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## **INTERTEXTUALITY OF THE NOVEL “NOTES OF THE UKRAINIAN MADMAN” BY LINA KOSTENKO**

Intertextuality justification is primarily presented in the writings of the postmodernist and post-structuralist representatives of the twentieth century.

Updating the meanings of previous eras and creating new meanings is primarily through the use of allusions – explicit and implicit of references to other text (verbal or nonverbal) and allusions – references to the author's conscious-known work, historical fact, the case name and so on. It is believed that allusion, unlike reminiscences, more hidden and unifying function, blocks of different texts. Sometimes interpreted as unconscious allusions author “hints”. Through references to proper names real or fictional characters, title and images, hidden quotations, indirect quotations of his (or avtoreministsentsiya of metatextuality) or another text by appealing to the reader's memories and certain associations. Indirect or transformed quoting someone else's work extends the context of the perception of the author's text, combining information fields of different discourses, emphasizing their common ideas, themes, motifs, scenes, songs, stylistic devices and more.

The novel “Notes of the Ukrainian madman” includes a reference to the centuries-old experience of the collective consciousness. The idea of the work is revealed primarily through the hidden meanings and explicit biblical teaching, mythological and mystical knowledge through case-law interpreting works of art. Effect famous philosophical and creative concepts for the novel suggests pan intertextuality work, which is the main method of expanding its boundaries, providing the reader to read hypertext modern history of Ukraine in the context of the ancient world events, crowded intercultural meanings and symbols.

Variability of reframing cultural context determines the generative semantic transformation transform sign information in the original artistic images of the novel, as well as generating new meanings on the principle of integrating known concepts. Organic Transformation “alien” in “his” as the main feature of intertextuality is embodied in the product by texting reminiscences and allusions of various kinds, which express not only the author but also socio-cultural stereotypes of national communications, which are formed primarily due to their reproduction through multiple linguistic resources in collective memory.

Intertextuality features in the novel traces at different levels of the language system and generally semiotic plan. Detection of precursor effects in helping to establish links “Notes Ukrainian madman” with a variety of literary, musical, pictorial and historical sources, as well as explain the reasons demonstrate Concept and development implications of canvas work. A characteristic feature of the textual nature of the novel is the existence of vertical horizontal (synchronic-diachronic) generative semantic model which presents the work as a holistic cultural discourse phenomenon. Hypertext awareness of text in order to detect hidden and “sleeping” (a term Derrida) cultural meanings of reliance is both conscious and unconscious recollection prototype image or situation.