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## **INTERTEXTUALITY AS THE BASIC LITERARY TECHNIQUE IN THE JOHN FOWLES' NOVEL "THE COLLECTOR"**

The research is devoted to the intertextual analysis of the novel of the well-known English writer John Fowles, as well as intertextuality in the context of other literary techniques for creating a postmodern literary text. A comparative analysis of the novel with its primary foundations allowed us to have the conclusion about the great importance of intertextuality as a main feature of the modern literary text creating.

**Key words:** intertextuality, fragmentation, metafiction, postmodern techniques.

One of the main features of postmodernism is intertextuality as creating of the new text from another one or some. Intertextuality in the literary process has become the object of scientific interest of many researchers, among them were Y. Kristeva, R. Barth, J.-E. Lyotard and others. Their works were devoted to the poetic features of postmodernism [3-4]. Fowles' novel "The Collector" in English literature of the 20<sup>th</sup> century is a famous phenomenon, which was between the literary periods of modernism and postmodernism.

In the light of the popularity of the method of intertextual analysis, the problem of the literary continuity determining of John Fowles' novel "The Collector" becomes particularly relevant. Using this method, postmodern writers try to revive the plot and interest of the reader in a new way in the way of genre, structure, ideas. Intertextuality is the property of works to be associated with other works. As a result of such an association, a new reproducing structure of the artistic whole arises, which is called intertext.

The aim of our research is to identify intertextual connections in John Fowles' novel "The Collector" in the context of another literary techniques for creating a postmodern literary text.

John Fowles' "The Collector" is a postmodern novel that employs a range of techniques to explore the complex theme of beauty and monstrosity. Through its use of fragmentation, metafiction, and intertextuality, the novel challenges conventional assumptions about truth and reality, and critiques the cultural fetishization of beauty [2]. By presenting the perspectives of both the abuser and the victim, the novel invites the reader to consider the complexities of power and attraction, and to question their own assumptions and biases [2;3].

Let's emphasize that the intertextual literary techniques, fragmentation, the unreal or unnatural narrator characterize the postmodern literary text.

*Intertextuality* as a literary technique is not new for the literature of modernism[3]. It used to be for Joyce, Eliot, Beckett, Golding etc. However, for the next literary period, intertextuality is a fundamental and basic phenomenon. After all, the idea of a postmodern text is to replay the literary text of the past, to rethink traditional plot and motif in a new way.

Overall, "The Collector" employs a range of postmodern techniques to explore the complex themes of beauty and monstrosity. One of the key themes of the novel is the objectification of beauty, which is exemplified in the character of Frederick Clegg. Clegg's obsession with Miranda's physical appearance is revealed in several instances, such as when he describes her as a "perfect specimen": "*I was still happy with her in the cave. She looked wonderful, like a perfect specimen*" [1] ("*Я все ще насолоджувався її присутністю у печері. Вона виглядала прекрасно, як ідеальний зразок*" – пер. авт.) [7]. Through this using of objectification, Fowles critiques the cultural fetishization of beauty and the ways in which it can be used to justify harmful behaviour. The novel's critique of objectification is further emphasized by using of metafiction, which helps us to consider the ways in which our understanding of beauty is shaped by social and cultural expectations.

Clegg's delusional thinking and the ways in which he justifies his monstrous behaviour towards Miranda are also explored through the novel's use of fragmentation. "*But I knew I wasn't mad really. I knew it wasn't a question of believing that Miranda was in love with me. It was only that she had to be*" [1] ("*Але я знав, що я насправді не божевільний. Я знав, що це не питання віри в те, що Міранда закохана у мене. Вона просто повинна бути закохана*" – пер. авт.) [7]. In this excerpt, Clegg states that he "knew [he] wasn't mad really", and that it was only a matter of Miranda having to be in love with him.

Through this using of fragmentation, Fowles invites the reader to consider the ways in which reality can be constructed and deconstructed. "*She was always reading, a girl after my own heart. But she read too much, too fast, too carelessly. She didn't take in what she read, she didn't get the connections. It was all just a game to her*" [1] ("*Вона завжди читала, дівчина підмоюдушу. Але вона читала занадто багато, занадто швидко, занадто неухважно. Вона не засвоювала те, що читала, не бачила зв'язків. Для неї все було просто грою*" – пер. авт.) [7].

The novel's using of intertextuality, where Miranda references works of literature and art, further emphasizes the constructed nature of our understanding of reality: "*The best part was when I got away. I remember feeling like I'd won something. Like I'd been playing a game and won*" [1] ("*Моя у грі, я переміг*" – пер. авт.) [7]. In this excerpt, Miranda frames her experience of captivity and escape as a game, which challenges the reader to consider the ways in which our own experiences and narratives can be shaped by cultural and societal expectations.

The novel's using of intertextuality also highlights the theme of beauty and monstrosity by drawing on works of art and literature that explore similar themes, such as Shakespeare's "The Tempest". So John Fowles' novel "The Collector" is a new interpretation of the original plot and issues of W. Shakespeare's play "The Tempest". The writer gives a personal vision of the conflict in Shakespeare's play, in which actual philosophical and aesthetic problems are raised.

According to the intersexuality, Fowles turns to the plots and motifs of the classical texts (Shakespeare's play "The Tempest"), also mass literary adaptations (Charles Perrault's "Beauty and the Beast", Aksakov's "Scarlet Flower" etc) [5-7]. That is the association between the novel and the characters of Shakespeare's songs, both on equal names, interaction and problems.

Common features with Charles Perrault's fairy tale are in the motifs of love between persons from "different social worlds". At the same time, the monster from the fairy tale is a prince in final, a

handsome man. So we have always happy end. But in Fowles' novel this motif is rethinking: the monster is inside of Clegg... and there is no chance to change him or get a happy ending - a wedding.

J. Fowles' literary analogies appear on two levels: external and internal. External analogies include the names of the main characters – Caliban, Miranda; at the internal level, ideological continuity is traced, manifested in relation to art as a source of the spiritual life of mankind [3; 4]. Naming his characters after Shakespeare's "The Tempest", the author not only uses the technique of allusion, but in a certain way rethinks the classic plot. Thus, Clegg-Caliban is identified with the dark, evil side of human nature.

The results of the intertextual analysis of the text episodes give us the possibility to understand that intertextuality is the main literary technique of the postmodern text creating. So it makes another way to rethink the problems of morality and spiritual life of modern society, universal humanity problems.

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