

# Intertextuality and Autointertextuality as a Means of Conceptualization of the Author's World Perception

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## Abstract

Postmodern writings stand out with vivid intertextuality. To study postmodern literary texts ignoring intertextual ties or intertexts would mean to do a vain study. In the given article it is suggested to carry out conceptual analysis of literary texts from the perspectives of intertextuality and autointertextuality. As an example can serve the conceptual analysis of the concept "smile" in J.Fowles' novel "The Magus".

J.Fowles is an outstanding British writer whose writings have deep psychological and philosophical ideology which can have a great impact on different generations. He touches upon such issues as "love", "freedom", "death", "isolation" and so on. Freedom is reflected nearly in all his writings from various aspects. The novel "The Magus" is no exception. The conceptual analysis on this novel will help the investigator to study J. Fowles' unique individual perception of the world

The conceptual analysis of the concept "smile" is essential first of all in the sense that only due to the profound understanding of this concept in the novel "The Magus" the reader will be able to decode the message of the novel completely. Actually, the key concept of "The Magus" is "freedom". However, only deep understanding of the concept "smile" will allow the reader to perceive the "freedom". The study reveals that according to J. Fowles in order to be truly free man should "learn to smile", but in a specific sense, they should have a smile that is full of good metaphysical good humour like in a dramatic irony, which itself is a manifestation of freedom.

**Keywords:** intertextuality, autointertextuality, concept of smile, conceptual analysis of literary texts, J. Fowles

## 1. Introduction

Conceptual analysis of literary texts is in the center of attention of linguists, literary critics, philologists as it allows the investigator to decode the text's messages, to reveal the author's intentions and which is more to perceive the author's picture of the world. So, in this context the study of intertextuality and autointertextuality in a literary work can be a profound base for the conceptual analysis of literary texts of such writers whose writings are especially marked with intertexts and autointertexts. Among such writers is J. Fowles. He is an outstanding modern British writer and philosopher whose works stand out with their originality, deep psychological and philosophical ideology which can educate generations and become a life-changing treatise. One of his best literary works is "The Magus" which reflects the author's views on such profound issues as freedom and love. J. Fowles conveys different aspects of freedom in almost all his writings and "The Magus" is not an exception. "Freedom" is actualized in the novel partially through the concept of "smile". It becomes possible to disclose the meaning of the concept "freedom" in the novel only if the reader fully understands the implied meaning of the concept "smile". This will be a clue for a reader to understand "freedom" in the author's world perception.

## 2. Methodology

The paper will carry out conceptual analysis of the concept “smile” actualized in the novel “The Magus” by J. Fowles from the perspectives of intertextuality and autointertextuality. For this purpose, different parts of the novel in which the concept of “smile” is actualized will be singled out and analyzed. The conceptual analysis will be carried out at different levels: lexical grammatical, syntactical, stylistic. All syntagmatic relations connected with the concept will be taken into consideration. Moreover, the concept will also be examined in the context of intertextuality, i.e. intertexts which convey some additional meanings to the concept will be studied. The article will also demonstrate conceptual ties between the concepts of smile and freedom and explain how one concept (freedom) can be understood in terms of another (smile).

## 3. General Overview of Intertextuality and Autointertextuality

Speaking of intertextuality we usually mean the relationships or links that may be found among different books and texts. The problem of intertextuality is relevant at present and is in demand in many fields of knowledge, since it is based on the idea of a dialogue between various texts. [7, p.13]

Some linguists such as G. Allen (2000), R. Barthes [3] even criticize modern and postmodern writers for not being original, for repeating the same ideas stated earlier. However, still there are others who argue that despite the fact that postmodern writers do allude to other texts and ideas, they suggest new interpretations for them.

The task to identify the specifics of literary intertextuality, to study it, to determine the main structural features was posed by many researchers. In modern literary criticism, the following forms of intertextuality are present:

1. Author's (worldview);
2. External (structural);
3. Internal (semantic);
4. Reader (interpretative);
5. Research (analytical). [5,p. 44-45].

A. Bezrukov distinguishes the main techniques for formal expression of intertextuality in the text, which are as follows: autobiography, borrowing, allusion, explicit and implicit quotation citation, paraphrase, imitation, plagiarism, a parody, film adaptation, etc. [5]

Another issue that is worth being discussed about concerns the concept of markedness, which occupies a key place in the system of discussions about intertextual connections. “The notion of “markedness” implies the presence of linguistic signals of an intertextual dialogue at the phonetic, lexical, stylistic, compositional level”. [8, p.197].

