

A.M. Zhakulayev<sup>1\*</sup>, B.T. Tleubekova<sup>2</sup>, Zh.Zh. Sherizatova<sup>3</sup>, Z.A. Nurakhmetova<sup>4</sup>,  
N.R. Suranchiyeva<sup>5</sup>

<sup>1</sup>*Bolashaq Academy, Karaganda, Kazakhstan;*

<sup>2</sup>*Abai Kazakh National Pedagogical University, Almaty, Kazakhstan;*

<sup>3</sup>*Karaganda Buketov University, Karaganda, Kazakhstan;*

<sup>4,5</sup>*Civil Aviation Academy of the Republic of Kazakhstan, Almaty, Kazakhstan*

(\*e-mail: [adil91kz@mail.ru](mailto:adil91kz@mail.ru))

## The function of reminiscence in literary texts

This article provides an in-depth analysis of the phenomenon of reminiscence, which is considered one of the forms of intertextuality in literary texts. Reminiscence is examined as a means of referencing other works, reviving certain literary traditions, and establishing a textual dialogue. The study compares and contrasts the similarities and differences between reminiscence and allusion, identifying the semantic and aesthetic functions of reminiscence in literary works. The article analyzes various definitions of the term “reminiscence” provided by different literary scholars and linguists and explores its connection with intertextuality theory. Relying on the works of scholars such as Julia Kristeva, Mikhail Bakhtin, Roland Barthes, and V.E. Khalizev, the role of reminiscence in literary texts is considered. In addition, the research draws upon Professor A.S. Adilova’s conclusions regarding the types of intertextuality and the specific features of reminiscence in literary texts. Throughout the study, literary analysis, comparative method, hermeneutic, and intertextual approaches are employed. Each method contributes to a deeper exploration of the function of reminiscence in literary works and helps to clarify its semantic features. Furthermore, the article examines specific examples of reminiscence drawn from Rakhymzhan Otarbaev’s novel *Bas*, Mukhtar Magauin’s *Kypchak Beauty*, and E. Tursynov’s *Mamluk*. Additionally, the article introduces a new term — “reautor-reminiscence”. While “autor-reminiscence” refers to an author’s reference to their previous works within a literary text, “reautor-reminiscence” is proposed as a concept referring to the author’s reference to the very work they are currently writing. This concept is substantiated and clarified through examples from literary texts. The research highlights that reminiscence demonstrates the author’s connection with the literary traditions of their era, contributes to the multi-layered structure of the literary text, and enhances the reader’s creative perception and comprehensive understanding of the text. The article demonstrates the function of reminiscence in deepening the content of a literary work, strengthening the connections between texts, and complicating the reader’s perception. The author conducts a comprehensive study of the phenomenon of reminiscence, aiming to determine its place in literary creativity. This research contributes to the understanding of intertextual phenomena and reveals the significance of reminiscence in contemporary literary studies.

*Keywords:* reminiscence, autor-reminiscence, reautor-reminiscence, allusion, intertext, dialogue, literary image.

### Introduction

One of the most frequent forms of intertextuality found in literary texts is reminiscence. There is an ongoing scholarly debate regarding the similarities and differences between reminiscence and allusion. In some cases, an allusion may transform into a reminiscence, or vice versa. However, reminiscence more often evokes the memory of another literary work, rather than merely implying or hinting at it, as is typical of an allusion. Additionally, reminiscence appears in the text without quotation marks or explicit attribution, functioning as an implicit reference to another work. This term refers to the technique of referencing previous literary sources within a text and reviving individual works in a new literary context [1; 218]. The renowned literary theorist V.E. Khalizev defines reminiscence as “a literary image within literature” [2; 267–270]. Expanding on the researcher’s definition, reminiscence can be understood as a reference made by an author to a previously written literary work, thus reflecting the connection of the literary process with the history of literature.

