STRUCTURAL AND CONTENT MODEL OF TEACHING INTERTEXT IN MODERN KAZAKH PROSE

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Abstract. Today, the issues of intertext in the study of stylistics of a literary text attract the attention of scholars. Despite the fact that in linguistics and literary studies there are many contradictory points of view on intertext, to date, the study of this issue is being conducted systematically. The associative signs generated by intertext require a full understanding of the work and the development of artistic cognition.After all, it covers not only the knowledge of one century, but also the whole interpretive structure of literature. Therefore, we will consider Kazakh prose by dividing it into several periods. It is clear that each period has its own linguistic, stylistic and artistic features. The transmission of intertexts in the prose of each period also fully includes the signs of the national cultural code.

It is necessary to develop reading abilitiesto be able to appreciate the stylistic features of contemporary Kazakh prose. The stylistics of reader comprehension is also the main area of many interpretive and hermetic analyses. To form such skills, the framework of prose works in higher education institutions should not be limited to works written during the years of independence.To form students' critical abilities and skills of literary analysis, it is necessary to familiarize them with the works of young contemporary writers. The study of the problems of teaching periodic intertextual connections in modern Kazakh prose is not consistent. In addition, there is no special model of teaching intertexts in prose. The article specifies the effectiveness of teaching intertext in modern Kazakh prose and develops a structural and content model. The model defines the criteria for the development of critical-thinking skills of university students through teaching intertexts in modern Kazakh prose, theoretical-methodological, content-activity components of training.

Keywords: literature, linguistics, stylistics, prose, intertext, model, teaching, methodology

Introduction

Theoretical study of prose language allows us to understand the structure of literary language, stylistic features and ways of creating texts. Such studies are relevant in the field of literary studies, linguistics and cultural studies.

Modern Kazakh prose includes various directions and courses, which is associated with the emergence of new creative approaches and revival of traditional models. Among them, global themes caused by the influence of globalization, social problems and in-depth studies of the inner world of the individual are taken as an object. In addition, modern prose pays special attention to historical events and the preservation of national heritage.

The use of language in prose texts adapts to different styles and genres. Stylistic peculiarities are reflected in the author's linguistic choice. Authors use various rhetorical devices and metaphors to express their thoughts. Stylistic analysis helps to understand what point of view the author wanted to convey and how it was conveyed through the text.

The main purpose of the scientific research is to determine stylistic features of modern Kazakh prose, prepare structural and content model of teaching intertexts in the works of young writers. *The object of the study* is modern Kazakh prose, *the subject of the study* is the structural and content model of teaching intertext in modern Kazakh prose.

The study of *stylistic* problems of prose begins with the works of A. Baitursynov and K. Zhubanov.The foundation of stylistics as a separate science is associated with the name of M. Balakayev. At later stages it was supplemented by the research of I. Kenesbayev, A. Iskakov, M. Balakayev, R. Syzdykova, E. Zhanpeisov, S. Issayev, F. Mussabekova, N. H. Demessinova, M. Sergaliyev, N. Ualiyev, R. Amir, B. Momynova, O. Burkitov, Zh. Kurmanbayeva, B. Khassanov, T. Konyrov, Kh. Nurmukhanov, Kh. Karimov, B. Shalabay, Sh. Mazhitayeva, D. Alkebayeva, G. Azimzhanova, S. Aliszhanova, S. Koyanbekova.

According to academician R. Syzdyk: "The analysis of the literary language and the work of poets and writers, stylistic studies are among the most important issues that continue to remain in Kazakh linguistics. In particular, the study of language, prose style of modern young writers allows us to compare trends in the development of the national language" [1].

Today, the issues of *intertext* in the study of stylistics of a literary text attract the attention of scholars. Despite the fact that there are many contradictory points of view on intertext in linguistics and literary studies, to date, the study of this issue is being conducted systematically.

The first views on intertext in the science of Kazakh linguistics were reflected in the works of A. Baitursynuly. In addition, there are studies on intertext analysis and its theory in the works of B. Maitanov, R. Nurgali, T. Rakhimzhanov, Zh. Ismagulov, Sh. Eleukenov, A. Adilova, R. Abdykulova. According to A. Baitursynuly, "a speaker or writer, when he speaks or writes, refers to someone's proverb, or speaks or quotes someone else's words.Quoting or writing proverbs or someone else's words is called a quoted sentence". The sentences given here are systematized today as quotations, justifications in the works of R. Syzdyk, B. Shalabay, A. Salkinbay, K. Kuderinova, Sh. Zhalmakhanov, and in literary science in the works of Z. Akhmetov, T. Bekniyazov, T. Yessembekov.

