Oksana NAZARENKO
PhD in Philology, Associate Professor,
National University "Odesa Law Academy" (Ukraine)
https://orcid.org/0000-0002-4697-6100

Olena SKALATSKA
Doctor of Science in Philosophy, Associate Professor,
National University "Odesa Law Academy" (Ukraine)
https://orcid.org/0000-0003-1439-8753

LANGUAGE MEANS OF INTERTEXT EXPRESSION IN THE HISTORICAL NOVEL "MALLOWS" BY ROMAN IVANYCHUK

Мета статті полягає у визначенні мовних засобів вираження інтертексту в українській історичній прозі Романа Іваничука «Мальви». Для досягнення мети вирішено такі завдання: 1) з'ясовано відмінності реалізації інтертекстуальності в історичному романі та художньому дискурсі; 2) розкрито специфіку мовних засобів вираження інтертексту на різних мовно-структурних рівнях; 3) проаналізовано інтертекст за такими критеріями: спосіб контекстної експлікації (імпліцитна чи експліцитна цитата); відтворення в тексті (дослівне чи трансформоване); місце розташування (епітекстове чи внутрішньотекстове); функційне навантаження інтертексту, спосіб паспортизації та його першоджерело. Спрямованість роботи зумовлює використання таких *методів*: описовий та метод спостереження, за допомогою яких проаналізовано специфіку та засоби реалізації інтертексту в історичному романі; аналізу та синтезу – для систематизації та узагальнення матеріалів дослідження; метод трансформаційного аналізу – для виявлення формальних і семантичних змін в тексті-реципієнті; метод лінгвостилістичного аналізу – для вивчення мовних засобів вираження у структурі художнього тексту з функціонально-естетичного погляду; метод стилістичного аналізу – для визначення стилістики інтертексту та аналізу різностильових уривків, виявлених в історичному романі; метод контекстуально-інтерпретаційного аналізу – для з'ясування функційного навантаження засобів реалізації інтертекстуальності, зокрема для аналізу змістових категорій тексту; елементи компонентного аналізу – для встановлення семантичних особливостей актуальних складників історичної прози; метод кількісних підрахунків – для виявлення частотності вживання інтертекстуальних елементів у творі.

Результати дослідження демонструють, що в історичному романі виокремлено такі елементи інтертексту: цитати, алюзії, центонні тексти, стилізація та інтертекстуальна номінація. Визначено мовні засоби вираження інтертексту: лексичні – слова і словосполучення, які допомагають увести інтертекст у авторський твір; синтаксичні – конструкції прямої та непрямої мови, окличні, означено-особові та двоскладні речення; граматичні – форми займенника 1-ої особи однини та дієслівні форми 1-ої та 2-ої особи однини та множини; графічні – оформлення в лапках та нетекстовий маркер – абзацний відступ. Цитати, за мірою експлікації в тексті, є найпоширенішими елементами. Окреслено функції цитат і алюзій: характерологічну, діалогічну, змістотвірну, структурно-композиційну. Виявлено типи трансформації цитат: фрагментація та заміна одного або кількох лексичних компонентів, контамінація різних цитат, використання окремих компонентів, композиційні трансформації. Охарактеризовано алюзії, що містять лише натяк, за яким їх розпізнають у романі й відсилають читача до літературних творів, фольклору, історичних подій. Деталізовано специфіку центонного тексту, насиченого різноманітними асоціаціями та посиланнями на передтексти, що часто поєднують алюзії та цитати. Обґрунтовано стилізацію як вияв інтертексту на рівні відтворення стилістики іншого тексту. Простежено свідоме поєднання автором текстів таких стилів: офіційно-ділового, епістолярного, конфесійного та адміністративно-канцелярського підстилів, використаних із певною стилістичною

метою. Розглянуто інтертекстуальну номінацію, що передбачає використання знакових власних імен історичних осіб, назв подій та визначні історичні місця. Релігійні імена вважаємо прецедентними, оскільки вони пов'язані з певним літературним твором або відомим прецедентним текстом.

Ключові слова: інтертекстуальність, цитати, алюзії, центонний текст, стилізація, номінація, Роман Іваничук, історичний роман, «Мальви».

In modern linguistics, we observe increased attention of scientists to defining the communicative and dialogic nature of the text, characterizing the author's dialogue with the reader and intertextual connections in oral speech and text communication. Among the textual parameters in the work of art, the category of intertextuality dominates, as a manifestation of dialogic communication, realized in intertextual connections. In this context, the works of Ukrainian and foreign linguists are clearly outlined.

Fundamental scientific studies of intertextuality are considered to be theoretical justifications in the works of Yu. Kristeva [Kristeva, 1969] and R. Barth [Barth, 1998], in which the main attention is focused on dialogic relations between texts: the text allegedly enters into a dialogue with other texts and each text is intertext in its turn. This approach highlights the significance of intertextual connections and enables singling out intertextuality as a textual category.

Many researchers trace the connection between dialogicity and intertextuality. The dialogic nature of the text is described in the works of J. Derrida, who noted that any text functions only by constantly referring to other texts, among the traces of one text in another [Derrida, 1986]. First of all, such vocations or manifestations of intertext are most represented in works of fiction. According to L. Jenny, intertextuality is a mandatory component of the reception of artistic works, because "without intertextuality, a literary work would simply be incomprehensible, like the words of some foreign language" [Jenny, 1988, p. 265]. However, understanding the intertext from the reader's point of view should be taken into account.

According to M. Riffatere's concept, intertextuality is a product of reading, and the reader should be the only expert in certain intertextual connections, which he can detect thanks to memory and reading and general cultural competence [Riffatere, 1980]. The American scientist J. Culler took into account the experience of readers in his scientific works: "We are faced with an endless intertextuality in which it is impossible to trace the source and identify it" [Culler, 1976, p. 1382], emphasizing the intertextual nature of any verbal text.

Among the most popular terms of modern text theory and discourse science, "intertextuality" belongs to the actively used and debated ones, which is why a broad approach to the definition of this phenomenon has recently dominated, which enables the analysis of intertext as dialogic relations between texts of different types, genres, and time periods. The narrow meaning refers to intertextual connections deliberately marked by the author [Просалова, 2019].

In view of this, the broad definitions of intertext are widespread in linguistics, namely, "an objectively available informational reality that is a product of human creative activity, capable of endless self-generation according to the arrow of time" [Kuzmina, 2007, p. 20]. According to a broad interpretation, an intertext is any text that contains "secondary" elements that evolved from another text – the source. Any verbal parallels are the basis for distinguishing intertextual connections.

We consider intertextuality to be the realization of intertextual dialogue in the historical prose of Roman Ivanychuk. The identification and functioning of linguistic means of expression, the interaction of texts in the Ukrainian artistic discourse is currently a relevant problem and corresponds to the priority trends of modern linguistics.

The linguistic aspect of intertextual research is highlighted in the thorough works of N. Kuzmina [Kuzmina, 2007], O. Perelomova [Переломова, 2008], as well as distinguishing specific elements of intertextuality – quotations, allusions attracts the attention of scientists – H. Syuta [Сюта, 2017], N. Fateyeva [2000], certain markers of intertext, namely: syntactic means of expression N. Savchenko, A. Kotova [Савченко, Котова, 2016], stylistic means or intertextual stylization in texts of various

genres by Piégay-Gros [Piégay-Gros, 1996], H. Horodylovska [Городиловська, 2015, p. 24], J. Kolois [Колоїз, 2015, p. 147]. The approach to the linguistic means of expressing the intertext in the Ukrainian historical novel proposed in the work will be useful in the theory of intertextuality and its implementation in an artistic work, which emphasizes the relevance of our work.

The aim of the article is to define linguistic means of expressing the intertext in the Ukrainian historical prose of Roman Ivanychuk "Mallows". Achieving of the goal involves solving the following *tasks*: 1) to find out the differences in the implementation of intertextuality in the historical novel and the artistic discourse; 2) to reveal the specifics of the linguistic means of expressing intertext at linguo-structural levels; 3) to analyze the intertext according to the following criteria: method of contextual explanation (implicit or explicit quotation); reproduction in the text (verbatim or transformed); location (epitextual or intratextual); the functional load of the intertext, the method of passporting and its original source.

The subject of the research is the linguistic means of expressing the intertext in the Ukrainian historical novel "Mallows" by Roman Ivanychuk at the level of intertextual interaction.

