

INTERTEXTUAL ANALYSIS OF A WORK OF FICTION: SCIENTIFIC AND SCHOOL PARADIGMS

Nehodiayeva S. A.

INTRODUCTION

The modern development of science, sometimes characterized as a scientific revolution, is accompanied by integration in the creation of a new concept of the XXI century worldview. The problem of intertext and intertextuality as a new information reality that connects text, man and time, is most aligned with the idea of synthesis. Therefore, this allows us to re-evaluate the nature of intertextual inclusions, which sometimes is not along the lines of strict theoretical constructions.

Intertextuality is a notion of postmodern textology. In general, the concept of intertextuality is based on the fundamental idea of non-classical philosophy assuming the active role of the socio-cultural environment in the process of meaning differentiation and meaning initiation.

The problem of intertextuality, remaining dynamic in literature and literary studies, is object of interest to many scholars. A number of aspects of this issue consideration can be found in the literary studies of domestic and foreign authors. The subject of the text in the text occupies a prominent place in the cultural heritage of many creators, and the first to build the concept of intertext were the Symbolists, because the principle of life, the destruction of boundaries between the text and life is intrinsic for them. Different literary schools and even individual researchers interpret intertextuality in their own way. It is important that they all acknowledge the existence of this phenomenon. The meaning of the concept of intertextuality goes far beyond the purely theoretical understanding of modern cultural processes. Having become extremely popular in the world of art, intertextuality has had an impact on artistic practice, on the self-consciousness of a contemporary artist. At the turn of the XX–XXI centuries, the echo of these ideas acquires a new spin, which testifies to the fact of the constant text existence, which quite easily comes into the world of the reader's reality.

The study of the literature of “transitional periods” requires careful consideration, because these periods are characterized by rethinking, the destruction of certain stereotypes. The chaos that accompanies the decay of old systems of worldview and reflection, being depressive for contemporaries, gives hope for a new awareness of oneself and the world. Boundary consciousness is good because it “sums up” the past and actively tries things out in search of the new. Up-to-date literature testifies to the existence of various artistic and

philosophical trends in it, the synchronous development of modern and postmodern literature; it returns artistic fullness and freedom to the creative personality. The study of intertextuality processes in the works of contemporary artists allowed us to identify the means of forming something new in the literature, and the combination of theoretical and practical aspects of the study determined the relevance of our work.

The works of Ukrainian writers of traditional and non-traditional style of writing, whose oeuvre is learnt or can be learnt at different levels of philological education (in higher educational establishments and secondary education establishments), are the object of analysis in the research.

Subject of the research is an unmediated scientific and school analysis of intertext. *The Tale of the Viburnum Pipe* by Oksana Zabuzhko and prose poetry *Sea Drawings* by Dniprova Chaika form the material of the rePiperch.

The purpose of the work is to comprehend the aesthetic nature, the artistic function of intertextuality in the works by the Ukrainian writers at different levels of literary reception.

Study's materials can be used in the work of the theory and history of modern literature scientists and practitioners, in school practice, in writing by external doctoral candidates for scientific papers of various genres, for preparation of learning and teaching content of educational components.

1. Theoretical and methodological essence of intertext tools

New concepts of the 21st century worldview have brought to the fore the problem of intertext and intertextuality as a new information reality. Intertextuality is an idea of postmodernist textology, although philologists see the principles of the intertextuality theory in three main sources: Y. Tynyanov's theoretical views, M. Bakhtin's dialogical concept, and F. de Saussure's theory of anagrams. R. Jakobson defined the classical functions of intertext (expressive, appellative, factual, poetic, referential, and metatextual) in 1960.

At the same time, the question of the difference between modern and postmodern intertextuality has not yet been fully resolved. The difference between postmodern and modern consciousness was considered by M. Lipovetsky, who highlighted two main criteria of difference. To start with, in modernism, any quotation serves as a means of the author's "I" self-expression, while postmodernism blurs this category. In the next place, modernist intertextuality is subject to the task of radical change in the language of culture: *novelty at the cost of the art language destroying has become almost the only criterion of the author's existence*¹.

¹ Lipovetsky, M. (1997). *Russian postmodernism (Essays on historical poetics)*. Ekaterinburg, Russia: UGPI. P. 317.

Reviewing of the relevant literature allows us to conclude: most researchers agree that the general condition for the implementation of the principle of intertextuality is the availability of “text in the text”, motives, fragments, language, and plot.

When developing the concept of the text dialogics, M. Bakhtin concludes that the text reflects other texts of a certain semantic sphere. Speaking about the interconnections of all meanings realized in utterances, as well as in the dialogic relations between the texts and within them, the researcher mentions their special non-linguistic nature, reveals the internal strife of the text². According to M. Bakhtin’s logic, the text turns into a field of meanings, production of meanings that are realized through the intersection of author’s and reader’s consciousness (the reader is considered as a full co-author of the text).

Bakhtin’s works aroused interest in the poetics of the “foreign word” in its various manifestations, and formed the structural framework of postmodern intertextuality. Not coincidentally, P. Torop points out that even the very term “*intertextuality*” should be understood in the spirit of M. Bakhtin’s polyvocality, as a discourse among social discourses, linguistically³.

