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Peculiarities of intertextuality types' verbalization in T. Pratchett and N. Gaiman's novel "Good Omens"

Особливості вербалізації типів інтертекстуальності у романі Т. Пратчетта та Н. Геймана «Добрі передвісники»

Summary. *The article dwells on the peculiarities of textual realization of intertextuality types in the fantasy novel "Good Omens" by T. Pratchett and N. Gaiman. It is proposed to regard intertextuality as a textual and discursive category setting and maintaining interconnections and interrelations of two or more texts, one being a space of linguocultural and semantic repercussions of others. The literary meta-genre of fantasy, being a blend of the imaginary world-image creation and depiction techniques, represents a perfect discursive environment for various texts' interplay as different cultural signs and value systems. With a view to reaching the aim of the research – identifying the linguocultural code representation in the literary text in question via describing intertextual types' verbalization – interpretative-textual, contextual and intertextual analyses were employed which allowed to pick, classify and qualitatively interpret the relevant textual sequences, to work out the contextual meaning of the language units analyzed, to distinguish cases of intertextual ties manifestation in the novel under study. The textual fabric of the fantasy novel "Good Omens", having been conceived as a parody of another literary work, abounds with verbalization of such intertextuality types as intertextuality proper (with its verbalization forms: quotations, allusions, reminiscences and stylization), paratextuality and hypertextuality. The interrelation of the text under analysis with prior text from earlier historical epochs constituting poetic (works by D. Alighieri, J. Milton, W. B. Yeats), prosaic (works by W. Shakespeare, G. Orwell), musical (song lyrics of the British music band "Queen"), cinematographic*

(adventure and horror films), religious (the Bible) and mythological (the ancient English folklore) discourses has been maintained in order to glean insights into linguocultural code representation and decipher the system of messages ingrained in the analyzed work.

Key words: *meta-genre, fantasy, the category of intertextuality, intertextuality types, intertextuality proper, hypertextuality, paratextuality, intertextuality verbalization forms.*

Анотація. *Стаття присвячена вивченню особливостей текстової реалізації типів інтертекстуальності в романі жанру фентезі «Добрі передвісники» Т. Пратчетта та Н. Геймана. Пропонується трактування інтертекстуальності як тексто-дискурсивної категорії, що встановлює та підтримує взаємозв'язок і взаємодію двох або більше текстів, один з яких виступає простором для лінгвокультурних та семантичних відголосків інших текстів. Літературний мета-жанр фентезі, поєднуючи у собі прийоми створення та опису уявної картини світу, є бездоганним дискурсивним середовищем для взаємодії різних текстів як системних утворень з культурних знаків та цінностей. Для досягнення мети нашого дослідження – визначення культурного коду, представленого в досліджуваному художньому творі шляхом опису вербалізації типів інтертекстуальності, було застосовано методи інтерпретаційно-текстового, контекстуального та інтертекстуального аналізу для підбору, класифікації, якісної інтерпретації текстових уривків, що містять приклади інтертекстуальних зв'язків, для з'ясування контекстуального значення мовних одиниць, що аналізувалися, для визначення типів інтертекстуальних зв'язків у романі. Текстова організація роману «Добрі передвісники», написаного в жанрі фентезі, будучи задуманого як пародія на інший літературний твір, містить достатню кількість прикладів вербалізації таких типів інтертекстуальності, як власне інтертекстуальність (формами вербалізації якої у романі виступають цитати, алюзії, ремінісценції та стилізація), паратекстуальність та гіпертекстуальність. Встановлено взаємозв'язок аналізованого роману з прототекстами з більш ранніх історичних епох, що становлять поетичний дискурс (твори Д. Аліг'єрі, Дж. Мільтона, В. Б. Єйтса), прозовий (твори В. Шекспіра, Дж. Орвелла), музичний (тексти пісень британської музичної групи «Квін»), кінематографічний (пригодницькі фільми та фільми жахів), релігійний (Біблія) та міфологічний (старовинний англійський фольклор) дискурси, що надало розуміння представленого лінгвокультурного коду та посприяло розшифруванню системи основних ідей, закладених у творі.*

Ключові слова: *метажанр, фентезі, категорія інтертекстуальності, типи інтертекстуальності, власне інтертекстуальність, гіпертекстуальність, паратекстуальність, форми вербалізації інтертекстуальності.*

Introduction. *Intertextuality can truly be deemed as an all-permeating hallmark of fantasy as a literary meta-genre overarching various literary subgenres such as high fantasy, low fantasy, magical realism, dark fantasy, fables, fairy-tales, superhero fiction, sword and sorcery. Having*

originated and been formed in the 20th century, fantasy has become a fully-fledged literature phenomenon at the turn of the millennium sparking genuine interest of researchers (John H. Timmerman, Ann Swinfen, Mark A. Fabrizi, Melissa Thomas). Although this literary genre baffles all the attempts at its clear-cut univocal definition, it can still be outlined as one, revealing, on the one hand, a certain set of semantic and structural features related to the supernatural component as a cornerstone of the narrative integrity, while on the other – showcasing fantasy stereotypes and archetypes. Understanding a meta – genre in general as some invariant of historically-induced artistic modelling of the world leads to comprehension of fantasy in particular as being comprised of such underlying principles of the world-image depiction as non-existent bizarre worlds and magical powers as a backdrop of “the good vs the evil” antagonistic opposition in an existential sense.