It should be noted that the problem of “markedness” is closely related to the concepts of “actualization”, “promotion”, “pragmatic focus”, “communicative focus”, and “focalization”. All of these concepts have one goal - to attract the reader's attention through the violation of the homogeneity of the text connection. Chernyavskaya (2009) notes that a sign of marking can be considered the recognizability of a linguistic signal from the side of the addressee. “Intertextual markers can be introduced by the author in the form of a direct reference to the source in footnotes, explanations, however, it should be based on the heterogeneity of the text which is obvious to the reader. It is created by introducing into the internal field elements that are alien to it, violating the general style of the narrative. [8]. Markedness should be spoken of when a borrowed text fragment is indicated by such signs as quotation marks, font change, underlining, as well as exact references with generally accepted abbreviations and footnotes. [8,p.200].

“A reference to someone else’s meaning can be carried out as a hint, calculated on the active participation of the reader, his/her intertextual knowledge. Artistic communication, the stylistic effect of which is

largely associated with subtextual information, tends to be veiled, implicit in intertextual signals, thereby leaving a wide interpretive space for the addressee. In this case, the author's strategy is supported by such intertextual markers as the title, epigraph, choice of 'token' names, rhythm repetition'' [8, p.200].

“A prerequisite for adequate decoding of a work is the presence of intertextual competence in the reader. The intertextual potential inherent in the text is realized through the interaction of the text with the reader, his/her background knowledge and aptness to perception. The author should transmit his intention to the recipient through means of intertextual addressing” [8, p.190].

The markers of intertextuality are divided into:

- explicit, forming content-factual, descriptive information (they document, illustrate, expand the speech event): graphic signs and bibliographic references (quotation marks, font change, spacing, underlining, highlighting, exact references with generally accepted abbreviations and footnotes, incomplete references - footnotes without indicating pages - the so-called background links indicating only the source (author) of the citation, but without additional graphic marking);
- implicit, conveying content-conceptual and subtext information (they perform a password, entertaining function in the text): title; epigraph; choice of "token" names; introductory words indicating the source of the message; repetition of a text form (rhythm, structure), individual lexical means; change of the language code: foreign language, other style, archaic and other inclusions; change in the functional-semantic type of speech. [6].

Within the framework of intertextuality, one should also speak of autointertextuality. Of course, the work of each author is carried out within the framework of their individual ideological and thematic system, which unites their spiritual values and cognitive priorities. Each subsequent work is the realization of this thematic macrosystem and relates to it as a part to the whole. [8, p.191].

Undoubtedly intertextuality and autointertextuality can be a profound base for the conceptual analysis of literary texts of those writers whose writings are especially marked with them. Among such writers is a modern outstanding British novelist and philosopher J. Fowles.

#### **4. Conceptual Analysis of the Concept “Smile” from the Perspectives of Intertextuality and Autointertextuality (on the Basis of J.Fowles’ “The Magus”)**

Among other concepts (isolation, freedom) actualized in the novel "The Magus" the concept of smile is the key concept. It extends throughout the whole novel.

In the novel, the concept of smile is enhanced mainly in the form of dialogues between the main character, Nichols, and the magician, Conchis. Smile has a philosophical and symbolic meaning in the novel, through it the innermost secret of life is revealed.

"I will show the innermost secret of life".

It was a stone head, whether of a man or a woman it was difficult to say. The nose had been broken short. The hair was done in a fillet, with two sidepieces. But the power of the fragment was in the face. It was set in a triumphant smile, a smile that would have been smug if it hadn't been so full of the purest metaphysical good humour. The eyes were faintly oriental, long and as I saw, for Conchis put a hand over the mouth, also smiling. The mouth was beautifully modelled, timelessly intelligent and timelessly amused [3, p. 146].

In this segment of the text, the author reveals the concept of smile through a statuette (a stone head of the 5th century BC). Here, the actualizer of this concept is the noun “face” in the lexical environment with the nouns denoting parts of the body: nose, hair, eyes and mouth. Conceptualizing the described picture each part of the face plays its significant role. So, the nose is broken, i.e. this part of the face plays an unimportant role for a smile. The hair is divided into two parts and it is even hard to say whether it is a male or a female head, which leads to the idea that gender does not matter for a smile. Hence, the nose and hair are in a weak position. A strong position is occupied by the eyes and mouth, especially the eyes

