not mean that one should refuse searching for authors. Although the postmodern text offers attractive topics meant for general public reading, the well-informed readers who have extra-textual knowledge can reach hidden layers of the text by identifying methods (irony, allusion, parody made to a certain work of a certain writer) applied by the author. Double coding offered by the postmodern text is the main technique of D.Amantay’s novel “Flowers and books”. D. Amantay’s novel “Flowers and books” is a postmodern text composed of quotations. Texts transferred from world literature to the author’s novel are sometimes used with their authors mentioned, but sometimes they are merged with the author’s context through writer’s imagination and art of thinking. There can be encountered texts with reminiscence, references,

hidden allusions as well as quotations assumed without quotation marks (plagiarism). However, the *author* who observed the concept of the author's death, left putting quotation marks to readers themselves.

Through this experimental novel D.Amantay tried to prove that there was not a single piece of writing which stood aloof and had nothing in common with any event of global culture, and any work, as Borges said, was precious only with its position and significance in the "global library".

4.3 Intertextual relations in the novel "Flowers and books"

"A new work like a compilation of all books in the world" presented by Didar-Alisher is a limitless labyrinth that leads to the world of complicated texts depending on readers' intellect. As per the first method of analysis, reference sources in the novel have been identified, in order for investigation to be concise and easy to grasp, inter-texts introduced in the text have been conditionally divided into the following three groups:

1) Intertext borrowed from literary texts and theoretical works (R.Barthes' essay «Author's death», U.Eco's novel «The Name of the Rose», essay «Postscript to The Name of the Rose», J.L. Borges' narrative «Library of Babel»);

2) Intertext made to myths, research work dedicated to Turkic history (myths about Turkic nations' origin rooting from wolf, legends about Asan Qaigy who was positioned in Kazakh literature as "Eden seeker");

3) Intertext made to religious texts and works dedicated to studying them (Bible, Quran, Torah, Zabur, "Avesta", "Collision of worlds" of I.Velikovsky, "Essential sacred writings from around the world" of M.Eliade, religious encyclopedias).

Our hypotheses towards texts used by the author in the novel will be proved on the basis of concrete texts. In the novel composed of three parts there were used such types of intertext as referencing, reminiscence, quotation.

4.3.1. Intertext taken from literary texts and theoretical works

A) As the novel is one of the first works written in postmodernism trend in Kazakh prose as well as written as an experiment, we can clearly notice the influence of representatives of this trend in the global literature.

Philosophical thoughts of the writer about books, writers in the novel complies with R.Barthes' concept "Author's death" and theory "Intertextuality". The chapter "Author" of the novel is made up of allusions to R.Barthes' essay "Author's death". D.Amantay says in "Flowers and books": «It seems that we are approaching doomsday of books. It keeps seeming that there is not any fresh topic, new form, good sample, extraordinary language», "Any text is someone else's apprehensive thought which freed itself from quotation marks, yearning for freedom" [1, 58], whereas R.Barthes says in his work "From a piece of writing to text" the following: "any text is formed of anonymous, elusive as well as read quotations – quotations without referencing punctuation» [4, 418]. In phrases borrowed from the mentioned two authors there was raised the matter of intertext which is one of characteristic features of post-modern text. Also texts in the chapter like «...Author has excessive considerateness for his work, he is like a *father* who wants to control his child throughout his life...» [1, 59] or «... *there will always be death awaiting the author* who hampers full comprehension and assessment of a book" [1, 59] were written on the basis of such key notions like "*author's death*" "*author-father*" mentioned in the famous essay of R.Barthes. The following is said by R.Barthes: «...it is thought that the author nurtures a book, that is, precedes it, thinks, suffers, lives for it, he precedes his work like a *father* precedes his son» [4, 387] or «...for ensuring future of a letter it is required to overthrow a myth about it – birth of a reader need to be paid off by *death of the author*" [4, 340], while D.Amantay says that the

text which absorbed all skills and talent of the author must be independent, if text is self-sustainable, it does not need the author's influence, and it keeps living carrying diverse viewpoints. It seems as if the author was explaining main principles of writing his novel to his readers dwelling upon concepts of intertextuality and "author's death".