Y. Tynyanov approached the problem of intertextuality through the study of parody. He (in line with M. Bakhtin) saw in parody a fundamental principle of artistic systems renewal, based on the transformation of previous texts. He remarks that a new text aimed at studying artistic systems cannot be considered without correlating it with the previous one. Therefore, the discrepancy between the two lay-outs of the story in parody, in contrast to stylization, contributes to the process of meaning formation, which is fundamental for the comprehension of intertextuality. Based on the theory of parody, the literary critic puts forward an idea of a “constructive function” for each element of the text structure. He separates autofunction (correlation with elements of other systems and series) and syn-function (correlation with elements of the same system) and concludes that it is impossible to immanently study the text. The literary critic understands the autofunction very widely: it correlates with elements of literary systems and with non-literary ones. This assumption is very important, because, as we can see, intertextual relations are evident at the level of both homogeneous and heterogeneous texts (literature – dramatic performance, film, painting, architecture, etc.).

² Bakhtin, M. (1975). Questions of literature and aesthetics: Studies of different years. Moscow, Russia : Khudozhestvennaya lit. P. 56.

³ Torop, P. (1981). Proceedings on sign systems. Issue XIV. Text in text. Tartu : TSU. P. 36.

The study of anagrams by F. de Saussure was an important source of the theory of intertextuality. They preceded the creation of the *Course in General Linguistics*, but came into official use only after 1964. In ancient Indo-European poetry, F. de Saussure detected a special principle of composing poems with the method of anagrams. The words of the text are selected in such a way that, with a certain pattern, they repeat the sounds (phonemes) of the keyword.

The research by J. Kristeva was the first attempt to rethink theoretically the method of anagrams by F. de Saussure. The term “intertextuality”, proposed in 1969 by J. Kristeva to denote “textual interaction within the text”, reflects the interaction of different codes, discourses or voices within the text, as well as a method of studying the text as a sign system being connected with other systems.

R. Barthes’s views are close to Kristeva’s concept. That was he who for the first time connected the concept of the text from two positions – an author’s and reader’s one. *The text is not a string of words, but a multidimensional space with diverse writings, no one of which is original, collide and blend. The text is a canvas of quotations, drawn from many centers of culture. Thus, devoid of emotions and passions, the author becomes a scriptor, whose task is simply to compose different writings in previously non-existent order*⁴. While opening in the “work” already familiar things, the researcher comes to the level of “text” inasmuch as he owns threads leading not to the author’s intention, but to the culture context, in which a certain text is woven. Comparing the text with knitting and lace, the researcher opens the perspective of the game for the reader, this inscribes the grand-text in the canvas of the text, allows the existence of infinite interpretations. The unconscious nature of this “game” was also noted by J. Kristeva, defending the postulate of “impersonal productivity” of the text, endowing the text with an almost autonomous existence and ability to “read history”.

P. Valerie called the process of text in the text transformation as “vegetative process”; M. Foucault – “malignant reproduction of meanings in the world”; U. Eco – “poetics of an open work”; and postmodernism chose as a textual strategy called hypertextuality – involvement of ancient works in the general game of new meanings.

The phenomenon of citation became the basis for the postmodern interpretation of textuality. Considering the mechanisms of intertextual relations, U. Eco introduces the concept of “intertextual dialogue”, and R. Barthes defines the text as an “echo-chamber”, which creates stereophony

⁴ Barthes, R. (1989). *Selected works: Semiotics. Poetics*. Moscow : Progress. P. 67.

from external sounds. According to J. Derrida's wording, to the extent that "in which the text takes place", there is also a subject matter that "always takes itself out of itself".

Unlike previous literary traditions, postmodernism is based on the presumption of abandoning the rigid fixed boundaries between the immanent (internal) and the borrowed (external). Postmodernism is focused on hidden (graphically not given) quotation marks: *the text ... is formed from anonymous, elusive and at the same time already read quotations – from quotations without quotation marks* (R. Barthes). Recognizing them is a procedure that requires a certain cultural competence.

The text is a game of meanings, which is carried out through playing with quotes and a game of quotes; "quotes flirt with intertextuality". The grand-text becomes an immanent component of a new text. Within postmodernism, the very idea of textuality is not separated from intertextuality. The text is an "ensemble of superpositions of other texts" (M. Riffater). The text understood in this way actually receives the past, "obtains memory" (Y. Lotman).

P. Torop also ranks A. Popovych among the researchers of the theory of intertextuality. Popovych's concept, in our opinion, coincides in some respects with the French tradition, the works by D. Durishan on the consistency of contacts among the texts, studies by K. Gursky on allusions, F. Miko on principles of assertion and polemics, J. Holmes on metapoems. Actually, P. Torop considers the primary text, which acts as a prototext, analyzes the contacts arising between texts at the level of internal connections, introduces the concept of intext as a semantically loaded part of the text (in this sense it is a two-text).

In his essay *Living On*, J. Derrida assumes that the text is simply a "mechanism" for reading other texts. The scholar develops the method of intertextual reading – he does it by showing how the text offers rhymes with other texts. J. Derrida's intertextual method is a kind of careful reading that extracts textual and meaningful associations that form the text.

While analyzing various theoretical and methodological principles of intertextuality on the examples of literature of the Renaissance, Polish researcher M. Glovinsky, outlined the concept of allegation. The scholar calls an allegation any textual reference that is not connected with the source of dialogicity, one in which a quotation or allusion not only does not become an element of polyphony, but on the contrary asserts monophony. This is the case when the involved text is authoritative, obligatory, a priori appropriate and valuable; as a whole, the citing text remains subordinate to the quoted one. The first develops its own authority, interfering with the authority of the

second. Moreover, it is not always possible to see a connection with the works of previous epochs in newly formed texts⁵.

