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Stylistics of Intertextuality in Contemporary English Short Flashfiction

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Course Paper

Stylistics of Intertextuality in Contemporary English Flashfiction

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INTRODUCTION

With the advent of the digital age, we can observe a sharp surge in the popularity of what literary critics and philologists call "flashfiction". This umbrella term often refers to a large number of narrative subgenres that meet at least one common condition: brevity of form.

Modern linguistic inquiry revolves around delving into the cohesion and coherence of texts, examining their structural, functional, communicative, and pragmatic dimensions. Small-scale textual compositions, mirroring the incessant flow of everyday information, stand out as the predominant and readily accessible mode of contemporary written interaction. These texts, characterized by their richness in both linguistic and non-linguistic elements, captivate the interest of linguists, prompting a thorough and inclusive examination.

The study is **relevant** because flashfiction has gained significant popularity in recent years due to its brevity and accessibility, making it an important area of literary analysis. Understanding the intertextual elements within short stories can provide insights into how authors draw upon existing texts, cultural references, and literary traditions to create meaning in their works.

The aim of the study is to explore stylistic features of intertextuality in contemporary English flashfiction.

The object of the paper is intertextuality manifested in contemporary English flashfiction.

The subject of the research is stylistic potential of intertextuality represented in contemporary English flash fiction.

The material for the investigation is the selected contemporary English short stories (the total number is six).

The practical value of the research lies in providing insights into the stylistic means of flashfiction intertextuality, fostering further research; serving as a resource in teaching contemporary literature or creative writing; contributing to the broader field of literary studies by offering new perspectives on the relationship between text and context in contemporary literature.

The methodology employed in this research integrates the following methods: literary and comparative analysis.

Structurally, the course paper consists of 25 pages of text, of which 17 are main pages. It includes an introduction, two chapters with subsections, summary, list of references and list of illustrative materials.

CHAPTER ONE

THEORETICAL FRAMEWORK OF THE STUDY OF INTERTEXTUALITY IN ENGLISH “FLASHFICTION”

1.1. The concept of intertextuality and its functions in literary texts

The concept of "intertextuality" originated with Julia Kristeva in 1969, introduced in her debut publication. This notion swiftly gained traction among scholars. While it may initially appear that intertextuality merely treads the same ground as literary history by examining a shared subject matter, this similarity is merely superficial. Scholars of intertextuality are less concerned with the original texts from which elements are borrowed and more with how these elements function within the new work's structure and contribute to its meaning. The dynamics of how elements from a source text integrate into a new text involve an interaction that is deliberate, clear, and crafted for the reader's engagement (Шистовська А.А., 2017, с. 132–139).

The textual analysis of a work, based on the intertextual approach, involves different levels and techniques. It can be recoding, which manifests itself in linking one text with others, citation, plagiarism, allusions, sometimes it also concerns the plot, composition, artistic elements that are borrowed from an "authoritative literary model".

The perspective of Roland Barthes, a distinguished French scholar, is highly regarded in the realm of intertextual studies. He posits that every text is inherently intertextual, embedding within it other texts from both past and present cultures in varying degrees of visibility. According to Barthes, a text is essentially a mosaic of quotations, weaving together fragments from cultural codes, formulas, rhythmic patterns, societal languages, and more. This amalgamation occurs because language always exists prior to and surrounds the text, making intertextuality an inevitable aspect of any text's creation. For Barthes, this phenomenon transcends mere questions of sources and influences, evolving into a vast domain of anonymous

formulas and unconscious or involuntary citations that lack explicit acknowledgment (Гринишина **И. И.**, 2012, с.32).

Gresset views intertextuality as an essential aspect of culture that is integral to the process of creating literature. According to this perspective, every reference, unavoidable and sometimes beyond an author's control, immerses them within a cultural framework, effectively weaving them into a pervasive cultural tapestry from which they cannot extricate themselves. Therefore, intertextuality is linked with both the realm of language and cultural phenomena at large, positioning its role within literature as a reflection of broader cultural dynamics (Гринишина **И. И.**, 2012, с.33).