B) «We can also find some similarities between "Flowers and books" and U.Eco's works called "The Name of the Rose», «Postscript to The Name of the Rose», because depicting of novel creating process, questions like how he prepared himself for writing the novel, which sources he worked with, "who is the narrator of the novel?", reasons of writing the novel and its structure, etc. comprised in the essay «Postscript to The Name of the Rose» were also answered in chapters of "Flowers and books" called "Scripts" [1, 119-121], "Risale-Turkic-Story" [1, 46-50], "Nothing". Even though authors answered the same questions, but their answers were different in accordance with the novel level. Similarity herein lies in their attempt to give answers to shared questions. For instance, U.Eco answers the question 'what data did I collect?' in the process of preparing for the novel as follows: «Monograph in 1956 on medieval aesthetics, hundreds of pages in 1969 on the same subject; several articles in the meantime; studying culture of medieval age in 1962, owing to Joyce; finally, in 1972 – big investigation on Apocalypse and illustrations to interpretation of Apocalypse by Beat Liebansky: in general, my arsenal of knowledge on medieval age was full. I have gathered a bunch of materials – conspectus, copies, extracts. All these things have been selected since 1952 for the most unclear purposes: for freaks history, for books about medieval encyclopedias, for theory of lists [11, 18] while D.Amantay writes: "In this novel, mostly, there will be used ancient Turkic legends, fairy tales, hero eposes, love stories and philosophical couplets which had an impact on Deshti Qypshaq state and culture, and systematic religious thoughts" [1, 120].

If we consider it in comparison, D.Amantay postpones detailed disclosure of the novel mystery and only implies it. Its reason can be found in the novel. He presented his goal he set before his book which would be written as interpretation to the novel by writing «If this book gets written on time, it is quite possible that after years there will be written a separate book which will analyze this work comprehensively, even develop its idea and raise it to an upper level...» [1, 120]. We can notice another creative relation with the Italian writer therein. It is known that U.Eco expounded history of writing of his book «The Name of the Rose» in his essay «Postscript to The Name of the Rose». Likewise, it seems D.Amantay aimed at writing another book while writing his novel "Flowers and books". In spite of investigations of literary critics, new experiments including matter of intertext can be fully revealed only if the author, like Eco, will write an explanatory book to "Flowers and books" as he made a commitment in his novel.

U.Eco, Milorad Pavich, etc., established a new style which envisages incorporation of methods applied while writing their works in the same works. Likewise, the characteristic feature of giving theoretical interpretation along with the text can also be encountered in the novel "Flowers and books". The writer, while creating his work, implements intertextuality which has been known from old times and shares his own views in regard to intertextuality. The character-writer in the novel states about his novel: "Whatever topic you touch upon in your writing currently, you cannot surprise anyone. All other magnificently *written books seem to tell readers only about other books, and contents of any book created by that appealing pen are likely to be formed of contents of other books*". [1, 46].

It can be asserted that the author herein assumed extracts like «all books speak about other books, every story retells already narrated story» [11, 25], «*every book informs of other books*

and consists of only other books” [11, 53] from U.Eco’s work «Postscript to The Name of the Rose» without quotation marks, incorporated it in the novel by free translation.

B) The author tends to incorporate some logical calculations or labyrinths in his works. For instance, in the chapter “Alisher” D.Amantay finds “Turkic calendar” (picture 1), “Book of Tengri” which are to be written by the character Alisher on labyrinths as follows: «*The novel may consist of around two hundred and thirty or two hundred and fifty pages. However, it cannot exceed four hundred.* Even that is composed of two small volumes. Each volume is formed of several thin and small books. Books are divided into epics. What he refers to as epics are chapters. Their difference from chapters is that epics’ volume is at most three pages, at average – half page. There are similarities between the author’s novel and works of J.L. Borges who frequently applied such methods. For example, let us pay attention to depiction of a library in the narrative «Library of Babel»: «Library is a round, exact center of which is in one of hexagons, but surface is inaccessible. On each of walls of each hexagon there are five shelves, on each shelf – thirty two books of one format, in *each book there are four hundred pages*, on each page there are forty lines, on each line there are approximately eighty letters of black color. There are letters on the back of the book as well, but they do not define, nor do they predict what pages will say. This non-conformity, I know, once seemed mysterious» [8, 80].