Today, literary critics also discuss the types of connections between the text and intertext, highlighting the evident connection (quote from another text) and the hidden one (hidden quote, echo with other plots, images, imitation or parody, pastiche, etc.).

In the process of intertext classification, P. Torop determines the means of attaching metatext to the prototext (affirmative and polemical), the level of connection (evident and hidden). He also distinguishes the extent to which the prototext enters the metatext (elements, levels of text or text as a whole). The researcher compares the process of transition of prototext to intertext with the process of translation: precise (quote, centon, application), formal (macro-stylistic – pastiche, burime), quoted (periphrasis, gloss), linguistic (micro-stylistic – reminiscence, stylization), descriptive (paraphrase), thematic (antonomasia, adaptation, irradiation), free (allusion), expressive (burlesque, travesty, kenning) translations.

O. Ronen considers the formation of new texts from three positional intertextual functions: *aemulatio* – a writer's attempt to compare with a sample or excel it with the help of imitation, which could emphasize the best and correct shortcomings; parody (in the narrow sense) – an attempt to emphasize and enhance the unique features of a particular style.

Particular attention is paid to the abnegative features; antiparody – an artist's attempt to materialize the best way to view things and jazz them up as distinct from his predecessor⁶.

Representatives of communicative and discursive analysis (narratology) believe that too literal adherence to the principle of intertextuality in its philosophical dimension makes any communication meaningless. The most general classification of intertextual interactions belongs to the French literary critic G. Genette. In his book *Palimpsests: Literature in the Second Degree* (1982) the scholar offers the metaphor of palimpsest for denotation of intertextual relations more narrowly and specifically, in order to separate the five-member classification of different types of text interaction. He points out intertextuality as “coexistence” in one text of two or more texts (quotation, allusion, plagiarism, etc.); paratextuality as relation of a text to its title, afterword, epigraph, etc.; metatextuality as a remark, critical reference to its pretext (variations, remakes, etc.); hypertextuality as a

⁵ Głowiński, Kostkiewiczowa, Okopień-Sławińska, Sławiński. *Słownik Terminów Literackich*. (1998). Wrocław, Warszawa, Kraków: Zakład narodowy im. Ossolińskich wydawnictwo. P. 706.

⁶ Ronen, O. (2000). Imitation, antiparody, intertextuality and commentary. *UFO*, No. 42, 255–261.

parody of one text with another (pastiche); architextuality – genre connection of the texts.

Intertextuality, whatever its wording, is a special kind of transtextuality that outlines not only the obvious but also the subtle connection to other texts. I. Skoropanova, commenting on this classification, declares that postmodernism is characterized by “heterogeneous compatibility of different genre codes as equals”⁷. All these types of intertextuality can be found in one text, thereby enhancing its value and ambiguity.

Researchers of intertext also pay attention to the fact that the degree of intertextual characteristics accuracy in relation to fiction works depends on certain factors, among which, according to J. Laurent, special attention should be paid to such as: literary code; literary content; reader’s competence, which determines the availability or absence of intertext; formal techniques used by the writer in certain historical conditions.

In addition, J. Laurent developed a system of intertextual transformation tropes with their going out to intertextual rhetoric⁸.

Problems of intertextual interaction raise the question of comparing the concepts of intertext – trope and intertext – stylistic figure. Since intertextual relations and connecting them formal elements are very diverse in nature, in our opinion, there is no unambiguous answer to the question of precise trope which can be used to be compared with intertextual structure. Intertextual elements are characterized by attributes of metaphor (M. Yampolsky), metonymy (Z.G. Mintz), synecdoche (O. Ronen), and in certain contexts also hyperbole and irony (L. Jenny), hypograms – words or group of words that are embedded into a syntagm, the construction of which reflects the internal semantic outlines of the core word (M. Riffater). In this case, the existing decoding of tropes and interpretation of intertextual relationships are based on the “split reference” (R. Jakobson) of speech signs, or “syllepsis” (term by M. Riffater). However, in both cases, for an adequate understanding of the intertextuality of the context, it is necessary to turn to the space of linguistic memory: to a holistic system of syllabification, standardized in poetic language.

Intertext, as well as metaphor and metonymy, do not know the boundaries of a particular language, one way and means of artistic embodiment. In addition, intertextual parallels do not emphasize the separation between verse and prose, so when changing the means of expression intrinsic for

⁷ Skoropanova, I. (2001). Specificity of postmodern intertextuality. *Proceedings of the Intern. Conf. Interaction of the Literatures in the World Literary Process (Problems of Theoretical and Historical Poetics)*, in 2 v., part 1. Grodno : GrSU. P. 112.

⁸ Laurent, J. (1982). *The strategy of form. French literary theory today. A Reader.* Cambridge : Cambridge University Press. Pp. 251–264.

different arts, the phenomenon of so-called intermediality (the actual intertwining of intermedial allusions, reminiscences, associations, parodies... can spawn vivid auditory and visual artistic images) arises. Formal indicators of intertextual connections can be included in composition of tropes and stylistic figures. However, intertextual comparisons and tropes could form a chain, determining the development of a new text, or turn into a metatext in relation to the grand-text. It is obvious that intertextual activity is mobilized precisely at the moment when a reader faces a conflict: the resolution of a discursive anomaly at the levels of the system of metaphorical and metonymic language transferences and the system of spelling and punctuation rules, word-formation speech models. In this case, there is an “explosion of linearity” (L. Jenny) of the text: the reader tries to find a source of semantic formation for a verbal vehicle in the field of “individually created meaning”, which has already merged into the form of the pretext. This does not mean that formations containing intertext have a “non-tropic”, one-dimensional structure. And in the case of actually “tropic” transfers, and in the case when we carry out and “intertextual interaction” (J. Kristeva), in-depth processes of meaning formation relate to the penetration into the very structure of analogies, mutual overlaps.

