

в повторах, потому что постоянное обращение к одному и тому же образу, ситуации и т.д. говорит о крайней заинтересованности самого писателя идеями, которые они несут в себе. Помимо этого, повторенным в произведении было все то, что автор хотел бы, чтобы читатель запомнил, как в отношении идей, так и в отношении испытываемых ощущений, порождаемых художественными образами.

В творчестве Д. Мамедкулизаде мы наблюдаем три вида повтора: звуковые, словесно-образные и сюжетные повторы. На основе исследования его творчества можно утверждать, что звуковые, словесно-образные и сюжетные повторы в творчестве Д. Мамедкулизаде обладают идейно-выразительными, композиционно-образующими, эмоциональными и изобразительно-описательными функциями.

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MANIFESTATIONS OF THE INTERTEXTUAL PLAY IN THE MODERN AMERICAN NOVEL

ПРОЯВИ ІНТЕРТЕКСТУАЛЬНОЇ ГРИ В СУЧАСНОМУ АМЕРИКАНСЬКОМУ РОМАНІ

Snikhovska I.E.,

*Ph.D., Associate Professor at the Department of English Language
Zhytomyr Ivan Franko State University*

The article attempts to investigate the set of elements of the intertextual play on the material of two novels of American writers "White Noise" by Don DeLillo and "The Crying of Lot 49" by Thomas Pynchon as bright examples of postmodern literature in view of the need for further development of the methodology for conducting an intertextual analysis. The object of research is the instruments of intertextuality in the novels "White Noise" and "The Crying of Lot 49", and, in particular, linguistic means for the implementation of intertextual links.

Key words: intertextuality, game, postmodernism, allusion.

У статті робиться спроба дослідити прояви інтертекстуальної гри на матеріалі романів "White Noise" Д. Делілло і "The Crying of Lot 49" Т. Пінчона – яскравих прикладів літератури постмодернізму з огляду на необхідність подальшого розроблення методики ведення інтертекстуального аналізу. Об'єктом дослідження є інструменти інтертекстуальності в аналізованих романах, зокрема лінгвальні засоби реалізації інтертекстуальних зв'язків. Предметом дослідження є ігрова спрямованість елементів інтертекстуальної гри, роль і місце ігрового чинника в аналізованих романах.

Ключові слова: інтертекстуальність, гра, постмодернізм, алюзія.

В статье сделана попытка исследовать проявления интертекстуальной игры на материале романов "White Noise" Д. Деллилло и "The Crying of Lot 49" Т. Пинчона – ярких примерах литературы постмодернизма, учитывая необходимость дальнейшей разработки методики ведения интертекстуального анализа. Объектом исследования

являются инструменты интертекстуальности в анализируемых романах, в частности лингвальные средства реализации интертекстуальных связей. Предметом исследования является игровая направленность элементов интертекстуальной игры, роль и место игрового фактора в рассматриваемых романах.

Ключевые слова: интертекстуальность, игра, постмодернизм, аллюзия.

Formulation of the problem. The study of artistic narrative text is recently increasingly being conducted in terms of the theory of intertextuality, this category is recognized as a necessary condition for the existence of any text [6; 9; 10; 13; 18]. According to G. Allen, “meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations” [6, c. 1].

An appeal to intertextuality and a critical understanding of existing approaches to the study of this phenomenon is the result of the present stage of the development of linguistics of the text. Despite the fact that textual categories have long been the subject of analysis, the considerable interest to the category of intertextuality in linguistics is due to the fact that one of the main areas of linguistic research is a comprehensive analysis of artistic text at all levels of its structural-semantic organization. In this regard, the relevance of the subject of the study, both for linguistic and literary analysis, is substantiated by the fact that a significant amount of research is directed at the study of manifestations of intertextuality in artistic discourse.

Setting objectives. Following I.V. Arnold, the term “intertextuality” in this paper means “the inclusion in the text either whole other texts with the other subject of speech, or their fragments in the form of both marked and unmarked, transformed or unchanged citations, allusions and reminiscences” [1, c. 351].