In the above given extract the author alludes to the text describing the library in Borges. «Allusion is not necessarily a formal equivalence. Examples of markers – distorted quotation or single noun in a new case” [5, 19]. The extract, despite being presented close to a preceding text in terms of meaning and structure, does not duplicate it word-for-word, there is only a slight implication. There can be noticed similarities between D.Amantay’s presenting of novel structure like Russian “matreshka” and J.L. Borges’ presenting library’s structure and book’s structure in it the same way. We can assume that similarity of texts herein is mostly caused by the author’s attempts to apply J.L. Borges’ technique of building a text on labyrinths, presenting it by various puzzles in his own novel. Nevertheless, D.Amantay sophisticated simple labyrinths in his novel further. He demonstrated sample-taking as well as proved his own individuality by making and embedding a table of “Turkic calendar” [1, 10] (picture 1) which was based on complicated calculations, in addition to its text version.

The use of labyrinths is based on the author’s game which questions readers’ ability to pass the path trodden by him. The main point of using the labyrinth method is offering readers a text composed of *various works* in which he incorporated quotations some of which were noticeable while some were indiscernible. The goal of using this method by the author is, first, luring readers to a dialogue by the text, secondly, calling them for travelling through numerous texts that can be seen as just the tip of the iceberg, but can lead to many other texts.

The chapter “Risale – Turks – story” consists of conversation between the main character Alisher and journalist girl Jamila about literature in general and future novel of the writer. The dialogue about events happening in literature reminds us of several pieces of writing and theoretical works. The quotation which goes as “Seemingly, we have no option but paginate structure of each book, motives of risale altering them in different ways, thus, making different books, then breaking the order again, and suddenly picking up random number, random sequence from chaotically rotating secret signs, and make new revelations” [1, 46], reminds us of an extract from the narrative «Library of Babel» of the Spanish writer J.L. Borges: «This thinker noticed that all books consisted of the same elements: distances between lines and letters, full stops, commas, twenty two letters of the alphabet. He substantiated the phenomenon noted by all wanderers: in a big library there are not two identical books. Based on these undisputed preconditions, I draw a conclusion that library is

all-encompassing, and that on its shelves one can find any possible combinations of twenty or so orthographic signs (their number is large, but not eternal though) or everything which can be expressed – in all languages” [8, 83].

Even though two words do not repeat each other word-for-word, we are assured that there are some similarities. We are assured that two texts share some similarities, although they do not duplicate each other word-for-word. It is like songs whose melodies resemble, but lyrics vary. It is quite possible that it stems from the author’s own mind, but we cannot deny subconscious influence of writers whose works are harmonious with his, and trend pursued in literature is also identical with his. While reviewing works mentioned in the preface, correctness of R.Barthes’ theory [4, 418] about intertext can be proved in some points. If we conduct analysis on the basis of intertext principle, idea of text structure in “Babylonian literature” was transferred by reminiscence phenomenon.

Both authors tried to explain the structure of their works, nature of their main peculiarity - intertextuality. Though these two extracts are given in different contexts, they are deemed as theoretical conclusions in the piece of art.

4.3.2 Intertext made to myths and research works dedicated to Turkic history

A) In the novel there are also types of intertextuality which are based on reference. For example, the following text mentioned in the chapter “Alisher” of the novel: «Forefather Borylday blessed by God decided to search for Eden having assembled his whole tribe made up of relative groups. Chiefs of groups did not fancy the decision. Dwelled area is a cherished land which has been settled since ancient times. Where are we heading, what can we find in a new wintering land, what if our native land falls into enemies hands tomorrow?», [1, 9] gives a hint of motive of “Eden quest”. The importance of intertextuality is not about exactness of a quotation, but its simple realization by readers. In this regard, the phrase “Eden quest” and concept of “Eden” take a focal point in the text. The reader who is well informed of literature and culture can easily notice semiotic process therein. If we have a glance at global cultural heritages, there can be encountered writings about the prophet Abraham’s (Ibrahim) quest for Eden promised by God in the sacred book of Bible [14], ancient myths of Turkic nations which say that Wolf-mother of Turks brought up her children in tranquil, blessed places like “Ergene-kon”, “Otuken” [19, 192-194] distant from enemies; myths of Kazakh, Kyrgyz, Nogay people [26, 253] about Eden-seeker Asan Qaigy who sought it for the sake of his people, riding on a camel. The author is familiar with all those three sources, because in the chapter “Writings” D.Amantay states: “History of Turks with blue flag and holy books have been read up completely” [1, 119] and «In this novel, mostly, there will be used ancient Turkic legends, fairy tales, hero eposes, love stories and philosophical couplets which had an impact on Deshti Qypshaq state and culture, and systematic religious thoughts»[1, 119].