Thus, actualization of an “unfamiliar word” and interest to the poetics of intertext in various scientific manifestations, as we can see, allows us to think about the separation of the main components and principles of this category existence. At the same time, intertextuality as a “blurred” and not yet fully studied phenomenon is aimed at transforming the reader into a literary critic, a theorist of literature, and turning of literature into literature for the writer. The multi-leveledness of a work is designed for different intellectual levels of recipients, but it contains a depth that can be found and fully appreciated only by a knowledgeable person, intelligent thinker, “player in beads”. The latest concepts of intertextuality actually deny the diachronic orientation of literary development. All literature works are located not within time, but within the space of a universal library (according to Borges), interacting through the activity of a reader, who carries out independent “journeys” around this space.

The problem of the author and the reader is also considered in postmodernism in the context of intertextuality. After all, while analyzing the relationship of texts, the question arises about the distinction between two positions of intertextuality: author’s position and reader’s one. Schematically, all theories of the author and the reader could be reduced to a paradigm: author – text – reader, where “the text is an intersection of different codes, discourses, voices, woven from quotations, which obviously “dissolve” the author’s voice and the author’s intention is neutralized.

Even in the research by M. Bakhtin there was a destruction of this stereotype. The researcher put forward the idea of the text as a transforming field of meanings formed between the author and the reader. The reader's activity must be inseparable from the author's intentions in this process. And the reader's consciousness is actively involved in this process. The author's voice has no advantage over the voices of the characters, and the reader may be considered as a full co-author of the text. From the reader's point of view, intertextuality means an ability to find intertextual notes in a text. It is associated with a guideline for a deeper understanding of the text through its links to other texts. From the author's point of view, intertextuality is a means of creating one's own text, affirming one's creative individuality through building of a complex system of relations with the texts of other authors. Scholars focus not only on distinguishing between these positions, but also on elucidating of different types of intertextuality within writers works.

Scholars have not reached a final agreement on intertextuality. However, it is important that intertextuality, regardless of definitions and blurred terminological contours, can be considered as one of the reader's strategies affecting the variability of the text semantic identity and its semantic structure ability to autotransform.

The reader's intertextuality may conflict with views or may not coincide with the author's position. Therefore, in the reader's system, intertextuality is measured as interconnection between the origin or reception of a single text and experiences of the text dialogue participants. That is why understanding of text codes depends on the "intertextual encyclopedia" of a reader, that is the act to which the text interpretation as a procedure of meaning formation tends.

As we can see, postmodernism destroys the myth about the author as the only creator of the text, when the integrity and originality of the work depend on him completely. In literature, *the monologic author's prerogative to possess the highest truth is destroyed, author's truth is relativized, being dissolved in a multilevel dialogue of opinions, in this case embodied in cultural languages or "types of writing", in a dialogue where an author-scriptor participates*⁹.

Educational components related to the study of Ukrainian literature in educational institutions are designed to promote the formation of reading culture, speech skills, to provide literary knowledge that secure mastery of artistic values, develop abilities and skills to perceive and analyze a fiction

⁹ Lipovetsky M. (1997). Russian postmodernism (Essays on historical poetics). Ekaterinburg : UGPI. P. 217.

work. Through art of the word, a philologist promotes the development of candidate's personality, formation of his ability to independent learning and searching for scientific information, development of a creative potential related to rethinking and formalizing of own perception of the life realities. Growth of reader's competencies involves co-creation of an author and a reader. And this is the most important circumstance for the intertextual analysis of a text. Elements of such analysis are increasingly involved in practice.

Outcome of the recipient's perception of the text will depend on a detailed comparative analysis of this text with the actual pretext. This will allow seeing new facets, to restore it in the reader's perception, to erase non-literary and non-artistic stamps and clichés. Intertextual analysis, as we can see, takes into account extraneous materials, i.e. makes it possible to compare the text with previous traditions. When teaching candidates to be engaged in a dialogue with the text, it is necessary to give a definition of intertextuality and its factors. In school practice, intertextual analysis is an analysis that goes beyond the text; it can be implemented on the basis of "commented reading" and associative thinking, based on sufficient erudition of a recipient. Therefore, during its introduction the philologist should take into consideration two main stages: the stage of preparation of the text for analysis, when candidates learn to find and identify literary phenomena, and the stage of direct analysis of the text, during which they try to identify the functions of found phenomena. However, we have to note that the intertextual analysis of the text should be used during the lessons/classes of literature, where its use will be motivated: in the process of the comparative comparison of the works, comparison of author's drafts with the originals, when studying parodies, travesties, stylizations, biographical background, self-comments, reviews of contemporaries, features of style and creative manner of writers, etc. And, if at the literature lessons for middle age we together with students absorb into the atmosphere of analysis, in older age – we try to see the course of analysis remotely, we "play" with the text, "decode" it for better understanding the author's creative idea.