Materials and methods

According to A. Adilova, intertext is a work of art created later in time, the connection of which with other texts is visible through various markers, and the vocabulary introduced into it by the principle of quotation is a semantic unit;

−   intertext or quoted element – a fragment of a foreign-language text or precedent phenomenon, verbalized at different linguistic levels in an implicit or explicit way, contributing to the creation of the semantics of the artwork, creating various associations;

−   intertext or intertextual links –general name of connections between texts;

−   pretext or precedent is a text or phenomenon that is considered to be a known reference created earlier in time [2, 21].

I.P. Ilyin in his book "Modern Foreign Literary Studies" defines this term as follows: "Every text is an intertext; other texts – texts of the preceding culture and texts of the contemporary culture surrounding it – are more or less recognizable in them at different levels.Each text is a new structure formed by old quotations, fragments, cultural codes, formulas, rhythmic instruments, fragments of social idioms, etc.: they are all absorbed and intertwined in the text, as language lives before and around the text. As a necessary prerequisite for any text, intertextuality cannot be limited to problems of originality and their influence, it is seen as a general field of anonymous formulas whose origin is rarely established, involuntary quotations given without quotation marks" [3, 207].

Researcher I.V. Arnold in his work states: "Intertext is an inclusion of fragments of another full text or fragments thereof in the form of marked or unmarked, reconstructed or unchanged quotations, allusions, reminiscences" and distinguishes 19 types of all features of intertext, inherent in internal and external, textual and code, syncretic types [4, 69].

Prof. M. Yu. Lotman in his book "Analysis of Poetic Text" in the section "Foreign Word in Poetic Text" complements and improves this idea, and in "Text in Text" combines intertext with the concept of linguoculturalology [5, 116].

According to the Russian scientist A.V. Savchenko: "Intertextual text-forming elements, which are transmitted in the text in a hidden or open form, contribute to the expansion of the semantic boundaries of the text, creating in the mind of the reader additional semantic associations, allusions, reminiscences" [6, 155].

As can be seen from all the above opinions, intertext is an expression of the connection of a certain text with another text through linguistic units at different levels. It is represented by the diversity of composition, structure, emotional and expressive character of linguistic units.

It is known that the term "intertext" is very common when considering intertextual issues, and this is natural, since many scholars do not distinguish

between these two terms and use one instead of the other. That is why the term intertext in modern scientific circulation includes the following concepts:

−Any text that can be recognized as a "new structure from old quotations";

−Several texts (or their fragments) that form a single textual space and whose common elements are not accidental;

−Texts with quotations in their structure, which is often characteristic of works of art of the postmodernist movement;

−The source text included in the text being created;

−A component that creates the semantics of an artwork – an auxiliary means of text interpretation.

Due to the mentioned peculiarities, several terms are used as nominative of such intertextual connections, which sometimes replace each other. Because of the originality or external structure of semantics, the phenomenon, which is often recognized as intertextual, can be characterized as "text within text" (Yu.M. Lotman), "intertextual elements" (N.A. Fateyeva), "intext" (P.Kh. Torop), "intertext" (I.P. Smirnov), "reminiscence text" (A.A. Suprun), "intertextual quotations" (I.V. Arnold, Z.A. Sandalova), and "intertextema" (K.P. Sidorenko). In some of these terms only spatial seme prevails, while others include both spatial-temporal relationship and the essential feature of the phenomenon.

Intertextual connections are manifested in the literary text in different forms. Researchers divide the transmission of intertextual connections into several groups. Thus, the following are distinguished in the grouping of E.A. Popova: reminiscence, plot variation, quotation, plot variation, stylization, "intertextual-name game", allusion, antonomasia, symbolism [7, 11].

According to E.M. Ziegler, intertextual links are formed by imitation, stylization, paraphrase, narration, contamination, parody, burlesque, apocrypha, quotation, citation, allusion, reminiscence, pasticcio [8, 120].

To these connections M.V. Trostnikov attributes the following:

1) direct borrowing, quotation, inclusion in the text of statements belonging to another author;

2) borrowing of an image, a certain hint at the figurative structure of another work;

3) borrowing of an idea, worldview, method and principle of reflecting the world – copying alien aesthetics without using the ideas of another author [9, 31].