But, we assume the author, having concluded motives common to nations of the world, took Asan Qaigy’s version as a basis. Although the wise man Asan Qaigy did not object to Janibek and Kerey’s searching for a peaceful land for their people, he disapproved their abandoning the native land and moving far away to the state of Isa-Buga in Mogholstan which can be seen in the following lines:

Қырында киік жайлаған,
Суында балық ойнаған
Оймауыттай тоғай егіннің
Ойына келген асын жейтұғын
Жемде кеңес қылмадың,
Жемнен де елді көшірдің.
Ойыл деген ойынды,

Отын тапсаң тойынды,
 Ойыл көздің жасы еді,
 Ойылда кеңес қылмадың,
 Ойылдан елді көшірдің,
 Елбең-елбең жүгірген,
 Ебелек отқа семірген,
 Екі семіз қолға алып,
 Ерлер жортып күн көрген
 Еділ деген қиянға
 Еңкейіп келдің тар жерге, [6, 23]
 In Jem which was full of antelopes
 Where waters were bountiful with fish
 Cattle could eat whatever it wished
 Out of dozens of plants grown all over
 You moved people from Jem
 Then we settled in Oyl where there was feast
 Rich for food for people and beast
 You stayed not there as well
 Moving your nation from there too
 Now here we are in Edil,
 Far from our land,
 With what has left with us
 To a narrow ground

However, in the novel text these points are given in negative value. The character of the novel Borylday baba's relatives are against his searching jeruyiq (Eden) while in the epos Asan qaigy it can be conspicuously seen that he was not happy about moving from his native land although he was the one who was searching jeruyiq. The researcher A.N.Bezrukov, stating that the intertext changes according to a new text context, said: «Context cannot be considered as a motionless phenomenon, not the attachment to a text/piece of writing made once and for good; it (context) is the important component of non-textual structures; literary context – a dynamic, mobile system [7, 8]. In this regard, by introduction of the legend text into the novel text its meaning changes and new meanings arise. As J.Kristeva said about intertextuality nature, the borrowed text is either assessed positively or rejected when it gets thrown in the pot of art [20, 136], likewise, opposition to the idea of seeking Eden is rejected not in Didar's text, but in the text written by his character Alisher.

Б)The text «The earth was fully covered with fog. Then the sky fell down. It was not possible to walk standing, as people were not able to stand straight, they started crawling...» [1, 118] which is given in chapter “Alisher” in the first and third parts of the novel can be encountered in several research works and legends.

1) in A.Balqybek's article “Yoohoo”. Attempt to unfold the secret of wolf myth and totem”;
 2) Legend about Snohimish tribe;
 3) in the work “Collision of worlds” of I.Velikovsky who suggested the theory about impact of catastrophes in historical cosmology on geological processes and course of global history. It seems that the author familiarized himself with all three above mentioned texts and they influenced his inclusion of this text in the novel.

It was depicted as «These people could not talk together, but it happened that none of them were pleased with the way the Creator had made the world. The Sky was so low that the tall people bumped their heads against it» [24].

First of all, there is an influence of Amirhan Balqybek's article "Yoohoo". Attempt to unfold the secret of wolf myth and totem" [3, 18-19] to embedding of Snohimish or Samoan legends in "Flowers and books" in reminiscence fashion. According to our statement, first, D.Amantay familiarized himself with that work of his fellow man who wrote on the shared topic. In the article A.Balqybek associates scientific interpretations made by I.Velikovsky to Snohimish legend about falling of sky to the earth with emergence of Turkic wolf totem. Also, there are some investigations on legends of Samoan tribes in the work of I.Velikovsky called "Collision of worlds" with contents similar to Snohimish legend. The following excerpt of legend which depicts calamity faced by Samoan tribe «Sky or clouds were hovering so low that people could not stand straight without touching them» [27, 102] can be found in the novel in Kazakh translation: "The earth was fully flooded. The sky fell down. It was not possible to walk standing, as people were not able to stand straight, they started crawling". There is only a slight difference between the phrase "without touching them" in the first text and "*started crawling*" in the second.