The article attempts to investigate the set of elements of the intertextual play on the material of two novels of American writers – “White Noise” by Don DeLillo and “The Crying of Lot 49” by Thomas Pynchon in view of the need for further development of the methodology for conducting an intertextual analysis. Essential grounds for the study are theoretical works in the theory of intertextuality by I. Arnold, Yu. Kristeva, R. Barthes, etc. [1; 6; 10]. According to R. Barthes, the concept of intertextuality dramatically blurs the outlines of texts, making them an “illimitable tissue of connections and associations” [10, c. 39].

The object of research is the instruments of intertextuality in the novels “White Noise” and “The Crying of Lot 49”, and, in particular, linguistic means for the implementation of intertextual links. The subject of the research is the ludic orientation of the elements of the intertextual play, the role and place of

the ludic factor in the novels under study. The purpose of the study is to identify and analyze the means of intertextual interaction in the novels under study and their verbalization. The purpose of the study is to identify and analyze the means of intertextual interaction, which helps to adequately perceive the text, as well as to analyze intertextual relations.

Analysis of recent research and publications. A characteristic feature of postmodern text is a variety of forms of manifestation and methods of ludic interaction. Linguopragmatic aspect of the ludic structure of artistic text can be considered in two directions. The first direction is associated with the author’s play with the text information that fills the text space artwork. The second direction is connected with the play with the addressee, which the author predicts as a communicative play with the imaginary reader. Thus, the intertextual play can be considered as the basis of the mechanism for the creation of linguistic signals in the artistic text and guidelines in the strategy of interpreting the text in the process of “playing the text”. N. Fateeva offers author’s and reader’s theories of intertextualization. According to the researcher, this approach will provide an opportunity to fully disclose the nature of the “dialogue” between the two conceptual systems [8, c. 261].

The phenomenon of the play in its entirety of its historical, philosophical and theoretical content is a cultural phenomenon whose attempt to analyze dates back to ancient times. The creative nature of the ludic reality enables freedom in relation to various kinds of values and the free use of the achievements of humanity in the earlier stages of its development. The play as one of the ways to create and accumulate cultural heritage contributes to the creation of a cultural space, since the attraction of the achievements of cultures to the spiritual consciousness of another cultural and historical epoch is fixed as certain semantic universals, played in a different sense.

Elements and motives of the play are observed at various stages of literary development. In general, the organization and functioning of the phenomenon of the play in fiction did not get a detailed study. Despite the state of studying the problem, understanding the play as a literary and theoretical problem remains insufficiently studied. The question of studying the elements and motives of the play on the plot, composition and style levels within a particular work belongs to the least developed issues. The urgency of the study is determined by the growing interest in

the study of the peculiarities of the implementation of the play in the dialogue between the author and his reader, the need to highlight the intertextual elements, which will make it possible to resort to versatile interpretations of the artistic space of the work.

Presenting main material. The novel “The Crying of Lot 49” by T. Pinchon as a vivid phenomenon of the literature of postmodernism. The subject of direct analysis is the ludic elements and manifestations of the play in the novel: the peculiarities of cultural heritage transformations in the ludic space of the novel, the motivation of the play, ludic intertextual and allusive inclusions, etc. The aim of the study is to highlight the manifestations of the play in the novel, its elements and motives and identify their potential for the artistic, aesthetic and functional aspects of the novel.

The historical and ontological situation of the postmodern age also actualizes the phenomenon of the play (T. Denisova, I. Hassan, I. Ilyin, M. Koval, etc.). In the era of postmodernism the embodiment of the play as a model of consciousness is observed. The study of the play in the postmodern text has an interdisciplinary character, as it involves an integrated analysis of the phenomenon of the play in such spheres of knowledge as philosophy, cultural studies, linguistics, semiotics, the theory of literature, etc.