The work employs the following general scientific and special *methods*, as *a descriptive* and *observational method*, with the help of which the specifics and means of realizing the intertext in the author's historical novel are analyzed; *methods of analysis and synthesis* used for systematization and generalization of research materials; *the method of transformational analysis* – to identify formal and semantic changes in the recipient text; *method of linguo-stylistic analysis* – for defining linguistic means of expression in the structure of an artistic text from a functional and aesthetic point of view; *the method of stylistic analysis* – to determine the stylistic load of the intertext and the analysis of various stylistic passages found in the historical novel; *method of contextual-interpretative analysis* – to clarify the functional load of the means of implementing intertextuality, in particular for the analysis of content categories of the text; elements *of componential analysis* – to establish the semantic features of relevant components of historical prose; *the method of quantitative calculations* – to identify the frequency of use of intertextual elements in an artistic work.

In order to systematize the forms of intertext and avoid complications in the analysis, typologies of intertextuality in the scientific literature should be considered, which highlight a certain characteristic feature of the intertext.

First, intertextuality is distinguished **by the direction of action and the creation of the text,** distinguishing the reader's type which involves a deep understanding of the text and mandatory interpretation, and the author's type which implies the introduction of the text into the cultural context and at the same time – the cultural context into the text [Фатеєва, 2000, pp.16–17].

Secondly, **according to semantic characteristics,** J. Genette distinguishes the main types of intertextuality: actual intertextuality, paratextuality, metatextuality, hypertextuality, architextuality [Genette, 1992, p. 104]. N. Fateyeva, expands Genet's classification and singles out: proper intertextuality, to which quotes, allusions, cento texts belong [Fateyeva, 2000, pp. 122–158].

The original typology is proposed by N. Piégay-Gros, distinguishing two types of semantic relations between texts: 1) relations of co-presence, to which quotation, reference, plagiarism and allusion belong; 2) the relation of derivation – paradox and burlesque travesty and stylization [Piégay-Gros, 1996, pp. 45–55].

The concept of intertextuality is closely related to the idea of text precedent. Precedent texts most often act as pretexts in intertextual connections, which is due primarily to their significance for the general culture of mankind. In our opinion, precedent is included in intertextuality, it is a kind of tip of the intertext iceberg, which is clearly visible to all observers.

Events in the historical novel "Mallows" by Roman Ivanychuk and processes in the intertext take place in accordance with the author's intention and direction of a certain period, time, and era. Also, all of them are measured and determined by a person. The author creates his own work, but the text presupposes the existence of someone who is able to read and decode it. Intertextual elements in the historical novel, as an informational reality, bind the text, a human being, and time into one whole and establish many direct and indirect connections between other texts that systematically change due to the constant production of new texts.

Reading a historical novel through the prism of intertext differs from the implementation of intertextuality in artistic discourse in the following:

1) Roman Ivanychuk introduces titles into the text of the novel and reproduces the content of official documents such as: a charter, a fatwa, a decree, a law, a label, texts of letters of former rulers, which are a means of realizing intertextuality and perform a text-creative function. We would like to note that the texts of historical documents in the work are transmitted verbatim and truthfully, because the author's first novel "Mallows" is characterized by a concrete-realistic writing style. This is also confirmed by the fact that the author had been carefully preparing and collecting material for three years before writing the work. He visited Turkey, went to the Crimea several times, visited the Eastern Bazaar in Morocco, visited Muslims in Senegal for a holiday, where he carefully studied historical documents, thoroughly got to know the era he was going to write about. Citation of excerpts from documents, or their verbatim reproduction, emphasizes the historical background, contributes to deepening the perception of the historical basis of the nature of the novel.

2) The writer uses intertextual elements to reveal the characters of the characters of the work, in particular Sultans Ibrahim and Osman, shows the attitude of other characters to them, realizing the characterological function. The most important semantic nodes that reflect state activity are based on historical facts. At the same time, the author uses historicisms and intertwines them with the intertext, in particular, of Turkish-Tatar origin such as: *caliph, sultan, khan, vizier, pasha, aga, atalik, kalga, nogai, tata, seymeni, bey*; Roman historicisms: *Caesar* and archaisms of Old Slavic origin.

3) Intertextual units of the historical theme present in the novel, or the historical intertext, represented by references to notable persons and events in which a certain period of history is depicted. Among the historical figures are Hetman Bohdan Khmelnytskyi, Baida Vyshnevetskyi and his grandson Yarema Pavlyuk; Cossack chieftains – Taras Tryasilo, Sulima, Ostryanytsia, Gunya; Cossack colonel Samiilo; Crimean khan Islam-Girey, Turkish sultans – Selim the Terrible, Ibrahim, Osman, Polish hetman Pototsky. Among the notable historical events is the author's reminder of the battle near the Zhovti Vody River, in which the Cossacks won their first major victory, campaigns against the Polish nobility, and the change of rulers in the Ottoman Empire.

4) If the citation of the Bible is quite widespread in the artistic discourse and in the texts of the mass media, then the quotations from the Koran, a significant number of which are found in the author's novel, are hardly used. The use of intertext, which has a religious source in origin, confirms the authority of the thought and introduces additional figurative, artistic information, enabling the author to build a unique concept of spirituality.

5) A significant part of the intertext is introduced into the historical novel through the author's image of Meddakh Omar and his consciousness. This is a generalized image of a medieval sage, who is not endowed with human features, but appears as a spiritual basis. The author deliberately does not reveal its characteristics in order to emphasize its collective and generalized essence – wisdom.

The introduction of various types of intertextual elements to the work and the use of their language markers, namely the construction of the intertext to one's own work, is a manifestation of the writer's creativity and highest skill.

Linguistic means of intertext expression are quite diverse markers of different language levels – lexical, syntactic, graphic, punctuational, stylistic, primarily forms of transferring other people's words and introducing them into the work.

Based on the classifications and typology of various researchers – Fateyeva [Fateyeva, 2000, pp. 122–142] and Kondratenko [Кондратенко, 2012, pp. 171–204], we will consider the main types of intertextual elements in artistic discourse, in particular in Roman Ivanychuk's historical novel "Mallows". We pay the main attention to the intertext, that is, to the markers of "other people's words" and the linguistic means of their expression in a literary work. Analyzing the intertext in the author's historical prose and taking into account the identified units, we distinguish: quotations, allusions, cento texts, stylization and intertextual nomination.

I. Quotations in the historical novel "Mallows", according to the degree of explication in the text, belong to the most common intertextual units. After all, any work of art performs an educational and cultural function, positively influencing the intellectual level of the reader. In the analyzed author's prose, quotations perform the following functions: 1) characterization – to reveal the character of the hero, express the attitude of other characters and the author to him, in the novel Roman Ivanychuk uses this function to reveal the images of the sultans Ibrahim and Osman; 2) dialogic which has two forms of expression: actual dialogic – for modeling the dialogue between the characters of the work and intertextual dialogic – for identifying connections between different texts in the histori-

cal novel; 3) content-creative – for introducing a quote into the text and analyzing the reaction of the characters of the work to it and simultaneously realizing the author's idea; 4) structural-compositional – to identify the placement of a quote in the text, or the echo of an intratextual quote with an epigraph reproduced verbatim. These functions are also relevant to the allusions found in the historical novel.

A quotation is a manifestation of intertextuality, a verbatim or transformed reproduction of someone else's text or statement and introduced by the author into his own work. Such units are oriented to the fact that the recipient knows the quoted text-primary source, so it is not about reporting new information, but about "recognition" of known information. With this in mind, the author does not inform the readers of an unknown opinion, but reminds them, for example, in the following way:

*Біда біду знайде, поки сонце зайде... Іди до хана (**Trouble will find trouble until the sun goes down** ... Go to the Khan*) [Іваничук, 2018, p. 142]; *Про повернення на Україну навіть не мріяв Стратон. **Пропав кінь, то й узду кинь...** (*Straton did not even dream of returning to Ukraine. **If the horse is lost, then throw away the bridle...**)* [Іваничук, 2018, p. 87]

In the given excerpts, the proverbs are quoted verbatim and arranged syntactically as separate sentences. They have an implied character, but this does not prevent them from being easily recognized by their sound, because they are well-known among Ukrainians. The author introduces these elements of the intertext into the text through the speech of Straton, who conducts a dialogue with Mary, accordingly, they perform their own dialogic and content-creating functions.

The monograph by H. Syuta "Quoted Thesaurus of the Ukrainian Poetic Language of the 20th Century" became a fundamental scientific work devoted to the comprehensive analysis of quotations in Ukrainian poetic speech [Сюта, 2017].

The ways of introducing a quote into the linguistic fabric of the author's text are determined by two objectively contradictory and dialectically interconnected intentions of the author: someone else's word must be felt as foreign, preserving its constructive structure, and at the same time organically enter the new text, absorbing a new individual meaning. It is important for the author of the work that the reader understands this interaction of different expressions.

