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INTRODUCTION

The paper addresses the notion of intertextuality, its linguistic and cultural features and its stylistic potential in contemporary English prose. Intertextuality is analyzed as the relation each text has to the texts surrounding it. As a term indicating a literary theory, intertextuality became commonly used only after 1966, when it was introduced by Julia Kristeva. It was transformed many times and many scholars from diverse scientific paradigms studied this phenomenon in their works.

There were studied a lot of intertextual elements and figures: quotation, allusion, translation, plagiarism, parody, calque and others. In many literary texts it is mostly represented by means of biblical, mythological and historical allusions and quotes. Special emphasis in this paper is placed on the linguistic and cultural peculiarities of intertextual references in contemporary English prose.

The topicality of the paper is predetermined by modern approaches to *intertextuality* as the way in which texts produce their meaning due to references to other texts. Modern understanding of intertextuality subverts the concept of the text as self-sufficient creation. Elucidation of the intertextual potential of precedent texts in the English contemporary prose will help to reveal how different cultural models of perceiving the world are employed in contemporary literature for creating vivid imagery.

The object of the study is intertextuality in contemporary English prose.

The subject of the research is linguistic cultural manifestations of intertextuality in contemporary English prose.

The aim of the paper is to reveal the sense- and text forming role of biblical, mythological and historical intertextuality in the contemporary prose of British and American authors.

The main tasks of the research are:
- to specify the term *intertextulity* in the context of modern linguistic and cultural studies of modern literature;

- to define peculiarities of modern prose which predetermine its intertextuality;

- to reveal the intertextual potential of *The Bible* and other precedent texts;

- to determine cultural linguistic manifestations of biblical intertextuality in modern English prose;

- to specify transformations of biblical and other literary images and motifs;

- to determine the role and functions of historical and mythological references in contemporary English prose

The aim and tasks of research determined the main **methods** used in the course paper. The method of contextual interpretation, semantic analysis and analysis of contextual interpretation are used to elucidate the meaning of the main linguistic units that verbalize various intertextual references in the chosen texts and to define their cultural linguistic potential.

Structurally the master's thesis consists of the introduction, two chapters with conclusions to them, general conclusions, resume and references.

The **Introduction** clarifies the choice of the theme of the study, its topicality, states the object and subject matter of the research, aims, tasks and a set of methods applied.

Chapter one reveals the theoretical basis for the study of intertextuality in contemporary English prose.

Chapter two dwells on linguistic cultural features of intertextual references in contemporary English prose.

General Conclusions outline the tasks solved, the goals achieved in the current study and the perspectives of further investigation in this area.

CHAPTER ONE. THEORETICAL FOUNDATIONS OF INTERTEXTUALITY STUDIES IN CONTEMPORARY ENGLISH PROSE

There is always a common stock of language we share with others. Almost every word and phrase we use we have heard or seen before. Only putting those words together in new ways defines our originality. Very often words are dispersed and mixed in such a way, that it is impossible to associate them with a certain place, time or writer.

Texts are everywhere. This definition implies written words or signs on a piece of paper, wood, screen; this can be books, letters, WhatsApp-messages, slogans on T-shirts and far more. Text becomes text only when seen, acknowledged and interpreted by a human being. Text is a productivity and practice. Intertextuality is the relation each text has to the texts surrounding it. The intertextual position of any text symbolizes its combination of words and utterances that are already known. It makes a text "double voiced" (Bazerman 2004).

1.1. Approaches to the study of intertextuality

The phenomenon of intertextuality originated when the first records about texts and registered discourses began to exist. However, as a term indicating a literary theory, intertextuality became commonly used only after 1966, when it was introduced by Julia Kristeva. Some are convinced that the very origin of this concept goes back to ideas presented by such theorists as Ferdinand de Saussure, Mikhail M. Bakhtin and Roland Barthes (Barthes 1981; Booker 1996: 58,104).

While establishing her views on language, Kristeva studied both Saussure's and Bakhtin's models in linguistics and used their ideas. This concept certainly was not founded ex nihilo by Julia Kristeva. But she was the first person to use it in printed form. While being a student in Bulgaria, she had read Bakhtin in Russian. Later she has used the notion "intertextuality" in an article on Bakhtin (Haberer 2007:56).

It is not a simple matter to make a definition of the concept "intertextuality". Many scholars coming from diverse paradigms have used varied denotations and

what is more different "languages" to construct their own discourse over this term (Allen 2000).

If to look at intertextuality in a broader context, it can be claimed that it is an inseparable part of all forms of communication (Makkonen 1991:19). Different meanings of phrases and expressions can be clarified and understood because of an existing discourse. Without it, intertextuality can be compared with a new language, that has not been explored yet.

The aim of intertextuality is not only to pinpoint sources, but to find out the webs that include numerous codes, the origin of which can be already lost; to find influence of those codes in the traditional sense and of course to understand new texts (Makkonen 1991:19).

In order to understand the different aspects of intertextuality, it is important to admit that, in general, everything can be a "text". While speaking about "texts" it is vital to acknowledge that content, whatever its kind, does not have any inherent meanings, they appear only through human interpretation.

Texts do not represent self-contained systems. They all are created through various number of repetitions and transformations of other pre-existing textual structures. A text does not serve as a closed system and cannot exist as a self-sufficient whole accordingly (Martinez-Alfaro 1996:268).

In order to read, interpret, analyze and understand the texts the reader has to be familiar with other relating texts, because the elements presented in that text have a certain influence. What is more, a text is constructed with those elements borrowed from other texts and influenced by them in the chain of texts (Fairclough 1999; Widdowson, 2004).

The texts do not appear from the own mind of their authors, they are rather composed of pre-existent texts. So, the text becomes a combination of texts, an intertextuality: different utterances, which are from some other texts, mix and neutralize one another within a given text (Kristeva 1980: 36). Consequently, we can assume that there are always other words in a word, and other texts in a text.

A text is a multidimensional space where diverse writings, which are not essentially original, clash and blend (Barthes 1981: 149). For this reason, the understanding and analysing each text depends on awareness of other relating texts, which have a great influence on it.

A text is intertextual. The between-ness of the text should be taken into account, as the meaning does not exist inside, but between texts, in their relation to multiple other texts. Intertextuality includes acknowledgment that meaning lies between texts in the structures which are only partially traceable. While reading intertextually and searching for meaning, we instantly go outside of texts, since there is no inside or, to be more accurately, a text's inside is derived from that field of meaning which exists on its outside.

Intertext is also considered as an objective informational reality which is still the product of the human's activity (Кузьмина 2004:60). The author should indicate the direction of interpretation with the help of stylistic means and expressive devices. Apart from that, the creation of a new text can be described as energy resonance between the author and the prototexts (Кузьмина 2004:64).

Literature as well as work of art also responses to previous works and masterpieces rather than to social reality (Sebeok 1985: 657).
All the phenomena that arise from the correlation between pre-existing texts or contemporaneous corpus and a given text itself can be referred to the term "intertextuality" (Ben-Porat 1976).

Kristeva, Barthes, Sebeok, etc. have put forward their definitions of intertextuality, but they are difficult for practical application of text analysis. Therefore, Gerard Genette defined the subject of intertextuality thereby trying to delineate them. Literary scholar focuses on the particular literary text, admitting that it should not be investigated in isolation any more. Genette emphasizes the complexity of concept of transtextuality and defines five subcategories: intertextuality, hypertextuality, paratextuality, metatetuality, archtextuality (Genette 1989:10).

1. *Intertextuality:* the existence of one text in another which is implemented by the use of quotation, allusion or plagiarism.

2. *Hypertextuality*: unites hypertext and hypotext, the one written later and earlier accordingly. The relation connects one text with another not through commentary, but indirect or direct imitation. A text B might not have explicit reference to a pre-text A, but it could not exist without it.

3. *Paratextuality*: represents the linkage between a text itself and other accessory signals which can influence the reception of a text: title, cover, subtitle, notes, epigraphs;

4. *Metatextuality*: "commentary" relation, that connects one text with another that responds to it and comments on it without mentioning or quoting it at all. It is the critical relation *par excellence*

5. *Archtextuality:* this is the generic category, particular kind of intertextual relation between a text and its archytext. Readers or critics should decide and recognize generic quality. Nonetheless, the generic perception defines the reader's "horizons of expectation".

Gerard Genette has also defined three types of intertextuality:

1. Explicit – formal intertextuality, the explicit usage of such elements as quotations, especially direct quotations;

2. Non-explicit – hidden intertextuality, plagiarism;

3. Implicit – references, allusions, hidden elements of other texts.

Because of limiting intertextuality to only three categories, this model cannot be considered valid and used for extended intertextual analysis of texts (Genette 1992,1997). It is an obstacle to complex understanding and analyzing of the phenomenon. For example, explicit intertextuality includes also references, additions, insertions and not only quotations. What is more, non-explicit intertextuality does not consist only of plagiarism, otherwise, it will not be considered as a part of intertextuality.

Actually, there are other models of intertextual analysis, some of them are more extended, others are disputable. Among the most popular are the ones presented by Bloor and Bloor, Halliday and Widdowson Fairclough.

Intertextuality is viewed as an element of the history of the text and even its archeology. Intertextuality represents the whole generation of texts existing before. All earlier texts are a part of the history of those latecome, forming the history of text production (Halliday 2002;2003; Fairclough 2003). In literature intertextuality manifests itself in allusions. What is more, intertextuality is a number of acts of meaning and the given text makes allusions to them. Literature and philology name it allusion, but semiotics defines it as intertextuality. There are four "strand or dimensions" represented by Hallidays which make the history of the text: developmental, systematic, intratextual and intertextual. Nevertheless, they are not practical and are not useful in understanding any intertextual elements.

Intertextuality plays a significant role in literary text analysis (Widdowson 2004: 26-7, 140,148). It is not a simple issue to define all the elements of intertextuality in a given text, as well as components of previous text in it. It should be admitted that intertextual elements and structures are presented in all texts (Widdowson 2004: 91-2; 147-8). In order to define them and understand intertextuality in texts, distinct measures and practical means are needed. There are no practical patterns for identifying intertextual examples and elements in literary texts.

According to the model of intertextual analysis represented by Fairclough a text is viewed as a combination of grammatical, lexical, functional elements as well as textual structure and coherence. These elements form a chain of hierarchical relations starting from the words, which create clauses, then sentences and the text. "Intertextuality" is another important element in the text structure the same way as coherence of text, and force of utterance. The coherence of the text leads to coherent relations of all components. Force of utterance is the request of the text, its intention and impulse that exist within discourse. Intertextuality determines the relations between the given text and other interconnected texts. This understanding

of intertextuality is also too general and broad for practical implementation (Fairclough 1992: 75).

Though intertextuality is indicated in literary texts at best, Bloor and Bloor consider it almost in all text types including scientific texts and journalism. Elements of previous texts intrude on the new one in the form of mixing genres, direct or indirect quotations. Intertextual elements can be divided into linguistic ones and textual level. Linguistic elements are focused on stylistic features and linguistic development of the text, forming its external structure. On the other hand, textual/ intertextual level is centered on internal structure elements and examples. This model is also not appropriate for intertextual analysis of the text, as there are many shortcomings.

Unfortunately, all above-analyzed models and concepts are not useful in determining intertextuality and defining its features and elements in texts. At the same time all positive and effective aspects of these models provided the basis for developing more practical model of intertextual analysis. All texts have the linear and the horizontal or vertical level. The first one, relating to the whole structure of the text, is more surface. Another name for this level is – macro-intertextuality. The second level focuses on the internal structure of the text and implicit elements which are hidden in the internal layers of the intended text. This level is called micro-intertextuality (Booker 1996).