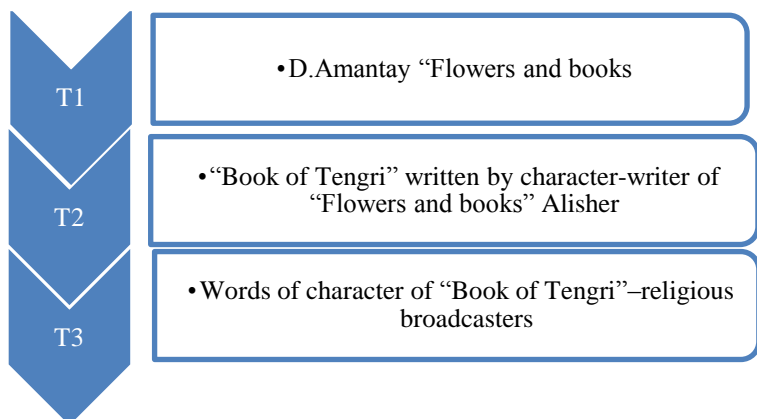
To our mind, it is more appropriate to regard inter-texts assumed without quotation marks as introduced by reminiscence method rather than as plagiarism, as the author used the mentioned lines according to his own goal. Accordingly, the text context changed and attained a new sense. At the beginning of the novel in the dream of character-writer Alisher, amidst chaos on the ground which terrified people, he felt a smell of a different book covered with dust. By giving the same text in another chapter after death of the writer one more time he tried to demonstrate importance of writings and books in history of humanity. What can be understood herein is that during familiarization with a work on Turkic studies there were borrowed quotations from a different work through references and quotations in it, that is to say, double borrowin of quotations was performed.

4.3.3 Religious texts, intertext made to works dedicated to investigating them.

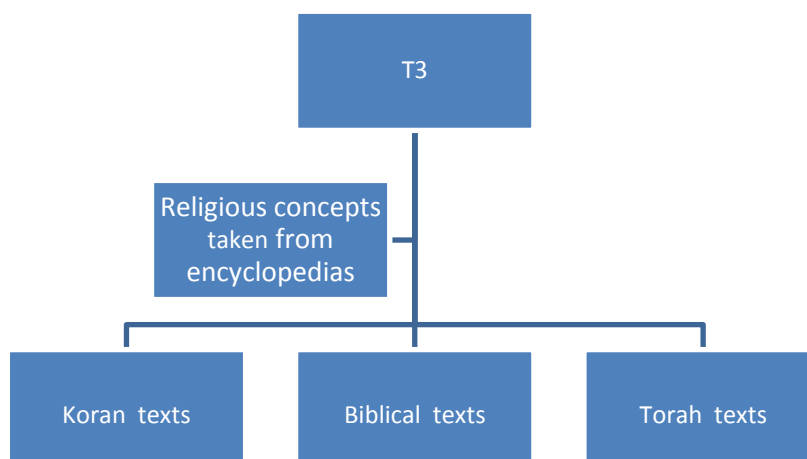
A) if one pays attention to the chapter called "Musa, aleyhis salam, Gaisa aleyhis salam, Muhammed sall(A)llahu aleihi ua sallam" there can be encountered Quranic verses, hadithes of the Prophet, quotations from Bible and Torah which are sometimes put in quotation marks, and sometimes are not.

Meaning-forming function of intertext herein is directed to presenting the information that ancient Turks who had been following Tengri religion, in the course of time, converted to Buddhism, Christianity, Manichaeism, Islam in literary work through the borrowed quotations. Also, there was made allusion to research works on religious beliefs of Turkic nations (L.Gumilev's "Ancient Turks" [16, 422, 467, 472], Y.A.Zuev's "Early Turks: feature article on history and ideology") [29, 179-262]. Even though he did not take any exact quotations from those works, he utilized data for creative purposes. Structurally, borrowed quotations were used as a third-level text T₃. For example, D.Amantay's "Flowers and books" T₁ – text of the first level, whereas "Book of Tengri" which is going to be written by the character-writer of the novel – Alisher, written in metafiction style T₂ – text of the second level, and quotations taken as words of characters of "Book of Tengri" T₃ – third-level text.