T. Pratchett and N. Gaiman’s novel “Good Omens” is no exception in this respect. It was written in 1990 – the times of an abrupt rise in popularity of fantasy literature, defiance of any social norms and rules, proliferation of pacifism as an ideology. Being of a synthesized genre of fantasy and comedy with elements of horror, it was first conceived as a parody of Richmal Crompton's Just William books, named “William the Antichrist” and, consequently, could not but be an intertext per se. The story recounts the birth of the Antichrist, the coming of the End Times and multitudinous attempts of the angel Aziraphale together with the demon Crowley to prevent the looming Apocalypse, the key message being that any person in the world (like the characters of the novel) enjoys freedom of choice and an opportunity to change the environment they live in for the better. Induced by its very conception, the novel abounds in instances of various intertextuality types.

Intertextuality as a textual and discursive category reflects correlation between two texts as well as pinpoints the significance of a certain prototext (or a precedent text, or a source text) in a literary discourse of another, later text demonstrating interrelationship of the two texts and their elements. In fact, any text proves to be an intertext of some kind (a new fabric woven from old citations) since other precedent texts are present in it in various forms: these may be ones of the previous or neighboring culture, a network of culture codes, formulas, references, rhythmic structures, social idioms being absorbed by and mingled in a new text.

Intertextuality in its broader sense is typically defined as the presence of relating elements of the previous texts while constructing the present one, thus bringing about a kind of intertextual dialogue. It is “the interdependence of literary texts, the interdependence of any one literary text with all those that have gone before it” [11, p. 367]. According to Bell [8] and

Halliday [14], intertextuality is the history of a text, the sequence of texts which are part and parcel of and have repercussions on the present particular text. In fact, no text is ever created from scratch, with no reliance on the author's prior experience of reading other texts: the latter intermingle with the author's creativity only to melt into a new integrity of the text produced.

The intertextuality-related research field is being continuously contributed by scientific inquiries of academics into various aspects of this phenomenon. The definition of the category in question has been outlined more precisely as well as its high subjectivity put in focus, being explained by the author's and the reader's intertextuality [16, p. 227–242]; U. Eco dwelled on intertextual units in the process of translation [12]; R. Leppihalme developed empirical approaches to the study of intertextuality manifestations [17], L. Venuti shed light on the interconnection of cultures and on the role of intercultural communication in spotting and perceiving the value of intertextuality [19]. A particular point of scientific query is posed by classification of intertextuality types which was elucidated and specified by U. Broich [9], S. Holthius [15], G. Gennete [13]. It is the latter who elaborated a five-member-type taxonomy of intertextual links and various layers of texts' interplay while singling out five major intertextuality types. It is this taxonomy that we have adopted as a methodological basis of our study.

Despite the ample field of scientific queries into intertextuality as a pivotal textual category, an analysis of intertextual types' verbalization from the perspective of linguocultural code representation in a literary text has received scant attention in the research literature thus enabling us to take it as the aim of our study.

Methodology/Methods. The use of general scientific methods such as analysis, synthesis, typologization, classification is a well-established approach in studying various textual categories, the category of intertextuality including. Deductive and inductive methods were employed to allow generalization of scientific concepts and elaboration of methodological basis of our research. Some specific methods have been utilized to research intertextuality proper. In particular, terminological and descriptive analyses enabled us to gain insights into academicians' workings on the issue of intertextuality and its verbalization means as well as to identify the terminological scope of our study. Interpretative-textual analysis contributed to singling out, inventorising and quality interpretation of the textual sequences verbalizing various types of the category of intertextuality. Contextual analysis was employed so as to determine the contextual meaning of the language units analyzed. Intertextual analysis was resorted to in order to distinguish cases of intertextual links manifestation in the novel under study.

Results and Discussion. Intertextuality types' verbalization has been traced out in the corpus of the novel "Good Omens" by T. Pratchett and N. Gaiman which constitutes a fine specimen of multidimensional intermingling of genres, texts, cultural and value patterns, shaping intended by the authors fabric of the fantasy postmodern concoction. The novel is interspersed with numerous examples of intertextuality proper, paratextuality and hypertextuality letting linguocultural code (a sort of amalgamation of cultural phenomena with their language manifestations) reflect and, reversely, shape and develop the authors' artistic picture of the world.