Macro-intertextuality helps the reader to figure out the intertextual elements of the given text from its totality. The entire structure of the text may be reference to, imitation or adaptation of existing texts. A short story, written by E.M. Forster *The Road from Colonus* can be a great example. The title itself is connected with Greek mythology and refers to the city of Colonus. The setting of the story represents isolation, generation gap, industrial revolution in England and many other problems of modern society.

So, different concepts introduced by famous scholars and linguists prove that the term 'intertextuality' is a complex and multi-dimensional term. The purpose of this chapter was to present a wide variety of attitudes towards the intertextuality and to

show the implication of this notion. It is impossible to understand this concept without considering other related subjects and contributions made by a great number of literary critics.

1.2.   Classification and types of intertextual references

It is not quite easy to classify and summarize all devices of intertextuality, because all of them influence different language levels. Sometimes it can happen that some types overlap in their meanings or terminologies.

The type of intertextuality always influences the references which will be presented in a text. For example, explicit type of intertextuality that provides elements taken from earlier texts in the later ones is characterized by usage of quotations. Non-explicit or in other words hidden intertextuality – plagiarism. The writer is not identified. And implicit intertextuality consists of elements that refer to other texts and is characterized by usage of different kinds of allusions (Genette 1989).

Micro-intertextuality represents hidden in different layers of the text intertextual elements of vertical construction. All these elements – allusion, quotation, indicators, adaptation – are forms of this model and constitute a part of the meaning of this construction (Travers 1989: 210,225).

1) Allusion – an indirect reference to a person, event, place, idea or to another literary work.

2) Adaptation – taking a part of existing story or ideas and rework them and use for making another thing.

3) Indication –proposing an idea by showing something relating to it.

4) Quotation – quoting some expressions (Abrams 1993).

Texts are constructed from other known and unknown texts; therefore, they are not viewed as separate. Such two related notions as intertextuality and allusion see texts interaction in different way. The latter one is a form of the first one, allusion operates through verbal echoes between given texts (Montgomery 2000, p.161).

Kirillove has classified allusions into five Groups:

- literary allusion (including plot, characters, settings etc.);

- popular culture (connected with modern people, events, works of art and literary works);

- historical allusion (such as events, people and places);

- Biblical allusion (including texts from Old and New Testament);

- the arts (including art, films, theatre, music) (Niknasab 2011).

Allusions perform numerous functions and Natalia Cherkas (2004), a modern linguostylistics researcher, names some of them:

- some allusions are based on metaphorization and are symbolic;

- allusions provide pragmatic effect and increase emotive expressivity of the utterance;

- aesthetic function;

- Biblical allusions work together with other words and phrases and perform the function of "building material";

- promote developing of literary text structure and the topic of the texts.

Allusions are also divided into PN (proper name) allusions and KP (key-phrase) allusions. (Leppihalme 1997). The first type can be presented by the names of famous figures as well as fictional characters, scientists, writers, politicians, mythological characters, prophets, missioners and others. Speaking about key-phrase allusions, it is vital to note that they are illustrated with the help of phrase not just a single name. The greatest source of such type of allusions is known all over the world Bible. In addition, there is a great amount of other sources like fairy tales, legends, clichés, slogans, even songs and films, TV programs and different shows.

Allusions can be also classified as explicit and implicit. Explicit verbal allusions are direct quotations from other texts. They are almost always highlighted by quotation marks. At the same time implicit verbal allusions are not indicated in any way. The original usage of vocabulary can be also changed in order to fit a new context. Furthermore, they are more difficult to identify because additional

extended knowledge about the text itself, historical period, events and personalities involved in it can be needed (Montgomery et al. 2007).

What is more, allusions do not depend only on chance. Previous knowledge is not the only source of detecting the allusions. They can be indicated because of the fact that they stand out of a surrounding text in some way (Montgomery et al. 2007: 156).

Another very considerable element of intertextuality that serves as broad transposition of a certain work is adaptation (Hutcheon 2006). Intertextuality deals with original texts whereas adaptation refers to the recreation of that texts. Intertextuality uses other works to provide more understandable and significant meaning, while adaptation usually bases on well-known texts to create something original and new. The main characters are generally taken from the pre-existing story but the story itself is retold in a different manner.

If the reader knows the adapted text, then it will be definitely perceived as a kind of intertextuality (Hutcheon 2006). What is more, clearly distinguishable work forms a creative transposition, adaptation.

It is also explained that each and every reader experiences adaptation differently. It depends on reader's general knowledge and the way how he understands various intertextual relationship between adaptations and original texts.

There should always be some place for the reader in the story for the intertextual process. There should be something of understatement, a missing element that will lead the reader and direct him to make researches and use appropriate methods to find the key (Sanders 2006).

Intertextuality tends to use other works purposely without citation, but it cannot be mistaken with plagiarism that imitates the ideas of other authors without indication authorization. Plagiarism eliminates the originality of a source text. It is the intentional omitting of references or citations that belong to other source materials (Pecorari 2001). Intertextuality serves for better understanding of a new hypertext, providing original themes, contexts and characters (Kristeva 2006). New

ideas appear out from already existing ones, without just plagiarizing them. Literary integrity is a distinguishing feature of all devices instead of plagiarism.

Another textual phenomenon is parody. Together with adaptation it can be found in numerous genres. Parody is about imitating the text, using, for example, its author's style and providing a humorous effect at the end. Like adaptation and simulation, parody is usually related to postmodernism.

Parody is presented from another angle in one of the theoretical books written by Linda Hutcheon *A Theory of Parody*. It is claimed that parody cannot be perceived only as *"a form of imitation"* (Dentith 2002). Ironic inversion is another feature of parody. In modern literature parody performs also other functions like inventing, revising the previous texts and what is more transcontextualises them (Brooker, 2001).

Parody is characterized by exaggeration, comic form, ridicule and incongruity. Modern parody is about inventing, ironic inversion, revising, 'transcontextualising' pre-existed text (Rose 1993). Also it is believed that it is linguistic norm that makes parody possible (Jamenson 1991).

It can be observed, that the concept of intertextuality is wide and complex. It provides an extensive range of devices that serve as tools of the term and also define it. It was investigated that allusion and quotation are the most apparent cases of the notion intertextuality.

1.3. Linguistic-cultural features of intertextuality in contemporary English prose

Intertextuality is an inseparable category and one of the main features of modern prose. Intertextual references bring linguistic and cultural context as well as literary framework to the given text.

Intertextuality does not only refer to literature but what is the most important to culture as a whole. While reading through intertextuality, texts should not be only mirrored to reality but rather to other texts (Makkonen 1991:19). A text is a range of quotations which come from countless centres of culture.

One of the essential ideas of intertextuality is the concept of dialogue. Modern texts do not only have this dialogue with current literature, they are closely related to customs and traditions. The dialogue constitutes the references to historical events, places and even famous historical figures. It is quite important to be able to indicate and understand which text is parodied or which text is spoken against or for in the past (Makkonen 1991:19).

For modernism, culture experience serves as an epistemological tool in exploring new ways of human life in our world. Also it provides the text with deeper senses, broadens its perspective that influences the pre-text and presents it in the full range of its correlations and contexts (Bahtin 2000). Intertextual relations refer not only to the text but the culture itself. Therefore, intertextuality cannot be narrowed only to a constructive principle, it filters the way how the writer views the world through a great variety of numerous associations. To some extend it is the comprehension of cultural codes (Apresjan 2006). But from another point of view, the writer creates his own original text using his creativity and individuality basing on different kinds of opposition. Almost every phrase or word used in modern texts ambiguously refers to pretexts (Vinokur 1980).

Though there is no definite date for the rise of postmodernism, but it is known that it appeared after the end of World War II. The circumstances were really complex: the birth of human rights, the increase of nuclear weapons, the emergence of various philosophies such as absurdism, surrealism, nihilism and many others. The term "postmodernism" is ambiguous because of the amount of work it does. One of the tasks is to conceptualize and engage the phenomena of postmodernity (that apparently succeeded modernity) adequately (Berman 1982).

In order to explain the origins of the postmodern views on intertextuallity, parody, metafiction, as well as the ideas on gender, it is necessary to describe the main postmodernism concepts. Postmodernism is a disputed term and for its opponents it means the rejection of reason and truth in favour of a world, that is presented only through copies, signs and images. Its defenders view

postmodernism as a liberating attitude that stays suspicious of final position of truth or any single foundation (Colebrook 2004: 182).

The list of key features, presented by Hassan, shows the relationship between Modernism and Postmodernism and demonstrates the place of intertextuality within all opposites.

Elements of modernism and postmodernism in comparison

Modernism	Postmodernism
Purpose	Play
Design	Chance
Centering	Dispersal
Genre/Boundary	Text/Inter-text
Interpretation/Reading	Against Interpretation/Misreading
Lisible (Readerly)	Scriptable (Writerly)
Origin/Cause	Difference-*Differànce*/Trace

Table 1. Elements of modernism and postmodernism in comparison

In the following list Modernism and Postmodernism are viewed really antithetically. In reality, many scholars are sure that Postmodernism inherited many of the theories and forms innate to Modernism. That is why, they cannot be opposed, since Postmodernism constantly relies on the former codes, styles and approaches as well as other historical periods. The philosophy of Postmodernism has adopted some characteristics from the stage of Modernism: questionable narrators, paradox, fragmentation and reaction against Enlightenment ideas, disorder and non-compatibility (Hutcheon 1988).

Renaissance humanism, also known as modernism, began after publishing of the book *Utopia* written by English philosopher Sir Thomas More in 1516. The basic theme was that we can understand and more importantly control power of the nature and determine our destiny. Because of the belief that the truth we found

would help us to make a better new world, modernism became such a powerful and great social movement. There was the slogan "The truth shall set you free". Modernism had such a feature as the loss of belief in possibility of an objective truth; it rejected formal aesthetic theories; emphasized subjectivity, the discontinuous and the fragmentary. There was the place intended for self-consciousness and reflexivity in the production of text (Adolphe Haberer 2007).

Postmodernism is about undermining Western metaphysics, about anarchy, disassembly, disorder and meaninglessness. What is more, this philosophy went further, adding a dose of irony and scepticism. It is against the over-exploitation of nature. Perhaps, it is so because of new technologies and globalization. At the same time, it opposes such things as technology, reason, science and most importantly the European enlightenment (Adolphe Haberer 2007).

Individual works are not represented as isolated creations in modern literature. Being focused on intertextuality, the texts provide a decentred vision of the universe (Гудков 2003). Some critics are sure that the correlation of one text and another within the literary chronicle makes modern texts unoriginal and dependent on literary clichés (Erik Kielland-Lund 2002).

The principle of quotation is another important feature of postmodernist discourse. Including multiperspectivism, the texts are built up using quotations taken from other works.

There are two main processes that are combined while creating a fictional modern text. The first stage has the aim to restore the basic meanings, archetypal semantics of pre-text. The second stage is the usage of numerous transformations of its semantics and its modernization. Actually, it is a combination of projective and introjective intertextualities. The first one is used to reform relations between already existing texts according to the modern standards and rules of the new system. The second one is fulfilled through contrasting what was already created and what is being created (Vinokur 1980). Therefore, modern intertextuality is about selection of pretexts and about their combination that is possible through a

great range of modernizations, modifications, transformations of the fixed semantic meaning (Babenko 2004).

To compare postmodernist fiction with modernist, the first one is opened to the 'world' (Edward Said 1983) and to the history. It is vital to note, that the "world" is not "ordinary reality", it is the "world" of discourse, texts and intertexts. Being incorporated in the texts, intertextual pasts are presented as the core structural element of postmodernist fiction (Linda Hutcheon 2004).