Scheme 1



Scheme 2



Conclusions

«I impose hardships and sufferings only on my servants whom I created, capable of enduring them», – said Allah [1, 17]. The darwish who was travelling in Turkic steppe and spreading Islam recited ayahs from Quran in the third person saying that they had been told by Allah. The text whose author was told to be Allah was given in quotation marks. In holy Quran that is the book of Almighty Allah we can find lines which are similar in meaning to this text in the 233rd ayah of surah Baqarah [21, 37], in the 286th ayah [21, 49], in the 152nd ayah of surah An’am [21, 149], 42nd ayah of surah Agraf [21, 155], 62nd ayah of surah Muminum [21, 346]. Despite compliance of the novel quotations with extracts in ayahs in terms of meaning, their contexts do not correspond to those of any ayah, that is why we have come to a conclusion that the quotation was given without any interlink to any event in Quran, and assumed in reminiscence style. Thus, having concluded texts informing of obligations laid upon humanity, the quotation was successfully embedded in dialogue about duties imposed on prophets.

As per the above mentioned method quotations from Bible, Quran, Torah are also given by words of characters who preach religion, without changes. However, quotations are put in quotation marks. For instance the following quotation mentioned in the novel:

«^{1-4, 1-5 (Аян)} Jesus the Anointed who conveyed truth with honesty – the first person to have resurrected after death and Ruler of all kingdoms established on the earth, may him bless you and grant you everlasting peace! The anointed loved us limitlessly, sacrificed himself shedding his own pure blood and getting crucified, thus, he relieved us from sins (taking liability for our wrongdoings in our perishable life)» [1, 18] – this quotation was taken from the chapter “Revelation” [18, 1158] of Bible, while quotation «^{1-1 (Torah, Genesis)} First, God created sky and the earth. ^{1-1 (Torah, Genesis)} Now the earth was astonishingly empty, and darkness was on the face of the deep, and the spirit of God was hovering over the face of the water» [1, 21] was taken from the chapter “Genesis” [18, 9] of Torah.

Also, particular notions and concepts related to those religions are presented the way they have been mentioned in religious books. For example,

- Where are you going?
- Kidush ga-Shem.
- What sign is it on your chest?
- Magendovid [1, 21].

Alongside with those one can encounter such religious terms as kedoshim, Kidush ga-Shem, Magendovid, Minhag, Torah, Midrash Raba, Mishna, Mogel, Olam-ga-ba, Parev, soifer, trefa, Tshuva, Shiva, Shloshim, Shma, Emuna, Erets-Israel, Sefer Torah in dialogues of characters. It is known that there are types of inter-text, except for exact quotations, which refer to other texts by using the author’s name, work or precedential notions, precedential names in the text. The researcher Y.N.Karaulov enumerates some of main characteristic features of a precedential text in following sentence: «We call – texts (1) remarkable for a certain person in terms of its cognitive and emotional value, (2) which have suprapersonal character that is to say well known for surrounding people of that person including predecessors and fellow men, and, finally, such ones (3) addressing to whom is iterated multiple times in the discourse of that linguistic persona” [17, 216]. Legends, fables, works of oral literature etc. can be classified as precedential texts alongside with quotations taken from belles-lettres. While using religious terms in the text, the author makes references to religious encyclopedias as well. The applied method is akin to the hypertext method proposed by Ted Nelson [23]. Like ancient religious books which require dozens of interpretation books to understand, so do these texts become complete only with reviews made to them. The aim he pursued by implementing this method is a game principle with readers, thus he calls readers for passing paths he has trodden himself for a full comprehension of the work. It is obvious that the author used his knowledge, religious books and special encyclopedias for applying this method. Secondly, this method is serving for density of the idea. When introducing religious terms to the text, he leaves it to readers to determine their meanings without interpreting each of them as it is done in traditional literature.

Б) There is a reference made to legends about birth of Zarathushtra who founded the religion of Zoroastrianism in the chapter “Zarathushtra”. Herein, the type of intertextuality which is implemented by referring to precedential and renowned notions, denominations, names has been applied.