(The eyes were faintly oriental, long and as I saw, for Conchis put a hand over the mouth, also smiling). Smiling is mainly transmitted through the eyes. Even if you close your mouth, your eyes smile. Here the author uses the epithets faintly oriental, long, i.e. eyes - elongated, oriental, most likely conveying oriental wisdom. The lexeme "eye" in this case also acquires a symbolic meaning. The eyes are the window to the world. The surrounding world is perceived by the eyes, and wisdom cannot be hidden, the eyes can betray it. The mouth is identified by two-step epithets "timelessly intelligent" and "timelessly amused". Here the adverb timelessly is used in the sense of "eternal", "not related to a specific time", which gives the "smile" the quality of eternity. Wisdom is hidden in a smile, the secret of life is timeless. This idea is supplemented by the epithet triumphant ( It was set in a triumphant smile, a smile that would have been smug if it had not been so full of the purest metaphysical good humour). Here one should not ignore the phrase " full of good metaphysical humour" implemented in a conditional negative structure. In fact it acquires positive modality due to the juxtaposition with the adjective "smug". So, the smile of the statue would have been smug if it had not been so full of the purest metaphysical good humour. It becomes obvious that J. Fowles pays great attention to "humour". Later in another part of the novel we come across the author's statement "Humour is a manifestation of freedom. It is because there is freedom that there is the smile [3, p. 437]. On the one hand the lexeme "humour" stands out as a marker of auto-intertextuality in this novel, on the other hand due to the author's picture of the world is revealed, in which freedom and smile are interconnected with each other.

This smile is jubilant, triumphant, because it has survived despite the centuries separating modern people from the distant past. It looks at the human world and is amused, because the world has not changed and, despite its age, it has remained immature.

"That is the truth. Not the hammer and sickle. Not the stars and stripes. Not the cross. Not the sun. Not yin and yang. But the smile" [3,p.147].

In this paragraph, the author reveals the concept of smile through a conceptual metaphor expressed by negative parallelism. Denying such important values as the hammer and sickle - the emblem of the great power of the USSR, stars and stripes - the US flag, the cross - a symbol of the Christian faith, the sun - the pagan God, yin and yang - the basic criterion of Chinese philosophy based on opposites, the author emphasizes the superiority of smile over them. Actually in this part of the text the author resorts to allusive symbols, demonstrating power.

In the continuation of the dialogue which is based on the juxtaposition of the ideas the author once again resorts to the allusion.

"I wonder if it would have that smile if it knew of Belsen".

"Because they died we still live. Because a star explodes and a thousand worlds like ours die, we know this world is . That is the smile. That what might not be is"[3].

Here much attention should be paid to the allusion " Belsen", which is the main means of actualization of the conceptual information. Through allusion, the author emphasizes the opposite views between the interlocutors (Nichols and the magician). Nichols wonders if the statuette could have had such a smile if it had known about the terrible events that took place during the Second World War, while the magician, on the contrary, calmly asserts that the essence of a smile lies in knowledge, and knowledge is acquired precisely by comparison. We world is alive because others have died. We know that this world exists because thousands of similar worlds "die". That is the essence of a smile. A "smile" is what exists, but what could not be. Such a philosophical approach of the author to the concept of smile is expressed, first of all, with the help of deixis (that smile), used in the first sentence and repeated in the subsequent one "That is the smile, That what might not be is".

The conceptual information is also based on syntactic parallelism, which is actualized via antithesis - the contrasting meanings of the verbs "to die" and "to live", as well as the repetition of the conjunction because. Here the conjunction because takes on the meaning of "thanks to" Because they died we still live. We are alive because they died. Because a star explodes and a thousand worlds like ours die, we know this world is. The last sentence of the dialogue "That what might not be is" summarizes the author's

philosophy towards life. A smile stands for what exists but what could not be. Further in the novel we will see that both the statuette and the magician have the same cold-blooded, ruthless expression of smile.

The little head watched our watching; bland, certain, and almost maliciously inscrutable. It has the smile of dramatic irony, of those who have privileged information [3].

The author describes the smile of the statuette so figuratively that it seems as if he himself is sitting in front of us, and not a stone head. The smile here is identified by the simple epithets "bland" and "certain", and a two-step epithet "maliciously inscrutable". The face expresses courtesy, confidence and mystery. In the last sentence, the author sums up the description. The smile is enriched with another quality, it is compared with a smile of someone who possesses privileged information like in the dramatic irony.

It is noteworthy that the "smile" in the author's artistic picture of the world is ambiguous to the point of unpredictability. It should be perceived as something cold, cruel, ironic and devoid of humor.

In the next segment of the text, the concept of smile is actualized via an imperative sentence.

"Learn to smile, Nicholas, learn to smile".

The next paragraph fully reveals the meaning of the statement "Learn to smile". The concept of smile gets its full disclosure especially in this segment of the text.