Modern and postmodern literature study fragmentation and subjectivism, but in different perspectives. In modernist literature it is the artist who should solve a problem in the form of an existential crisis. On the contrary, in postmodernist literature they are shown as insurmountable chaos, in which the artist is helpless and the only way to defence against "ruin" is to exist and act within the chaos. Exploring subjectivism, modern as well as postmodern literature moves from material reality, external one to psychic, internal reality and inner states of consciousness (Oruch 1981).

In the previous chapter many ideas of famous scientists and linguists about intertextuality were presented. The concept of intertextuality itself is a distinctive feature of post-modernist philosophy and was put forth by Rolan Barthes in the XX century and then, as it was mentioned above, was developed by Bulgarian poststructuralist Julia Kristeva. What is more, Julia Kristeva's viewpoints were influenced by the Bakhtinian idea of all language as a dialogue and the Saussurean concept of a language as a system. Any text is the echo and the transformation of another text (Sim 2005: 250).

A lot of scholars followed in some of Kristeva's footsteps. One of the most famous Roland Barthes' quotes is: "The text is a tissue of quotations drawn from the innumerable centres of culture". He also wrote that a gesture can only be imitated by the author and it is never original, but anterior. The only power is to mix different writings (Barthes 1977: 315). It is meant that everything is already written, nothing is original. One can assemble the existing bits and pieces into a

new patchwork. Barthes defined the intertext as "the impossibility of living outside the infinite text".

The term intertextuality was coined in 1966 therefore it has got many users, has been borrowed and transformed a lot of times (Ильин 1998). Some stick to Kristeva's initial variant and her vision, others use it just to talk about allusions in a stylish way (Irwin 2004: 227-228).

The significance of the references and the intention of the writer have influenced the way intertextual relationships are divided. Actually, there are three types:

Obligatory	The writer intentionally refers to other texts, creating comparison and association between them (Fitzsimmons,2013). This type of intertextuality relies on the reader's knowledge, understanding and awareness of a prior hypotext. Without these factors the understanding of the hypertext cannot be accomplished (Jacobmeyer,1998).
Optional	This type of intertextuality has not so much influence on the comprehending of the hypertext as the previous one. (Fitzsimmons, 2013). The reader can find numerous connections to different texts or nothing at all. While using optional intertextuality, the author pays respect to 'original' writers or encourages those who are aware of the hypotext. But its reading is non-mandatory. Not knowing doesn't prevent from understanding (Ivanic, 1998).
Accidental	The reader himself finds the connections between texts, personal experience or cultural background. To make intertextual references is not the writer's purpose. The reader refers only to his own previous knowledge (Wöhrle,2012).

Table 2. Types of intertextual relationships

Because of the fact, that intertextuality is extensively used by postmodern writers and particularly those of metafiction, this notion has become the remarkable feature of the postmodern texts. However, some modern representatives like David Jones and T.S. Eliot have already used intertextuality. Haberer sees it as development of modernism to postmodernism. Intertextuality and its wide spreading consequences for literary interpretation were discussed in the essay written by Adolphe Haberer "Intertextuality in Theory and Practice" in 2007. First of all, postmodernism is also viewed here as the development of

modernism and, what is more, the latter is considered to be a prime exponent of postmodernism. It is actually reasonable and forms a basis for interpretation. It would be also impossible for a reader of literary text to measure and evaluate experience without the key concept of intertextuality.

Intertextuality is a key concept of postmodernism and creates various interactions, which result in intertextual game.
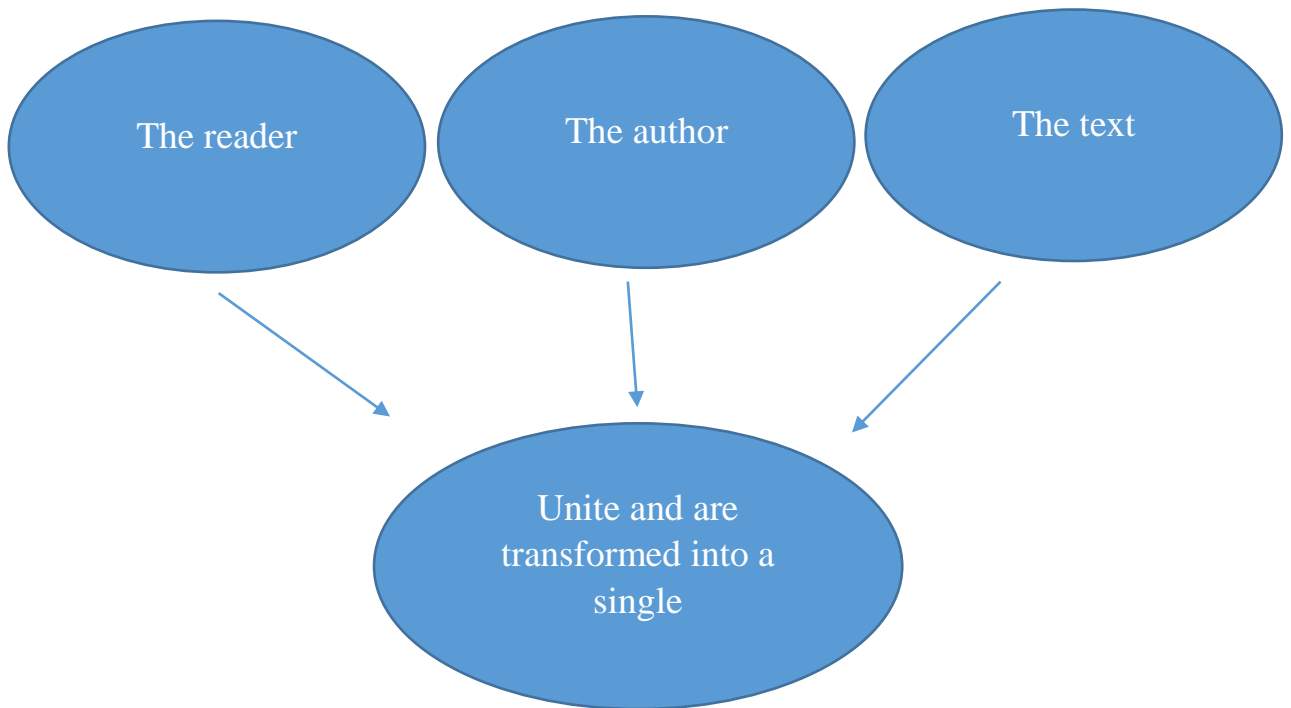
```
  ⬭ The reader        ⬭ The author        ⬭ The text

                  ⬭ Unite and are
                    transformed into a
                         single
```

Table 3. Intertexual game of key concepts

The main task of the reader is to decode the hidden meanings in the intertext.

Intertextuality is becoming more and more important in this era and relates to the manner in which it is used by postmodern fiction. Postmodern writers explicitly admit their own objectives as historicist and pluralistic as compared with modern authors. The past serves as an important intellectual and formal source, which is approved and under no circumstances ignored or condemned. All vernacular and classical styles of all periods are available for reinterpretation and imitation (Allen 2000: 180).

Postmodern intertextuality has also its problematic side and is difficult to be defined. The play of meaning in postmodernism is infinite, everything is possible.

It must be noted that there are no boundaries of interpretation, there are only limits of the imagination (Sim 2005: 250).

The principal idea of intertext is generalized by postmodernism. This concept became common for the textological theory of postmodernism confirming that the interaction between the sign context and the text itself is essential for creating the sense. What is more, it is connected with the author's unique type of thinking, way of text creation and specific artistic picture of the world. The notion of intertextuality forms the basis for evaluation of postmodern texts and postmodern style of thinking as thinking of citation. Moreover, the concept of *intertextual matrix* is a basis for citatory literature. A symbolic expression is also vital, not only artistic creativity and writing. The text is combined by the general number of symbols in time and space (Bezrukov 2015).

One of the aims of postmodern intertextuality is to find a balance between a desire to rewrite the past in a new context or just reduce a gap between present and past of the reader. It differs from a modernist desire to arrange the present through the past or to void or avoid history. The past of historiography and literature is confronted by postmodern intertextuality; it derives from other documents or texts. In general, there are only already written texts and not unique, visionary, symbolic "work of art" (Linda Hutcheon 2004: 118).

Postmodernist intertextuality can be represented sometimes as a parodically doubled discourse. In his novel, *The Name of the Rose*, Umberto Eco used the literature by Conan Doyle, Eliot, Joyce and those of history. He claims that he revealed what writers have always known and they have told us this again and again. He discovered that all books and stories always speak of other ones.

The modern English literature takes a base of intertextuality. Nowadays it extends beyond the borders of literature and goes other different fields. It shapes not only poems, dramas or novels, it is presented in films, in Internet, etc. There is a need to find out various function of that term in literature and also in other fields.

1.4.   The role of Biblical references in contemporary fiction

The Bible, the world's greatest bestseller, is the only most important book of all times. This book is the most copied one of antiquity, which can be found all over the world. The Bible has been translated from ancient manuscripts and from different languages by modern scholars as well as by previous generations. Clear teachings, which are presented by this book have liberated lots of people from oppression. What is more, many were even ready to die only to get access to this extremely influential book. It is a well-known fact that the Bible is sacred among the religious communities, but it has also influenced the world literature, music, art and definitely cultures (Microsoft Encarta Encyclopedia 2000).

Millions of people are inspired by this piece of the treasure. Many phrases and citations taken from the Bible have transformed into clichés known all over the world. During bad times, when there are a lot of troubles, people tend to turn to the Bible for guidance, protection and hope (Johnson 1994).

The Bible is not presented by just one book. Actually, there are many books written by prophets, apostles, priests and others. Also these books consist of myths and legends, historical events, hymns, parables, prophecies, riddles, biographies, reflections and sayings.

Paradise Lost is a great example of literary work of Western Civilization, that is directly based on the Bible. There are also works, which do not include Biblical themes, but are full of Biblical imageries and symbolism e.g. the plays of Shakespeare (Charlton Heston 1997). The Bible has played also a significant role for American writers. *Moby Dick*, for example, is totally infused with allusions to the *Books of Genesis*, Jonah and Kings, Job.

As it was mentioned above, the Bible had a great impact on different cultures, but this book also influenced everyday language. The 16th president of the United States paraphrased Luke 11:17, while mentioning that the institution of slavery had built 'a house divided against itself'. Ronald Reagen, the 40th president of the United States borrowed a phrase from the New Testament and compared America to 'city upon the hill' (Charlton Heston 1997).

The term "intertextuality" was firstly used in biblical studies after publishing a collection of essays Intertextuality in Biblical Writings in 1989. It was a combination of numerous examples of biblical intertextuality and theoretical discussions. Biblical intertextuality was of particular interest to scholars who studied the usage of the Old Testament in the New; relationships between old texts and their new meanings in new contexts. Intertextuality is a power that makes the reader to plunge into other texts, into other cultures and explore core foundations and components of which the text is a part. Riffaterre and Barthes would call is the "intertext" (Phillips: 15).

In the world literature there are numerous direct as well as indirect references to the Bible. The subjective worldview of the writer is usually expressed by means of different expressive means and stylistic devices. Allusions also belong to them.

When religious texts interconnect with mythological ones in postmodern prose they provide their own unique models of world perception, totally different from those of postmodern texts (Мелетинский 1986: 297). That is why, when Biblical allusions and motifs are interwoven with modern contexts, the spectrum of potential interpretations expands and new senses are created (Ильин 1988; Эко 2004: 387).