The author used the famous name Zarathushtra as a chapter topic. Nevertheless, that word is not mentioned a single time in the text. There is a prevailing reminiscence feature of the method used by the author starting from naming the chapter “Zarathushtra” to emergence of a text, because legends about birth of Zarathushtra are different from the plot of the novel

chapter. The woman named *Anahita* was having labour pains, beside her there were the old lady *Ardwisur* and young girl *Aban*. After a while there comes *Yima*. With the first rays of the Sun there comes a baby to the light. The characters named Zarathustra, Anahita, Ardwisur, Yima, Aban in this chapter lead us to the ancient Iranian-Persian holy book “Avesta”. By immersing in the text of “Avesta” one assures himself that the legend about birth of Zarathustra attained a new content due to the writer’s imagination.

The fact that the chapter name is “Zarathushtra” and characters names are mentioned in another language as Anahita, Ardwisur, Yima, Aban definitely make attentive and knowledgeable readers curious. This is a specific strategy of the author, thus he makes a reference to another work. At the first glance the text might seem as integral, but the author is leading readers to extra-textual texts and calling to labyrinth of texts by using famous names. In the dictionary of V. Rudnev called «Dictionary of culture of XX century» it goes as: «Hyper-text is a text formed in such a way that it turns into a system, hierarchy of texts constituting singularity and plurality of texts at the same time» [12]. Thus, a reader can read the text as an integral narrative, chase a streak of references tagged to each name or can try to read the text with its references altogether.

Let us travel through labyrinth of texts in the chapter “Zarathushtra” in order to uphold our conclusion.

In legends about birth of Zarathustra it is narrated that he was born being created from light [2, 152]. According to “Avesta” it was the sentinel Aredwisura who defended the baby who came to this world with a smile illuminating his surroundings, when monsters intended to kill him.

Anahita who is described in 5th eulogy (yasht) [2, 173] of “Avesta” is God of water and fertility, in some legends his power of facilitating birth is also mentioned.

Along with Anahita which stands for ‘pure’ there used to be mentioned name Aredvi Sura as well. Also, she is described as the mother of gods who gave birth through the great spirit, and chaste girl in ancient legends.

The character girl Aban is also given as the second name of Anahita Aredwisura. The second name of the ode Aredwisura in Avesta is “Aban-Yasht” [2, 173], that is “Praise to Waters”.

Yima’s name is also portrayed as a wise ruler who was reigning over large Aryan lands in the early chapters of “Avesta” [2, 75-85].

Although reference to names and features of legend characters are given, the written narrative is a fruit of the writer’s imagination. The reason for our saying so is that according to legends, Aredvi Sura is one of her names mentioned together with Anahita that describes his characteristic features, not a different character. However, in accordance with a feature of the intertext which makes readers reflect one starts searching for the legend through characters mentioned in the novel. While comparing the legend text with the narrative, one hardly notices that he is unknowingly making a dialogue with the text.

After that the aspiring reader realizes that a vast content comes out of only one-and-half-page piece of writing. The story about the character named Anahita who gave birth with difficulties after becoming pregnant from spirit, and was Goddess in Zoroastrian religion who gave birth to Zoroastrian God being in a state of chastity implies details of emergence of one religion in the world. Aredvi Sura which accompanies Anahita as her attribute in the legend, turns into a separate character and functions to demonstrate her birth facilitating power in the narrative. For example, there are such lines encountered in the chapter of Avesta which praises Aredvi Sura:

Благая, освящает (Virtuous is she who blesses)

Она мужское семя (male seeds)

И матерей утробу, (and mothers' wombs)
Чтоб легки были роды, (so birth will be easy)

Обильно молоко [2, 174]. (and milk will be overflowing)

Yima who is mentioned in the narrative is a wise ruler of the country Ariana Veija in the North described in detail in early chapters of Avesta. The following description was given in Hom-yasht chapter of Avesta (translated by K.A. Kossovich): «...Yima is a renowned, perfect chief of tribes, the most famous of all who have ever lived on the earth, ever been witnessed by the Sun, he ruled in such a way that during his governance there was no fatality of people or cattle, there was no drought of water or trees, and nowhere there was a lack of food» [2, 151].

Yima's reign lasted for a thousand years, his lands were filled with cattle, people lived in peace. One day (Anahita's father) Aryan God named Ahura Mazda warns Yima of impending long winter followed by destructive flood, and orders him to build a big city for protecting his people from cold and famine.