The purpose of the theory of intertextuality is to study the mechanism of realisation of intertextual relations at the cognitive and linguistic levels as a consequence, on the one hand, of the conceptual nature of organising and preserving knowledge of texts and about texts, and, on the other hand, of their actualisation in the process of creating discourse (Чорновол-Ткаченко **Р. С.**, 2007, с. 15)

Intertextuality as a universal problem radiates from a number of different levels of study of the text, approaches to it, for example, the issue of genology (genre level), the structural whole as a unity of form and content, folklore motives of the text, interaction and mutual penetration of different themes, problems, ideas, characters, methods, typological similarities, conscious borrowings, etc. Intertextuality is related to interpretation, historical poetics, and the historical and literary process.

Intertextuality reveals itself in various layers of a fictional work's structure, including its genre, themes, and the roles of the narrator and the audience, among others. The motivation behind these intertextual links, particularly those that are reciprocal, is believed to correlate with the work's genre. In dramas, such connections tend to have clear motivations, contrasting with poetry, where they often lack explicit reasoning and typically focus on a single theme. Poetry frequently leaves the intertextual element's purpose within the new work ambiguous. In contrast, drama features multiple characters engaged in specific scenes or situations, emphasizing the characters' dialogue over direct references to original sources. This

brings to light the genre-based nature of intertextuality, propelling the discussion into the realm of narratology. (ШИСТОВСЬКА А.А., 2017, с. 132 – 139)

At the narratological level, intertextuality is characterized by the author's or narrator's ability to navigate seamlessly between themes, styles, and, importantly, to engage in a form of dialogue while narrating. This phase introduces a crucial aspect of intertextuality: intentional reference. The narrator consciously makes these references, expecting the reader to recognize and ponder why the author opts to use another's words. This approach to examining the author's intentions behind intertextual references, and how they play into narrative strategies, opens up a path to understanding these strategies from a pragmatic and communicative standpoint. (ШИСТОВСЬКА А.А., 2017, с. 132 – 139)

The most common means of implementing the category of intertextuality are reminiscence, allusion and quotation.

A **quotation** is a passage from the pretext, more or less verbatim, which may be a statement of another speaker or a previous statement of the author of the same text (autocitation). There are many typologies of quotations (Дубик І.М., 2023, с.21):

1. Exact quote – a direct copy of original words.
2. Inexact quote - a slightly altered but structurally similar rendition of the original words.
3. Quotational statement - a sentence that references its source in a different context.
4. Paraphrased quote - a restatement of the original text in different words.
5. Quotational sign - a condensed form of the original text indicated by specific markers.
6. Quote as a heading or epigraph - a quote positioned to have a significant relationship with the entire text.
7. Thematic quote - phrases signifying an author's unique theme or motif.
8. Quotational neologisms - new words or literary names created by an author, linked to a known text or context.

An **allusion** is a deliberate nod towards a famous historical or literary event, guiding the reader to recall a specific storyline or character (Будний В. В., & Ільницький М. М., 2008).

According to Yarema's categorization (Ярема О. Б., 2014, с.112), allusions can be classified as:

1. Mythological - links to national or cultural mythologies.
2. Theological - involve mentions of holy scriptures or religious events.
3. Literary - include nods to specific literary works, quotes, or dialogues.
4. Historical and social - relate to significant historical events, figures, or their impacts on a country's history.
5. Folklore - point towards elements from folklore.
6. Everyday - refer to common daily life phenomena as described in the source.
7. Artistic - allude to works of art, including music, architecture, painting, etc.
8. Personal - mention particular people.

Reminiscence, within the realm of intertextuality, is described in scholarly literature as an echo of another literary piece discernible within a work, evidenced by similarities in composition, style, phrasing, and more. It serves as the author's prompt to readers regarding previous literary elements and their textual components (Піндосова Т.С., 2016, 120).