In order to produce allusive affect, the target reader has to be acquainted with religious texts as well as cultural and historical references (Niknasab 2011). Most of all, biblical allusions are presented by quotations or in a verse. These may be phrases from the Scripture or it may be just a name of a famous saint or prophet or any figure mentioned in the Bible. All these references are used by modern writers to create a valuable text. It is also possible that religious allusions are ironically employed in a text to criticize someone.

Biblical references are widely used in modern and postmodern literature because they provide stereotype situations which are shared and easily understood by people from different countries and different cultures (Johnson 1994).

Modern writers come across a great amount of direct and indirect references to the holy book, the Bible. Using allusions, expressive means and stylistic devices, they express their own attitude and points of view on different situations indirectly.

Biblical allusion serves as universal device that brings its original interpretation to the text (Маркина 2006).

Nowadays Bible images, situations, legends are still filling the works of famous writers. It is all because of the content of the Bible, questions it raises and eternal values it discusses (Лихачев 1968). The core idea of this lies in the multiple layers of meaning the story gets. The main topics are: good and evil, live and die, faith and betrayal, truth and lie. What is important that most of all the answers are encoded in the stories, but only the reader's cultural background defines if it is possible to decode the message (Лукин 1999).

Writers refer to the Bible to tell about hopes and failures, struggles and triumphs. Furthermore, modern writers appreciate this book for its beautiful style and realistic views on human's life, notwithstanding different centuries and epochs.

CONCLISUIONS TO CHAPTER ONE

'Intertextuality' is a complex and multi-dimensional term. It was studied by different scholars of the 20th century but it became commonly used only after 1966, when it was firstly introduced by Julia Kristiva. It is not a simple matter to make a definition of the concept 'intertextuality'. It is an inseparable part of all forms of communication. In order to understand this concept and different aspects of it, it is vital to admit, that everything can be a 'text' and a text is intertextual. While reading intertextually and searching for meaning, we instantly go outside of texts, since there is no inside or, to be more accurately, a text's inside is derived from that field of meaning which exists on its outside. A text is a combination of diverse writings that blend, mix and clash neutralizing one another within a given text.

There are different types of intertextuality and it influences which references should be used. Intertextuality is considered to be an element of the history of the text. Intertextuality represents the whole generation of texts existing before. Macro-intertextuality helps to figure out all those intertextual elements of the given text from its totality.

Modern literature generalizes the principal idea of intertext. It takes a base of intertextuality. Intertextuality broadens the borders of literature and goes other different fields. It is represented in dramas, novels, poems as well as in films, in Internet, etc. One of the aims of modern intertextuality is to find a balance between a desire to rewrite the past in a new context or just reduce a gap between present and past of the reader. Individual works are not isolated creations in modern literature. Some critics are sure that the correlation of one text and another within the literary chronicle makes modern texts unoriginal and dependent on literary clichés. But intertextuality is the concept of dialogue. This dialogue exists between the text itself and current literature, culture and traditions, historical figures and events.

Modern writers use the holy book, the Bible and fill their works with its images, legends and situations. There is a great amount of direct and indirect biblical references used in modern and postmodern literature. They have very

powerful meanings and provide stereotype situations which are shared and easily understood by people from different countries and different cultures.

CHAPTER TWO. LINGUISTIC-CULTURAL FEATURES OF INTERTEXTUAL REFERENCES IN CONTEMPORARY ENGLISH PROSE

Intertextuality is one of the most important categories of modern literature. Intertextuality provides a connection between the text and the pre-existing one. Such type of connection is named recursive. If this connection exists between the text and the next text generation, it will be named procursive (Mihkelev 2014). Intertextuality combines numerous different texts written by different authors and is expressed through allusions, quotations and other references which create plenty of associations which refer to certain characters, historical events, some other texts etc. (Bullo 2017). Culture memory makes the original perspective of a certain text deeper. Almost all phrases, ideas and words refer to certain pretexts, but at the same time they are always ambiguous, because basic combinations are transformed into common concepts of culture.

Modern authors often find the source of inspiration in myths or mythological texts, one of the most popular being the Bible. Through all its many editions, the Bible has had an enormous impact on our literature and our everyday language. Biblical motives actualized in postmodern literature acquire new senses which broadens the texts' meaning (Booker 1996: 342). Thus, the study of reinterpretation of biblical symbols and transformations of intertextual references in postmodern fiction reveals their intertextual potential.

Examples of modern prose, which are analyzed in the following chapter do not show a complete picture of intertextuality, but they provide general features and characteristics of this phenomenon. What is more, the examples underline a great potential of intertextuality to connect numerous literary texts which are often extremely different.

2.1 Biblical allusions

The Poisonwood Bible novel consists of seven books: Genesis, The Revelation, The Judges, Bel and The Serpent, Exodus, Song of the Three Children,

The Eyes in The Trees. All of them except the seventh borrow their titles from *"Old King James"* and *"peculiarly beloved Apocrypha"* (TPB p.25). All these books are written as allusions to the Bible, where each and every story or event is narrated by different apostles and prophets. In a similar way all members of the Price family tell the story from their own perspectives. The novel *The Poisonwood Bible* reveals the relationship between conquerors and missionaries, investigates how religion influences the history, depicts worsening and betterment.

The Poisonwood Bible

The Poisonwood Bible's title is of specific significance. Barbara Kingsolver has ironically used quite a strong oxymoron from the very beginning. The Bible, the holy book of the Christian religion, sacred book, the most important book in the life of a Christian, is compared with poisonwood tree that instead of appearing harmless is actually poisonous.

Moreover, the poisonwood tree is the main symbol of the novel. It intensifies the idea of accepting cultural differences and raises the question of cultural clashes. The poisonwood tree is the embodiment of literal misunderstanding between diverse and divided worlds and their cultures. Nathan Price was warned by the Congolese woman that it is dangerous to touch this tree because it *"bites" (TPB p.16).* Of course, Nathan ignored the warning and *"woke up the next morning with a horrible rash on his hands and arms, presumably <u>wounded by the plant that bites</u>. Even his good right eye was swollen shut, from where he'd wiped his brow" (TPB p.16).* The priest's ignorance is symbolically opposed to the USA and that its attempt to distribute religious ideas and an ethical system turns into the most unethical thing.

The linguistic conflict arose because of the fact that Kikongo is a tonal language. This fact also explains the usage and clarifies the meaning of the title. 'Bangala' in Congolese means *"something precious and dear"* (TPB p.114) but because of Nathan Price's mispronunciation, this word could be easily confused for *"poisonwood tree that was plaguing us all half to death"* (TPB p. 46). Every Sunday at the end of the sermon Nathan declared *"TATA JESUS is BANGALA!"*

(TPB p.114). Adah emphasizes that her father's ignorance leads to *"mistrusting his interpreters"* (TPB p.114). The priest unintentionally, without realizing it himself, produces negative connotations around the name of Jesus that lead to the people misinterpretation. The most important in this situation is the issue of cultural relativism. It is highlighted that the same ideas do not work identically in different cultures. What is acceptable by one culture can be rejected by the other.

At the end of the Book Six, Adah pays attention to the mistakes that were done during their mission to the Congo and that they *"can never know which ones made a lasting impression"* (TPB p.219). Adah also takes up the title and accepts the fact that she is *"born of a man who believed he could tell nothing but the truth, while he set down for all time <u>the Poisonwood Bible</u>"* (TPB p.219-220).

I. Genesis

Genesis is not only the first book in the novel The Poisonwood Bible, but it is the first book of the Bible, that describes how God created the world. *Genesis* symbolizes the beginning, the start, the origin of something and even the rebirth. In the Bible *"the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters"* (Genesis 1:1). The first part of the Book One, narrated by Orleanna, also depicts the Congo as *"...A RUIN so strange it must never have happened"* (TPB p. 2). Negative connotations are preserved in depicting the new world.

Genesis as it was mentioned above is a book about the way God creates the world, about the very beginning, when the first people are pure and naïve. The Price family in The Poisonwood Bible are also starting a new life in a literally new world and they should discover everything for the first time: *"IN THE BEGINNING we were just about in the same boat as Adam and Eve. <u>We had to learn the names of everything</u>... all God's creatures have names, whether they slither across our path or show up for sale at our front stoop: bushbuck, mongoose, tarantula..."* (TPB p.41) Because of the fact that many plants grow so wild, Leah Price says that their own *"backyard resembles the Garden of Eden"*

(TPB p.41). Their backyard is compared with the biblical Paradise, "Garden of God".

Leah Price mentions that they *"…CAME FROM BETHLEHEM, Georgia…"* (TPB p.4). It is the allusion to the city of Bethlehem, birthplace of Jesus, the place that Jesus left in order to start his mission. The Price family also travel to the Congo in Africa to take a mission trip.

Nudity in this novel is a vivid manifestation of ethnocentrism. Initially the Congolese people have their own general views on nudity, which are drastically changed after the Nathan Price's preaching. At the very beginning the Prices get shocked to see some women *"with their <u>bosoms naked</u> as a jaybird's egg. Some of them were dancing, and others merely ran around cooking, as if nakedness were nothing special. They passed back and forth with pots and kettles, all <u>bare-chested</u> and <u>unashamed</u>"* (TPB p.9). After that Nathan starts to preach and interprets nudity as something extremely evil and sinful: *"The emissaries of the Lord <u>smote the sinners</u>, who had come heedless to the sight of God, heedless in their nakedness"* (TPB p. 10). Consequently, nudity transforms to something shameful and people are embarrassed of it. Some women *"lifted up their wraparound sarongs and tied them in front, to cover their breasts. Others gathered up their bare-bottomed children…"* (TPB p.11) Kingsolver provides here a direct allusion to the Bible but, what is the most important, it is reshaped in a different light. In the Bible it is said that in the Garden of Eden *"Adam and his wife were both naked, and they felt no shame"* (Genesis 2:25). Because of their disobeying Adam and Eve were punished with feeling shame: *"I heard you in the garden, and <u>I was afraid because I was naked</u>; so I hid"* (Genesis 3:10). The Price family wanted to convert the believes of the Congolese people. Nudity was just a state of nature but was drastically replaced with shame. This situation is dramatized in the novel, because transforming the believes of these people does not improve them but on the contrary is even harmful for them. They are shamed by their nature and do not appreciate their nudity any more.

Nathan Price is eager to reenact miracles of Jesus Christ. One of them is feeding the multitude. Of course, the ordinary preacher cannot repeat the supernatural deeds performed by Jesus and tries to find out some other ways to fulfill his goals. According to the biblical story, the Jesus' disciples were sent to find some food. They managed to get only five loaves and two fish but it was enough for Jesus to feed a lot of people. *"After the people saw the sign Jesus performed, they began to say, "Surely this is the Prophet who is to come into the world"* (John 6:14).

In order to get the same feedback from the Congolese people and direct them towards Christianity, desperate Nathaniel attempts to repeat this miracle. But the result of this "magic" was totally opposite to the ideas presented in New Testament. He does not manage to prove his authority and vice versa is perceived by the natives as a madman. After using dynamite *"what came was not souls but fish. They came rolling to the surface with mouths opened wide by that shocking boom. Round shocked bubbles for eyes. The whole village feasted all day, ate, ate till we felt bug-eyed and belly-up ourselves"* (TPB p.29).

Jesus divided five loaves and three fish among *"about five thousand men"* (John 6:10) and Nathan Price *"performed a backward version of the loaves and fishes, trying to stuff ten thousand fish into fifty mouths, did the Reverend Price"* (TPB p.29). There is a great antithesis between two deeds. The patriarch provides people with more food than it is actually needed.