The legend about building a castle is reflected not only in "Avesta", but in "Videvdta" (II 20-43). «Ahura-Mazda and Yima convened a meeting in "honorary Arianam Vajj at Vahvi Datia", moreover Ahura-Mazda was accompanied by Sky Gods and Yima – by the best mortals. Ahura-Mazda tells Yima that doom is expecting the world, first there will come winter and cold which will kill two third of cattle, then snow melting will cause floods. The God recommends building of a Vara (Avestan: enclosure) where stock will be hidden: "*seeds of big and small cattle, people, dogs, birds and red burning flames*" as well as plants (all those "*in couple*"), supply water there, build houses and premises for animals» [2, 215]. According to the legend ices will melt up and the whole earth will be flooded, herein readers will be reminded of the myth about the Prophet Noah.

The writer keeps leading readers inadvertently to the limitless world of texts. As per the main principle of postmodernism, a reader is entitled to go through labyrinth of texts, contemplate a mosaic made up of texts as a complete picture together with the author.

D.Amantay's novel "Flowers and books" is a piece of writing which incorporates features of Western and Oriental literature and establishes intertextual relation with various genres of ancient and modern works. Following the main concept of postmodernism which is "world-text" theory, the author created a different world that complied with its specific rules and made up of layers of various eras and various styles. It feels like the process of creating a text turned into complementing his own world with pieces of other texts.

B) In the chapter "Yearning" there have been used Australian (1), African (6), Northern American Indians' (3), Polynesian (1), in total 11 myths (11-21 p.) borrowed from the chapter "Gods of primitive nations" of the work called "Essential sacred writings from around the world" [10, 11-21] of Mircea Eliade who made enormous contributions to investigation of myths in humanity history. The myth texts were not taken wholly, but extracts were given with Kazakh translation in a streak. The text was given without changes and with no references to the original. The allusion to the original herewith is only people's names, gods' names and geographical names. For instance the following quotation in the chapter «Yearning»: «One day *Berak's* uncle Kangun got him out of rushy hut, pointed with his fringed spear at *Altayir* star shining unusually brightly in the sky and said: – Look! This is *Bunjil*. You can see it and it is also noticing you» [1, 123], was derived from the text of a legend based on beliefs of tribes from South-Eastern Australia which goes as «...when Berak was still a child (he had no beard yet), Kangun (uncle of his mother) brought him out of the camp and said pointing at Altayir star with his spear: Look! This is Bunjil. You can see it, and it can see you too» [10, 11] while the text following it which starts as «Ancestor of Powny

Indian Kurahus ages ago lived along Platt River in Nebraska...» [1, 123] was translated and embedded from a chapter of the legend of Northern American Indians “Tirawa, supreme God of Powny”» [10, 21].

Quotations (texts) were assumed without mentioning the author and without any quotation marks. There was given Kazakh translation of the original text. You can call it plagiarism, but D.Amantay refuses authorship following the theory of R.Barthes which he took as a basis for his novel: «Exalted text lives independently on its own. Even if the author of a book is vanished, the book never becomes needless, because the text does not need an owner who shall be continuously taking care of it» [1, 59].

The only fact that chapter consisting of extracts of short myths is called “Yearning” assigns a deep meaning to the chapter. Because this chapter of the novel also consists of allusions made to the author’s essay called “Pagan beginning of art”. «Universal belief in a single god rules out diversity of cultures. Names become Biblical, corporate ritual behavior strengthens a communion, gentile past falls into oblivion. The highest moral concepts lose their primary names gained hard, and will be determined by definitions derived from unified holy books» [1, 370], - thus, the author disapproves absolute dominance of a single religion which controls consciousness of humanity. But the author does not demonstrate “father’s character” in the novel. The context is also concealed herein. The whole essence of the text can be attained only by following those references. Here we can notice references to his opinion that predominance of one religion globally will vanish peoples’ beliefs established throughout centuries as well as their culture and art, lifestyles and identity. One more assertion to be made is that the author gives a theoretical explanation to each method he applied. Looking from the perspective of the theory “Now the language itself thinks. The first impetus, of course, is an impact of a thought on mind” [1, 122], naming the chapter which encompasses extracts from ancient beliefs of different nations “Yearning” must have stemmed from yearning for tanirhsildik that was once the origin of ancient Turkic religion.

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