The application of rules of the play to situations in the context of the postmodernist literature, which requires the design and reconstruction, allows us to consider the play as one of the most effective means of reproducing the literary plot. Despite the study of the ludic factor in literature, mainly in the literature of postmodernism (M. Koval, R. Semkiv, S. Lizlova), the question of the application of the phenomenon of the play in literary practice remains open. Individual manifestations of the play were revealed by the theorists of literature in such postmodern phenomena as intertextuality, epistemological uncertainty, double coding [4; 6; 14].

In connection with the rather unusual volume of this phenomenon, there is either an increase in the methods of explaining the ludic factor, or narrowing the interpretation of the play. For instance, I. Bekhta claims that in general the external structure of postmodern text appears as a game that has a complicated structure, “a free game of text creation allows not only to distort the logic of events, space, corporeality and language of characters, but also shake the physical limits of the text itself” [2, p. 112]. In general, there is a variation of thoughts and views on the problem of existence, features and functioning of the ludic factor in literature.

Noteworthy is J. Huizinga’s assumption on the universal nature of the play in the sense that the play can not rely on rational representations of being [3, p. 57]. The play coincides with certain levels of the existence of civilization and does not focus on any of pictures of the world, rather it extends its laws and rules to the world of ideas, socially and morally predetermined concepts.

“The Crying of Lot 49” is considered the most profound novel by T. Pinchon, and a complex narrative of the detective genre. In a detective, according to Tony Tanner, we begin with the mystery and move towards the final solution; in T. Pinchon's novel, we move from the state of the zero-degree (degree-zero) mystery – the usual Californian day – to the conditions of “the rise of a riddle and suspicion. This is a strange book in that the more we learn, the more mysterious everything becomes. The more we think we know, the less we know what we know” [15, p. 4]. Thus, this novel can also be regarded as a narrative of anti-detective nature.

The modern postmodern detective has at the same time signs of both classical and “hard-boiled”, and the very principle of the play undergoes a significant transformation, while acquiring the meanings of the game, in addition, the ludic space covers several levels of the novel – a detective, as well as philosophical, religious, and historical. In the postmodern detective, the play is one of the compositional and plotmaking means of narrative, which promotes the expansion of genre boundaries, turning the detective into a philosophical prose, in which the play is the core of the development of characters. The Ukrainian researcher G. Leshchenko regards the advantages of a detective narrative as its receptive-aesthetic qualities, the specifics of structural constructions, the features of narratological and cognitive plans for the interpretation of logical-philosophical modes of the play [7].

It is also important to note that in the postmodern version of the detective genre, the detective is constructed as a labyrinth of interpretations, in which either one can further be ontologized. Thus, for example, the plot of the novel by T. Pinchon differs fundamentally from the plot of the classical and “hard-boiled” detectives, since the desire to get a certain picture of events is not connected in this case with the subjective mental inability of the heroine to solve an intellectual problem, but it is due to its own nature of events. Moreover, the notion of correctness in this context also turns out to be radically redefined: under the correct configuration of events, we mean not what actually existed, but only that, with certain efforts, it provides certain integrated content to disparate events, each of which does not in itself

make such a sense. Such an approach can be evaluated as practically isomorphic to a general postmodernist intention to reject the presumption of universal sense: the philosophy of postmodernism is directed at an event that acquires meaning only in the process of its interpretation.

A postmodernist presumption of “the death of the subject” is of particular significance for the transformational shifts of the detective genre in the context of modern culture, that is, the detective plot moves axiologically to the sphere of search for the hero of himself, the reconstruction of his biography and personal identity.

Searching for the identity of the protagonists is a new type of game in the postmodern literature. Decentralization of the world, that is, the equal importance of all its systems of world perception and epistemological loss of personality, is the basis for the development of the main game in postmodern literature – a game with the search for characters of their own identity, which in this diverse world can not be clearly established and permanent. The theme of self-search of the characters is becoming one of the most common manifestations of the play. On the one hand, the reference to this topic of modern literature was determined by changes in the philosophical and cultural paradigm and the need to find a new identity. But on the other hand, searching for own identity loses the meaning that it used to have for the characters and turns into a pseudo-search. In the postmodern world, there are no definite universal rules proclaimed in meta texts, so they will never have an ontological confirmation.