Contrasts

The Bible	The Poisonwood Bible
Jesus' miracle	Nathan's *"miracle"*
Multiplies	Wastes
Gets more followers	Does not get appreciation at lot

Table 4. Contrasts between Jesus Crist's and Nathan Price's actions in
The Poisonwood Bible by Barbara Kingsolver

Nathan really has problems with interpreting the Scriptures. He uses destructive power, explosive tool, for religious rituals.

The Price family think that it will not be a great problem to accomplish their mission and to change the Congo, its culture, traditions and most importantly viewpoints. But, as a matter of fact, their family *"always seems to know too much, and at the same time not enough"* (TPB p.42). Everything turns out to be different, not as they have expected and it is not *"purely paradise here, either. Perhaps we've eaten of the wrong fruits in the Garden"* (TPB p.42) They do not know enough about the Congolese people, their lifestyle and culture: *"Even little children here seem to know more than us, just as easily as they speak their own language"* (TPB p. 42). What is the most important, the Prices are not interested in exploring it. The way they relate to this "foreign" country is criticized in the novel. The symbolical usage of poisonwood tree broadens the idea of ignorance and misunderstanding between the cultures. The book of Genesis describes how naïve Nathan is and how he fails to understand and accept his own mistake.

II. The Revelation

The word revelation itself is *"the act of making something known that was secret, or a fact that is made known"* (Cambridge Dictionary). In this book, the Price family continue examining the Congo, getting acquainted with Congolese people as well as with their language and life in general. What is more, they learn about insects, animals and plants. This exact part of the book states the beginning of the exploration of new surroundings and real understanding. Leah becomes friends with a boy named *"Pascal, or something near it, and he captivated us with frantic sign language. Pascal was my nkundi: my first real friend in the Congo. He was about two-thirds my size, though much stronger, and fortunately for us both he owned a pair of khaki shorts […]. I think I would have found it impossible to be friends with a purely naked boy"* (TPB p.46). Both children find some common ground and Leah learns about the unique Congolese culture and what is the most important she finds out that it is almost impossible to assimilate into this society.

The Biblical meaning of the word *'revelation'* is not so positive. On the contrary, it means the apocalypse, that is characterized with death, fear and chaos. In the New Testament, The Book of Revelation is the final one that informs about Judgement Day and how frightening it will be: *"And I saw <u>a beast rising out of the sea</u>, with ten horns and seven heads, with ten diadems on its horns and blasphemous names on its heads. And the beast that I saw was like a leopard; its feet were like a bear's, and its mouth was like a lion's mouth"* (Revelation 13:1-18). Judgement Day determines if you lived a righteous or wicked life. No one can judge you on anything *"before the appointed time; wait until the Lord comes. He will bring to light what is hidden in darkness and will expose the motives of the heart. At that time each will receive their praise from God"* (Corinthians 4:5).

In the Poisonwood Bible the differentiation between righteous and wicked people is quite clear. Those who reached the peace of agreement with the Congolese were supposed to be righteous. And those who wanted to dominate above them – wicked. *"We Belgians made slaves of [the Congolese] and cut off their hands in the rubber plantations and the 'Americans [who] have them for a slave wage in the mines and let them cut off their own hands"* (TPB p. 49).

Nathan Price aims to spread Christian ideas like *"the heart of light"* (TPB p. 78). He wants to make *"a place for justice and peace, prosperity and grandeur"* (TPB p.78).

In the Bible a mighty God judges each and every person on earth. In The Poisonwood Bible a hypocritical patriarch Nathaniel Price always judges his own family in a way that his word is the only word.

III. The Judges

The Judges is the third book of The Poisonwood Bible and the seventh book of the Christian Old Testament and the Hebrew Bible.

The Book of Judges provides stories about the main six judges: Ehud, Abimelech, Jepthah, Othniel, Deborah, Gideon, who confront the oppressive kings. These judges are sent by God to Canaan to help the Israelites, which have lost their faith and were governed by different powers (deity worship; intermarriages). The

judges reduce corruption for some time, but the sinful nature of men restarts right after their deaths and *"the people returned to ways even more corrupt than those of their fathers, following other gods and serving and worshiping them. They refused to give up their evil practices and stubborn ways"* (Judges 2:18).

Some parallels can be drawn between the biblical story and the novel *The Poisonwood Bible.*

Parallels

The Bible	The Poisonwood Bible
The Israelites occupied the promised Land (Canaan) allowing other non-Christian religions to exist freely	The Congo is occupied by Western nations, which want to spread their own religion and at the same time learn more about native customs. Leah states that *"It has opened up in [her] heart a sickening world of doubts and possibilities, where before [she] had only faith in [her] father and love for the Lord"* (TPB p.100). Brother Fowles has come *"to love the people here and their ways of thinking"* (TPB p.102).
Judges are sent by God to Canaan to help the Israelites to return faith	Nathan Price is sent to the Congo to save people with Christianity
When the judges die, the power goes to unknown foreign powers.	Government of Congo does not want to lose their authority

Table 5. Parallels between the Israelites and Western nations in *The Poisonwood Bible* by Barbara Kingsolver

In The Poisonwood Bible there are also six characters (Orleanna, Nathan, Adah, Ruth May, Leah and Rachel), who are trying to cope with different challenges and difficulties of the life in a totally new community of Congolese people. In fact, the author does not mention who is the judge, but it can be easily determined by the context. The beginning of the chapter is presented by Orleanna Price, who is overcome with guilt over her youngest daughter's death. The first paragraph shows that there is a lot of judgment within the Price family. *"Listen, little beast. <u>Judge me as you will,</u> but first listen. I am your mother. What happened to us could have happened anywhere to any mother"* (TPB p.78). What is more, the Price family face a great number of hardships that test their faith in God. The parallel can be made with the Judges from the Bible, whose faith in God and devotion to Him were also tested.

Contrasts

The Bible	The Poisonwood Bible
Judges manage to return faith to the Israelites	Nathan Price's way of spreading Christianity does not succeed, because of patriarch's disrespect to Congolese culture. Even Nathan's children approve that their father was too stubborn and blind to notice his own faults. Leah claims: *"Watching my father, I have seen how you can't learn anything when you're trying to look like the smartest person in the room"* (TPB p.93).
The death of oppressive kings return	The death of Prime Minister

peace to the Israelites and their land	Lumumba makes people grieve
The judges stop people from committing sinful things by teaching them Christianity.	Nathan and Mobutu fail their mission. Instead of bringing peace and security, they bring destruction.

Table 6. Contrasts between ways of spreading Christianity in *The Poisonwood Bible* by Barbara Kingsolver

Struggling with inequality, constant sickness and chronic hunger leads to changes in faith perception and even total loss of faith in Nathan and God Himself. The reader can observe a gradual modifications of the behaviour of four daughters together with their mother Orleanna, who are courageous enough to rebel against the head of the family, Nathan Price. All family members begin to realize how arrogant and abusive the patriarch really is. The great transformation can be observed at the end of this part of the book. The obedient daughters and wife are not afraid of explicit disobedience to the preacher. Once "obedient servants" become judges.

In *The Poisonwood Bible* Christianity is shown in a different, negative way. Instead of healing it harms.

IV. Bel and the Serpent

Bel and the Serpent or another variant *Bel and the Dragon* is a narrative that is presented in the Book of Daniel (The Prophecy of Daniel), one of the books of the Old Testament. Protestants consider this story apocryphal and do not include it in their Bibles.

Contrasts

Bel and the Serpent	The Poisonwood Bible
Daniel	Nathan
Living God	Jesus Christ

Babylonians	Congolese
Bel	paganism

Table 7. Opposition of Christian believes and paganism in *The Poisonwood Bible* by Barbara Kingsolver

Babylonians together with their king Cyrus worshipped an unreal idol named Bel and *"every day they spent on it twelve bushels of fine flour and forty sheep and fifty gallons of wine"* (Daniel 14: 3). Bel was actually a huge statue made of clay and bronze so it couldn't eat and drink itself. But there was a man, named Daniel who *"worshiped his own God"* (Daniel 14:4) and was sure that priests of that temple and their families consumed the food and drink. The juxtaposition of two different believes, in *"man-made idols"* and in *"the living God"* (Daniel 14:5), is the main idea of this story.

The same contrast can be observed in *The Poisonwood Bible*. Nathan's trust in Jesus Christ is opposed to paganism spread in Kilanga.

In this book great attention is paid to the sudden death of the youngest child Ruth May. In spite of the fact that Ruth is the least contentious member of the Price family, she dies. In the *Book of Daniel*, a human being kills a serpent and in *The Poisonwood Bible* it is vice versa, a human being is killed by a serpent.

The Bible	The Poisonwood Bible
Human →Serpent	Serpent → Ruth May

Table 8. Inversion of the myth in *The Poisonwood Bible* by Barbara Kingsolver

Ruth May's unexpected death confused and shocked the whole Price family. Children were even afraid to ask their mother *"what she was doing. We [children] didn't know whether she wanted us all to get malaria now, for punishment, or if*

she had simply lost her mind" (TPB p.151). Even Nathan Price *"had no words to instruct our minds and improve our souls, no parable that would turn Ruth May's death by snakebite into a <u>lesson on the Glory of God</u>"* (TPB p.151).

Due to her scripture knowledge, Leah strews the ashes and finds out that it is Tata Kuyndundu, who is responsible for the Ruth May's death. In a similar way as Daniel stood for himself and caught the priests and their families Leah stands her ground when understands that something is wrong.

V. Exodus

In Greek the word 'exodus' means 'exit' or 'departure'. The Book of Exodus is one of the most popular and widespread books of Hebrew Scripture. This Book tells a story about how Moses leads the Israelites out of slavery to **the Promised Land.** Moses saves them from *"their hard labor"* (Exodus 2:11). *"The Israelites groaned in their slavery and cried out, and their cry for help because of their slavery went up to God"* (Exodus 2:23). The Lord orders Moses to *"bring them [the Israelites] up out of that land into a good and spacious land, a land flowing with milk and honey—the home of the Canaanites, Hittites, Amorites, Perizzites, Hivites and Jebusites"* (Exodus 3: 8). God always accompanies Moses and helps to deal with a great amount of challenges. In order to save His people, the Lord divided the Red Sea and *"the Israelites went through the sea on dry ground, with a wall of water on their right and on their left"* (Exodus 14:22).

Barbara Kingsolver uses these motives in the fifth book of *The Poisonwood Bible*. It is very close to the biblical story and describes how people departure in order to achieve new goals. Therefore, there is a parallelism between two books and their characters (See Table 9).

What is the most important, the girls as well as the Israelites have been changed because of the Exodus. It is all because of God and His presence in their lives. For example, Leah Price marries Anatole, a Congolese man, and underlines that this ceremony *"was neither quite Christian nor Bantu"* (TPB p.176).

Nevertheless, it is emphasized that God is present during this ceremony and Leah says *"I asked for God's blessing and carried red bougainvillea flowers for my mother"* (TPB p.176). This marriage was also a great change for Anatole, who gets *"relatives and a wife, after his lifelong status as an orphan"* (TPB p.176).

Leah, Rachel and Adah Price lived separately and each of them has undergone significant and totally different changes. But there is something that unites that modifications – their Exodus and of course Nathan Price, their father.