When systematizing the various definitions of reminiscence, it becomes clear that they encompass the revival or evocation of certain ideas, images, texts, or cultural motifs within a literary text. This process represents a complex and multifaceted phenomenon frequently observed in literary works. The function of reminiscence in a literary text is significant, as it contributes to shaping the deep semantic structure of the text

\* Corresponding author’s e-mail: [adil91kz@mail.ru](mailto:adil91kz@mail.ru)

and reflects the author's creative perspective and relationship to literary tradition. The article examines the functions of reminiscence in literary texts, analyzing its aesthetic and ideological aspects, as well as how this phenomenon is manifested in literature and its impact on readers. Furthermore, the article addresses the role of reminiscence in establishing intertextual connections and creating a dialogue between texts. In this way, a comprehensive analysis is conducted of the role of reminiscence in revealing the meaning of literary texts and its place within the literary process.

#### *Literature Review*

The concept of reminiscence is defined differently in various dictionaries. For example, one dictionary describes it as “vague thoughts; a phenomenon that leads to recollection or comparison with something else, an echo. A literary work created in connection with another work (in terms of theme, style)” [3]. In another source, it is explained as “a phenomenon that signifies memory retention (thought) and comparison with something” [4]. Additionally, it is defined as “in a poetic or musical work, signs that evoke another work; usually the result of the author's involuntary use of another's image, motif, stylistic device, or intonational-rhythmic pattern. In contemporary art, it functions as a deliberate device aimed at the reader's (or listener's) memory and associative perception” [5].

Upon analyzing these definitions, it becomes clear that reminiscence refers to a phenomenon of recalling — an element of the artistic system that involves the use of general structures, individual elements, or motifs of previously known works of art. It represents a form of reflexive consciousness, combining elements of allusion and retrospection. Reminiscence can be considered an implicit citation without quotation marks, a hidden reference. By its nature, reminiscence is always derivative or secondary; it is a mental reference, a comparison with a specific model, either consciously or unconsciously, a reflection on the past. However, this act of recollection is always intellectual and creative in nature, which distinguishes it from mere copying, compilation, or plagiarism. Therefore, it is essential to differentiate reminiscence from direct quotation.

As mentioned earlier, reminiscence is a form of intertextuality. Thus, it is impossible to explore the nature of reminiscence without addressing the theoretical history of intertextuality.

In the glossary of key concepts and terms Introduction to Literary Studies, intertext is defined as “the common space of anonymous formulas, an automatic and unmarked citation; intertextuality, in contrast to quotation and reminiscence, is a broader concept. It also includes similarities of the text with other literary sources and may represent a concealed citation depicted by a postmodernist (writer)” [6; 458].

This term was introduced in 1967 by the poststructuralist theorist Julia Kristeva. Today, it has become one of the key terms used in the analysis of postmodern literature. Kristeva herself acknowledges that the term emerged from her analysis of M. Bakhtin's 1924 work “The Problem of Content, Material and Form in Artistic Creation”. Kristeva isolates the “dialogue” described by Bakhtin within the domain of literature and names it intertextuality. According to recent scholarly opinions, the term “intertext” is used in a broad sense in literary studies and in a narrower sense in linguistics.

The well-known linguist A.S. Adilova extensively addresses the issue of intertextuality in her research and briefly refers to the views of the scholar who introduced the term (Julia Kristeva):

1. Intertextuality is not a collection of quotations taken from various works but rather a space of intersection of different citational voices. Citational voices, in this case, are not direct data, paragraphs, or passages from other works but potentially encompass all discourses, since culture is composed of them, and any author is involuntarily dependent on this cultural atmosphere.
2. The emergence of intertexts is closely connected to the processes of reading and writing.
3. Intertextual structure arises in relation to another structure [7; 14].

Additionally, A.S. Adilova, analyzing various aspects of intertext, notes that when an author integrates intertextual elements into their work, they pursue different objectives. She conditionally classifies these objectives into six categories:

1. To create an association with a literary work considered an exemplary (pretext) text by the author (in this case, supplementing, developing, or enriching the semantics of their own work through fragments of the pretext);
2. Evaluation (assessing their character or persona through intertext, which may range from explicit empathy to clear contrast);
3. Etiquette (the author's attitude toward the pretext or its author — empathetic, neutral, or openly critical);

4. Emphasis (to elaborate, justify, conclude, supplement, or continue the thoughts of the author or their character/persona);
5. Demonstration of linguistic and cultural competence;
6. Guiding the reader toward interpreting the text in line with the author's intention [7; 30-31].