In A.K. Ziolkowski's collection there are conventional citation (piece of text, image, plot), biographical (similarities in the lives of individual writers, connection with their role in society) and structural (poem size, rhythm, intonation, rhyme) citation [10, 32].

The terms "borrowing" and "stylization" in the above groupings are also found in the research of Kazakh literary scholars. It is noticeable that the first term is used in the form of imitation. S. Talzhanov in his article "On Literary Influence" cites a fragment (reminiscence) alluding to Krylov's example in G.

Musrepov's novel "Awakened Land" and calls it interchange [11, 57].

Speaking about imitation, T. Shapay says: "Being similar and not looking like that is synonymous with the word talented. The discovery of the relationship between "one's own" and "another's" in the talented world, the living connection is a separate science" [12, 233].

R. Syzdyk emphasized the following: "The type of stylization is diverse. In modern Kazakh fiction it is necessary to search for and analyze works that have the character of intellectualization, intimization, folklorization. Any of them expands the field of word choice; looks for the compositional and syntactic structure of the text of the work, new ways of transmission of monologues and dialogues, enriches thematic groups of vocabulary", and drew attention to the importance of this phenomenon [13, 186]. These opinions indicate that some types of intertextual connections have not gone unnoticed by domestic researchers.

Results

Intertexts in literary texts can be considered in three contexts. According to the attitude of the person who wrote the work of fiction, the text and the reader who reads it, the inclusion of intertexts can be explained from different perspectives. The writer pursues different purposes when he or she inserts intertext into his or her work. Differentiating the above conclusions, let us emphasize them as follows:

1) to cause an association with the artistic work he considered as a reference text (in this case, to complement, develop, enrich the semantics of his work through a particular fragment of the pre-text);

2) evaluation (evaluation of one's own character or the character of the intertext, which is likely to range from overt empathy to overt contrast);

3) etiquette (the writer's attitude toward the author of pre-text or the pre-text is empathic, neutral, or overtly critical);

4) disclosure (conclusion, proof, summarizing, addition, continuation of one's own or the character's opinions);

5) manifestation of linguistic-cultural competence;

6) help the reader interpret the text according to the author's intent.

As you can see, these are the names of fragments taken from another text and inserted into a new text, and the new text with this inserted fragment and the previous texts from which the fragment was taken are named differently.

Thus, the analysis of intertext in artistic prose is a relevant and complex phenomenon. The associative features created by intertext require a full understanding of the work and the development of artistic knowledge. After all, it covers not only the knowledge of one century, but also the whole interpretative structure of literature.

Kazakh prose is divided into several stages. It is clear that each period has its own linguistic, stylistic and artistic features. The transmission of intertexts in

the prose of each period also fully includes the signs of the national cultural code. In this context, the works of the following authors and their works were examined as examples: 'The works of Mahabat Baigut, Roza Mukhanova' from the middle generation; Duman Ramazan "Kosh," "Jyn," "Kokzhal"; Zhusipbek Korgasbek "Ulpildek," "Kaskyr adam," "Talan." From the young generation: Aigul Kemelbayeva's "Tyrnak," "Konyrkazy"; AskarAltai's "Kentavr," "Sibiroficeri"; DaurenKuat "On som," "Tas monsha," "Muyiz tarak"; SauleDoszhanova "Kasiret," "Urey," "Mynzhyldykmahabbat." [14, 70].

If the themes of A. Suleimenov's "Adaskak" (The Lost) and D. Isabekov's "Gauhar tas" (Gem Stone) are based on the names (quotations) of folk songs, then in the epigraph of A. Suleimenov's story "Situation" one can observe the signs of intertext. Such thematic and structural intertexts are not difficult to recognise and can be traced in many works of the late 19th century.

At the same time, there are often differences in the presentation of thematic intertexts in the stories of contemporary young writers. For example, D. Zhylkybay's stories "Quantum" and "Boketto" are thematically referred to the intertext. And Almaz Nussup's story "Tutininoshpesin" (Let not your fire fade) reminds of T. Akhtanov's novel "Shyragynsonbesin" (Let not your light go out). This is also an intertextual connection.

Indeed, every person who lives in a certain linguistic and cultural space and is exposed to socio-communicative conditions is in one way or another aware of cultural phenomena in this space and its most important and essential part – texts, either directly through his own reading or through the narratives of others, various word uses that remind him of them, reminiscence, advertisements and resentment in the media.