Parallels

The Bible	The Poisonwood Bible
The Israelites	The Price's girls
Pharaoh	Nathaniel Price
Egypt	The Congo
The Israelites escape from slavery and go to the Promised land	The girls depart from of the Congo to search for better lives
The hardships of the Israelites on their way to the Promised land	The difficulties that the Price's girls have to overcome
The Israelites are led by God out of slavery	The Price's girls go away from the strict (patriarch's) rules
The Israelites promise to worship God as a sign of gratitude for their rescuing (theme of covenants)	The Price girls also make their own promises. Each girl makes her own covenant

Table 9. Parallels between the Bible and *The Poisonwood Bible* by Barbara Kingsolver

VI. Song of the Three Children

The Song of the Three Children is the last book with a biblical title. This book refers to the passage *The Prayer of Azariah and the Song of the Three Holy*

Children which can be found only in some additions of the Protestant Bibles (in Daniel 3), because this story is considered to be apocryphal. The story is about three boys Shadrach, Meshach and Abedbego, who were saved by God because of their faith in Him and devotion to the Lord. It is said that the God sends the angel to rescue *"his servants who trusted in him, ignoring the edict of the king and giving up their bodies rather than serve or pay homage to any god other than their God!"* (Daniel 3:28). In *The Poisonwood Bible* Kingsolver tells the story about three children, but they are Price girls, who are mature enough and are also brought to safety.

There are some parallels that can be drawn between the apocryphal story and the novel.

Parallels

The Bible	The Poisonwood Bible
Three boys: Shadrach, Meshach and Abedbego	Three girls: Adah, Rachel and Leah
Those who judged these boys were burnt out instead of the boys: *"...the men who escorted Shadrach, Meshach, and Abednego were killed by the leaping flames"* (Daniel 3:22).	Nathan Price, hypocritical, arrogant patriarch suffers: *"The news of Father wasn't good. He was living alone. I hadn't thought of this-who would cook for him? I'd never envisioned Father without women's keeping. Now he was reported to be bearded, wild-haired, and struggling badly with malnutrition and parasites"* (TPB p.169)

Table 10. Parallels between the apocryphal and biblical story in
The Poisonwood Bible by Barbara Kingsolver

As it was mentioned above, the novel *The Poisonwood Bible* consists of seven books and six of them have got titles which overlap with ones used in the

Apocrypha and the *King James Bible*. The first one, although considered unreliable by the Christians, is regarded as valid scripture by Nathaniel Price. All six books start with the epigraphs which are taken from the biblical texts. All epigraphs are well chosen and each one underpins the main ideas of the book it presents. They also draw reader's attention and increases his interest. Short quotations taken from the biblical texts represent the factors that influence the text and its general background. Kingsolver has selected exactly these epigraphs purposely and they serve for better understanding and revealing the social as well as political parallels between the novel and the Bible itself. What is more, the usage of the epigraphs illustrates the author's attention to Christianity as a source of generating numerous different interpretations.

Metaphorically the idea presented in the opening book of the Bible, Genesis, extends to the story of the Prices and the beginning of their life in the Congo. The epigraph shows the exact attitude of the Price family towards the Africa and raises the problem of authority and supremacy. It is said in the Bible that a human, more exactly Adam, has to be responsible for the general well-being of flora and fauna and that is domination.

Book One. GENESIS

"And God said unto them,

Be fruitful, and multiply,

and replenish the earth,

and subdue it: and have dominion

over the fish of the sea,

and over the fowl of the air,

and over every living thing that moveth upon the earth"

(GENESIS 1:28)

The words *"Be fruitful, and multiply"* (GENESIS 1:28) are interpreted by Nathan in a wrong way. He fails to attract people to his church and Rachel admits it: *"Our great event for counterfeit Easter Sunday was a pageant, organized by Father and whoever else could drum up the enthusiasm. So far, first few weeks in*

Kilanga, attendance in church had been marked by almost total absence" (TPB p.18). The next line from the epigraph *"have dominion over the fish of the sea"* (GENESIS 1:28) is also misinterpreted. The preacher wants to baptize Congolese children in the river but he is not able to *"have dominion"* over the predators and more exactly crocodiles in it. Tata Ndu warns people that *"Nathan wanted to feed their children to the crocodiles <u>in order for them to know the Kingdom and the Power and the Glory</u>"* (TPB p.40).

While reading this book, the reader is able to understand that the quotation was used satirically.

Parallels

The Bible	The Poisonwood Bible
Adam → Nathan Price / American government	

Table 11. Parallels between Adam and other characters in *The Poisonwood Bible* by Barbara Kingsolver

There is a parallel between Adam and the American government and its representation in the Congo – an arrogant priest Nathaniel Price, who believes that he is able to retain power in the Congo for a long time. Western government destroys the basic ideas and values of Christianity by identifying itself with Adam.

Parallels

The Genesis	Book One. Genesis
Hebrews	The Congolese people
Were slaved and oppressed by other nations throughout the history	Were oppressed by foreign (western) powers

Hebrews sometimes feel lonely and isolated	Women of the Price family almost always appear sad, lonely, feel homesick

Table 12. Parallels between the ideas in the Genesis and a self-titled book in *The Poisonwood Bible* by Barbara Kingsolver

What is more, this epigraph illustrates Nathan's mistakes at fulfilling his mission successfully. The first steps in spreading the idea of Christianity are failed.

Book Two. THE REVELATION

"And I stood upon the sand of the sea,

and saw a beast rise up…

If any man have an ear, let him hear"

(REVELATION 13:1,9)

The next epigraph broadens the general idea presented by the previous epigraph and adds new shades of meaning. In the Bible the 'beast' refers to the Roman Empire. In the same way as authority is refuted in Genesis, the main values, ideas and attitudes of the Roman Empire are judged and rejected in Revelation. In *The Poisonwood Bible* Orleanna understands that the 'beast' is her husband Nathan. He is convinced that among others he is the holiest person.
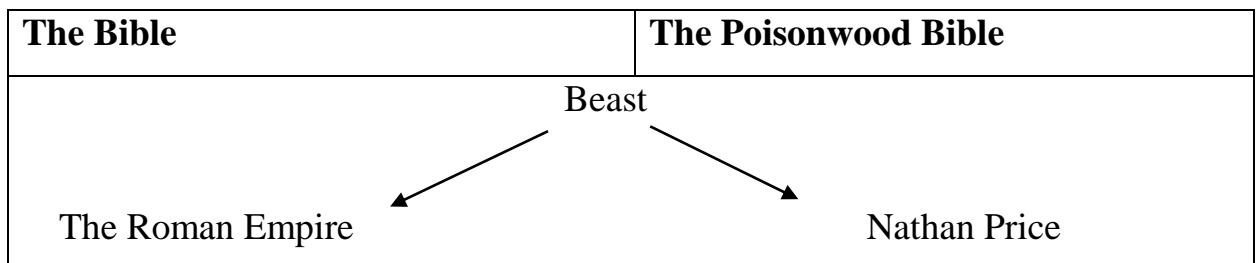
The Bible	**The Poisonwood Bible**
Beast	
The Roman Empire	Nathan Price

Table 13. Representation of the 'beast' in the Bible and in *The Poisonwood Bible* by Barbara Kingsolver

Book Three. THE JUDGES

"And ye shall make no league with the

inhabitants of this land;

ye shall throw down their altars…

They shall be as thorns in your sides,

and their gods shall be a snare unto you"

(JUDGES 2:2-3)

The third epigraph is the greatest example of the author's criticism. Nathan Price disseminates his religion, but does not notice that it is harsh and inflexible. The quotation chosen by Kingsolver demonstrates how God teaches the Israelites to exit, cooperate and treat other nations.

Nathanial Price is the embodiment of racist views, inequality and supremacy over others. The arrogant priest does not even want to understand another culture enand considers it to be primitive, barbaric and rough.

Nathan Price = the only one righteous man

The Congolese people = ignorant people who believe in false gods.

Book Four. BEL AND THE SERPENT

"Do you not think that Bel is a living God?

Do you not see how much he eats and

drinks every day?"

(BEL AND THE SERPENT 1:6)

The forth epigraph is written as a question to Daniel by the King. The existence of Bel, the bronze idol, is placed in doubt. This story tells how one town was exploited by some priests' families. There is a parallel between the biblical story and the relationship between the Congo and Europe.

Parallels

The Canonical Christian Bible	The Poisonwood Bible
Stingy priests	Colonial officials

"twelve bushels of choice flour and forty sheep and six measures of wine" (Daniel 14: 3).	Natural resources of the Congo which were stolen

Table 14. Parallels between the biblical story and the story from
The Poisonwood Bible by Barbara Kingsolver

In the biblical story the people are liberated from their misconception and wrong beliefs. Kingsolver demonstrates that Congolese people are also able to contradict this dreadful imposition of unusual for them religious views.

Book Five. EXODUS

"… And ye shall carry up my bones

away hence with you. And they took their journey…

and encamped in the edge of the wilderness…

He took not away the pillar of cloud by day,

nor the pillar of fire by night"

(EXODUS 13:19-22)

The fifth epigraph draws parallels between liberation stories. Moses, the main prophet in Judaism, is supported by the God and leads the Jewish people to the Promised Land. The epigraph taken from the Exodus refers to Joseph, who was slaved in Egypt. All his life he stayed in Egypt, but he had never found the balance and was the person of two cultures and two drastically different worlds. After Joseph's death, his bones were left in Egypt without any Jewish religious rituals. Only when the Jewish people rescue from slave, Joseph's bones are laid to rest in the land of his ancestors. Kingsolver draws a parallel to Ruth May's bones, which are left in the jungle anywhere in the Congo *"in the edge of the wilderness"* (Exodus 13:19-22). At the same time, Orleanna and Adah return to the USA.

Parallels

The Bible	The Poisonwood Bible
Joseph	Ruth May
Both were "*encamped in the edge of the wilderness*"	
Inability to return home	Leah Price sadness because of the loss of a home

Table 15. Parallels between the biblical character and the character from the *The Poisonwood Bible* by Barbara Kingsolver

Book Six. SONG OF THE THREE CHILDREN

"All that you have brought upon us
and all that you have done to us,
You have done injustice…
Deliver us in your wonderful way"
SONG OF THE THREE CHILDREN
(THE APOCRYPHA)

The last epigraph used in the novel is taken from the story that is considered apocryphal. Barbara Kingsolver has intentionally used *The Song of the Three Children* to describe what happened with three Price girls: Leah, Adah and Rachel. The exact part chosen by Kingsolver is a song that Abednego, Meshach and Shadrach performed before they were supposed to be burnt. Because of their faith in the one true God, they were saved from the flames. Despite all the efforts to abolish the African identity, Congolese culture continue to exist and flourish.

Parallels

The Apocrypha	The Poisonwood Bible
Abednego, Meshach and Shadrach	1)The Congolese people 2) Adah, Leah and Rachel
Belief in the one true God	Strength, power and energy of the Congolese enduring hope and spirit

Table 16. Parallels between the ideas presented in the Apocrypha and *The Poisonwood Bible* by Barbara Kingsolver

Clive Staples Lewis, the author of the novel *The Lion, the Witch and the Wardrobe*, insisted that allusions used in his novel were not intentional. The author claims that he did not intend to weave Biblical allusions into *Narnia,* but while creating a novel they just appeared on their own (Lewis, 2002: 46).

The author alludes to the Bible while describing resurrection of the Lion. Susan and Lucy are so mournful and cry as much as they can after the Aslan's death. *"...they both knelt in the wet grass and kissed his cold face and stroked his beautiful fur – what was left of it – and <u>cried till they could cry no more"</u>* (LWW p.84). In the Bible it was Mary who comes to the Christ's tomb and cries. "*But Mary stood outside the tomb weeping. And as she wept, she bent down to look into the tomb*" (John 20:11). It can be observed that the author preserves the idea of depicting exactly a woman being sorrowful.

What happens next is also connected to the Bible. Before Christ is risen the earth cracks. Only after a strong earthquake there is a revival. "*At that moment the veil of the temple was torn in two from top to bottom. The earth quaked and the rocks were split*" (Matthew 27:51).