Thus, the facets of intertextuality proposed by Professor A.S. Adilova are undoubtedly found in its various forms, such as reminiscence, allusion, precedent texts, and others. Professor A.S. Adilova, comparing the definitions of the terms allusion and reminiscence offered by various researchers, presents her own view:

“It is difficult to clearly differentiate between the terms allusion and reminiscence. However, reminiscence tends to evoke another literary work, whereas an allusion, as a rule, refers to a widely known socio-cultural fact, adding additional meaning to the semantics of the literary text. If reminiscence is introduced into the text according to the principle of citation — either accurately, without changes, or in a transformed form — then an allusion is an extralinguistic factor verbalized freely within the text. Both types of intertext occur in prose and poetic works alike and serve to enrich their meaning” [7; 52].

The studies of reminiscence by various scholars and literary theorists hold an important place in literary criticism. The peculiarities of the reminiscence technique in dramaturgy [8], its manifestations in the works of Goli Taraghi [9] and American writer Philip Roth [10], and even the functions of reminiscence among elderly people from a clinical perspective [11] have all been explored. In addition, research on the use of reminiscence in journalistic texts [12], the reminiscence of existentialist philosophy in late 20th and early 21st-century Hindi literature [13], the specific features of reminiscence in Transnistrian literature [14], and classical reminiscences in contemporary literary texts [15] all contribute to a deeper understanding of the significance of the reminiscence technique in literary works.

The study of reminiscence should primarily be conducted in the context of intertextuality, literary traditions, historical background, and intercultural connections. Different scholars have approached this phenomenon from various perspectives. For example, in the works of Mikhail Bakhtin, the idea of reminiscence is explored in relation to the repetition and revival of past eras in literary texts. Julia Kristeva, while explaining the role of reminiscence in literature, emphasizes the concept of “the revival of past works in contemporary texts”. Roland Barthes views reminiscence not merely as a recollection of past works but as their reinterpretation and acquisition of new meaning in the current context.

Analyzing the scholars' conclusions, it becomes clear that reminiscence allows us to uncover the deeper meanings of contemporary literature and culture. As literary texts become increasingly complex, this form of intertextuality continues to evolve, giving rise to new subtypes — a phenomenon examined and substantiated in this article through concrete literary examples.

#### *Methodology*

The data for this research were collected and analyzed using several methods. In this study, literary analysis and comparative research methods were primarily employed. The main objective of the research was to identify stylistic features and artistic techniques in literary works and to describe their semantic significance.

The literary analysis method made it possible to examine the works from structural, stylistic, and content-based perspectives. Through this method, the artistic features of the texts, the author's ideological stance, and the literary devices used were identified.

The comparative method was applied to analyze the commonalities and differences between various literary works. This approach helped to explore the creative similarities and distinctions of certain authors, as well as to determine the developmental tendencies of literary movements.

Additionally, the hermeneutic method was used to provide a deeper interpretation of the meanings within the texts. Through this approach, the symbolic and implicit meanings embedded in the works were revealed.

The intertextual method was employed specifically to identify the phenomenon of reminiscence in literary works. This method enabled the study of connections between texts and the manifestation of previous literary traditions in new creations. In the process of identifying reminiscence, quotations, allusions, and literary references within the texts were systematically analyzed, and their semantic functions were clarified.

The comprehensive application of the above-mentioned methods allowed for an in-depth examination of the research subject and a detailed analysis of the artistic structure of literary works.

### Results and Discussion

Reminiscence is a technique that does not diminish the content of a work of art but rather deepens it. It allows for the recollection of another text or the evocation of another event within a work. In doing so, it expands the narrative space of the work being read. Furthermore, the writer's effective use of reminiscences enhances the reader's intellect or revives their obscure, blurry knowledge.