Intertextuality proper, being the most immediate and hence researched type of intertextuality, gets verbalized in quotations, allusions and reminiscences. A quotation is a reference form of intertextuality verbalization, its iconic embodiment, "a phrase or a short piece of writing taken from a longer work of literature, poetry, etc. or what someone else has said" [10]. It's worth mentioning here, though, that any in-text that is perceived as a marker of the whole entity by the recipient can be regarded as a quotation, whether graphically marked (attributed) or unmarked (unattributed). The latter is often referred to as "cento", introduced without any reference to its prototext, being a complex circumlocution within which semantic ties are contingent on readers' literary associations [3, p. 569], for instance: "*Hell is empty and all the devils are here*" [18, p. 38]. These are the lines from Shakespeare's play "The Tempest" drawn in by T. Pratchett and N. Gaiman and put in the mouth of the demon Crowley only to remind the readers that, firstly, human moral standards are quite relative and, secondly, that one's hell is always created single-handedly on earth if a person lets the evil in. Moreover, the personages themselves come across as, albeit fantasy, yet deeply immersed in human culture.

Quotations of popular cultural phenomena also serve as effective literary techniques in the novel. In particular, quotations of song lyrics of "Bohemian Rhapsody" by the British band "Queen": "*I see a little silhouette of a man scaramouche scaramouche will you do the fandango*", "*I will not let you go (let him go)*" [18, p. 22] at the very beginning of the plot development foreshadow the whole story of the protagonist the Antichrist who eventually manages to break away from the rapacious clutch of his father Satan, thus conquering the evil. An astute reader can't but draw the parallel at a later stage of reading the narrative between the protagonist of the novel and the lyrics hero of the song sharing the same destiny of a happy escape from the yoke of plight.

Allusion is the textual use of a well-known adage as a hint or innuendo about some historical, mythological, literary, political or common fact [2, p. 20]. Alluding process is bilateral, consisting in both straightforward references to some concrete facts and numerous analogies, parallels,

contrasts springing up while maintaining bitextual relations which facilitate semantic augmentation of the secondary text as opposed to the prototext.

Allusions may be deemed as manifestation of literary tradition, with no clear distinction being made between quite conscious hints and inadvertent influence of other texts exerted on the produced one [5, p. 345]. Awareness / unawareness of such an influence gives rise to nominal (expressed by either a nominative or an attributive) and verbal (realized in longer textual excerpts) allusions respectively. Thus, in the nominative allusion: “*We might as well shut down Dis and Pandemonium and everywhere*” [18, p. 37–38] the demon Crowley mentions infernal towns Dis and Pandemonium, the former alluding to the City of Dis conceived by Dante Alighieri in his “Divine Comedy”, the latter – to the geographical namesake contrived by John Milton in his poem “Paradise Lost”. Such allusions contribute to enhancing the effect of plausibility making readers more engrossed in the fantasy world constructed. A verbal allusion “*It wasn't a dark and stormy night. It should have been, but there's the weather for you. For every mad scientist who's had a convenient thunderstorm – just on the night his Great Work is finished and lying on the slab, there have been dozens who've sat around aimlessly under the peaceful stars while Igor checks up the overtime*” [18, p. 14] sets the scene of the day on which the protagonist was born: confounding all the expectations as to the typical weather accompanying occult or supernatural phenomena (hence, the allusion to Frankenstein, “the mad scientist”, and “a convenient thunderstorm” as a token of his uncanny scientific work completion), the Antichrist's birthday happens to be far from dark and stormy, which is a more consistent pattern for those lacking the divine spark (“*dozens who have sat [...] aimlessly under the peaceful stars*”), and the Antichrist is surely the pure embodiment of the kind.

Reminiscence is a quite perceptible echoing of another literary work in the given one formed through similarities in the composition, stylistics, phraseology [6, p. 138], conscious or unconscious reproduction by the author of phrasal constructions or a system of images of another work. It is with reminiscence that the textual body of the analyzed novel finishes off: at first the lines “*If you want to imagine the future, imagine a boot... no, imagine a sneaker, laces trailing, kicking a pebble*” [18, p. 392] evoke G. Orwell's novel “1984”, and then the excerpt “*slouching hopefully towards Tadfield... for ever*” [18, p. 392] conjures up the final lines in W.B. Yeats' poem “The Second Coming”. In both instances the meaning of the prototexts gets reversed. Orwell, imagining the future, kept a boot in mind that steps on a human face while in the novel studied the authors turned it into “*a sneaker kicking a pebble*”, changing the tone

of the narrative from pessimistic into optimistic. Reminiscence of Yeats' poem also changes the tone: a suggestion of the pathetic description of the second coming of Christ acquires a more mundane stance when the lyrical hero heads for Tadfield, a small provincial town where the events are set. Thus, even at the very end of "Good Omens" the authors are keen to remind their readers that their novel is a parody in the first place which was intended not only to bring people to thinking about eternal questions but also to entertain and infuse them with hope for the best.