The Lion rises from the dead like Jesus Christ. But this process is also accompanied by "*a loud noise – a great* cracking*, deafening noise as if a giant had broken a giant's plate"* (LWW p.86).

Later, Aslan explains Susan and Lucy why everything has happened in such a way. A wise Lion tells the secret that the Witch does not know, but "*if she could have looked a little further back, into the stillness and the darkness before Time dawned, she would have read there a different incantation. She would have known that when <u>a willing victim who had committed no treachery</u> was killed in a traitor's stead, the Table would crack <u>and Death itself would start working backwards</u>*" (LWW p.86-87).

One more parallel can be drawn between Christ and the Lion. The Christ's resurrection has destroyed the evil power that existed over mankind. By His own death Jesus "*might <u>break the power of him who holds the power of death</u>—that is, the devil— 15 and free those who all their lives were held in slavery by their fear of death* (Hebrews 2:14,15".

2.2. Reinterpretation of Biblical symbols and characters

Modern texts are full of Biblical symbols, which fill the texts with original interpretations. They also make new texts more valuable and broaden the range of meanings. Very often the main characters are compared with biblical characters, writers provide them with similar or opposite characteristics depending on the aim of the story.

For example, Nathan Price from the novel *The Poisonwood Bible* can be compared to the Abraham, "*a father of many nations*" (Genesis 17:5). But the preacher wants to have power and even the title of God, who can give forgiveness to the Congolese people. Other characters name him "Our Father" and this name is always capitalized as the name of God.

Both Nathan Price and Abraham are chosen men, that have to sacrifice. Both of them have to leave their homes for their missions. The first one should move to the Congo and leave his home in America; the second one has to leave Canaan. Orelanna Price mentions the sacrifices made by their family: "*I would be no different from the next one, if I hadn't paid my own little part in blood. I trod on Africa without a thought, straight from our family's divinely inspired beginning to our terrible end*" (TPB p.4). There is one more common characteristics of Nathan Price and Abraham. Both of them are aiming to stop the sin and disobedience. The difference between them is of course the result.

In the previous paragraph it is pointed out that the Congolese people and the Price family have totally different views on nudity. Ruth May Price interprets the Bible and explains another biblical story in her own manner. She declares that "*GOD SAYS THE AFRICANS are the Tribes of Ham*" (TPB p.7) and what is more, she intensifies that "*Ham was the worst one of Noah's three boys: Shem, Ham, and*

Japheth" (TPB p.7). According to the Bible, Ham was really cursed because of his action. Once when Noah *"became drunk and lay uncovered inside his tent. ²² Ham, the father of Canaan, saw his father naked and told his two brothers outside. ²³ But Shem and Japheth took a garment and laid it across their shoulders; then they walked in backward and covered their father's naked body. Their faces were turned the other way so that they would not see their father naked"* (Genesis 9:21). When Noah wakes up he curses Ham and says Ham to be the slave of Shem and Japheth. In the novel, the Price family decide that they are children of Japheth and the Congolese people are descendants of Ham.

There are some important symbols in the novel written by Julian Patrick Barnes *A History of the World in 10 ½ Chapters.* More exactly these examples are taken from the first chapter "The Stowaway".

It is world-wide known that a bird in most of the cases has a positive meaning. According to the Bible, each and every mentioning of a bird means that God is near:

1) *"I am sending you out like sheep among wolves. Therefore, be as shrewd as snakes and <u>as innocent as doves</u>"* (Matthew 10:16).

2) *"Jerusalem, Jerusalem, you who kill the prophets and stone those sent to you, how often I have longed to gather your children together<u>, as a hen gathers her chicks</u> under her wings, and you were not willing"* (Matthew 23:37).

3) *"Consider <u>the ravens</u>: They do not sow or reap, they have no storeroom or barn; yet God feeds them. And how much <u>more valuable you are than birds</u>!"* (Luke 12:24)

So, it can be observed that birds are symbols of purity and innocence, that God loves people, cares and protects them, that a human being is the most valuable creature of all.

In the novel these values and dogmas are described from another point of view with the main purpose to criticize them and mock.

"You would, I think, have enjoyed <u>the simurgh</u>, with its silver head and peacock's tail; but the bird that nested in the Tree of Knowledge <u>was no more proof against the waves than the brindled vole…</u>" (HWCH p.10).

First of all, Barnes depicts a mythological non-existent bird and according to the description it is Phoenix. Some legends say that this bird existed in the Garden of Eden. What is more, it is believed that it symbolizes the Pope. The usage of exactly this bird expands and influences the perception of religious values. The author satirizes these values by presenting the peacock as a symbol of arrogance and pride.

One more mentioning about a dove, symbolizing peace and hope is presented in Genesis. Noah *"sent out <u>a dove</u> from him, to see if the water was abated from the face of the land; but the dove found no resting place for the sole of her foot, so she returned to him into the ark, for the water was on the surface of all the earth. Then he put out his hand and took her, and brought her into the ark to himself. <u>So he waited yet another seven days; and again he sent out the dove from the ark</u>"* (Genesis 8: 8-12).

In *A History of the World in 10 ½ Chapters* two birds were mentioned by the woodworm: a raven and a dove.

"…Noah <u>sent out a raven and a dove</u> to see if the waters had retreated… Now in the version that has come down to you, the raven has a very small part: it merely flutters hither and thither. The Dove's three journeys are made a matter of heroism. You have elevated this bird, I understand, into something of <u>symbolic value… the raven always maintained that he found the olive tree; …but that Noah decided it was more appropriate to say the dove had discovered it…</u>" (HWCH p.30).

Actually, the storyteller criticizes the decision made by the narrator of the Bible to tell only about a dove, omitting a raven. The dove together with an olive tree is definitely the symbol of calmness, purity and faith. A white bird would rather get positive associations than a strong black one. But the narrator does not agree with this decision not to mention about the raven. The times when the Bible

was written and its values have influenced this choice. Moreover, antithetical depicting of the dove and the raven underlines the idea of the division between good and evil. The narrator of the story represents two different believes and demonstrates a parallelism that exists between them: to stick to the ideas provided by the Bible or to rebel against them.

Olive tree is also symbolically used in The Poisonwood Bible. Brother Fowles is talking about the way how Christianity should be used to spread faith and peace. *"If the first handful of dough is consecrated, the whole mass is, and if the root of a tree is consecrated, so are its branches. If some of the branches have been broken off, and you who were only <u>a wild olive shoot</u> have been grafted in, and <u>made to share the richness of the olive's root</u>, you must not look down upon the branches. Remember that you do not support the root; the root supports you"* (TPB p.103).

In this quotation taken from *"Romans, chapter ten"* (TPB p.103) Nathan Price is compared to that poisonwood tree that distracts, damages and even kills. Preacher's methods and ideas of spreading Christianity in the Congo are devastating. He does not take into account cultural peculiarities and traditions of this country, does not support the history.

In addition, Rachel agrees that the image of the olive tree is really great one. *"Maybe so. But the image of the olive tree is a nice one, don't you think?"* (TPB p.104).

Another symbol that appears in the novel is the rainbow. Actually, there is a numerous number of legends and myths around this natural phenomenon. And all explanations and interpretations are connected with the path, road, bridge between two worlds: earthly and spirit. In the Bible the rainbow appears after the 40th day of flood. It is a symbol that God uses to ensure people that our world will never be destroyed by flood any more. It is a sacred covenant between people and God.

"*And God said, "This is <u>the sign of the covenant</u> I am making between me and you and every living creature with you, a covenant for all generations to come: I have set my <u>rainbow in the clouds</u>, and it will be <u>the sign of the covenant</u>*

between me and the earth. Whenever I bring clouds over the earth and the rainbow appears in the clouds, I will remember my covenant between me and you and all living creatures of every kind. Never again will the waters become a flood to destroy all life" (Genesis 9: 12-15).

In the novel, on the contrary, this symbol is described ironically. Barnes decreases the importance of the rainbow and mocks it. The rainbow is depicted to be insignificant and meaningless. It is ironically said that God could make something more remarkable than just a simple rainbow that cannot even defend you before a court. What is more, the miracles made by God are neglected and a Christian symbol appears in a bad light.

"...he promised not to send another Flood and that as a sign of His intention. He was creating for us the rainbow. The rainbow! Ha! It wasn't much of a deal. And was it legally enforceable? Try getting a rainbow to stand up in court... He said that God, by giving us the rainbow, was in effect promising to keep the world's supply of miracles topped up..." (HWCH p. 12).

In the novel, written by Clive Staples Lewis, *The Lion, the Witch and the Wardrobe* the writer constructs a very powerful symbol of a lion, that is the embodiment of courage, justice, strength and majesty. It is the most successful choice of the animal to depict Christ and his ideas. The author has chosen the most noble character to express Christian moral values and ideas.

The Lion paid his own life for Edmund's betrayal. The boy was mesmerized and gave his soul to the Queen because of his greed for a golden crown in Narnia. It is a great example of self-sacrifice that gives us a reason to compare Aslan with Jesus Christ. However, in medieval Christian symbolism the lion could also symbolize the devil (Mercantante 1988: 413).

Aslan forgives Edmund and volunteers his own life in exchange. It is a great example, which is strongly related to the Bible. Jesus Christ, even knowing his own fate of death, went to Jerusalem.

"When they came together in Galilee, he said to them, "The Son of Man is going to be delivered into the hands of men. They will kill him, and on the third

day he will be raised to life." And the disciples were filled with grief" (Matthew 17:22-23).

The Edmund's treachery makes Aslan to do the same action in order to save the boy's life. It is shown on his face that he knows what is going to happen. Other characters were *"dying to ask him how he had arranged matters with the witch; but his face was stern and everyone's ears were still ringing with the sound of his roar and so nobody dared"* (LWW p.77).

One more episode refers to the Bible. It is known that Jesus was afraid that his followers will stop him from dying. Consequently, he did not want any of them to go after him at that moment. So did Aslan when he asked everyone to fall back and to let him talk to the Witch alone.

Another parallel between the Lion and Christ is drawn in the novel. The Lion in the same way as Christ has got the last *"meal, which was taken in the open air on the hill-top"* (LWW p.77). Christ is praying during the Last Supper. The Lion does not do it, but nevertheless two sisters, Lucy and Susan, point out that Aslan "*looked somehow different from the Aslan they knew. His tail and his head hung low and he walked slowly as if he were very, very tired*" (LWW p.79). It is also interesting to note, that only girls have observed this dreadful situation and these are girls who go with Aslan to the Stone Table. In the Bible it is said, that the women will witness death and suffering. In the novel the same idea is depicted. Only females become eyewitnesses of Aslan's self-sacrifice and his death.

It is a well-known fact that Jesus Christ scarifies his life to save sinful humanity. In the Bible a great attention is paid to the description of the biblical scene when Jesus is preparing to be crucified. People are depicted merciless and are mocking Christ. Everyone is shouting, bullying and laughing at him.

"Then the governor's soldiers took Jesus into the Praetorium and gathered the whole company of soldiers around him. They stripped him and put a scarlet robe on him, and then twisted together a crown of thorns and set it on his head. They put a staff in his right hand. Then they knelt in front of him and <u>mocked him. "Hail, king of the Jews!"</u> they said. They spit on him, and took the staff and struck

him on the head again and again. After they had mocked him, they took off the robe and put his own clothes on him. Then they led him away to crucify him" (Matthew 27:27-31).