In Rakhymzhan Otarbaev's novel "Bas", reminiscences also appear. For example: "By the way, here, Pushkin, intending to turn the Pugachev rebellion into a literary work, stopped by. He was accompanied by Dal. It was during this trip that the famous poet said, "From Guryev town, the river flowed with blood" [16, 16]. This recalls the first line of the short poem about Pugachev in A.S. Pushkin's travel notes, reminding readers not only of the leader of the rebellion but also of the great Russian poet's visit to the land of Makhambet.

At the moment when the fat cockscomb meat began to fall into the wooden dish, the same time that Iqylas, who had been tuning his dombra, suddenly began to play the "El Ayyryldy" melody, a sorrowful folk tune common to both the Kazakhs and the Nogais [16; 19]. By incorporating this mournful melody, the author hints at the division between Kazakhs and Nogais and conveys the sorrow of the people who were separated from Makhambet. Furthermore, having the poet's own relative perform the song, as the poet's head was about to be taken, serves as an apt use of the Kazakh proverb "There is no higher mountain than the threshold, no enemy greater than a bad relative", reinforcing the theme.

"Hey, you brainless fool. What was the topic you were so eager to defend again? Something about that Makhambet, wasn't it?"

"It's his poems." "The 'rebellious spirit in Makhambet's poetry'», he corrected them both — his parents — at once [16; 25]. With that one phrase, he referenced countless candidate and doctoral dissertations written about Makhambet's poetry.

At that moment, the poet Makatay burst into the room uninvited. His clothes were disheveled, his tall figure slightly hunched, hair tossed back carelessly. The fierce poet threw his arms around the agitated Noel and gave the fuming Ykas a firm handshake. It was clear he'd had a few drinks [16; 32].

"Here, your little rhyme was actually pretty good. Well then, farewell".

"We are free birds — it's time, brother, it's time," as Pushkin said. Farewell, Yka" [16; 33].

These figurative words bring to mind two well-known poets for the literary community. One had passed away in the last quarter of the twentieth century, while the other was still inspiring poetry lovers with his fiery, powerful verses.

Taking Abai's collection of poems in his hands, he opened it right in the middle, and the revered old man immediately began to lament:

"Grant me tears so I may weep,  
Give me patience so I may endure",

he cried out. Then, with a deep sigh, he closed the book [16, 66-67].

When the author quotes an excerpt from Abai's poem "Do You Remember Your Youth?", he later recalls lines from Makhambet Utemisuly's poem "It Was Me":

The moved chairman once again raised his voice:

"With my wavering spear,  
When I charged into battle,  
I stood above all my people!"

— That was our Makhan [16; 121].

We can say that reminiscences are frequently used in M. Magauin's "The Kipchak Beauty" as well. Moreover, a special and interesting type of reminiscence — self-reminiscence — can also be found. To substantiate our point, let us provide excerpts from the work.

*The following month — a sorrowful, profound lament, almost like a small book. I finished writing it in twenty-three days. An impromptu piece, typed straight onto the machine. It's called The Slogan of Denationalization [17; 5].*

*I had already sounded the alarm in the autobiographical In the Maze [17; 5].*

*And now, if you've read The Turmoil... You'll remember how Oraz-Mukhammed sets out into the Vast Steppe. He comes to stand before the only relic left by his ancestors — a stone balbal on top of a high burial mound. There! [17; 7].*

*"You received the State Prize, didn't you?", Sarzhan asked.*

*“For what?”, I asked, unable to hide my surprise.*

*“For that research work... the one that shaped the history of literature...”*

*“No”, I said, though I wasn’t exactly upset, I felt a pang inside. “What prize”, I laughed. “I’d be happy just to be left in peace. The first book was well received, but the second — it was confiscated, banned, the entire print run gathered up and sent straight to the pulping mill...” [17; 12].*

*Two years ago, the anthology of ancient Kazakh poetry, Aldaspan, was cut down. And in today’s world... last year, Blue Haze became the center of a scandal [17; 54].*

*In order to reassess my future once and for all, I pulled out from the deepest corner of my drawer my thick, black-leather-bound secret notebook called The Golden Diary. Since my early student days, I had been jotting down in it, in brief and concise phrases, every idea, every imagined plot that I intended to write one day. I carefully reviewed it from beginning to end [17; 56].*