It came to me that he meant something different by 'smile' than I did; that the irony, the humourlessness, the ruthlessness I had always noticed in his smiling was a quality he deliberately inserted; that for him the smile was something essentially cruel, because freedom is cruel, because the freedom that makes us at least partly responsible for what we are is cruel. So that the smile was not so much an attitude to be taken to life as the nature of the cruelty of life, a cruelty we cannot even choose to avoid, since it is human existence ... He meant something far stranger by "Learn to smile" than a Smilesian "Grin and bear it". If anything "Learn to be cruel, learn to be dry, learn to survive".[3, p. 531].

Here the author uses the word smile in quotation marks, most likely to distinguish it from all other meanings, to emphasize the author's subjective attitude towards it. In this paragraph, new qualities of a smile appear and such qualities as irony, cruelty, ruthlessness are deliberately added to the magician's smile. The core of the conceptual information is the lexeme "cruel" which is used in a synonymous group with the lexemes humourlessness and ruthlessness. The conceptual core is the conceptual metaphor the smile was not so much an attitude to be taken to life as the nature of the cruelty of life. The author finds the smile cruel. In this segment of the text, J. Fowles especially emphasizes the lexemes attitude and nature, which are used in the comparative construction not so much ... as. Smiling is not so much a cruel attitude towards life as the life which cannot be changed is cruel by its nature. Here the meaning of the expression "Learn to smile" is most fully conveyed by the author due to comparison, where it is compared with the idiom "Grin and bear it", meaning "hide your feelings under a smile". Nevertheless, one should pay attention to another allusion implemented by the author, that is "Smilesian smile". Here the author alludes to Samuel Smiles who was a Scottish author and government reformer promoting the idea that more progress would come from new attitudes than from new laws. He believed that all men and women are personally responsible for their own success or failure. Samuel Smiles is famous for his "Self Help"[4]. In fact, J. Fowles depicts the concept in quite a unique way which is so typical of him. The allusive epithet Smilesian smile helps the author transmit to the concept additional shades. The expression "learn to smile" means something more than the meaning of an idiom "green and bear it", i.e. hide your feelings under a smile. The full meaning of the expression "learn to smile" is revealed in the last sentence of this paragraph "Learn to be cruel, learn to be dry, learn to survive." It follows that by "learn to smile" the author means learn to be cruel, learn to be cold-blooded, learn to survive by hiding your feelings under a smile. Only here it becomes clear why the magician demonstrated the ancient statue to Nicholas as a good example of smile, as something that hides in itself the innermost secret of life. The statue survived due to its smile, it is not important that the nose is broken, it has survived. Here we observe an implicit realization of autointertextuality.

Autointertextuality is expressed vividly in the last part of the novel.

“Slowly I was learning to smile, and in the special sense that Conchis intended. Though one can accept, and still not forgive, and one can decide, and still not enact the decision” [3,p. 646].

This paragraph is a generalization of the concept of smile in the novel “The Magus”, where the author sums up the conceptual information in the last sentence. Nichols begins to learn to smile, he develops a philosophical attitude to life - not yet forgiving to accept, and, making a decision not to proclaim it. The meaning of this philosophical concept is as follows: nothing should be absolutized, only then a person can be truly free. Here we should cite once again the author’s statement deduced above “Humour is the manifestation of freedom” which leads to the idea “Smile” is a manifestation of freedom. It is this side of the concept of smile that J. Fowles draws the reader’s attention to in the novel “The Magus”.

## 5. Conclusion

To sum it up, conceptual analysis of literary texts in the contexts of intertextuality and autointertextuality opens great perspectives for understanding the author's unique world perception, sometimes even contradicting the universal understanding of that concept. “The Magus” is one of the best literary works by J. Fowles which reflects the author’s views on such profound issues as freedom and love.

In order to perceive the concept of freedom it was essential to study the concept of smile. Due to special reference to intertextuality and autointertextuality the overall conceptual analysis became possible. In fact, the novel “The Magus” is affluent in allusions which gave the author an opportunity to activate parallel texts in the reader’s mind, create vivid images, describe the objective reality in a subjective way. In the novel the concept “smile” is characterized by such attributes as jubilant, triumphant, at the same time cruel, ruthless, unpredictable and inscrutable. To some extent the conceptual information is stored in such allusions as “hammer and sickle”, “the stars and stripes”, “the cross”, “the sun”, “yin and yang”, “Belsen”, “Smilesian smile” to which the author alluded. The study showed that in the author’s world perception man can obtain true freedom only if they “learn to smile”, but in a specific sense, they should have a smile that is full of good metaphysical good humour like in a dramatic irony, which itself is a manifestation of freedom.

It becomes apparent that the author’s unique world perception, individual, subjective understanding of the surrounding world can be disclosed especially by carrying out conceptual analysis of the concepts in the novel from the perspectives of intertextuality and autointertextuality.

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