The parallel can be drawn to the moment when Aslan, the great Lion, is on his way towards the Stone. Everyone is also laughing at him and shouting. Also the Lion is supposed to roar, but he humbly accepts his fate and is going to sacrifice his life for Edmund.

"Four Hags, grinning and leering, yet also (at first) hanging back and half afraid of what they had to do, had approached him…they rolled the huge Lionover on his back and tied all his four paws together, shouting and cheering as if they had done something brave" (LWW p.81).

During this terrible ceremony Aslan is extremely silent and do not make any noise in front of his enemies. In the same way *"Jesus remains silent before Pilate"* (The Holy Bible, Matt 27:14).

2.3. Mythological and historical references

In the novel *The Poisonwood Bible* Kingsolver uses a lot of biblical allusions as well as historical ones. Adah Price notes that everyone of us retells history from our own perspectives depending on our experience and own stories.

"We all are, I suppose. Trying to invent our version of the story. All human odes are essentially one. "My life: <u>what I stole from history, and how I live with it.</u>"" (TPB p.204).

The phrase "to steal from history" broadens its meaning through the context. People use history, combining it with their own life stories therefore changing it. As a result, people steal the veracity of history. In *The Poisonwood Bible* five different narrators: Ruth May, Rachel, Adah and their mother Orleanna tell their stories from different perspectives thereby changing and modifying the history.

What is more, there is a great amount of allusions in *The Poisonwood Bible* which point out the authors view and attitude towards the involvement of the United States of America in the conflicts and affairs of other countries. Nowadays

this question can be discussed even more extensively than ever. As can be observed in the novel, the USA should not "take care" of other nations and use its democratic instruments to cope with some issues in other counties, which, by contrast, have totally different cultural and political aspects. In *The Poisonwood Bible* the Price family is juxtaposed to the Congolese people and it is underlined that adoption a foreign culture is not a simple matter.

Patrice Lumumba

Lumumba is an important historical figure in the novel as well as in history. In 1960 he was inaugurated as the 1st Prime Minister of the Congo. Although Lumumba was extremely popular among the Congolese, Western leaders considered him dangerous and unpredictable. It is not surprisingly as the main his aim and dream was to see an independent Congo, that is not influenced by the western powers and culture. The same parallel can be observed in *The Poisonwood Bible*. Political ideas of Lumumba are greatly appreciated and respected by the Congolese, but not by Nathan Price. He points out that Patrice Lumumba is not a wealthy and well-educated person: *"Tata Lumumba, who from what I hear is a barefoot post office worker who's never even been to college"* (TPB p.50).

Only at the end of the book Adah, Leah and Orleanna really start to respect Lumumba in a position of power.

In the part told by Ruth May it is mentioned how the Congolese adore Lumumba:

1) *"Between you and me, Reverend, I do not think the people here are looking for your kind of salvation. I think they are looking for Patrice Lumumba, the new soul of Africa"* (TPB p.50).

2) *"And about half of them were right here in Stanleyville last week to cheer on their Tata Lumumba"* (TPB p.50).

Of course, the Church Committee, a group of Senators is not delighted about this appreciation *"In their locked room, these men had put their heads together and proclaimed Patrice Lumumba a danger to the safety of the world"* (TPB p.131).

Joseph Mobutu

When the Congo achieved its independence, Joseph Mobutu became the Chief of Staff of the Congolese Army. He was involved in the murder of Lumumba. Joseph was a dictator until he was overthrown in a rebellion. Ethnic groups and exiles comprised the opposition. He also encountered permanent threat of attacks.

In the novel Joseph Mobutu is presented as a greedy, corrupt and aspiring dictator. During his reign his regime is named the most kleptocratic; reign of terror. Here are some examples of how other characters perceive Mobutu:

"Mr. Devlin and his friends sat down with the <u>ambitious young Mobutu,</u> who'd been promoted to colonel" (TPB p.132).

"We know that to criticize Mobutu, even in private, <u>is to risk having your</u> <u>head cracked open like a nut,</u> which naturally would discourage one's hopes entirely" (TBP p.176).

People are also terrified by Mobutu's army and do not appreciate or respect it:

""What else would make you stupid enough to put hundreds of people in danger?" ... Mobutu's army was known to be <u>ruthless and unpredictable"</u> (TPB p.168).

"This is <u>the kind of crazy dread</u> we live with. Our neighbours are equally <u>terrified of Mobutu's soldiers"</u> (TPB p.176).

"But then, sure enough, Leah started in about Mobutu putting <u>her husband</u> <u>in prison, how the army terrorizes everybody"</u> (TPB p.202).

Independence Day

From 1908 the Congo was under control of Belgium. The Democratic Republic of the Congo achieved its independence only in 1960. Joseph Kasa-Vubu became the new president and the festivities took place in Leopoldville. Lumumba gave a speech and spoke against Belgium's immoral, covetous rule, regardless of the following inauguration. The Congolese people enjoyed it and supported Patrice Lumumba.

In *The Poisonwood Bible*, Independence Day is also celebrated in Leopoldville and Lumumba is extremely popular among the Congolese. Nathan Price go to Leopoldville together with his daughter Leah in order to witness this rare historical moment. Here are some examples taken from the conversation held by the Nathan Price with a doctor.

"Between you and me, Reverend, I do not think the people here are looking for your kind of salvation. I think <u>they are looking for Patrice Lumumba</u>, the new soul of Africa" (TPB p.50).

"That is true, Reverend, but <u>the man has such a way of moving a crowd</u> he does not seem to need shoes. Last week he spoke for an hour on the nonviolent road to independence. <u>The crowd loved it so much they rioted</u> and killed twelve people" (TPB p.50).

In the first paragraph the problem of mispronunciation was already mentioned. Another great example that influenced the reconstruction of the myth is presented in the Book Five. Exodus. *"Bandika, for example: to kill someone. If you spit it out too quickly, as the Reverend does, it means to pinch back a plant or deflower a virgin. What a surprise it must be to the Congolese to hear that brave David, who intended to smite the mighty Goliath, was actually jumping around pinching back plants, or worse"* (TPB p.162). While translating the biblical story of David and Goliath into Kikongo, Nathan Price mispronounces the word 'bandika' and it totally changes the understanding of the whole story. Instead of the meaning *"to kill someone"* the word means "*to pinch back a plant or deflower a virgin*". As a result, the myth of David and Goliath from the Old Testament is interpreted incorrectly.

CONCLUSIONS TO CHAPTER TWO

Intertextuality is one of the most important categories of modern literature. Modern authors often find the source of inspiration in myths or mythological texts, one of the most popular being the Bible. Through all its many editions, the Bible has had an enormous impact on our literature and our everyday language. Biblical motives actualized in postmodern literature acquire new senses which broadens the texts' meaning.

In this chapter there are many examples of intertextuality that are taken from the novel *The Poisonwood Bible* by Barbara Kingsolver, the novel *A History of the World in 10 ½ Chapters* by Julian Patrick Barnes and the novel *The Lion, the Witch and the Wardrobe* by Clive Staples Lewis.

There are a lot of examples of biblical, mythological and historical allusions, which tell stories from different perspectives thereby changing and modifying the sense and the way they are interpreted.

The Bible is the greatest work in the world literature. It is a monument of sublime poetry and of artistic prose. Used as a precedent text in modern fiction the Bible triggers the textual dialogue. Biblical allusion is precisely one voice heard to speak in another, language in which quotation marks can be heard.

Modern writers use famous motives, transform them and use in other contexts in order to provide new connotations. A lot of ideas are presented metaphorically. There is also a great amount of parallels and contrasts. The main characters are often compared with biblical characters, writers provide them with similar or opposite characteristics depending on the aim of the story.

Modern English literature is full of historical, biblical and mythological symbols. The meanings of some of them are preserved, other dogmas and values can be totally transformed.

Examples of modern prose, which are analyzed in the following chapter do not show a complete picture of intertextuality, but they provide general features and characteristics of this phenomenon. What is more, the examples underline a great potential of intertextuality to connect numerous literary texts which are often extremely different.

GENERAL CONCLUSIONS

The research focuses on the study of the way intertextuality is used in contemporary English prose and how different symbols, biblical mythologemes, allusions to historical events and characters are used and transformed in their new cultural linguistic context.

'Intertextuality' is a complex and multi-dimensional term. It was studied by different scholars of the 20th century but it became commonly used only after 1966, when it was firstly introduced by Julia Kristeva. Modern understanding of intertextuality subverts the concept of the text as a self-sufficient one, as texts produce their meaning due to references to other texts. Since authors borrow from previous texts, their work gains layers of meaning. In this vein, intertextuality can be defined as the way texts draw their meaning from the other texts. When a text is read in light of another text all of the assumptions and implications surrounding the other text shed light on and shape the way a text is interpreted.

Contemporary authors often find the source of inspiration in myths or mythological texts, one of the most popular being the Bible. Through all its many editions, the Bible has had an enormous impact on our literature and our everyday language. Biblical motives actualized in postmodern literature acquire new senses

which broadens the texts' meaning. Thus, the study of reinterpretation of biblical symbols and transformations of intertextual references in modern fiction reveals their intertextual potential.

Mythologemes in the title and names of the books and Biblical quotations in the epigraphs lead the interpretation of the texts in certain direction. Biblical intertextuality in the names of books performs the text- and sense-forming functions, establishing the links between the plot of the book and the events described in the Bible. The epigraphs in the book introduce the larger themes and emphasize the parallels between the work of fiction and certain Biblical motifs.

Biblical, historical and mythological allusions in their new context attain new shades of meaning. Transformations of mythological material in its contemporary textual surrounding often reveal the cultural shift. When religious and mythological texts interconnect in contemporary texts they uncover their own unique models of world perception. Such blending with modern contexts expands the spectrum of potential interpretations of the latter and enhances generation of new senses.

Intertextual references in contemporary prose provide new variants of interpretation of the well-known myths and stories, historical figures and facts. Thus, they help to uncover deep-lying implications in the books.

РЕЗЮМЕ

Дана дипломна робота присвячена дослідженню феномену інтертекстуальності та визначенню її лінгвокультурологічних маніфестацій у сучасній англомовній прозі. Інтертекстуальність є одним з поширених принципів сучасного текстотворення. Це визначає здатність англомовної художньої прози формувати власний смисл шляхом посилання на інші тексти.

Актуальність роботи полягає в тому, що взаємодія інтертекстуальних елементів з сучасним художнім твором сприяє взаємовпливу різних картин світу, втілених у цих різних текстах. Занурення інтертекстуальних елементів у нове лінгвокультурне середовище сучасного художнього твору викликає зміни в інтерпретації прецедентних текстів або їхніх елементів і виникнення нового смислу на основі запозиченого та сприяє смислотворенню сучасної англомовної прози.

Об'єкт роботи – інтертекстуальність в сучасній англомовній прозі, а предмет – лінгвокультурологічні вияви інтертекстуальності в сучасній англомовній прозі. Дипломна робота складається зі вступу, двох розділів з висновками до них та загального висновку.

Стилістичний потенціал інтертексутальних компонентів в аналізованих творах розкрито шляхом дослідження Біблійних міфів, розповідей, притч, їх мотивів, міфологем та цитат, використаних у творах, та аналізу трансформацій і викривлень міфологем, біблійних та історичних і літературних алюзій і символів через призму лінгвокультурологічної взаємодії текстів. У роботі встановлено, що інкорпорація інтертекстуальних елементів у художню канву сучасних творів відбувається таким чином, що вони разом утворюють єдине текстове ціле, що породжує новий смисл, відмінний від того, що був закладений у прецедентних текстах.

Ключові поняття: інтертекстуальність, лінгвокультурологічний інтертекст, алюзія, реінтерпретація, трансформація, символ.

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