*There was a rather large, intricately woven story titled The Archive Tale. After two days of rest, I started working on a new novella — Children of One Ancestor [17; 63].*

*I had already completed Aldaspan, even though I stumbled once along the way. Next came the entire Anthology of Five Centuries. And, of course, first and foremost — The Turmoil [17; 80-81].*

*Then followed Shakan-Sheri. After that, you had a few years’ break, but I realized I hadn’t left the big game. Meanwhile, you started writing Childhood of the Year of the Boar, and then moved on to The Yellow Kazakh... [17; 97].*

The writer composed The Slogan of Denationalization in 2004. In the Maze is the first book of the author's memoir novel I (Men). As for The Turmoil, it was published between 1980 and 1982 — a historical novel that depicts the fate and history of the Kazakh people through the forty-year life journey of Oraz-Mukhammed, who lived at the turn of the 16th and 17th centuries. The works Aldaspan, Blue Haze, The Archive Tale, Children of One Ancestor, Shakan-Sheri, Childhood of the Year of the Boar, The Yellow Kazakh, and even the Golden Diary mentioned in Mağauin’s memoir novel I (Men), are all well-known to attentive readers.

The inclusion of all these works within a single narrative is further proof of what is called reminiscence — the reflection of literature within literature, or the representation of literature in literature [1; 219].

However, in The Kipchak Beauty, the following excerpts are more appropriate to be defined not as authorial reminiscence (autoreminiscence), but rather as re-authorial reminiscence (reauthorreminiscence). This is because autoreminiscence refers to the author’s reference to their own previous works within the text of a new work, whereas reauthorreminiscence can be understood as the author’s reference to the very work they are currently writing.

We substantiate the concept of reauthorreminiscence with the following excerpts from the artistic text of The Kipchak Beauty:

*“I only started last Wednesday, with your blessing”, said Sarzhan, looking at me in surprise. “That is, today. Right now. At this very moment. Past midnight. Aysulu-begim will arrive. She will stand before me, glowing with excitement. She will reveal the hidden, mysterious secret...” “So, what you’ve been telling me all this time is the first chapter of the story I am supposed to write”, I said, leaving my words deliberately ambiguous, open to different interpretations. “Whether you write it or not, what I’ve shared is merely the introduction to a story that I myself will undoubtedly experience”, said Sarzhan, his face slightly darkening. “Only, the ending is uncertain” [17; 46].*

From the dialogue between the writer-character and the sculptor-character, we understand that in The Kipchak Beauty, the name Aysulu-begim, given to the female balbal statue, refers to this very story, and the phrase “the first chapter of the story I am supposed to write” refers specifically to the narrative being told. Isn’t this precisely the writer referencing the events of the work they are in the process of writing?

Another excerpt: *“I am writing”, I said in astonishment. “Just finished”. “The Kipchak Beauty’. You’ve gotten there too. Congratulations”, replied Sarzhan [17; 93].*

Here, the sculptor-character Sarzhan directly acknowledges the title of the narrative itself, thus confirming the writer’s act of framing the story from within the story.

In this tale, there are also several reminiscences of other literary works. For example: *“There is another saying left to us by our ancestor Abai. The race is counted from its start, not from its end” [17; 5]. “In the Turkic world, it was a widespread custom to give people the names of animals...” [17; 7].*

The first reminiscence refers to Abai’s Twenty-Third Word, while the second recalls the discussions in Mahmud al-Kashgari’s Divan-i Lughat at-Turk about the origins and naming traditions of Turkic tribes — the first recorded mention of Turkic onomastics.

In Yermek Tursunov's novel *Mamluk*, similar literary techniques are used: quotations from the Qur'an, the Bible, and folk tales are woven into the narrative. These reminiscences are skillfully applied to illustrate the personal and spiritual journey of the historical figure Baybars, blending with the plot to highlight his growing faith in God. For instance, before the section where Baybars's bandits attack the Kipchak village, killing Zhamak and forcing Makytbek to flee from the Oirats, the following hadith of the Prophet Muhammad (PBUH) is cited:

"In the evening, do not expect to live until morning; in the morning, do not expect to live until evening. Be content with your health and illness; with your life and your death" [18; 22].