In terms of its function, reminiscence is similar to stylisation and allusion, but, unlike them, it is perceived by the author and arises as a result of a strong influence on him/her by the works of other writers. If reminiscence is the result of the author's intention (conscious use), then in this case it is designed for a common textual paradigm and assimilative perception by the recipient. Consequently, it represents the deliberate or unconscious incorporation by an author of a familiar phrase or figurative construct from another fictional work, with detecting it in a text based on unconscious usage posing a challenge (Піндосова Т.С., 2016, 120).

Intertextuality appears in every trend, style, and genre, shaping new conceptualizations and representations of reimagined information in fresh texts. Through examining intertextuality in fiction, researchers define it as a textual dialogue, where elements and traits of one text interact with another. These recognizable features evoke connections to texts and specific cultural contexts across history.

1.2 Genre features of English short fiction

The short story is a concise fictional narrative, shorter than a novel and typically focusing on a few characters. It often aims to convey a single effect through minimal episodes or scenes, emphasizing economy of setting and narrative. Characters are usually revealed through action rather than detailed development. Despite its brevity, a short story is judged on its ability to provide a satisfying portrayal of characters and themes (Britannica. Short story: website. URL: <https://www.britannica.com/art/short-story/Middle-Ages-Renaissance-and-after>).

Before the 19th century, the short story wasn't recognized as a distinct literary form. However, short prose fiction has existed almost as long as language itself, encompassing various forms such as jests, anecdotes, allegorical romances, and fairy tales. While these don't fit the modern definition of a short story, they form the historical backdrop from which the modern short story evolved (Britannica. Short story: website. URL: <https://www.britannica.com/art/short-story/Middle-Ages-Renaissance-and-after>).

At the present stage of development of literary studies, the issue of reassessing the role and essence of the theoretical foundations of short epic genres in English-language literature is relevant. There is a need to pay special attention to the achievements of the authors of short prose works and their artistic heritage. A wide range of theoretical aspects related to the English short story itself remains poorly studied.

A considerable cohort of respected literary analysts including Elizabeth Bowen, Clare Hanson, Herbert Bates, and Charles May have contended that Edgar

Allan Poe, the eminent American writer, played a pivotal role in shaping the modern English-language short story. Poe's renowned notion of "the unity of effect or impression," expressed in works such as "The Gold-Bug," resonated throughout subsequent literary endeavors of the 19th and 20th centuries. For instance, in 1901, American critic Brender Matthews introduced the term "short story," departing from the conventional label "opus" or "tale." (Patea V., 2012, 46-52p.).

In the early 20th century, the English short story saw significant growth. Claire Hanson attributes this to the emergence of mass-distributed magazine periodicals in Britain during the 1880s and 1890s (Hanson C., 1985, 7p.). Technological advancements in the 19th century disrupted the dominance of novels in periodicals, paving the way for ambitious writers to experiment successfully in short fiction.

Adrian Hunter (Hunter A., 2007, 33-34p.) highlights the presence of two distinct types of periodicals during this time. The first, such as "The Yellow Book," targeted educated readers, while the second, including "Strand" and "Tit-Bits," aimed for a broader audience. Hunter suggests that it was the former category of magazines that significantly influenced the development of the English short story during this period. The prose found in these publications was characterized by qualities like indirectness, uncertainty, hinting, ambiguity, and sophistication, which effectively conveyed the inner experiences and external conflicts of individual protagonists.

In the early twentieth century, as modernism emerged, English short fiction diverged from traditional realism and linear storytelling. According to K. Hanson, short story authors prioritized abstract states of consciousness and emotions over objective representation (Hanson C., 1985, 4p.).