Citation can take place in an indirect form, without direct speech, then the precedent nature of the intertext is emphasized, under such conditions the speaker focuses on the appropriate intellectual level of the recipient. By origin, the majority of quotations have a folklore primary source, which is represented by proverbs, sayings, omens, folk songs, in particular, historical aphorisms.

At the graphic level, the means of distinguishing the intertext is the design of the borrowed text in quotation marks. Thus, the author separates it and emphasizes that this is someone else's text. This marker helps readers immediately see the citations, but not identify them. Therefore, in the analysis, in addition to linguistic means of expression, we will pay attention to the following components: the method of contextual explanation (implicit or explicit quotation); reproduction in the text (verbatim or transformed); location (epitextual or intratextual); the functional load of the intertext, the method of passporting and its original source. But it should be clarified that graphic markers are not primary, but rather auxiliary, in relation to lexical and syntactic ones.

At the lexical level, the author selects words and phrases that help introduce intertext into the textual space of the historical novel. At the syntactic level, the original quotation, which accurately reproduces someone else's text, uses direct and indirect speech constructions and rules of citation, i.e. from the punctuational point of view, the author puts it in quotation marks, which indicates explicitness, for example:

*Стратон не думав повертатися до України. «Там каша з молоком, де нас нема», – **говорив він**. (Straton did not think of returning to Ukraine. "There is porridge with milk where we are not", **he** said)* [Іваничук, 2018, p. 90]. ***Сказав** тоді **Хюсам**: «Людина має одну матір або не має жодної» (**Hus said** then, "A person has one mother or none")* [Іваничук, 2018, p. 28].

In the given example, in addition to graphic and syntactic markers, the author uses lexical ones – these are verb forms of the 1st person singular: *spoke, said* and put this borrowed text into the mouths of the characters of the work – Straton and Husam. But the text does not indicate a pretext,

the quote is not certified, although it can be easily established by the average reader, since the text has a folklore source, it is a proverb that is quite well-known among Ukrainians. Placed intratextually, it performs a content-creating function.

Passported quotations are drawn up according to the relevant rules, mainly in the form of direct language, for example:

Сказано ж у сорок сьомій сурі: «Коли зустрінеш такого, що не вірує, вдар його мечем по шиї» (***It has been said in the forty-seventh sura***: *"When you meet someone who does not believe, strike him on the neck with a sword"*) [Іваничук, 2018, p. 66]; *Шейхульіслам закрив Коран і вийшов з мечеті*, **шепочучи** *для заспокоєння* ***п'яту суру меддинську***:

– «О ви, які увірували, не питайте про речі, що засмучують, коли вам відкриваються...» (Sheikhulislam closed the Koran and left the mosque, ***whispering the fifth surah of Meddin*** *for reassurance:*

"Oh, you, who have believed, do not ask about things that upset you when they are revealed to you...") [Іваничук, 2018, p. 161].

In the last example, the author creates a quote with a paragraph indent, which is a non-text graphic marker. The use of lexical markers – *as it is said in the sura, the sura comes to mind, whispering the fifth sura* implies the certification of a quote or a reference to a genre. In these fragments, the author completely cites the original quote without changing anything in it. Such units perform a text-creative function, placed in the main text of the novel. We would like to note that in order to provide a large quotation or reference to unfamiliar texts, certification is mandatory. In the text of the historical novel, which depicts the history of Ukraine from the point of view of the Turkish-Tatar world, the Koran is repeatedly cited as a source, because in this way the author refers to the authority of the publication and confirms his opinion. According to M. Glovinsky, intertextual reference is a structural element of literary works. The author always consciously notes the pretext addressed to the readers. And they must understand under what circumstances the writer used a borrowed content in this passage [Głowinski, 1986].

There a verbatim quote from the Koran in the analyzed novel, which the author introduces into the context through the character of the work, Sultan Ibrahim, who notes its origin, interprets the meaning in a conversation with the vizier and connects it with real events of the Ottoman Empire, for example:

Та, на щастя, сплила в султановій пам'яті стара **приказка**, *і він вигукнув її, наперед святкуючи перемогу у словесному поєдинку:*

– Сказав пророк: «***Голові думати, рукам виконувати, а язикові хвалити бога***». *Султан подумає, піддані виконають, а імами випросять в Аллаха для нас удачу. Можеш іти, візирю.*

Аззем-паша поклонився і мовив:

– Добра **приказка**, *Ібрагіме*

(But, fortunately, an old **saying popped into the Sultan's memory** *, and* **he shouted it, celebrating the victory in a verbal duel in advance:**

*– The prophet said: "**Let the head think, the hands execute, and the tongue praise God**". The Sultan will think, the subjects will execute, and the imams will ask Allah for good luck for us. You can go, vizier.*

Azzem Pasha bowed and said:

– Good **saying**, *Ibrahim)* [Іваничук, 2018, p. 86].

The quote is explicit and serves three distinct functions simultaneously: 1) actually dialogical – the author presents a dialogue between the heroes of the historical novel, Sultan Ibrahim and Vizier Azzem Pasha, introduces a component of their speech – this is a graphically highlighted, unchanged and attributed quotation of a saying, which is syntactically designed in the form of the direct speech; 2) textual – the structure of the dialogue or the dialogic models of the conversation of the mentioned characters, in which we distinguish the grammatically defining lexemes of the noun and the verb, namely: *the saying appeared, the prophet said, praise God* and rhetorical addresses that express the intention of *Ibrahim's conversation* – create the fabric of the text; 3) characterological – the creation and characterization of the image of Sultan Ibrahim, the use of the quote in the conversation with the vizier, emphasizes his individuality and the attitude of the author and interlocutor towards him.

Linguistic markers of citation acquire additional explicitness if they are presented in the initial, strong position of the text – titles, headlines, dedications, epigraphs. These positions are optional, that is, since they are not mandatory, the very fact of their presence has a clear expressive meaning. Let us consider an example of a quote that the author provides in the epigraph and repeated throughout the text. According to N. Kuzmina, such dialogic interaction of the epigraph and the text represents a complex mechanism of generation and expression of a differential system of modal meanings related to the author's attitude to someone else's word, which reflects the dialogue of the content positions of the text [Kuzmina, 2007, p. 158]. One of the ways of revealing the author's modality is the degree of immutability of the epigraph, more specifically, the level of transformation of the borrowed text carried out by the author. In order to strengthen the dialogic nature of the work, creating a dialogue with the readers and emphasizing the longing theme and difficult fate in captivity of the main characters Maria and her daughter Solomiya (Malva), Roman Ivanychuk uses a quote that they constantly chant four times in the historical novel. The same fragment of the work literally repeats the epigraph, which is used much later than the quotation in the main text of the novel, while the author partially notes the source – a Ukrainian folk song, which prompts readers to find out its name and meaning. In the mentioned passage, the associative song images of *a black crow, across the sea, and a burlak are used,* with the aim of depicting the symbol of the homeland, native land, faith through the image and character of Mary. After all, through her image, the author embodied the vitality and eternity of the Ukrainian people. Even in the most difficult circumstances of fate, she does not lose her love for Ukraine. Mary's image symbolizes the fate of Ukraine. The name of this Ukrainian folk song can be recognized by the first line, and after reading the given quote, you can determine the content of the work. However, "if the reader does not recognize such an intertextuality, this will not hinder the general understanding of the work, because each era has its own sphere of proven/ postulated intertextuality" [Głowinski, 1986]. In terms of genre, we attribute it to social and household lyrics, namely to the burlak song "Oh, what's that black raven". The quote is given without transformation, it has an explicit character, as it is highlighted graphically, as is usually the case with poetic works. In the author's work, the first two lines are given twice and four lines twice. Such quotations perform a structural and compositional function, since the quotation is repeated in the epigraph and repeatedly in the internal text of the novel.

Song folklore is a necessary constructive component of a historical novel. After all, from generation to generation, people passed on the realities of life that they had and know from their own experience. The outstanding writer Roman Ivanychuk, using folk lyrics, in particular historical and burlak songs, brings readers closer and immerses them in the era, times and problems he talks about. Expressing the theme of the Turkish captivity of the Cossacks, in the novel "Mallows" we find an example of a quote that can be identified by the content and sorrowful mood of the work and understand that it is a folk song, which tells about the difficult life of the Cossacks and their abuse, for example:

*І **вирвалась** раптом нерівна **пісня** – здалося, що це він, ключник, **примусив** людей **заспівати**:*
Плачуть, плачуть, козаченьки
В турецькій неволі...
Гей, земле проклята турецька,
Віро бусурменська,
О розлуко ти християнська!
(*And suddenly an uneven **song broke out** – it seemed that it was he, the keyman, **who forced** the people **to sing**:*
Crying, crying, Cossacks
In Turkish captivity...
Hey, cursed Turkish earth,
Pagan faith,
O Christian separation!) [Іваничук, 2018, p. 56].