Another hadith is quoted when Makytbek, hiding in a mausoleum while escaping from the Oirats, sobs in distress: "O son of Adam, if you turn to Me and seek forgiveness, I will forgive all that you have done and will not remind you of it. O son of Adam, even if your sins reach the clouds of the sky, if you seek forgiveness from Me, I will forgive you. O son of Adam, if your sins are as great as the earth but you turn to Me asking for forgiveness, I will grant you My mercy..." [18; 31].

Furthermore, when the novel recounts an episode from Makytbek's childhood, it draws parallel references from the life of the Prophet Muhammad (PBUH): "...At that moment, he noticed a boy about ten years old. The boy was pouring water from a leather vessel to give to a young camel. An inexplicable force pulled Bakir towards him. He stopped two steps away, his body melting, his soul filled with peace. Suddenly, he felt an urge to pray. The emotional mystic..."

-Are you also from Mecca? he asked.

-The boy replied, Yes.

-Who are you traveling to Sham with?

-With my relative, Abu Talib.

-What is your name?

-Muhammad.

The Sufi quietly knelt and kissed the ground, then hastily stood up and walked away from the group of caravan travelers who were staring at his strange behavior" [18; 44].

Similar to the above excerpt, there are many other textual references in the novel — such as the dialogue between the Prophet Muhammad and Omar ibn al-Khattab, the Egyptian legend about the true story behind the formation of the Mamluk army, references to Surah 96 (Al-'Alaq) of the Qur'an, and Surahs 56, 63, 67, 70, and 66 with verses like: "When the Day of Resurrection occurs... the mountains will crumble completely and become scattered dust", "Because they first believed and then turned away, their hearts were sealed, so they do not understand", "If your water were to dry up, who then would bring you flowing water?", "Do they hope to enter Paradise while they continue in denial?", "O you who have believed, protect yourselves and your families from a Fire whose fuel is people and stones..." [18; 112]; as well as the verse from the Bible, Exodus 20:3: "You shall have no other gods before Me" [18; 101]; stories of the lives of the Prophets (Ibrahim, Isaac, Ishmael, Jesus, etc.), the legend of Adam and Eve, inscriptions from the Pyramids, and excerpts from *The Book of the Dead*. All of these textual references in the novel serve as reminiscences, evoking other stories and sacred texts within the narrative. These intertextual elements add additional meaning, depth, and emotional resonance to the events of the novel. Therefore, it can be concluded that Yermek Tursunov's *Mamluk* is a work rich in reminiscences, where references to other texts are skillfully woven into the fabric of the story to intensify its content and broaden its philosophical and historical scope.

### *Conclusions*

The article identified that reminiscence is one of the widely used techniques and an important form of intertextuality in fiction. This phenomenon allows the author to establish a connection with preceding literary works and enriches the semantic structure of the text. Reminiscence is primarily based on the evocation of certain textual elements and contributes to enhancing the ideological and artistic level of a literary work. It enables readers to comprehend the new text more deeply through familiar motifs and allows the author to engage in a dialogue within intercultural and historical contexts.

Throughout the research, the similarities and differences between the concepts of reminiscence and allusion were analyzed. Based on the examination of scholars' opinions, it was clarified that reminiscence is realized through the direct or indirect use of certain excerpts from other works. In contrast, allusion expands the semantic potential of a text by referring to specific cultural and historical events or sources. Thus, reminiscence often functions as an artistic element that evokes a specific text.

The significance of reminiscence in literature is revealed through several aspects. Firstly, this technique demonstrates the author's connection with the literary traditions of their time. Secondly, it contributes to the multi-layered structure of a literary text. Thirdly, reminiscence enhances the reader's creative perception and facilitates a deeper understanding of the text. The use of reminiscence in literary works helps readers uncover the hidden meanings of the text and consider it within a specific cultural and historical context.