Modernist works embraced artistic imagery, symbols, and themes, with narrative intensity hinging on individual perspectives, the effectiveness of artistic imagery and tone, and formal and stylistic conciseness. Plot structures often appeared weakened, punctuated by moments of heightened awareness or epiphany,

a term popularized by Irish writer James Joyce in his autobiographical novel "Stephen Hero" (1944), defined as "a sudden spiritual revelation through language, gestures, or thought". (Joyce J., 1963, 51p.)

At the end of the twentieth century, English-language short fiction actively absorbed the literary elements of postmodernism: intertextuality, collage, questions of originality and authorship (Луцик В., 2013, с.195). According to the definition of the Spanish researcher V. Patea, postmodern short stories have acquired the characteristics of "plotless anti-stories" (Patea V., 2012, 19p.). In her opinion, the primary goal of the authors of such works is to create a realistic world of illusions of reality. English postmodern writers (James Ballard , Anthony Burgess , John Fowles , Martin Amis , Michael Moorcock , and Doris Lessing contributed to the revival of the popularity of the English short story in the last decades of the twentieth century.

A notable development in early twenty-first-century short fiction is its hybrid nature, featuring prevalent utilization of mini-prose and mini-prose cycles. This form of short fiction serves as a bridge between modernism and postmodernism, signifying a distinct phase in the evolution of these genres. Within English-language literature, various forms of mini-prose such as flash fiction, micro fiction, micro-stories, and short short stories have gained popularity. These forms are distinguished by their concise narratives and minimal length (Луцик В., 2013, с.195).

In the early 21st century, English short stories have evolved into a diverse aspect of English-language literature. Postmodern artistic aesthetics now heavily influence the portrayal of reality in short prose. Defining the genre and terminology of English short fiction to meet contemporary demands is a pressing concern in literary studies. Current research reveals a lack of consensus on addressing this challenge.

CHAPTER TWO.

TEXTUAL MEANS OF INTERTEXTUALITY MANIFESTATION IN CONTEMPORARY ENGLISH SHORT FICTION

2.1 The use of reminiscence

In the context of intertextuality, reminiscence refers to the phenomenon where elements of a previous literary work echo within a new text, demonstrated through similarities in composition, style, phrasing, and other aspects.

The first example of reminiscence can be found in the flash story “May I check your oil, ma’am?” by Bill Chance. Here the protagonist's musings about his past, present, and future, as well as his reflection on the meaning of his actions and choices, could be interpreted in the context of existential literature, such as the works of Jean-Paul Sartre or Albert Camus. These authors often explore themes of identity, authenticity, and the absurdity of human existence, which resonate with the protagonist's introspection in the story.

Another example of reminiscence is seen in the flash story "As the North Wind Howled" by Yu Hua. It embodies elements of absurdism and surrealism reminiscent of the works of authors such as Franz Kafka or Samuel Beckett. The protagonist's bewildering encounter with unexpected events and societal expectations echoes the absurd situations faced by characters in Kafka's "The Trial" or Beckett's "Waiting for Godot."

Additionally, the story's exploration of existential themes evoke parallels with the works of Albert Camus, particularly his novel "The Stranger." Man, according to Camus, is a being who does not fit into society. As an outsider, looking at his own life as a trap, Meursault refuses to accept the roles and values offered to him. The main protagonist of the short story under analysis does the same “*If you’re trying to offload this guy on me, I absolutely refuse, because I have never had a single friend.*”

One more example of reminiscence can be found in the short story “Dreams of the South Rim” by Bill Chance. The main idea of "Dreams of the South Rim" centers on the profound desire for escape and connection with nature, juxtaposed

against the pressures and struggles of daily life. The narrator finds solace in vividly imagining a solo trip to Big Bend, detailing the journey to the South Rim — a place described as the epitome of natural beauty and isolation. This envisioned journey is not just a physical trek but a spiritual and emotional voyage, highlighting the deep-seated human need for moments of solitude, reflection, and communion with the natural world. The story culminates in a symbolic gesture of kinship towards distant, unseen others, reinforcing themes of shared humanity and the subtle ways in which people connect across distances, both physical and metaphorical.