The quote is presented without transformation, it has an explicit character, since in the novel it is graphically highlighted by separate lines. The mentioned excerpt is borrowed from two songs of folk lyrics, which by genre belong to the social and household genre, namely: the Cossack songs

"Roar, moan mountains-waves" from Mark Kropyvnytskyi's play "Slave" (according to T. Shevchenko) and "Oh, on holy Sunday", some sources call the work "Crying of slaves". The author chose two songs to reveal the theme of slavery, which constitutes an intertextual dialogue or intertextual dialogicity and creates the further content of the work. It is in historical Ukrainian songs that the culture of the Ukrainian people and the history of their struggle for freedom are reflected, which we observe even at the present stage – new songs of a patriotic nature appear, which highlight the belief in the victory of Ukrainians. In the mentioned passage, the courage and strength of the Cossack spirit, which bursts out through the Ukrainian song, is depicted. In the novel, this song is sung by the Cossacks while being whipped. The lexical means of expression are the phrases, *the song broke out, forced to sing,* with the help of which intertext is introduced into the work. Well-chosen elements of the intertext show the author's idiostyle, the way of expressing cultural-semiotic guidelines and his pragmatic instructions, which emphasizes the culture-creating function of the quote. Using historical songs, Roman Ivanychuk realizes the ideological and thematic content of the work and supports the continuity of the literary process and historical-literary connections.

On the structural and compositional level, linguistic identification of quotations is significantly facilitated by explanations in notes and author's comments, for example: *Бо заповідав ще Селім Явуз: ріясет – сіясет!* (*Because Selim Yavuz also bequeathed: riyaset – siaset!)* [Іваничук, 2018, p. 82] – in the issued note it is stated: *Вислів Селіма Грізного (роки правління – 1512–1520): «Панувати – це суворо карати» (Saying of Selim the Terrible (years of the reign – 1512–1520): "To rule is to punish severely")* – such a quote is explicit, considering that it is in a foreign language, the author presents it in transliteration and with a translation in the note, which enables readers to easily recognize it. The lexical-syntactic structure of such quotations can be changed, because it is passed through the consciousness of the translator. It is also interesting that the author puts this expression in the mouth of Zambul, who gives advice to Sultan Ibrahim – to be crueller, punish evil people more and reward good ones. The author uses this example to characterize the Sultan as the ruler of the Ottoman Empire. As we can see, the kizlyar-aga Zambul – his first servant and adviser, pragmatically influences Ibrahim, always praises him, flatteringly speaks the words that the sultan wants to hear, however, all for the purpose of his own enrichment, later in the text the author confirms his insincere attitude towards the sultan. Such a quote performs a characterizing function, as the author directly characterizes the personage of the work – the Sultan.

We consider references to the work of other writers to be a vivid example of artistic discourse. Depicting the events of the Ottoman Empire, Roman Ivanychuk selects a quote from a poem by a Turkish poet. At the same time, making the perception and understanding of the text easier for Ukrainian readers, he notes the passportization of the borrowed text – the author and the genre:

*І сплив на думку вірш **Караджа-оглана** – слова цього **вірша** були страшні, а все одно вони поза його волею самі вимовлялися, як невблаганне приречення:*
Життя, ти спокійне і радісне,
То раптом тривожне:
Вмить ти – пустельник,
Вмить в'язень...
*(And a poem **by Karadzh-oglan** came to mind – the words of this **poem** were terrible, but still they were pronounced by themselves without his will, like an inexorable doom:*
Life, you are calm and joyful,
It is suddenly alarming:
In an instant you are a hermit,
Immediately a prisoner...) [Іваничук, 2018, p. 196]

– the specified example has an explicit character, it is highlighted graphically in the text and presented verbatim. Quotations embedded in the language of the characters perform, first of all, a characterological function. Such manifestations indicate the individuality, high intellectual development, creative skill, education, introduction to the cultural space of the character – Sultan Ibrahim. Despite his short-sighted views as a politician and ruler, which led to the decline of the Ottoman Empire and the loss of its leadership on the world stage, one cannot fail to note such personal qualities of Ibrahim as comprehensive knowledge in various fields of science and culture,

namely: deep knowledge of literature, this is confirmed by his recitation and citation of poetic and scientific works of that time. The reproduction of this passage in the historical novel "Mallows" is special as the author chooses a poem by the Turkish poet Karaja-oghlan and puts it in the Sultan's mouth, which creates the impression that it is not foreign language and quotations for Ibrahim, but his native language. Roman Ivanychuk introduces the mentioned quotation through the act of the sultan's recollection, which is lexically expressed by the words "*the poem came to mind*".

Secondly, such a quote expresses the author's intention, the writer's pragmatic intention, or his plan, which is to warn the sultan of imminent danger, his doom, because according to the content and semantics of the work, the sultan will die in the same chapter. Such content and associative signs of someone else's text are elements of the structure of the historical novel, they produce its content and connect the parts of the work and expand its textual fabric, which constitutes the content-creating function of the quotation. The author also shows Ibrahim's own attitude to his thoughts – it is objection, which is presented immediately after the quote and is expressed by the words *I don't want, I don't want!* It is this general negation of the content of the quotation that is the means of combining the intertext with the content of the novel.

Thirdly, the given quotation performs a dialogical function. The author demonstrates intratextual interaction – a dialogue between two texts in a historical novel, which belongs to the intertextual phenomenon "text within a text".

Quotation is not an unambiguous concept; therefore, researchers present their understanding of it as a textual phenomenon in the system of intertextuality. A quote is "an exact or slightly transformed reproduction of a sample" [Переломова, 2008, p. 54]. In the work, we observe a number of quotations presented without quotation marks, which is typical for artistic discourse. According to R. Barth, "the entire text is a quotation without quotation marks". After all, such an author's interpretation is no different from a quotation given in quotation marks. The French researcher noted: "I enjoy this power of verbal expressions, the roots of which are mixed up completely arbitrarily, so that an earlier text arises from a later one" [Barth, 1998, p. 36]. But Roman Ivanychuk sometimes punctuates such texts with dashes, and uses the following lexical devices:

Maria said, Islam spoke, it was said, they said, for example*: Не виходячи з задуми, сказала Марія до себе самої: – **Кожна жаба своє болото хвалить**. (Without leaving the idea, Maria said to herself: – **Every frog praises its swamp**)* [Іваничук, 2018, p. 66];

*Сказано – **шила в мішку не втаїш**, пішов поголос, що продаються вироби покійного скутарського ювеліра… (It is said – **you can't hide a needle in a bag** , there was a rumor that the products of the late Skutar jeweler were being sold…)* [Іваничук, 2018, p. 158];

*Спершу мовили про них, що пішли шукати місць, та **шила в мішку не втаїш**… (At first it was said about them that they went to look for places, and **you cannot hide a needle in a bag**…)* [Іваничук, 2018, p. 186].

In the last two examples, the author presents the same saying, but punctuates it differently. Such units have an implicit character, but at the phonological level they are easy to recognize, because they are used in the linguistic space of Ukrainians, presented without transformation, and perform a text-creating functional load.

The use of phraseological units, which are introduced into the work through the prism of the author's artistic and figurative worldview, is characteristic of historical prose texts. They are an organic element in the language of the novel, and also strengthen expressive shades, deepen the logic of the presentation and acquire a new emotional color. Through them, Roman Ivanychuk conveys his attitude to the depicted events, emphasizes the semantic and stylistic markers that immerse the reader in a certain era. The writer's stylistic use of phraseological units is a creative process, because they are artistic markers that bring the historical novel closer to the prose works of oral folk art – legends, tales, ballads. With the help of phraseological units, the author better reveals the inner world, mood, worldview, character of the personages. The language of the analyzed work is full of catchphrases, aphorisms, such units express the beauty of the human mind and the desire for the truth, for example:

*В цього **тверда рука**. В полоні польському **нагострив розум**, під Азовом – меч (He has **a firm hand**. In Polish captivity, **the mind sharpened**, under Azov – the sword)* [Іваничук, 2018, p. 140];

*Калиновський **сушив собі голову**, як би скористатися ситуацією… (Kalinovsky **was thinking hard how to take advantage of the situation…**)* [Іваничук, 2018, p. 216].

In the historical novel, verbatim phrases do not need to be certified. They are included in the context as a component of the text message, not separated from the main text, but they are easily recognized, they are known and often used by readers, despite the fact that they are presented explicitly. It is in phraseology that native speakers reflect a special vision of the world, a certain situation. The use of such units in the author's work makes it possible to reveal specific features of the linguistic worldview of the Ukrainian nation, a separate society, whose life is conditioned by the peculiarities of world perception, the system of moral values, norms and principles of education.