The postmodern character appeals to the structure of the world, fiction, and only in some cases finds its own identity. The proof to the above-mentioned can be found in the novel “The Crying of Lot 49” in a large number of allusions such as the names of the protagonists, the names of cities and places.

Another kind of postmodernist play to find its own identity and pseudo-search (according to C. Nash), his isolation, which lies in the impossibility of playing a role or unnatural imposing a particular character identity. Isolation is expressed in the constant desire of the hero to find himself, but the result is almost not satisfactory [14, c. 63]. For example, searching for her own “I” Edipa Maas coincides with her searches for a hidden mail system called Tristero. Each of her mistakes affects her self-esteem and self-perception.

Playing with the search of the protagonist of her own identity points to the problem of “otherness”, denying the existence of a single identity, absolute truth, a universal time and space, which in fact is a manifestation of fragmentation of the individual.

Postmodern literature often defines the search for the personality of their identity as the main theme, the link between all other events in the text, but interprets it in a context devoid of all defined prioritization systems and eliminates the boundaries between reality and fictional reality [5, p.8]. Since the search for one's identity in such a society is virtually impossible, the search topic becomes an object of play, and the search itself turns into a quest for a certain idea, which is unlikely to help in the search for identity. In T. Pinchon's novel, such a search is expressed in the intention to reveal the content and thereby establish a world order.

The presence of allusions is a typical feature of intertextuality, as well as the style of the novels “White Noise” [11] and “The Crying of Lot 49” [16]. Without exaggeration it is possible to say that allusions occupy the leading place in the novels: there is a huge amount of cultural, scientific and historical references. It is a maze of hints, details and parodies that lead to an understanding of meaning and structure. However, often and often the question is not answered. This confirms the idea of the multiplicity of interpretations, the ambiguity of understanding the work, which is characteristic of the literature of postmodernism.

In the novel “White Noise” by D. DeLillo [11] there is a diversity of elements of the intertextual play, which involves the combination of internal and external intertextuality. The first one is expressed in the change of the subject of speech, where the author so would be discarded, giving the right to vote to one of the characters; the second kind is due to the introduction into the structure of the artistic text of some external elements – precedential genres, which are part of the intertextual space as a form of existence of culture in human consciousness. Among the tools of intertextuality in this work are allusions, citations, text reminiscences, image-symbols. Intertextual elements play an important role in different types of discourse, but especially intertextuality is particularly striking in the creation of imagery of works of art. Being an important category of speech language, the image-symbol is created on the basis of the intertext and interacts texts and cultures.

Most contemporary critics, such as L. Hutcheon, S. Sanders [13; 17], the over-saturation of the work with allusions is considered as the play of the author with the reader, who, in the reading process, is able to change or confirm his own guesses, agree or disagree with the author. This understanding really proves that such allusions are somewhat misleading, the author's attempt to bring the reader to the creation of simple references and fall into the traps, seeking in the maze

of hints instead of meaning. T. Pinchon may lead the reader to the conclusions he can make by understanding his own mistake in the interpretation of postmodern text, which is characterized by non-categorization and deconstruction, or T. Pinchon expresses his own point of view, as it happened in the episode with the interpretation of the play "The Courier's Tragedy" by Driblett, who convinces that the latter was created for entertainment only, warning the reader that it is inappropriate to interpret too deeply:

"You came to talk about the play," he said. "Let me discourage you." It was written to entertain people. Like horror movies / It's not literature, it doesn't mean anything. Wharfinger was no Shakespeare" [16, p. 60].

The names in the product attracted great attention of the researchers. The name of the protagonist Oedipa has an obvious connection with the ancient Greek theater, where Oedipus in Sophocles appears to be the murderer of his own children. Obviously, there is a comparison of Oedipa and her literary and psychological intermediaries, from Oedipus Sophocles to the theories of S. Freud. In support of this, in the text we find specific allusions and connections between the main character and these figures.