The contemplative and immersive journey into nature echoes the transcendentalist philosophy found in the works of Henry David Thoreau and Ralph Waldo Emerson, who emphasized solitude, nature, and deep reflection as means to understand personal and universal truths.

The vivid, detailed description of the landscape and the introspective journey might also remind one of Edward Abbey's "Desert Solitaire," where the beauty and brutality of the natural world are explored in a personal narrative that blurs the line between the observer and the observed. The solitary consumption of tequila atop a remote precipice evokes a sense of ritualistic communion with the environment, similar to the spiritual and existential quests found in the narratives of Carlos Castaneda, though with a more grounded and less mystical presentation.

2.2 Quote as a tool of intertextuality

Quotations, serving as a means of presenting "words from another source," can be categorized into attributed and non-attributed forms. Attributed citation entails visually distinguishing and reproducing a segment of text from any source while obligatorily acknowledging its original text through a reference.

The first example of a quote, an attributed one, is found in the flash story "May I check your oil, ma'am?" by Bill Chance. The story highlights the themes of identity and societal perceptions. The quote serves as an epigraph to set the tone and thematic framework for the short story that follows:

“*We are all alone, born alone, die alone, and—in spite of True Romance magazines—we shall all someday look back on our lives and see that, in spite of our company, we were alone the whole way. I do not say lonely—at least, not all the time—but essentially, and finally, alone. This is what makes your self-respect so important, and I don’t see how you can respect yourself if you must look in the hearts and minds of others for your happiness.*” — Hunter S. Thompson, *The Proud Highway: Saga of a Desperate Southern Gentleman, 1955-1967*”.

The quote’s inclusion suggests that the story will delve into themes of solitude, self-reliance, and the search for meaning in one's existence. By invoking the idea of being alone despite the presence of others, the quote foreshadows the protagonist's introspective journey within the narrative. It prompts readers to consider the complexities of human connection and the significance of self-respect in navigating life's challenges. Additionally, the quote adds depth to the story's exploration of identity and personal fulfillment, inviting readers to reflect on their own experiences of solitude and introspection.

Another example of quotation is seen in a flash story “May I check your oil, ma’am?” by Bill Chance. The main idea of the short story revolves around the protagonist's reflection on his past and present circumstances. Through the narrative, the protagonist reminisces about his teenage years working at a gas station, where he faced judgment and assumptions about his future based on his minimum wage job. Despite his aspirations and efforts to pursue higher education, he is still wearing his name on his lab coat, reminiscent of his days as a gas station attendant. The story highlights themes of identity, societal perceptions, and the passage of time, ultimately leading the protagonist to contemplate whether to retain or remove the label that symbolizes his past.

The quote here is in the phrase “*sound and fury*” used towards the end of the story. It is a non-attributed quote. The phrase is taken from Shakespeare's play “*Macbeth*,” where the line “*It is a tale told by an idiot, full of sound and fury, signifying nothing*” appears. This reference suggests the protagonist's contemplation of the passage of time and the significance of his experiences.

Another example of quotation can be seen in the short story “Angels and Blueberries” by Tara Campbell as an epigraph:

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.”— G.K. Chesterton”.

Chesterton's quote about fairy tales empowering children to conquer dragons aligns with the short story "Why is the sky blue?" by showcasing the power of imagination and storytelling. The story's whimsical explanations for the blue sky demonstrate how creative narratives help us tackle life's mysteries and challenges, much like fairy tales teach children that dragons can be overcome. Both the quote and the story underscore the role of imagination in confronting and understanding the complexities of the world, emphasizing the transformative power of storytelling.

2.3 Allusion in creating intertextuality in short fiction

An allusion in a short story denotes the incorporation of subtle or indirect references to various literary works, historical occurrences, notable figures, or cultural facets within a concise narrative. Given their limited length, short stories depend on powerful language to communicate concepts, motives, and sentiments.