As we can see, the school analysis of the work, bordering on scientific literary analysis, is the key to a successful harmonious combination of interpretation of the work at the lesson. Professional skills of a philologist who uses elements of intertextual analysis while reading the work will allow to avoid the stencil, enrich the variability of learning ways for the art of speech, direct candidates to personal interpretation, intellectual and emotional enrichment, and successful use of literary and critical tools to help them methodically to build the text senses search.

2. Intertextual essay

Myth and mythopoetic elements are universal timeless intertextual codes that actualize various potentials of human nature, allow seeing the sources of a fiction work at the level of appeal to traditional mythological schemes and models. Theoretical works by C. Jung, M. Eliade, R. Barthes allow us to consider the myth as a multifaceted factor of the artistic and ideological environment of the text. Myth is a universal that generalizes the processes of existence in the mind of the author-recipient.

“Mythologization” and “folklorization” of marine life in the cycle of poems in prose *Sea Drawings* by Liudmyla Vasylevska (known under the pseudonym Chaika Dniprova) has a world-creating, cognitive, philosophical nature, which affirms the highest level of folk poetic traditions assimilation in the form of system of myth and cultural heritage from previous generations.

The universe in *Sea Drawings* is built based on a triad: sky-earth-underwater realm. And the latter embodies eternity, time, trials, destiny, goodness, justice, truth, pure love, and so on.

Writers often interpreted traditional characters from the biblical myth of Cain and Abel in literature. There were a lot of writers who turned to this myth: J. Byron (the *Cain* mystery, 1821), S. Yarychevskiy (poetry in prose *Cain*, 1897), N. Kybalchych (poem *Cain*, 1904), O. Storozhenko (the novel *Marko the Cursed*, 1870), I. Franko (the poem *Death of Cain*, 1889), Y. Shkrumeliak (*Abel's Sacrifice*, 1926), V. Tarnogradskiy (*Like Cain, in oak grove...*, 1932), V. Sosiura (*Cain*, 1948), B. Rubchak (*Those of Cain*, 1963), I. Zhuk (*Cain*, 1990), V. Vovk (*Ballad of Cain and Abel*, 1994) and others. Moreover, writers sometimes used the motif of fratricide in their works (*Earth* by O. Kobyljanska (one of the theatrical performances is called *Adam's Sons*), *Ukrainic* by Y. Gutsal). A peculiar rethinking of the story about Cain and Abel can be observed in Ukrainian folklore, in particular in fairy tales (*Truth and Untruth*, *The Tale of Grandfather's and Grandmother's Daughter*). There are also legends and narrations about dark spots on the moon, in which people see images of fratricide. God placed this sign on the celestial body to warn people against the sin.

The poetry *Sea Heart* by Chaika Dniprova glorifies the strength of spirit, courage in the fight against the waves, because a brave heart of a boy has the right to eternal life. It remains untouched after drowning by the sea inhabitants, and a cowardly brother's heart becomes a slippery jellyfish. Chaika Dniprova does not violate the biblical interpretation of Cain's motive: turning to the marine folklore image, she nationalized the well-known biblical tragic motive: the cause of Cain's evil is a conscious refusal of parental advice to help other people.

The bird and plant parallelism of the work *The Girl-Seagull* was based on the principle of free poetic associations, the symbolism of which is replaced by the real construction of reality reflecting the context of the unity of the personality existence and being of the world. We can see the image of a single father who, together with a rescued girl, lives alone on the island, rescuing traveling sailors. The expressive seascape where the child is being brought up determines the reasons for its future action: the selfless rescue of the Cossacks doomed to death in the stormy sea.

На Чорному морі є острів суворий, німий: червона скеля на буйнім зеленім роздоллі одна піднімається вгору червоним шпилем. Не купчаться білі хати по ній, і лист кучерявий її не вкриває, одна тільки стежка зелена збігає по ній: то течійка води весняної породила червону глину і вся обросла оксамитом-травою, а далі все мертво, все глухо... Та ніби не все: отам-о, на самому розі, над морем, де вічно лютує сивий бурун, на самім тім розі горить по ночах якийсь вогник, удень же чайки сіренькі в'ються, кигичуть над морем. Що то за скеля, і що то за вогник, і за що так люблять чайки ту суворою скелю?

[There is a harsh, dumb island on the Black Sea: alone red rock on a lush green expanse rises up a red spire. White houses do not pile up on it, and the curly leaf does not cover it, and only one green path runs along it. That's the stream of spring water, which gave rise to red clay and became overgrown with velvet-grass; and further everything is dead, everything is deaf... Though as if not everything: over there, at the very corner, above the sea, where the gray feather is always raging, at the same corner, a light burns at night, and during the day the gray seagulls hover, screaming over the sea. What kind of rock, and what kind of light, and why do seagulls love that harsh rock so much?]¹⁰.

The image of the girl is a traditional symbol for Ukraine:

біла, мов піна морська, як кушір, кучерявії коси вкривали її по коліна, а очі блакитні світилися, як море у ранішній час, а зуби блищали, мов перла, з-під вус коралевих. Нічого вона не боялась: ні бурі, ні грому, ні грізної хвилі, бо море було їй як рідне. І сміливо кидалася дівчина з батьком укуні, як часом траплялось кого рятувати, і тільки до кого торкнеться вона, того не займає розлючене море.