During the study, special attention was paid to the manifestations of reminiscence in Rakhymzhan Otarbayev's novel *Bas*. It was observed that the author established textual connections by referencing historical events and the works of renowned figures. For instance, excerpts from A.S. Pushkin's works and allusions to the poetry of Makhambet Utemisuly reflect the author's creative intention to revive literary and cultural heritage. Furthermore, it was revealed that various forms of reminiscence appear in M. Magauin's *Kypchak Beauty* and Y. Tursunov's *Mamluk*. Even the term "revato-reminiscence" was proposed in the course of the research.

In conclusion, reminiscence is a significant intertextual phenomenon in literary texts. It not only reveals the author's connection with other works but also reflects the peculiarities of their creative method. This technique deepens the meaning of the text and encourages the reader to engage in literary and cultural dialogue. In the future, the phenomenon of reminiscence requires broader study from a literary perspective, including an analysis of its features across various literary genres, which will undoubtedly become one of the key areas of research.

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## Көркем мәтіндегі реминисценция қызметі

Мақалада көркем мәтіндегі интертекстуалдылықтың бір түрі болып табылатын реминисценция құбылысы жан-жақты қарастырылған. Реминисценция басқа шығармаларға сілтеме жасау, белгілі бір әдеби дәстүрлерді жаңғырту және мәтіндік диалог қалыптастыру құралы ретінде талданған. Зерттеуде реминисценция мен аллюзия арасындағы айырмашылықтар мен ұқсастықтар салыстырылып, әдеби шығармалардағы реминисценцияның мағыналық және эстетикалық қызметі анықталған. Сонымен қатар реминисценция терминіне әртүрлі әдебиеттанушылар мен лингвистер берген анықтамалар талданып, оның интертекстуалдылық теориясымен байланысы ашылған. Ю. Кристева, М. Бахтин, Р. Барт, В.Е. Хализев сынды ғалымдардың еңбектеріне сүйене отырып, реминисценцияның әдеби мәтіндегі рөлі зерделенген. Сондай-ақ профессор А.С. Адилвановтың интертекстуалдылықтың түрлері мен реминисценцияның көркем мәтінде қолданылу ерекшеліктері туралы тұжырымдары зерттелген. Зерттеу барысында әдеби талдау, салыстырмалы әдіс, герменевтикалық және интертекстуалдық әдістер қолданылды. Әр әдіс реминисценцияның көркем шығармалардағы қызметін тереңірек зерттеуге, оның мағыналық ерекшеліктерін айқындауға мүмкіндік береді. Авторлар Р. Отарбаевтың «Бас» романы мен М. Мағауиннің «Қыпшақ аруы», Е. Тұрсыновтың «Мәмлүк» шығармасынан алынған мысалдар негізінде реминисценцияның көркем мәтіндегі нақты қолданыстарын да қарастырған. Мақалада жаңа «реавтореминисценция» терминін енгізу ұсынылған. Яғни «автореминисценция» көркем шығарма мәтінде қаламгердің өз шығармасына сілтеме жасайтыны болса, «реавтореминисценция» жазушының жазып отырған шығармасының өзіне сілтеме жасауы» деген концепция ұсынылып, көркем мәтін арқылы дәлелденіп, нақтыланған. Реминисценцияның автордың өз дәуірінің әдеби дәстүрлерімен байланысын көрсететіндігі; көркем мәтіннің көп жиынтық құрылымын қалыптастыруға мүмкіндік беретіндігі; оқырманның шығармашылық қабылдауын арттырып, мәтінді жан-жақты түсінуіне ықпал ететіндігі зерделенді. Мақалада реминисценцияның әдеби туындының мазмұнын тереңдету, мәтіндер арасындағы байланыстарды күшейту, оқырман қабылдауын күрделендіру қызметі көрсетіледі. Авторлар реминисценция құбылысын жан-жақты зерттеп, оның әдеби шығармашылықтағы орнын айқындауға талпынған. Бұл зерттеу интертекстуалдық құбылыстарды түсінуге және қазіргі әдебиеттанудағы реминисценцияның маңызын ашуға үлес қосады.