The first example of allusion can be found in “Story of an Hour” by Kate Chopin. The narrative centers on Louise Mallard, a woman ensconced in a conventional Victorian marital arrangement, who learns of her husband's demise in an accident. As her initial sorrow wanes, she starts to perceive potential and liberation in the days ahead.

Initially, she refrains from consciously contemplating this newfound freedom. Instead, its realization dawns upon her silently and symbolically, conveyed through the imagery of the "open window" affording a view of the "open square" outside her residence. The repetition of the term "open" underscores potentiality and the absence of constraints.

An allusion emerges in Chopin's narrative as Louise is likened to the goddess of Victory, drawing upon Greek mythology. In Greek lore, this deity, known as Nike, epitomizes conquest and triumph, symbolizing the overcoming of obstacles and achieving success. This comparison serves to underscore Louise's sense of empowerment and triumph in the face of societal constraints.

Another example of allusion can be found in the short story "As the North Wind Howled" by Yu Hua. The story is the reference of the societal norms and expectations prevalent in China, where obligation and conformity are prioritized above individual autonomy and understanding. The protagonist's bewildered experiences mirror the reader's sense of confusion, highlighting the disconnect between societal expectations and personal agency. Through its humorous and surreal elements, the story invites readers to reflect on the absurdity of societal expectations and the importance of maintaining a sense of individuality amidst societal pressures.

The symbolism of the "north wind" in the story adds another layer to its critique of societal expectations in China. Just as the North Wind is associated with poetry, dreams, and remembrances, the story serves as a vehicle for introspection and contemplation of the absurdity of societal obligations. Moreover, the North, as the direction of night, wisdom, and the actualization of intentions, parallels the protagonist's journey towards understanding and asserting his own agency amidst societal pressures. In this sense, the story becomes a metaphorical gateway to what lies beyond societal expectations, inviting readers to reflect on the embodiment of the spirit and the pursuit of individual autonomy.

One more example of allusion can be found in the flashstory "Baby Dolls" by Becky Robison. The main idea of this story centers on the profound transformation motherhood brings, depicted through a vivid and slightly surreal vignette of a mother dressed as Raggedy Ann at a Halloween party. As she experiences the early stages of labor, the narrative contrasts the whimsical and carefree atmosphere of the party with the intense, life-changing reality of childbirth. The story explores themes of identity, transformation, and the innate bond between mother and child.

The allusion here is the image of Raggedy Ann, a well-known and beloved character from children's literature and folklore. Raggedy Ann's presence serves as a symbol of innocence, playfulness, and childhood, juxtaposed against the more mature themes of motherhood and childbirth portrayed in the story.

Through the metaphor of Raggedy Ann—a doll coming to life—the narrative conveys the idea that the act of giving birth and the subsequent responsibilities of motherhood endow the mother with a new, enriched identity. This transformation is not just physical but deeply emotional, as she transitions from being perceived as a young, playful figure to embodying the nurturing, life-giving role of a mother.

Additionally, the reference to Richard Nixon (37th U.S. president) and his basement. The mention of the office party taking place in "Richard Nixon's basement apartment" might symbolize a hidden or unauthorized gathering, mirroring the covert nature of the Watergate scandal. In the context of a Halloween party it could be interpreted as an ironic commentary on the political atmosphere of the time. Nixon's presidency was marked by controversies and scandals, and referencing his residence in the context of a party scene might suggest a playful subversion of his political image.

CONCLUSIONS

With the rise of the digital era, there's been a notable surge in the appeal of "flash fiction," a term encompassing various narrative subgenres unified by their brevity. Modern linguistic research focuses on analyzing the coherence and structure of texts, especially small-scale compositions. These texts, rich in linguistic and non-linguistic elements, capture the attention of linguists, prompting comprehensive examination. Flash fiction's popularity underscores its significance in literary analysis, offering insights into authors' utilization of intertextual elements and cultural references to enrich their narratives.