[she was white as the sea scum, like a coontail, curly braids covered her up to knees, and her blue eyes shone like the sea at the morning-tide, and her teeth gleamed like pearls from under the coral necklace. She was not

¹⁰ Shevchuk, O.V. (Ed.). (1990). *Tree of Memory: Book of Ukrainian historical story: For high school age (1 issue)*. Kyiv : Veselka P. 497. (The translation of the excerpts from the works of fiction has been done by the author of the article).

*afraid of anything: no storm, no thunder, no terrible wave, because the sea was like her home. And the girl and her father boldly rushed together, as sometimes happened to save someone, and when she touched a person, the angry sea did not disturb him]*¹¹.

The writer adheres to a purely national tradition in the denouement, turning a symbolic figure into a tragic folklore image – girl-seagull mourning over the dramatic fate of the Cossacks. It was the very bird symbol that embodied the best features of a mother, a wife who lost her loved ones. Her destiny is to languish in solitude, never to know the joy of the family hearth. The title of the work sets the recipient to the conclusion: a bird redeems loneliness for someone's sin, but does not live outside of God, this is the Ukrainian mental sign of this bird embodied in the reception of the writer's myth-making. It is a symbol of the assertion of the vitality of the chivalresque spirit:

Згибли і дід, і дочка, та згибли не зовсім: щоночі вогник на скелі блукає, а сірі чайки без ліку розплодились на скелі, літають над морем та плачуть-кигичуть, лиш тільки зачують хижую бурю, звіщають плаців-мореходців та свідчать про давню давнину, про славную дівчину-чайку.

*[Both grandfather and daughter perished, but not completely perished: every night a fire wanders around the rock, and gray seagulls multiplied innumerablely on the rock. They fly over the sea, they scream upon conceiving a predatory storm and warn sailors, and testify to ancient times, to the glorious girl-seagull]*¹².

The transformation of the Cain's motive is also observed in *The Tale of the Viburnum Pipe* by Oksana Zabuzhko. The writer, according to the modern researcher V. Ageieva, creates a modern interpretation of the folklore text, the history of soricide, where the domestic background serves to unfold the mythological plot, the female inversion of the tale of Cain and Abel¹³. Although she repeatedly refers to the traditional story of Cain and Abel. In her story *The Book of Genesis. Chapter Four* once she submitted a new reading of the story of the first fratricide.

In *The Tale of the Viburnum Pipe* the author addresses the theme of the otherworld in our lives, the demonic source. Her work is full of dark, supernatural passions, which arose on the basis of a tragic story on a family and domestic theme, where the forces of Good and Evil locked horns in a fatal duel for the soul of a young woman who was destined to be *distinct from others*...

¹¹ Shevchuk, O.V. (Ed.). (1990). *Tree of Memory: Book of Ukrainian historical story: For high school age* (1 issue). Kyiv : Veselka P. 498. (The translation of the excerpts from the works of fiction has been done by the author of the article).

¹² *Ibid.* P. 500.

¹³ Ageieva, V. (2001). *The Tale of Non-female Space. Literature plus*, № 1 (26), p. 4.

This is evidenced by the programmed brandiron of Cain led by Hanna:

Вона вродилася з місяцем на лобі. Так їй потім розказувала мати, як запам'ятала собі з першої хвили, з першого крику викинутої над собою аж під сволок чиймись могутими руками дитини, на яку дивилася знизу вгору, нездужаючи скліпувати сліз, – на трохи зависокому як для дівчинки, опукло-буцатенькому лобіку виразно темнів збоку невеличкий багряний серпик, наче місяць-недобір. Тільки мати вперто казала – молодик, доки сама в це не повірила: відомо ж бо, що молодик – то на долю, а недобір – тим він і недобір, що наводить на лихі сни... на вид місячного знаку баба-пупорізка, добачивши в ньому бусурменське тавро...

*[She was born with a moon on her forehead. So her mother told her later, as she remembered from the first minute, from the first cry of the baby, when it was thrown over her to the ceiling by someone's strong hands. The child, which she looked at bottom-upwards and was unable to wink tears away: on a slightly too high as for a girl, convex-chubby forehead, on one side, there noticeably darkened a small crimson crescent, like a snippy sickle moon. Only the mother stubbornly said – the new moon, until she believed in it by herself: it is known that the new moon is for destiny, and the snippy one means the downside that leads to bad dreams... The midwife, having noticed the lunar sign, saw a busurmen brandiron in it...]*¹⁴.

The lunar (veneration of the moon) interactive is associated with the ancient beliefs of the Slavs about the role and influence of celestial bodies on people's lives. And the traditional image of the moon, which controls the celestial waters, rains and dews, the water cycle, affects the harvest, appears as loving himself seducer, insincere traitor, two-faced, like the god Janus, reflecting in the water two images – Abel and Cain (Hanna feels the water as herself, she loves to swim, contemplate her body in the water and thus achieves harmony with nature). Lunar black affairs always remain bitter, accompanied by night. This is evidenced by the unfolding of events in the fairy tale: the apocalyptic and demonic binary of Hanna was always manifested at night.

The one anointed by Cain is opposed by the younger,

мізиночка Оленка, вже ніяким світилом небесним не одзначена, та й кволенька змалку...

*[cosset Olenka, not marked by any celestial body, and weak from an early age...]*¹⁵.

¹⁴ Zabuzhko, O. (2004). Sister, sister: Stories and short stories. Second edition. Kyiv : Fact. P. 71. (The translation of the excerpts from the works of fiction has been done by the author of the article)

¹⁵ Ibid. P. 76.