We consider the use of a borrowed text in a transformed form with partial changes to the pretext to be a way of implementing intertextuality.

We define the following types of transformation of quotes in the historical novel "Mallows":

– fragmentation and replacement of one or more lexical components of the quote, at the same time, the semantic relations of the text do not change. Replacement of components (lexical substitution) is one of the most common methods of transformation, most vividly realized in works of folk creativity. The author uses this lexical transformation of the intertext with the aim of updating the traditional phrase and introducing borrowed text into the content and structure of the historical novel:

*Один волос упаде **з бороди** Сефера Ґазі, і ор-бей Туґай покаже зухвальцям силу незліченних ногаїв (One hair will fall **from the beard** of Sefer Gazi, and Or-Bey Tugai will show the arrogant the power of countless Nogai)* [Іваничук, 2018, p. 171]

 – the lexeme *head* was replaced by *beards*;

*Нащо змалку так казала – татарчатком називала? Нащо, **мамо**! (Why did she say that when I was young – called me Tatarchatko? Why, **mother**!)* [Іваничук, 2018, p. 223]

– the given example is of an explanatory nature, the reader can easily identify it, because according to the structural and compositional structure of the work, it literally corresponds to the epigraph to the thirteenth chapter of the historical novel, where the author notes the source – a Ukrainian folk song and, according to the structure, graphically separates it as a peritext element. From the reader's point of view, the fact that the author provided the epigraph much earlier and in another chapter of the historical novel also facilitates the perception of the literal intratextual quotation;

– contamination of different quotations is a simultaneous combination in one passage of a historical novel of various intertextual units that interact with each other, perform the functional load of text creation and realize the author's intention. First of all, it is a combination of proverbs, phraseological units, quotations from the Bible and the Koran, for example: *Маріє, не **бери собі того так до серця**... Плачем лиха не виплачеш (Mary, don't **take it to heart** ... **You can't pay off a disaster by crying)*** [Іваничук, 2018, p. 147] – the author combined two phraseological units that form a synonymous pair and introduced them into the work through the speech of Straton, who comforted Maria:

*А братові своєму з твого високого дозволу хочу нагадати приказку: «**Коли риєш яму, рий на свій зріст**». Великий візир мовчав; Ісламові **відлягло від серця**:*
*– Не гоже розмовляти підданим у присутності повелителя, але коли намісник Аллаха дозволив нам, ницим, **отверзти уста**, то скажу тобі, **дост-ака: яму на свій зріст вирив ти***
*(And with your kind permission, I would like to remind my brother of the saying: "**When you dig a hole, dig at your own height**".*
*The Grand Vizier was silent; **It was far from the heart** of Islam:*
*– It is not good to talk to subjects in the presence of the master, but when the vicegerent of Allah allowed us to **open our mouths**, then I will tell you, **dost-aka: you dug a hole the size of yourself**)* [Іваничук, 2018, p. 130]

– a saying, an idiom, a quote from the Bible, which is an archaism of Old Slavic origin, are combined at the same time – *to open one's mouth,* a borrowed word from the Tatar language *dost-aka* is explained in the footnote – *native brother*. Such combinations are easy to establish in the text, although the author provides them implicitly;

– **the use of individual components, parts of the quote,** by which the source can be recognized, have an implicit character and are recognized at the phonological level:

Хмельницький же **погнався за двома зайцями**, не думаючи над тим, що може цим розгнівити мене (Khmelnytsky, on the other hand, **chased after two birds with one stone** without thinking about what might make me angry) [Іваничук, 2018, p. 204]

– the fragment contains only the first component of the proverb, which literally reads as follows: I chased after two hares – I was left empty-handed:

Ой на горі слобода, а там жила удова з маленькими діточками (**Oh, there was a settlement on the mountain,** and there lived a widow with small children) [Іваничук, 2018, p. 223]

– lines from a short folk song are presented verbatim, therefore we define them as part of a quote;

Пішли ляхи на три шляхи, а козаки – на чотири, щоб їм коні припочили, а татари - на все поле … (**The Lyakhs went three ways**, and the Cossacks went four ways, so that their horses could rest, and the Tatars went to the whole field...) [Іваничук, 2018, p. 214]

– lines from the folk historical song "Where are you from, Yasyu? – From across the Danube", which literally sound like this: The Lyakhs went on three paths, / And the Tatars – on four, / And the Cossacks covered the mountain. Roman Ivanychuk reproduces only a separate component: the lyakhs went in three ways, and then he resorts to the principle of the linguistic game and syntactically rebuilds the structure of the sentence.
– **change of grammatical language forms included in the quotation**:

Кажуть правовірні: **«Доброму коневі збільшувати порцію ячменю, поганому – канчуків»** (Orthodox believers say: **"Increase the portion of barley for a good horse, kanchuks for a bad one")** [Іваничук, 2018, p. 67]

– literally the proverb sounds like this: Beat a horse with oats, not a whip. In this example, a syntactic transformation is used, which we attribute to the grammatical one, while the semantic relations of the proverb are preserved; – О **зміє** ядуча, викохана **за моєю пазухою**, о виплодку самого Ібліса, о смерте наша! (Oh, poisonous **snake**, beloved **by my bosom**, oh spawn of the Devil himself, oh our death!) [Іваничук, 2018, p. 127] – literally: They warmed/nursed the snake in the bosom. We observe lexical substitution which is the replacement of the lexeme warmed and syntactic transformation, which are components of grammar. The author expands the quote with his own statement.
– **compositional transformations of the quote** – changing the semantic relations between the predicative parts and replacing the second part or eliminating its components:

– І якби Мальва хотіла, – чей не може донині любити хана, **бо ніяка пташка не любить свого господаря, який держить її в золотій клітці**, – якби вона захотіла Ахмет украде її (– And if Malva wanted, – who can't love a khan to this day, **because no bird loves its master who keeps it in a golden cage**, – if she wanted, Ahmet would steal her) [Іваничук, 2018, p. 187]

is a literal proverb: A bird on a green branch is better than in the master's golden cage. Adding a contextual environment to some extent removes the potential polysemanticity of this text. Such examples have the form of fragmented constructions consisting of two components that constitute a thematic-rhematic unity, for example: У людини **двоє вух, а язик один. Два рази вислухай, а один раз говори**… (A person has **two ears and one tongue. Listen twice and speak once**…) [Іваничук, 2018, p. 63] – the original source is a saying: A man has two ears to listen a lot and one tongue to speak less.
The author uses all types of transformations in historical prose as communicative linguo-pragmatic strategies that involve speech influence on readers. Analyzing the language of the work, we observe that the historical novel is imbued with folklore tradition, which is realized in the use of works of oral folk creativity.

II. Allusions constitute the second group of intertextual units in the historical novel "Mallows". They refer the reader to the pretext and contain only certain elements that can be identified on an associative-intuitive level. In other words, allusions are a manifestation of intertext, or a technique of artistic expressiveness that enriches the content with new information, creating various associations by the fact that the author introduces into the text a hint of specific historical events, historical persons, characters and appeals to the work of other writers, partially quoting their works. Accordingly, such intertext elements perform a text-creative and dialogic function. According to A. Tyutenko, allusions are purposefully used to increase the main content of the text, are not accompanied by author's explanations or transcription, and are sometimes not marked with graphic or metatextual markers [Тютенко, 2000, p. 7], and are entered into the text as the author's statement.

Let us consider an example of an explained allusion, which the author provides through the mention of one of the personages of the work – Husam. A well-chosen intertext conveys the mood of the character, which coincides with the content of a poem by the Persian poet Saadi, the lines of which were carved by Husam on ruby. It performs a text-creating function and at the same time an intertextual-dialogical function, since the author appeals to his work. Syntactically presented in the form of direct speech and graphically with a new line. The maximally broad character of attribution is the level of the writer's idiostyle, when his very name is a broad allusion.

An example of a hidden allusion is a reference to Oscar Wilde's fairy tale "The Nightingale and the Rose", which can be recognized in the work by the supporting lexemes – *the nightingale, the rose.* Such words are scattered in the text, because of this the meaning of the allusion is blurred and read on an individual-intuitive level and depends on the intellectual and general cultural competence of the reader: *Певне хан молиться або складає вірші про* **солов'я**, *закоханого в* **троянду** (*The khan may pray or compose poems about* **a nightingale** *in love with* **a rose**) [Іваничук, 2018, с. 33].