In some cases, the reader intuitively senses that there is some information in the work but cannot fully determine what area it relates to. For example, distinguishing whether the phrase "tañqytanau" (upturned nose), frequently occurring in the story "Tabaq bet, tañqytanau" (Puffy Face, Upturned Nose) by Ye. Nurakhmet, was a rational phrase reflecting political images in the novels "Akbilek" by Zh. Aimautov and "Qan men ter" (Blood and Sweat) by A. Nurpeisov, remains dependent on the individual cognitive activity of each person.

Discussion

To appreciate the stylistic features of modern Kazakh prose, it is necessary to develop reading abilities. The stylistics of reading comprehension is also the main area of many interpretive and hermetic analyses. To form such skills, the limit of prose works in higher education institutions should not be restricted to works written during the years of independence. In addition, it is necessary to introduce them to the works of contemporary young writers in order to develop students' critical skills and literary analysis skills.

The study of the problems of teaching periodic intertextual links in modern

Kazakh prose is not consistent. There is no special model of teaching intertexts in prose.

Since *model* is a project image of the studied phenomenon, it fulfills illustrative, distributive, explanatory and predictive functions. The concept of a model from the pedagogical point of view in relation to research problems in foreign and domestic science was described by the following scientists: A.V. Barabanshchikov, A.I. Bochkin, A.G. Gain, B.A. Glinsky, V.V. Kraevsky, I.P. Podlyasii, A.P. Seyteshov, Y.G. Neumin, G.K. Nurgaliyeva, K.A. Stoff, N.G. Khmel.

V.V. Kraevsky believes that "modelling is a method of clear systematization of pedagogical processes, combining theoretical and experimental research". In special cases, it can also be used in the sense that it reproduces the features of the original of interest to the researcher and is a surrogate for representations of truth [14, 108].

Scientific model is a system that covers the object of research and implements it mentally or materially. While a pedagogical model determines the purpose, content, form, method of teaching, ways of management, a scientifically based model determines the ways of formation and functioning of a complete pedagogical process or its part. method. Nowadays the modelling method is used almost in all sciences, and pedagogy is not an exception [15, 46].

In G.I. Sarantsev's definition, model is a reduced, accumulated knowledge, reflecting specific features of one subject, phenomenon, giving known, limited information about it, and the amount of knowledge transferred by the teacher to the student, who can assimilate the transferred knowledge and apply it in practice in his life needs.

Thus, the scientific literature gives different characteristics of the concept of model: model isa measure, a norm; function of the subject of research, connection, system of elements of reproduction of a certain side of the subject; indirect description of the inner world of the subject based on mathematical methods with the help of information-technological means. Currently, the issue of pedagogical modelling is a multifaceted problem.

O.G. Mishanova emphasizes that the demand of society, standard, communicative competence of a teacher are taken into account when justifying the model. Here the author divides into the following blocks: conceptual site of formation of skills andabilities (setting immediate and prospective goals), methodological site (position, regularities), project-theoretical site (sociocultural, motivational, cognitive, activity components), organizational and managerial site (stages, content conditions), technology (result-evaluation).

The main purpose of the structural and content model in teaching intertexts in prose works is to develop students' perception and critical skills. The model of teaching intertexts in modern Kazakh prose prioritized the meaning of the concept of *skill* development. Skill is defined as a synonym for the concepts of ability, dexterity or as an automated action.

When considering the development of language and literary skills in university students, language and literary skills, their ideas, types and ways, means of their formation are considered as a *concept*. In this regard, there is a need to prepare a unified model that contributes to solving the problems of pedagogy and methodology. The model allows to regulate, understand, analyse, determine the levels of activity performed by the student with enthusiasm.

The model defines measurements and indicators of critical skills development of university students through teaching intertexts in modern Kazakh prose. They are designed to assess the level of critical skills development and allow demonstrating the effectiveness of the developed model (Table 1).

Table 1 – Structural and content model of development of critical skills of university students by teaching intertexts in modern Kazakh prose