The philosophical and religious layer of the motif also unfolds on the binary of archetypes: older and younger sisters (grandfather's and grandmother's daughters), mother and father, Good and Evil, life and death, faith and despair, beauty and ugliness, Fate and Unfortunate, sin and charity – and there is an inevitable responsibility for the crime behind this.

The secret of Anna-Cain's heredity formation is embedded in her father's sins (Vasily and Maria did not marry for love), so from the young age the girl redeems the brand of an unwanted child. During all her life she "is making up for" the love of her father and "carries" the inferiority complex of her mother (Z. Freud's concept), although

Ганна, відзначена з-поміж гречкосійного загалу небуденною вродою, аристократизмом духу й чи даром містичного відання й провіщення, терпляче чекає своєї непересічної долі.

[Hanna, chosen among the buckwheat growing community due to extraordinary beauty, aristocracy of spirit and the gift of mystical knowledge and prophecy, is waiting patiently for her extraordinary destiny]¹⁶.

Fatum, passing ominous warnings, made himself known gradually: a sinister brandiron on the forehead, Hanna's reflection on the events of the moon, the words of a pilgrim who reveals to the girl the gift of prophecy, the vision of a drowning man (who does not let her to the water), revealing the murderer, and early, according to the popular superstition, courtship of a younger sister, an intimate relationship with the prince of darkness, farewell at night with her own soul. Being a daughter of an unhappy man, later the girl becomes

за жінку найнещаснішому чоловікові на світі.

[a wife to the unhappiest man in the world]¹⁷. Hanna transfers her unemboied love for her father to Him, the demon of the night. The idea of human's loneliness in his sin is realized in the *Fairy Tale of the Viburnum Pipe* gradually and definitively. Hanna creates her own myth about Cain and Abel, in which God's injustice caused fratricide. Cain is unjustly rejected by God, not chosen by him, becomes for her a model of her own suffering. She sees herself in the image of a sinner, as indicated by the lines:

...і Ганнусі раптом стислося серце, яке було вже раз над ямою з забитим, – тою самою необорною, тоскною мукою, яку мусять відчувати – хіба приречені на страту та непростені грішники...

¹⁶ Zabuzhko, O. (2004). *Sister, sister: Stories and narratives*. Second edition. Kyiv : Fact P. 81.

¹⁷ *Ibid.* P. 115.

*[...and Hanna's heart shrank suddenly; it has already been once over the pit with the victim – with irresistible, longing torment that might only doomed and unforgiven sinners feel...]*¹⁸.

The Princess of Cain slowly deprives the body of mental balance and freedom, and it begins to act subconsciously: the corporeal demonic shell required blood. According to folklore, the usual human envy of her sister, Olena-snake, led the girl to soricide. Anna accuses God of

порушена Ним у світі рівновага, – ніби сам узявсь наступити на другу шальку терезів...

*[disturbed by him balance in the world, as if he had set out to step on the second cup of scales...]*¹⁹.

After killing Olenka, the girl challenges God:

вона крикнула в зашморгом розкручене вгорі небо ... до Того, Хто там сидів, ніколи тому, не даючи зазирнути собі в лице, і луна її переможного реготу застугоніла лісом, мов гук невидимого війська: а щоб знав!

*[she cried out in the twinkling sky swirling above ... to the One, Who was there, never not allowing herself to be looked in the face, and the echo of her triumphant laughter groaned through the forest, like the sound of an invisible army: for him to be aware!]*²⁰.

Thus, bodily desires overcame her “I”, destroyed the being.

Oksana Zabuzhko does not violate the biblical interpretation, Cain's motive does not find a solution:

Треба було післати по залозу – бо ж, сповна вбійниця розуму чи ні, а лиходійство є лиходійство, і нікому вже не випадало сумніватися, що тоді між сестрами в лісі на правду сталося, – то й післали, але коли прийшли закувати в пута, стовкляся всім миром на подвір'ї, нетерпляче юхтячись і сопучи, спинаючись зазирнути, задні переднім, по через голови, – в хаті було порожньо, тільки на полу зостався довгий капарний слід – мов смоляним віхтем черкнуло. Щезла бабина дочка – чи втекла, чи так розточилася, чи, може, й досі блукає десь по безвидах місячними ночами.

[It was necessary to send for a military unit – because, no matter whether the murderer went completely out of mind or not, but the villain is a villain, and no one had any doubt what really happened there between the sisters in the woods. So they sent, but when they came to lock her in chains,

¹⁸ Zabuzhko, O. (2004). *Sister, sister: Stories and narratives*. Second edition. Kyiv : Fact. P. 97.

¹⁹ Ibid. P. 111.

²⁰ Ibid. P. 119.

*they came across en masse in the yard, impatiently crowding and snorting, crowding on their tiptoes in order to look over front heads – the house was empty, only on the floor there was a long insignificant trace, as if it was dirtied with a resinous bunch. Wife's daughter disappeared, whether she ran away or she faded away, or maybe still, she is wandering somewhere on moonlit nights*²¹.

Her tragedy is that she does not find the final, fourth stage of her own existence – the stage of free meeting of life values. Cain's motive of loneliness in the fairy tale is provoked by others: the motive of female loneliness, witchcraft, sinfulness, repentance.