*Кілт сөздер:* реминисценция, автореминисценция, реавтореминисценция, аллюзия, интертекст, диалог, әдеби образ.

А.М. Жакулаев, Б.Т. Тлеубекова,  
Ж.Ж. Шеризатова, З.А. Нурахметова, Н.Р. Суранчиева

## Функция реминисценции в художественном тексте

В данной статье всесторонне рассматривается феномен реминисценции как один из видов интертекстуальности в художественном тексте. Реминисценция анализируется как средство отсылки к другим произведениям, возрождения определённых литературных традиций и формирования текстового диалога. В исследовании проводится сравнительный анализ сходств и различий между реминисценцией и аллюзией, а также выявляются семантические и эстетические функции реминисценции в литературных произведениях. В статье анализируются различные определения термина «реминисценция», предложенные литературоведами и лингвистами, и раскрывается его связь с теорией интертекстуальности. Опираясь на труды Ю. Кристевой, М. Бахтина, Р. Барта, В.Е. Хализева, рассматривается роль реминисценции в художественном тексте. Кроме того, исследуются выводы профессора А.С. Адилвановой о видах интертекстуальности и особенностях использования реминисценции в художественных текстах. В ходе исследования применяются литературный анализ, сравнительный метод, герменевтический и интертекстуальный методы. Каждый из этих подходов позволяет глубже изучить функции реминисценции в художественных произведениях и выявить её смысловые особенности. Кроме того, конкретные примеры использования реминисценции в художественном тексте рассматриваются на материале романа Р. Отарбаева «Бас», повести М. Мағауина «Қыпшақ аруы» и произведения Е. Тұрсунова «Мәмлүк». В статье также предлагается введение нового термина — «реавтореминисценция». Если «автореминисценция» означает отсылку автора к собственному произведению внутри его же текста, то «реавтореминисценция» предполагает самореференцию создаваемого произведения к самому себе. Этот концепт обосновывается на примерах из художественных текстов. Выявлено, что реминисценция отражает связь автора с литературными традициями его эпохи, способствует созданию многослойной структуры художественного текста, а также активизирует творческое восприятие читателя, способствуя более глубокому пониманию произведения. В статье демонстрируется, что реминисценция углубляет содержание литературного произведения, усиливает межтекстовые свя-

зи и усложняет восприятие текста читателем. Автор стремится всесторонне исследовать феномен реминисценции и определить его место в литературном творчестве. Данное исследование вносит вклад в понимание интертекстуальных явлений и раскрывает значимость реминисценции в современной литературоведческой науке.

*Ключевые слова:* реминисценция, автореминисценция, реавтореминисценция, аллюзия, интертекст, диалог, литературный образ.

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## Information about the authors

**Zhakulayev Adil Muratovich** — Vice-Rector for Strategic Development of Bolashaq Academy, Assistant Professor, PhD, Karaganda, Kazakhstan; e-mail: [adil91kz@mail.ru](mailto:adil91kz@mail.ru)

**Tleubekova Botakoz Turganbaevna** — Candidate of Philological Sciences, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan; e-mail: [biko.1972@mail.ru](mailto:biko.1972@mail.ru)

**Sherizatova Zhuldyz Zhamburtaevna** — Senior Lecturer of the G.A. Meiramov Department of Russian Language and Literature, Karaganda Buketov University, Karaganda, Kazakhstan; e-mail: [zh.sher@mail.ru](mailto:zh.sher@mail.ru)

**Nurakhmetova Zuhra Alexandrovna** — Assistant Lecturer of the Department of Aviation English, Civil Aviation Academy of the Republic of Kazakhstan, Almaty, Kazakhstan; e-mail: [zualex1905@gmail.com](mailto:zualex1905@gmail.com)

**Suranchiyeva Nazgul Rysakhynovna** — Senior Lecturer of the Department of Aviation English, Civil Aviation Academy of the Republic of Kazakhstan, Almaty, Kazakhstan; e-mail: [n.suranshieva@agkaz.kz](mailto:n.suranshieva@agkaz.kz)

Букетов Университет