Purpose: to develop the critical skills of university students by teaching intertexts in contemporary Kazakh prose.	
Objectives: to determine the psychological and pedagogical foundations, to determine the didactic value of prose works; to establish a model for the development of critical skills by teaching intertexts, to present the methodological scientific foundations.	
The oretical and methodological component	
Methodological bases: operational, systemic basis, cultural, competence, acmeological. **Pedagogical foundations:** scientificity and comprehensibility of knowledge, awareness and activity and independent action, visibility, learning and creative activities, personal orientation, interaction or co-operation, appropriateness and full application, guidance by the principles of participation and action.	**Psychological foundations:** learning motives, development of thinking operations such as sensation, perception, comparison, analysis, generalisation. Psychological foundations for the implementation of interdisciplinary links, defining the role of the critical concept in the unity of language and speech, thinking.
Rules: differentiation of the artistic level of prose works analyzed during the teaching process, presentation of a larger number of works by writers with fluent language, high style and clear thinking, sorting works according to the psychological characteristics of university students.	
Content and activity component	
Teaching media: videograms (banners, drawings, tables, charts, diagrams, schemes, slides, story pictures, etc.), videophonograms (films, multimedia programmes, diafilms, animated films, TV shows or TV programmes, video recordings, movie fragments, etc.), phonorestories (sound recordings, phonograms), Internet resources (online dictionaries, knowledge sites, online Olympiads, online tests, encyclopaedias, etc.), computer-based learning aids (multimedia materials, electronic reference books, electronic dictionaries, etc.).	
Teaching forms: collective, group, pair, individual.	**Teaching methods:** discussion, role-playing games, training, ICT, PEEC-formula, project defence, essay, etc.
Evaluation and out come component	
Criteria assessment: formative, summative, self-control, mutual control, reflection;	**Result:** an individual with developed critical skills as a result of analysing intertextual connections in contemporary Kazakh prose.

The theoretical and methodological component of the model is characterised by the definition of methodological, pedagogical and psychological foundations of the methodological system of formation of critical skills of university students, and methodological bases are the main way of solving the problems defined by the purpose of the study, which determines the strategies and directions of these solutions.

The content and activity component is characterised by the conditions of application of an effective methodological system of perception of modern Kazakh prose through the analysis of intertexts in the educational process. The didactic essence and types of teaching prose works, principles and specific features of their use, problems of implementation by effective teaching methods are provided.

The content and activity part forms the system of techniques and tasks for the formation of students' critical skills. Modern Kazakh writers in their works touch upon complex social problems, give priority to intercultural dialogue and voice gender issues. This is reflected both in the style of writers and in the thematic choice. Adaptation of traditional motifs to the modern context is another important aspect of modern Kazakh prose. In order to strengthen national self-awareness, writers of this movement revive historical themes and strive for innovative artistic solutions. That is why the correct orientation of the teacher plays a big role in the content-activity component of teaching modern Kazakh prose.

The fundamental prose of the following young writers will be selected for analysis: Akberen Elgezek, Almaz Myrzakhmet, Almas Nussup, Arman Almenbet, Ayagul Mantay, Alibek Baibol, Beibit Sarybay, Doskhan Zhylkybay, Darkhan Beisenbek, Yerbolat Abikenuly, Yerkinbek Serikbay, Zhandos Baidilda, Kanat Abulkhair, Koishybek Mubarak, Kanat Abulkhair, Kanat Yeskendir, Kuat Kiikbay, Lira Qonys, Maksat Malik, Miras Mukash, Murat Almasbekuly, Nurlan Kabday, Omirzhan Abdikhalyk, Serzhan Zakeruly, Serik Sagintay, Aklima Saparbay.

In addition to traditional teaching methods, it is associated with the introduction of innovative teaching methods and the rational choice of means, directions and prose works to stabilise students' learning and cognitive motivation and increase their interest.

Reflection, feedback and quantitative and qualitative evaluation of the results of the formation of critical skills of students are defined in the evaluation and outcome component of the model.

Conclusion

In conclusion, it is important to study the language of artistic prose in the synchronous dimension and compare it with the language and style of works of previous periods. This creates opportunities for studying the features of general linguistic development, features of functional styles, factors influencing

language, problems of language culture, general peculiarities characteristic of modern language use. In addition, the proposed model based on our analysis will allow us to implement a methodological system for the development of students' critical skills in teaching intertexts in modern Kazakh prose.

Understanding, perception, analysis of each work of art depends on the writer's intention and the perception of the readers. In this regard, the stylistics of a literary text should be considered in unity from the point of view of the linguistic personality of the author and the reader. One of the main principles is the full disclosure of the function of the theory of intertextuality in modern Kazakh prose, conducting a comprehensive analysis, forming "thoughtful readers" in students and turning them into qualified specialists in the field of theory and methodology of literature and language.