The reader can recognize the content and functional load of allusions not only by lexical markers, but also at the grammatical, word-forming, phonetic level of text organization; it can also rely on the system of spelling and punctuation, as well as on the choice of graphic design of the text – fonts, the way the text is placed [Переломова, 2008, p. 56].

An example of an allusion is a manifestation of a folk lyric "Song about Bayda". The author graphically arranges the text with paragraph indentation, leaving one word in the line:

Байда...
Це хтось із ляхів. Ім'ям **Байди Вишневецького**, *що загинув, підвішений гаком на мурі фортеці Еді-куле, ображали польські яничари українських...*
(Byda ...
This is someone from the Lyakhs. Ukrainian janissaries were insulted by the name of **Baida Vyshnevetskyi,** *who died and was hung on a hook on the wall of the Edikule fortress...)* [Іваничук, 2018, з. 59]

– in the presented fragment we see an allusion to a historical person, the Cossack hetman Bayda Vyshnevetskyi, which is typical for a historical novel. With this excerpt, the author reveals the characteristics of Alim – for him, the most serious insult was that he was called Baida. This is due to the fact that he was kidnapped as a child and he did not know the history and culture of his people. The functional load is text creation and at the same time strengthening dialogicity, as the author appeals to the specified historical song at the intertextual level.

An allusion differs from a quotation in its implicitness, because it is a single interspersion that is often expressed by a single word or phrase and connects the semantics and composition of the work created by the author. The reader must independently establish a semantic connection with the original text, the associations that arise in the process of identification complicate the general semantics of the text, are superimposed on the author's associations, for example: *З України* **ні вітру, ні хвилі**, *лежить вона десь там під синім небом і щулиться під нагайками... (There is* **no wind or wave** *from Ukraine, it lies somewhere under the blue sky and hides under pressure...)* [Іваничук, 2018, p. 136] – in the given excerpt, we observe, by the selected lines and content, the interaction of the text with T. Shevchenko's poem "Gamaliya". An allusion refers to a certain work precisely on the associative-intuitive level, and not on the linguistic level. In Ukrainian literature, T. Shevchenko is the leader in the number of mentions [Скорина, 2019 p. 131] and references to his works. The following example resonates with T. Shevchenko's poem "Taras's Night". We recognize the given allusion by one

sentence *This is your fate*. Of course, "if the minimum volume of the quoted text is considered to be a sentence, then one should talk about an allusion when only part of it is reproduced" [Шаповал, 2009, p.107], for example: *«Заспокойтеся і покоріться. **Така ваша доля**» ("Calm down and obey. **This is your fate")* [Іваничук, 2018, p. 53].

According to the content of the novel, the author gives an excerpt, which is an allusion to the kobzars and bandurists, who sang historical songs and thoughts about the heroic struggle of the Ukrainian people and Turkish slavery.

A literary text, in particular a historical novel, is characterized by oversaturation with allusions, images, proper names, surnames of historical figures, and allusions to historical events that undergo certain changes, for example:

***Сімсот річок і чотири** – **всі в Дніпр упали**, а одна річка, сама невеличка, Дніпрові всю правду сказала...*

***Ой що ж то за Хміль?** (**Seven hundred rivers and four** – **all fell into the Dnipro**, and one river, the smallest, it told Dnipro the whole truth...**Oh, what kind of Khmil is that?**)* [Іваничук, 2018, p. 178].

In this example, the author's text is filled with hints of an implicit connection with predecessor texts. A precedent text contains a key to interpretation, but also requires the reader to have a certain intelligence, the ability to find parallels between texts. In the given passage, two historical songs are echoed: "Isn't that the hop" and "Oh, I'm not alone, I'm walking in the Sloboda", which strengthens the intertextual dialogue. The second song, which was always sung by the kobzars, is as follows: *Seven hundred rivers, four more / But they all fell into the Dnipro, / They asked the Dnieper the truth; / One river Sinyavochka did not ask the Dnipro the truth, / It called the Dnipro its own father*. So, we observe that the author resorted to a syntactic transformation, thanks to which the poetic work is introduced into the text in the form of prose – which is characteristic specifically for allusions. It is also interesting that the author uses the word *Khmil* with a capital letter – this is an allusion to Bohdan Khmelnytsky, a name by which the Cossacks referred to him. With the help of the words *Khmelnytskyi* and *Zhovty Brod,* the author reminds us of a historical event – a battle of Cossacks led by Bohdan Khmelnitsky near the Zhovti Vody river, in which they won a victory. The presented fragment performs a content-creating function, as it produces and expands the text and content of the historical novel.

III. Cento texts consist of a mosaic of various quotations, allusions, associations, precedent phenomena, which intertwine with the author's text and its intention and form a separate text. The difficulty of constructing such a text is that the author must select and combine elements of the intertext that were previously known to the readers. In the historical novel "Mallows" we find a combination of proverbs, sayings, phraseological units, biblical quotations in an unchanged and transformed form. The most common manifestation of a cento text is a combination of allusions and quotations within a single passage, for example:

*– **Хай візьме вітер з твого рота ці погані слова**, Маріям, – прошипів дервіш, але далі вів спокійно; – Ті, які вважають наше **вчення ложним,** не увійдуть у **ворота раю, як верблюд у вухо голки** (– **Let the wind take these bad words from your mouth**, Mariam, - hissed the dervish, but continued calmly; – Those who consider our **teaching false** will not enter **the gates of paradise, like a camel in the eye of a needle)** [Іваничук, 2018, p. 65].*

Such a manifestation of several texts or precedent situations is also relevant because, on the one hand, the author builds a conversation between the characters of the work and realizes his own dialogue, and on the other hand, he quotes a proverb, uses allusions and a fragment of a transformed biblical text, the primary form of which is: *easier for a camel to pass through a needle's eye than for a rich man to enter the Kingdom of God* and embodies a meaningful function. Combinations of intertextual elements complicate the perception of the text for the average recipient due to semantic depth and multifacetedness.

Cento texts are more characteristic of artistic speech, sometimes text fragments consist of continuous quotations, combined in one text space. The use of such an intertext for the author involves the creation of a complex language of the work, thanks to which the semantic connections are determined by the author's associations, for example:

*Де багато пастухів, там вовк овець ріже… А ти мусиш знати, Ахмете, про **три погибелі**, що чигають на чоловіка, коли він стає дорослим. Треба вже тобі це знати. Які погибелі? Коли **закипає кров** у тілі – тоді вино і жінка. Як **висохне душа**, і кволим стане тіло – тоді золото. **Шайтан** знає, як **кому догодити, щоб потім ліпше посміятися** (Where there are many shepherds, there the wolf slaughters the sheep … And you must know, Ahmet, about **the three deaths** that await a man, when he becomes an adult. You should already know that. What deaths? When **the blood boils** in the body – then wine and a woman. As **the soul dries up**, and the body becomes weak – then gold. **Shaytan** knows how to **please someone so that he can laugh later**)* [Іваничук, 2018, p. 101].

In the given passage, two proverbs, three biblical idioms, and the religious name Shaitan, which is often found in the Koran, are combined verbatim at the same time. Such a complex of intertextual elements introduced into the historical novel as an author's statement and through Yusuf's monologue, which is addressed to Ahmet and is expressed by an address.

In the text of the historical novel, we observe fragments in which the elements of the intertext are strung on top of each other according to the pyramid principle, intertwining with the original author's text. Roman Ivanychuk, in a simulated conversation between Ukrainians – Straton and Maria, combines two proverbs and an allusion, which is expressed by one lexeme – *безталанії,* which directs the reader to the poetry of Taras Shevchenko "If I, mother, had a necklace…". We recognize the allusion at the associative and content-compositional level, because the fates of Mary and the lyrical heroine of the poem are similar, for example:

*Ходіть зі мною, земляки **безталаннії**. Притулю вас, поки обзаведетесь. Я каменяр Стратон. Може, й до мене пристанеш у помічниці. **Аби шия, а хомут знайдеться.** Не журися, жінко: **перетреться, перемнеться та й минеться…** (Come with me, countrymen **of poor fate**. I'll shelter you until you recover. I am Straton, a stonemaster. Maybe you will join me as an assistant. If you have a **neck, a collar will be found**. Don't be sad, woman: **it will rub off, change and pass…**)* [Іваничук, 2018, p. 75].

Phraseological units are quite common, so readers can easily recognize them and establish their source.