With regard to the name of the heroine of Oedipa Maas, it seems distinctive that, losing contact with the theory of S. Freud, the heroine begins to resemble the seeker of the truth of his Sophocles predecessor. No less interesting is the lexical-semantic interpretation of the diminutive variant, that is, actually the first three letters of the name Oedipa (Oedipa) as the abbreviation Oed (OED) to the Oxford English Dictionary. Judging by this, T. Pinchon offers the opportunity to interpret his own message with the help of a simple explanatory dictionary, thus believing the novel to be rather easy to interpret.

The surname of Oedipus Maas (Maas) is often compared to the term "mass", so there is an association with Newton's theories of mass and inertia. Theories of inertia, entropy, and thermodynamics actually often arise in the novel. We also find the translation of the word in languages like a web, a network that can be linked, is hyperbolized, of course, with confusion in the life of Oedipus, and its manifestations. Pierce Inverarity's surname is associated with "inverse" (inverted, reverse), that is, whatever it is true, the novelty of the novel, it will remain unreal, "inverted". Another interpretation is associated with the derivation of the verb "to invert", which means "to put something in the opposite position to the one it was in before", that is, to change something in the opposite. Thus, the name Inverarity is symbolic in relation to the transformation of the monotonous

life of Oedipus into a constant search for knowledge, truth, and controversy. The names of other characters are also quite eloquent, indicating that their owners are not self-sufficient individuals – Dr. Hilarius, Pierce Inverarity, Stanley Koteks, Mike Fallopian, Manny DiPresso – some are but a parody of labels or trademark names.

The main source of allusions in the ludic intertextual field of the novel "White Noise" is mythology, artistic works, and the discourse of mass media. The ludic structure of the novel as a whole is reflected in a condensed form in a number of intertextual elements. In particular, the field of the intertextual play includes symbols, the study of which in the artistic text is constructed in the direction of "semantic plurality, complementarity of the symbol – the content plurality of artistic text". The title of Don DeLillo's novel is symbolic, inviting a multiplicity of interpretations, because the symbolic meaning of white color has undergone constant transformation, a person does not always perceive it as purity, freshness, beauty. Many nations of the world recognized the symbolism of sadness and mourning in white. The symbol of color acts not only as a bearer of a certain emotional load, but also as a factor in the impact on a person's well-being. "White Noise" by D. DeLillo is an ambivalent concept. This is the flickering of a TV with a monotonous hiss and the ubiquitous electric waves that penetrate the space of modern life, the waves, without which all the virtual civilization – radio, television, computers, mobile phones – will disappear. Therefore, the color and light in the novel are implied in the emotional and artistic background, their symbolic semantics attracted the attention of the writer as an important concept of explaining the psychological state of characters who live an uninteresting, colorless life, exhausting themselves for absurd tasks. In the novel, white is the color of the death of the soul, the sense of mortal doom, the threat of technology.

Conclusions. Intertextual elements play an important role in different kinds of discourse, but intertextuality is particularly active in the creation of imagery of works of fiction. Being the main category of artistic language, the image can interact with texts and cultures. Images are created on the basis of intertext or they act as borrowed elements themselves. So, the play with the reader, who is involved in the decoding process, becomes important in order to become the author himself, thus creating a profound work content. The play between the author, the text itself and the reader becomes more captivating as it involves the presence of different contexts (historical, social, ideological). Due to the play of codes and self-parody, postmodern art

uses the values of mass culture and thus shows the instability of the picture of the world, proposed by a realistic literary tradition on the one hand, and a mass culture – on the other.

The abovementioned features of the poetics of the contemporary postmodern American novel lead us

to the conclusion that the concept of the play (“play with interpretations”, “the maze”) is based on the modeling of the plot in T. Pynchon’s and D. Delillo’s novels. The play with the reader is conducted through the presentation of a familiar stereotype and its further destruction, a parody game with codes.

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