CONCLUSIONS

The lack of determinism of the intertextuality phenomenon does not lose its relevance, becoming the subject of exceptional discussions of critics and literary critics. Tracing the connections between the texts within the world culture, on the one hand, and the texts of Ukrainian writers, on the other hand, analysis of contradictions in theoretical debatable issues of intertextuality theory related to determination of its main parameters, differences between scientific and school paradigms. This approach to the analysis of the work of writers who worked or are working at the turn of the century, using an “unconventional method of research”, proved to be fairly effective. The main advantage of intertextuality is that allows to avoid unilateralism, because in the polylogues like “text – texts – system” and “world – text – world” there are equally two: the author and the reader.

The analysis of the works by O. Zabuzhko, Chaika Dniprova, the peculiarities of presentation and motivation was carried out in combination with the problems that Ukrainian culture faces due to actualization of literary theory, which we have considered through the prism of transtextual and ideological “codes” of author's and reader's receptions.

Intertextuality becomes an invariant characteristics of the creative interaction of traditions and innovations, the development of artistic, aesthetic, and general cultural discourses. Ancestors and peers, senior and junior colleagues enter the creative cross-talk. The considered works reflect the mythosyncretical structures of thinking, where different times, dimensions and realities coincide.

Artistic searches for creators contribute to the process of their poetic language democratization, they form individual styles of national writers, help authors not only fullier express the mood, emotional states of their

²¹ Zabuzhko, O. (2004). *Sister, sister: Stories and narratives*. Second edition. Kyiv : Fact. P. 122.

characters, but also emphasize the closeness of folk's worldview to their own worldview in their poetry. The logic of the proposed work does not claim to be definitive for the declared issue. As we can see, common in both paradigms: the notion of "intertextuality" – going beyond the text limits, the dependence "text – texts – system", which does not contradict the considered terminological concepts and corresponds to the creative ideas of synthesis of traditional and non-traditional, based on invariance and literary discourse alternatives.

SUMMARY

The study is devoted to the problems of intertextual analysis of the work at different levels of philological education (both for higher and secondary education).

The research was conducted on the example of the biblical motive of Cain and Abel transformation in verse in the prose from the course *Sea Drawings* by Chaika Dniprova and *The Tale of the Viburnum Pipe* by Oksana Zabuzhko. The aesthetic nature, the artistic function of intertextuality in the works by Ukrainian writers at different levels of literary reception have been comprehended.

The importance of intertextual analysis during the reading of a work has been proved. Such analysis will allow avoiding the stencil, enrich the variability of learning ways for the art of writing, direct candidates to personal interpretation, intellectual and emotional enrichment, and successful use of literary-critical tools to help them methodically search for the text meanings.

Research materials can be used in the work of scholars and practitioners in the theory and history of modern literature, in school practice, in writing scientific papers of various genres for candidates, in the preparation of educational components educational content.

REFERENCES

1. Ageeva, V. (2001). Kazka pro nezhynochyi prostir [The tale of non-female space]. *Literatura plus*, 1 (26), 4–11.
2. Barthes, R. (1989). Izbrannyie raboty: Semiotika. Poetika. [Selected works: Semiotics. Poetics]. Moscow : Progress, 485.
3. Bakhtin, M. (1975). Voprosy literatury i estetiki: Issledovaniia raznykh let [Questions of literature and aesthetics: Studies of different years]. Moscow : Khudozhestvennaya lit., 502.
4. Shevchuk, O.V. (Ed.). (1990). Derevo pamiati: knyha ukrainskogo istorychnogo opovidannia: Dlia st. sh. viku [Tree of Memory: Book of Ukrainian historical story: For high school age] (1 issue). Kyiv : Veselka, 607.

5. Zabuzhko, O. (2004). *Sestro, sestro: Povisti ta opovidannia* [Sister, sister: Stories and narratives]. Second edition. Kyiv : Fact, 240.
6. Lipovetsky, M. (1997). *Russkiy postmodernizm (Ocherki istoricheskoi poetiki)* [Russian postmodernism (Essays on historical poetics)]. Ekaterinburg, Russia : UGPI, 317.
7. Ronen, O. (2000). Podrazhatel'nost, antiparodiia, intertekstual'nost i kommentarii [Imitation, antiparody, intertextuality and commentary]. *NLO*, 42, 255–261.
8. Skoropanova, I. (2001). Spetsyfika postmodernistskoi intertekstual'nosti [The specifics of postmodern intertextuality]. Proceedings from internat. conf. "Interaction of literatures in the world literary process (Problems of theoretical and historical poetics)": In 2 parts. Part 1. Grodno, GrSU, 109–114.
9. Torop, P. (1981). Problema inteksta [The problem of intext]. *Proceedings on sign systems*. Issue XIV. Text in text. Tartu, TSU, 33–44.
10. Laurent, J. (1982). The strategy of form. *French Literary Theory Today*. ed. T. Todorov, trans. R. Carter. Cambridge : Cambridge University Press, 251–264.
11. Głowiński, Kostkiewiczowa, Okopień-Sławińska, Sławiński. (1998). *Słownik Terminów Literackich*. [Dictionary of Literary Terms] Wrocław, Warszawa, Kraków : Zakład narodowy im. Ossolińskich wydawnictwo, 706.

Information about the author:

Nehodiayeva Svitlana Anatoliyivna,

Candidate of Philological Sciences, Associate Professor,
Associate Professor at the Department of Ukrainian Literature
Luhansk Taras Shevchenko National University
1, Gogol Sq., Starobilsk, Luhansk region, Ukraine, 92703
orcid.org/0000-0002-1906-6646