According to L. Skorina, the construction of centos is interpreted as a kind of literary game [Скорина, 2019, p. 142]. After all, the author must skillfully combine the borrowed text and introduce it into the content of the work, for example:

*– Сказав халіф Осман: **мудрий султан – і цвіте держава, убогий розумом і духом – і держава валиться**, – звернувся шейхулыслам до Нур Алі, алай-беґа і лавних пашів. – **Чаша мого великого болю переповнилась**, але над своїм горем я один повинен плакати і просити в Аллаха помсти для того, хто обезчестив мою дитину. Та долилася по вінця **чаша терпіння** всього народу османського (– Caliph Osman said: **a wise sultan – and the state flourishes, a poor one in mind and spirit – and the state collapses**, – Sheikhulislam turned to Hyp Ali, Alai-beg and rank-and-file pashas. – **The cup of my great pain has overflowed**, but I alone must cry over my grief and ask Allah for revenge for the one who dishonored my child. But **the cup of patience** of the entire Ottoman people was shared to the crown)* [Іваничук, 2018, p. 197].

In the given passage, the author does not accidentally use a borrowed word of Arabic origin, *caliph*, which has two meanings: 1) the title of the ruler of Muslim countries; 2) a person who seized power temporarily, for a short time. After all, the author, in the simulated dialogue between Sultan Osman and Sheikhul Islam, reveals the negative characteristics of the sultan as a not too intelligent ruler and an indecent person, to whom Allah did not give the mind to rule. This is confirmed by the words from the work that the state treasury is exhausted, the fleet has fallen into disrepair and Osman is to blame for everything. Thus, in this intertext, the characterological, dialogic, and content-creating function is realized at the same time. The author selected the lines of the cento text so that the given passage has the appearance of a complete work.

The use of allusions and quotations in a historical novel or a certain type of transformation of a borrowed text directs the reader's intellectual search, expanding the content and activating the recipient's discursive activity.

IV. Stylization – manifestation of intertext at the level of reproducing the stylistics of another text. First of all, it is not a gradual transition from one style to another, but a conscious combination by the author of texts of different styles or specific features of a certain style. The French researcher on the theory of intertextuality, N. Piégay-Gros noted that the technique of stylization is when "the original text is not subject to distortion, only its style is imitated, so in such imitation the choice of subject does not play a role" [Piégay-Gros, 1996, p. 55]. Stylization as a scientific concept is associated not only with linguistics, but also with other humanities fields. According to J. Kolois, we interpret stylization as "a conscious imitation of the creative manner of a certain writer, external formal signs of his style, a certain folklore or literary genre, style or direction" [Колоїз, 2015, p. 147].

It should be taken into account that in the historical novel "Mallows" the outstanding writer makes sense of the time in which they live through the words of the personages and "creates his own vision of the history of Ukraine, presents his author's interpretation of its important moments" [Бурченя, 2010, p. 10] and simultaneously reveals the characters and describes the fate of the heroes.

Roman Ivanychuk is one of the first in Ukrainian literature to use "the so-called 'theatrical' compositional technique – bringing the character before the action to a certain public place, where his talent as a spiritual leader is revealed" [Бурченя, 2010, p. 10]. Let us consider an example of the speech of the personage of the work, delivered in the form of a monologue Islam-Girey, which strengthens the implementation of intratextual dialogicity. Linguistic means of expressing the actualization of the addressee factor – grammatical forms of the pronoun of the 1st person singular – *I*, verb forms of the 1st person singular, the 2nd person plural, addresses to real addressees, and some autobiographical facts. At the syntactic level, it is expressed using the dominance of two-member, definite-personal and exclamatory sentences, in which the subject responds to the speaker:

Я ваш вождь! *Гляньте* на вершника, що стоїть на скелі Топ-кая. *Я* – Іслам-Ґірей, вчорашній полонянин польського короля, нині калга у слабкосилого брата Беґадир-Ґірея, завтра – хан. *Слухайте* мене, *ногаї і тати*! (*I am* your leader! *Look* at the rider standing on Topkaya rock. *I am* Islam-Girey, yesterday's prisoner of the Polish king, now the squire of Begadyr-Girey's weak brother, tomorrow – a khan. *Listen to* me, nogais and tats!) [Іваничук, 2018, p. 33].

The presented fragment of the text belongs to the oral form of official communication. The stylized speech of the character of Islam-Girey is characteristic of the historical period described in the novel "Mallows".

Characters of Roman Ivanychuk are often too pathetic. After all, in the speeches of the personages, their intellectual abilities are revealed. A feature of the historical novel is the intellectualization of the character's consciousness [Бурченя, 2010, p. 12], for example:

Ібрагім випростався і продекламував у відповідь слова, яких навчив його шейхульіслам:
– *Присягаю*, що зелений прапор пророка розвіється від Багдада до Відня, від Каїра до Корсики. *Я завоюю* німецьку землю, а на вівтарі святого Петра в Римі *звелю* годувати свого коня

(*Ibrahim straightened up and recited in response the words that Sheikhulislam had taught him:*
– *I swear* that the green flag of the prophet will fly from Baghdad to Vienna, from Cairo to Corsica. *I will conquer* German land, and I will feed my horse at the altar of St. Peter in Rome.) [Іваничук, 2018, p. 45].

The following passage describes the Sultan's oath, which conveys his confidence, deep conviction, and irrevocable assertion. The linguistic means of this speech are the grammatical forms of the 1st person singular pronoun – *I*, the 1st person singular verb forms – *I swear, I will conquer, I will feed*.

In the historical novel, we also find a short speech, which was delivered in the genre of a panegyric poem. A feature of such speech is the praise and glorification of an important event or the exploits of an outstanding person. In this case, it is praise of the Sultan, marked by insincerity and an obvious manifestation of hypocrisy.

Office documents belong to the administrative and clerical substyle of official style. In the text of the novel, the author presents many of them, naming each one – a charter, a fatwa, a decree, a law, a label and conveys their meaning verbatim. Outdated vocabulary is used in official documents with a stylistic function – it gives a shade of monumentality, high solemnity. These are such words as: *noble, sacred, beneficent, most noble, head, union, great Caesar,* for example:

*Іслам розгорнув його і повільно – слово за словом – прочитав перший свій **ярлик**:*

*– Великого улусу правого і лівого крила **благородним** беям, муфтіям, кадіям і шейхам повідомляю цим ярликом: «Однині я **великої орди, великої монархії**, столиці кримської, незліченних ногаїв, гірських черкесів – **великий цезар.***

<div align="right">

Іслам-Ґірей, син Селямет Ґірея.
Великого хана найблагородніший
радник, вповноважений і довірений
Сефер Ґазі-аґа».

</div>

*(– I inform **the noble** beys, muftis, kadis and sheikhs of the great ulus of the right and left wing with this label: "I am the great Caesar **of the great horde, the great monarchy**, the capital of Crimea, countless Nogais, mountain Circassians.*

<div align="right">

Islam-Girey, son of Selyamet Girey.
The most noble of the Great Khan advisor,
authorized and trusted Sefer Gazi-aga") [Іваничук, 2018, p. 143].

</div>

A passage in which the author uses a confessional style is indicative in the text. It is characteristic of the writer's individual style to "interweave the texts of historical works with religious elements, with their help he talks about the religious traditions of the Ukrainian people, shows the spirituality of the nation" [Городиловська, 2015, p. 24]. In the novel, this is represented by a biblical text, in particular, instructive parables, phraseological units, proverbs. The plot of the novel revolves around the philosophical image of the work – the Turkish singer, the narrator Meddakh Omar, who passes each person through his own consciousness and worldview, gives him an assessment.

Undoubtedly, the artistic text is widely represented in stylization, which corresponds to the epistolary style. Let us consider the letter, which is interrupted by the author's words, which perform the function of reminder and clarification:

*«Гетьмане, – **писав хан**, – чому ти хочеш до кінця знищити короля, пана свого, держава якого вже й так досить сплюндрована? Треба мати милосердя, і тому я, родовитий монарх, хочу примирити тебе з твоїм монархом, якому ти дотепер корився. Я чекаю тебе в своєму наметі. Коли ж не послухаєшся, піду на тебе»* (*"Hetman", **the khan wrote**, "why do you want to completely destroy the king, your master, whose state is already spoiled enough?" One must have mercy, and therefore I, a noble monarch, want to reconcile you with your monarch, to whom you have hitherto obeyed. I'm waiting for you in my tent. If you don't obey, I will attack you?)* [Іваничук, 2018, p. 213];

a letter can be torn apart not only by the words of the author, but also by the thoughts of the personages of the work, which arise after perceiving the content of the letter. Stylization is mostly easy to detect in the text, in particular when the features of the stylized text differ significantly from the main text of the work.