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ҚАЗІРГІ ҚАЗАҚ ПРОЗАСЫНДАҒЫ ИНТЕРМӘТІНДІ ОҚЫТУДЫҢ ҚҰРЫЛЫМДЫҚ-МАЗМҰНДЫҚ МОДЕЛІ

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Аңдатпа. Бүгінде көркем мәтін стилистикасын зерттеуде интермәтін мәселелері ғалымдардың назарын аудартып отыр. Интермәтін жөнінде

лингвистика мен әдебиеттану ғылымында қайшылықты көзқарастар көп болғанымен, бүгінгі таңда аталмыш мәселені зерттеу жүйелі түрде қолға алына бастады. Интермәтіннің тудыратын ассоциациялық белгілері шығарманы толық түсінуді, әрі көркемдік танымды дамытуды қажет етеді. Өйткені, бұл тек бір ғасырдың шеңберіндегі танымды емес, әдебиеттің барлық интерпретациялық шеңберін қамтиды. Сондықтан қазақ прозасын бірнеше кезеңге бөліп қарастырамыз. Әрбір кезеңнің өзіне тән тілдік, стилистикалық, көркемдік ерекшеліктері бар екендігі анық. Әрбір кезеңдегі прозалардағы интермәтіндердің берілуі де ұлттық мәдени кодтың белгілерін толық қамтиды.

Қазіргі қазақ прозаларындағы стилистикалық ерекшеліктерді бағалай алу үшін оқырмандық қабілетті дамыту қажет болады. Оқырманның қабылдау стилистикасы да көптеген интерпртациялық, герметивтикалық талдаулардың негізгі өрісін құрайды. Мұндай дағдыларды қалыптастыру үшін ЖОО-да прозалық шығармалардың шегі тәуелсіздік жылдарындағы шығармалармен шектелмеуі қажет. Студенттердің сыни дағдыларын, әдеби талдау дағдыларын қалыптастыру үшін замандас жас жазушылардың шығармашылығымен таныстыру да қолға алынуы қажет. Ал қазіргі қазақ прозаларындағы кезеңдік интермәтіндік байланыстарын оқыту мәселелерін зерттеу бірізділікте емес. Прозалардағы интермәтіндерді оқытудың арнайы моделі жоқ. Мақалада қазіргі қазақ прозаларындағы интермәтінді оқытудың тиімділігі нақтыланып, құрылымдық-мазмұндық моделі жасалды. Модельде қазіргі қазақ прозаларындағы интермәтіндерді оқыту арқылы ЖОО студенттерінің сыни дағдыларының дамуының өлшемдері, оқытудың теориялық-әдіснамалық, мазмұндық-әрекеттік компоненттері анықталды.

Тірек сөздер: әдебиет, лингвистика, стилистика, проза, интермәтін, модель, оқыту, әдістеме

СТРУКТУРНО-СОДЕРЖАТЕЛЬНАЯ МОДЕЛЬ ПРЕПОДАВАНИЯ ИНТЕРТЕКСТА В СОВРЕМЕННОЙ КАЗАХСКОЙ ПРОЗЕ

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Аннотация. Сегодня вопросы интертекста при изучении стилистики художественного текста привлекают внимание ученых. Несмотря на то, что в лингвистике и литературоведении существует множество противоречивых точек зрения на интертекст, на сегодняшний день изучение этого вопроса

ведется системно. Ассоциативные знаки, порождаемые интертекстом, требуют полного понимания произведения и развития художественного мышления. В конце концов, это охватывает не только знания одного столетия, но и всю интерпретационную структуру литературы. Поэтому мы рассмотрим казахскую прозу, разделив ее на несколько периодов. Понятно, что каждый период имеет свои языковые, стилистические и художественные особенности. Передача интертекстов в прозе каждого периода также в полной мере включает признаки национального культурного кода. Необходимо развивать навыки чтения, чтобы иметь возможность оценить стилистические особенности современной казахской прозы. Стилистика восприятия читателем также является основной областью многих интерпретационных и герметических анализов. Для формирования таких навыков рамки изучения прозы в высших учебных заведениях не должны ограничиваться произведениями, написанными в годы независимости. Для формирования у студентов критических способностей и навыков литературного анализа необходимо знакомить их с произведениями молодых современных писателей. Изучение проблем преподавания периодических интертекстуальных связей в современной казахской прозе не является последовательным. Кроме того, не существует специальной модели преподавания интертекстов в прозе. В статье уточняется эффективность преподавания интертекста в современной казахской прозе и разрабатывается структурная и содержательная модель. Модель определяет критерии развития навыков критического мышления у студентов вуза посредством преподавания интертекстов в современной казахской прозе, теоретико-методологический, содержательно-деятельностный компоненты обучения.

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