Intertextuality is the reproduction in a literary work of specific literary phenomena of other works, earlier or explicit imitation of other people's stylistic properties and norms (individual writers, literary schools and trends).

In our investigation we aimed to analyse the stylistic features of intertextuality in contemporary English flashfiction, specifically the use of allusion, quote and reminiscence. For the analysis we chose such flashstories as "Story of an Hour" by Chopin K., "Angels and Blueberries" by Campbell T., "May I check your oil, ma'am?" and "Dreams of the South Rim" by Chance B., "As the North Wind Howled" by Yu Hua, "Baby Dolls" by Robison B.

Based on our research allusions allow authors to reference external texts, cultural elements, and historical events, providing readers with additional meaning and context. By drawing upon familiar stories, symbols, or themes, allusions evoke emotions, recognition and invite readers to make connections between different works. For example, we came across the allusions on Greek mythology, "open window" and "north wind" symbols, particular country (China), politician (37th US president Richard Nixon) and a character from children's literature (Raggedy Ann)

Integrating quotes from other sources, whether they are from literature, philosophy, or popular culture, can serve as epigraphs, thematic anchors, or points of departure for exploration within a narrative. Quotes can provide insight into the themes, motives, or philosophical underpinnings of a story, offering readers a lens

through which to interpret the text. The quotations were used in the stories “May I check your oil, ma’am?” twice (an attributed quote of Hunter S. Thompson as an epigraph and a non-attributed quote from Shakespeare's play "Macbeth") and “Angels and Blueberries” by Campbell T. (an attributed quote of G.K. Chesterton)

The use of reminiscence allows authors to weave memories and reflections into their narratives, providing readers with insights into characters' emotions, motivations and inner state based on the reflections of previous famous writers` style and their literature. We found reminiscences of Jean-Paul Sartre, Albert Camus, Franz Kafka , Samuel Beckett, Henry David Thoreau , Ralph Waldo Emerson, Edward Abbey styles.

In general, in contemporary English flash fiction intertextuality is manifested through various means, including attributed quotations, unattributed quotations, allusions and reminiscences. These forms of intertextuality serve as markers of specific cultures, epochs, or individual writers, often classics, who have accumulated multiple incidental subtexts through their usage. In doing so, they facilitate a dialogue among texts, writers, and cultures. Their usage enhances narratives by adding layers of meaning, context, and emotional depth to their short stories. These devices provide authors with powerful tools for engaging readers, exploring themes, and crafting compelling storytelling experiences.

RÉSUMÉ

The course paper on "Stylistics of Intertextuality in Contemporary English Flashfiction" consists of 25 pages of text, of which 17 are main pages. The work consists of an introduction, two chapters with subsections, conclusions, summary, list of references, and list of illustrative materials.

The purpose of the study is to explore stylistic features of intertextuality in contemporary English flashfiction.

In the first chapter of the course paper, the concept of intertextuality was investigated. It also examines how scholars like Roland Barthes and others perceive texts as interconnected mosaics of cultural and linguistic references. The analysis also covers different manifestations of intertextuality, such as citation, allusion, and reminiscence, and their impact on literary structure and genre. Additionally, it delves into the evolution of the English short story, highlighting its development from early influences like Edgar Allan Poe to modern and postmodern trends, including the rise of concise forms like flash fiction, reflecting ongoing changes in literary aesthetics and theoretical approaches.

The second section examines how intertextuality manifests in contemporary English flash fiction through reminiscence, quotations, and allusions. Reminiscence involves echoing elements from past literary works, seen in stories by Bill Chance and Yu Hua. Quotations, both attributed and non-attributed, add thematic depth, as in the works of Bill Chance and Tara Campbell. Allusions subtly reference other literary works, historical events, or cultural elements, enriching the narratives and connecting them to broader contexts

Thus, the paper investigates that intertextuality in modern English flash fiction is diverse, using reminiscence, quotations, and allusions to enhance stories and link them to wider literary and cultural contexts.

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