The narration in the novel is slowed down by the character's philosophical reflections, which are usually represented in the form of inappropriately direct speech. Internal monologues are characteristic in this respect. Such reflections are characterized by philosophical and intellectual depth [Бурченя, 2010, p. 15]. The historical novel "Mallows" contains a fragment of Selim's thoughts about his life and events. Historical reality in the novel is passed through the consciousness of the personage. The author reveals his worldview, problems and encourages readers to answer the question:

«Невже я звідси?»
Сплять татари біля багать... А де тепер Темиш? Темиш недобрий, жорстокий. Він уміє зневажати тих, хто не схожий на нього. А хіба Селім винен, що він інший? Чому Темиш пошкодував йому тоді доброго слова і лагідного погляду? Як ота жінка, мати ханим... Хто вона? Чому дивилася на нього з такою ласкою і тугою? Так добре стає на серці від такого погляду, бо ласки він не знав ні від кого. «Хто я?»
("Am I from here?"
The Tatars are sleeping near the bonfires... And where is Temysh now? Temysh is unkind, cruel. He knows how to despise those who are not like him. Is it Selim's fault that he is different? Why did Temysh regret his kind words and gentle look? Like that woman, the mother of Khanim... Who is she? Why did you look at him with such affection and longing? His heart felt so good from such a look, because he had never known kindness from anyone. "Who am I?") [Іваничук, 2018, p. 210].

During the interpretation of the image, the author does not resort to its idealization, that is, depicts not only the achievements of the character, but also his thoughts, doubts, hesitations [Бурченя, 2010, p. 15]. In order to actualize the category of dialogicity, the author, through the reflections of Selim, introduces into the text a number of interrogative sentences that provoke the readers to think.

The language of the historical novel "Mallows" by Roman Ivanychuk has a rich system of stylistic devices, which the writer uses with a certain stylistic purpose. In the author's text, they are transformed from means of linguistic expression into means of artistic representation [Городиловська, 2015, p. 25].

V. Intertextual nomination involves the use of symbolic proper names in an artistic work, among which nominations of domestic and international space – history, literature, music, painting, etc. – are of particular importance [Кондратенко, 2012, p. 208]. The historical novel is dominated by the names of prominent historical figures, in particular the names of Ukrainian hetmans, famous historical figures, and geographical names.

In the novel, Roman Ivanychuk repeatedly described the significant historical places and routes that the horde took to Ukraine:

Чорним, Кучманським, Покутським і Муравським шляхами пролетіла з гиком татарва – хто тепер її зупинить? Закатували *Підкову* ляхи, вмер *Сагайдачний* від турецьких ран, вбили *Остряницю* таки свої на висланні в *Чугуєвому городищі*, внук Байди Ярема обсадив дороги живоплоттю своїх братів, і прослиз по *Україні* ганебний час байдужості. *(The Tatars flew with a hiccup along the Black, Kuchmansky, Pokutsky and Muravsky roads – who will stop them now? Lyakhs tortured Pidkova, Sahaidachny died from Turkish wounds, Ostryanytsa was killed by his own people in exile in Chuguyevo settlement, Baida's grandson Yarema lined the roads with the hedges of his brothers, and a shameful time of indifference slipped through Ukraine)* [Іваничук, 2018, p. 13].

Unlike allusions, they do not constitute collapsed frames, because they are not capable of actualizing an integral communicative situation of a precedential nature. Incidentally, we note that these same paths are mentioned in V. Chemerys's historical novel "Order of Love", which tells about the times of the demise of the Ukrainian Sich Cossacks and Zaporizhzhya Sich [Чемерис, 2000].

We identify religious names in a historical novel, we classify them as precedent names, since they are associated with a certain literary work, that is, a well-known precedent text – the Bible or the Koran and are a cultural phenomenon of humanity, for example:

Наука Магомета найсправедливіша й найправдивіша тому, що вона остання. Адже Коран не заперечує Мойсея, Коран визнає божественне походження Христа, але ж що варті ці пророки перед розумом Магомета… (Muhammad's science is the most just and true because it is the last. After all, the Koran does not deny Moses, The Koran recognizes the divine origin of Christ, but what are these prophets worth before the mind of Mohammed...) [Іваничук, 2018, p. 65].

The category of intertextuality actualizes intertextual connections, elements of another text permeate the text of the historical novel. Precedential religious names lie on the surface and mostly do not require additional interpretation, as they are quite explicit. A name is considered to be a type of precedent phenomena – "an individual name of a famous person, a character of a work, an artifact, that is, which is associated with a widely known text or a precedent situation" [Селіванова, 2011, p. 591].

So, in the article, the linguistic means of expressing the intertext in the historical prose "Mallows" by Roman Ivanychuk have been studied from a linguistic point of view. It was determined that the markers of quotations, which are the most common in historical novels, allusions, cento texts, are: graphic means – design in quotation marks and non-textual marker – paragraph indentation; lexical – words and phrases that help introduce intertext into the author's work: *spoke, said, told, as it was said, a saying came to mind, a song broke out, forced to sing* ; syntactic – constructions of direct and indirect speech, exclamatory, definite-personal and two-member sentences. In the stylized speech of the character of the work, we find the linguistic means of expressing the actualization of the addressee factor – grammatical forms of the 1st person singular pronoun *I,* verb forms of the 1st person singular and 2nd person plural, address to real addressees, and some autobiographical facts.

In the historical novel, the proper names of prominent historical figures, in particular the hetmans of Ukraine, geographical names, and notable historical places are common. We consider religious names to be precedential because they are associated with a certain literary work or a well-known precedential text.

We consider the analysis of intertext and paratext in other works of Roman Ivanychuk to be a promising direction for further investigations within the framework of the studied issues, which will be useful in further scientific studies of the text.

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LANGUAGE MEANS OF INTERTEXT EXPRESSION IN THE HISTORICAL NOVEL "MALLOWS" BY ROMAN IVANYCHUK

Oksana M. Nazarenko, National University "Odesa Law Academy" (Ukraine)
e-mail: nazoks13@gmail.com
Olena V. Skalatska, National University "Odesa Law Academy" (Ukraine)
e-mail: elena-s2008@ukr.net

The purpose of the article is to study the linguistic means of expressing the intertext in the Ukrainian historical prose of Roman Ivanychuk "Mallows". To achieve the goal, the following tasks have been solved: 1) the differences in the implementation of intertextuality in the historical novel and artistic discourse are clarified; 2) the specifics of the linguistic means of expressing intertext at linguo-structural levels are revealed; 3) the intertext is analyzed according to the following criteria: method of contextual explanation (implicit or explicit quotation); reproduction in the text (verbatim or transformed); location (epitextual or intratextual); the functional load of the intertext, the method of passporting and its original source. The orientation of the work requires the use of the following *methods*: descriptive and the method of observation, with the help of which the specifics and means of realizing the intertext in the historical novel are analyzed; analysis and synthesis – for systematization and generalization of research materials; the method of transformational analysis – to identify formal and semantic changes in the recipient text; the method of linguo-stylistic analysis – for the study of linguistic means of expression in the structure of an artistic text from a functional-aesthetic point of view; the method of stylistic analysis – to determine the stylistics of the intertext and the analysis of various stylistic passages found in the historical novel; the method of contextual-interpretative analysis – to clarify the functional load of the means of implementing intertextuality, in particular for the analysis of content categories of the text; elements of componential analysis – to establish the semantic features of relevant components of historical prose; the method of quantitative calculations – to identify the frequency of use of intertextual elements in the work.

The research results demonstrate that the following intertext elements are distinguished in the historical novel: quotations, allusions, cento texts, stylization and intertextual nomination. Linguistic means of expressing intertext are defined as: lexical – words and phrases that help introduce intertext into the author's work; syntactic – constructions of direct and indirect speech, exclamatory, definite-personal and two-member sentences; grammatical – forms of the 1st person singular pronoun and verb forms of the 1st and 2nd person singular and plural; graphic – design in quotation marks and non-text marker – paragraph indentation. Quotations, in terms of explication in the text, are the most common elements. The functions of quotations and allusions are defined: characterological, dialogic, content-creative, structural-compositional. The types of transformation of quotations are revealed: fragmentation and replacement of one or more lexical components, contamination of different quotations, use of individual components, compositional transformations. Allusions are characterized, which contain only a hint by which we recognize them in the novel and refer the reader to literary works, folklore, and historical events. The specifics of the cento text, saturated with various associations and references to pretexts, which often combine allusions and quotations, are detailed. Stylization as a manifestation of intertext at the level of reproducing the stylistics of another text is substantiated. The author's deliberate combination of the texts of the following styles: official, epistolary, confessional and administrative-office sub-styles, which were used with a certain stylistic purpose, was traced. The intertextual nomination is considered, which involves the use of iconic proper names of historical persons, names of events and significant historical places. We consider religious names to be precedential because they are associated with a certain literary work or a well-known precedential text.

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