Stylization as a form of intertextuality verbalization by dint of one text modelling itself on the style of another turns into "juggling with style" in the postmodern literature and thus remains aloof from mere imitation. Linguists treat stylization as a many-faceted phenomenon incorporating characteristics of a literary device, an intertextual relation and a genre [1]. It's noteworthy that stylization becomes possible providing a certain generic commonality of biplanar texts, with the plane of content being utterly independent and self-sufficient and the plane of expression comprising a whole system of consecutive allusions to the style of one text in the body of another [7, p. 175]. The novel in question evinces the stylization features of a cinematographic discourse: it starts with a disclaimer, like those prefacing adventure films ("*Bringing about Armageddon can be dangerous. Do not attempt it in your own home*" [18, p. 1]) and the list of characters is provided at the beginning of the text in the style of a cinematographic cast to foster a flavor of the film "The Omen" which served as a stylization basis for the novel "Good Omens".

Hypertextuality functions as a parodic correlation of a later text ("hypertext") with some prior text ("hypotext"). The texts, as a result, merge into a system in which hypotexts are being profaned with the hypertext. This type of intertextuality verbalization is based on textual systems' reciprocity in which a creative style of another text is imitated by way of generating a system of consistent allusions to it [4, p. 521], the main actor of a parody being the style of the prototext itself. Pratchett and Gaiman's novel under study constitutes a parody of Richmal Crompton's Just William books about a boy William and a 1976 Richard Donner horror film "The Omen", the latter having lent all the scenes with children to the novel.

Certain parts of the novel which depict conflict situations (when the main characters, the angel Aziraphale and the demon Crowley, are forced to tip the scales) consistently make a parody of the Bible, for example: "*And the Lord spake unto the Angel that guarded the eastern gate, saying Where is the flaming sword which was given unto thee?*" [18, p. 49]. In this excerpt the angel Aziraphale, having given the sword to Adam and Eve with a view to smoothing their lives beyond the Garden of Eden, is to decide whether to tell

the truth or a lie about this misdeed of his to God. Thus, the authors not only tell a biblical myth of Apocalypse but also emphasize the philosophy of free will which summarizes the very ethos of human existence.

Paratextuality is a relation of the whole text to its part (a title, an epigraph, an embedded novella, an afterword etc). The title of the novel under analysis “*Good Omens*” is both indicative and distinguished: unlike the images and symbols in the biblical version, the ones in the novel (“*two-headed calves, signs in the sky, geese flying backwards, showers of fish*” [18, p. 47] betoken a happy end of the story contrary to the one expected by readers. Such an effect of defeated expectancy inherent in parodies facilitates the creation of the humorous effect. The subtitle “*The Nice and Accurate Prophecies of Agnes Nutter, Witch*”, including a 17th century witch into a set of the main characters of the novel, testifies to the fact that the ancient English folklore is as important in the characters’ life as the events described in the Bible and that it, surprisingly, proves to be more insightful than modern horoscopes, occult knowledge or even biblical stories. Readers are reminded yet another time of one of the novel’s messages: the path to the truth is rarely a beaten track.

Crucial to comprehending the text of the novel is the afterword [18, p. 393–405] presented as an interview in which the authors set forth their cooperative efforts while working at the novel, the contribution of each to building up numerous multilayered ties, creating formidable intertextual network by referencing various cultural phenomena and further creative perspectives.

Conclusions. In summary, the category of intertextuality as an essential feature of a literary meta-genre of fantasy represents a powerful tool of ensuring cultural phenomena succession and merger.

In the fantasy novel under scrutiny intertextuality functions through certain types and forms of its verbalization to encompass various prototexts from literary discourse (poetic – works by D. Alighieri, J. Milton, W. B. Yeats; prosaic – works by W. Shakespeare, G. Orwell); cinematographic (adventure and horror films), musical (pop and rock song lyrics), religious (the Bible) and mythological (the ancient English folklore) discourses in order to enhance the embedded messages the authors of the novel get across to their readers. Intertextuality proper (by means of such verbalization forms as quotations, allusions, reminiscences, stylization) lays bare the moral principles encoded in the textual fabric of the novel and expected to be elicited by readers in reliance on their cultural thesaurus. Hypertextuality actualizes an opportunity to intensify a network of messages the novel is bestrewn with through the creation of a system of interrelated texts. Paratextuality reinforces the potential of framing parts of the text (the title, the subtitle, the afterword) to suggest the general modality of the novel.

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