



**INTERTEXTUALITY IN JOHN FOWLES'
THE COLLECTOR AND *THE FRENCH
LIEUTENANT'S WOMAN***

**2024
MASTER'S THESIS
ENGLISH LANGUAGE AND LITERATURE**

Nargiz ISMAYILOVA

**Thesis Advisor
Assist. Prof. Dr. Nazila HEIDARZADEGAN**

INTERTEXTUALITY IN JOHN FOWLES' *THE COLLECTOR* AND *THE FRENCH LIEUTENANT'S WOMAN*

Nargiz ISMAYILOVA

**Thesis Advisor
Assist. Prof. Dr. Nazila HEIDARZADEGAN**

**T.C
Karabuk University
Institute of Graduate Programs
Department of English Language and Literature
Prepared as
Master's Thesis**

**KARABUK
June/ 2024**

TABLE OF CONTENTS

TABLE OF CONTENTS	1
THESIS APPROVAL PAGE.....	3
DECLARATION	4
FOREWORD	5
ABSTRACT.....	6
ÖZ.....	7
ARCHIVE RECORD INFORMATION	8
ARŞİV KAYIT BİLGİLERİ.....	9
THE SUBJECT OF THE THESIS.....	10
PURPOSE AND IMPORTANCE OF THE THESIS.....	10
METHOD OF THE RESEARCH.....	10
THE HYPOTHESIS OF THE RESEARCH/ RESEARCH PROBLEM	11
1. INTRODUCTION	12
1.1. The Concept of Intertextuality.....	13
1.2. Main Concepts of Intertextuality.....	15
1.3. Functions of Intertextuality.....	17
1.4. Intertextual Inclusions in Literary Texts.....	18
1.5. Substances of the Intertextuality	22
2. INTERTEXTUALITY IN JOHN FOWLES' <i>THE COLLECTOR</i>	26
2.1. John Fowles and His Literary Background.....	26
2.2. The plot and structure of the <i>The Collector</i>	34
2.3. Intertextual Elements In John Fowles' <i>The Collector</i>	39
2.3.1. Shakespearean Intertext in John Fowles' <i>The Collector</i>	39
2.3.2. Victorian Intertextual Inclusions in <i>The Collector</i>	45
2.3.3. Ancient Greek Mythological Allusion in <i>The Collector</i>	49
3. INTERTEXTUALITY IN JOHN FOWLES' <i>THE FRENCH LIEUTENANT'S WOMAN</i>	49
3.1. Plot and the Structure of <i>The French Lieutenant's Woman</i>	49
3.2. Intertextual Elements in <i>The French Lieutenant's Woman</i>	53

3.2.1. Epigraph as an Outstanding Form of Intertextuality in <i>The French Lieutenant's Woman</i>	53
3.2.2. Ancient Greek Mythological Intertext in <i>The French Lieutenant's Woman</i>	59
3.2.3. Ancient Christian Mythological Intertext in <i>The French Lieutenant's Woman</i>	62
CONCLUSION	71
REFERENCES.....	77
CURRICULUM VITAE.....	81

THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Nargiz ISMAYILOVA titled “INTERTEXTUALITY IN JOHN FOWLES’ THE COLLECTOR AND THE FRENCH LIEUTENANTS WOMAN” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

Assist. Prof.Dr. Nazila HEIDARZADEGAN
Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Arts thesis. June 25,2024

Examining Committee Members (Institutions)

Signature

Chairman : Assist. Prof. Dr. Nazila HEIDARZADEGAN (KBU)

Member : Assoc. Prof. Dr. Harith Ismail TURKI (KBU)

Member : Assist. Prof. Dr. Selin Şencan (IDU)

The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Assoc. Prof. Dr. Zeynep ÖZCAN
Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, and materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Nargiz ISMAYILOVA

Signature:

FOREWORD

I would like to take this opportunity to express my deep gratitude to my family during the writing of my thesis, especially my husband who always supported me in everything, and my mother who took care of my baby during the writing of my thesis. I would also like to thank my supervisor Assist. Prof. Dr. Nazila HEIDARZADEGAN, who treated me with great courtesy and understanding.

ABSTRACT

Currently, interest in the theory of intertextuality has increased significantly, because there are more and more works of art in which one or another intertextual component is present. Many disciplines are studying this aspect, such as the theory of intercultural communication, stylistics, and translation studies. However, there is a need for more thorough research and analysis of the category of intertextuality and intertextual connections. The main purpose of this study is to show intertextual connections in John Fowles's novels *The Collector* and *The French Lieutenant's Woman*. The study notes the enormous work and contribution of theorists Julia Kristeva, M. Bakhtin, and many other scientists in developing the concept of intertextuality. The study presents a broad theoretical framework for the study of intertextual connections in two selected novels by John Fowles. As a result of analyzing the novels from the point of view of the presence of intertextual inclusions in them, it becomes obvious that the writer in his works refers to the work of many modern English writers, as well as outstanding writers of the Victorian era, such as Charles Dickens, Thomas Hardy, William Thackeray, and many others. The author in his works also refers to Shakespearean plays as *The Tempest* and *Romeo and Juliet*. Also, by using mythological intertext in the novels, the author in this regard expands the philosophical meaning of the works.

Keywords: Intertextuality; John Fowles; *The French Lieutenant's Woman*; *The Collector*.

ÖZ

Günümüzde metinlerarasılık teorisine olan ilgi önemli ölçüde artmıştır, çünkü bir veya başka bir metinlerarası bileşenin mevcut olduğu sanat eserleri giderek artmaktadır. Kültürlerarası iletişim teorisi, üslup bilimi ve çeviri çalışmaları gibi birçok bilim dalı bu konuyu inceliyor. Ancak metinlerarasılık ve metinlerarası bağlantılar kategorisinin daha kapsamlı incelenip analiz edilmesi gerekmektedir. Bu çalışmanın temel amacı John Fowles'un *The Collector* ve *The French Lieutenant's Woman* adlı romanlarındaki metinlerarası bağlantıları ortaya koymaktır. Çalışma, teorisyenler Julia Kristeva, M. Bakhtin ve diğer birçok bilim insanının metinlerarasılık kavramının geliştirilmesindeki muazzam çalışmalarına ve katkılarına dikkat çekiyor. Çalışma, John Fowles'un seçilmiş iki romanındaki metinlerarası bağlantıların incelenmesi için geniş bir teorik çerçeve sunmaktadır. Romanları metinlerarası katkıların varlığı açısından analiz ettiğimizde, yazarın eserlerinde birçok modern İngiliz yazarın ve seçkin Viktorya dönemi yazarlarının eserlerine atıfta bulunduğu bizim için açık hale geliyor. Charles Dickens, Thomas Hardy, William Thackeray ve diğerleri gibi. Yazar, eserlerinde *The Tempest* ve *Romeo and Juliet* gibi Shakespeare oyunlarından da söz ediyor. Ayrıca romanlarında mitolojik ara metinleri kullanan yazar, bu bağlamda onların felsefi anlamlarını da genişletmektedir.

Anahtar Kelimeler: Metinlerarasılık; John Fowles; *The French Lieutenant's Woman*; *The Collector*.

ARCHIVE RECORD INFORMATION

Title of the Thesis	Intertextuality In John Fowles' <i>The Collector</i> and <i>The French Lieutenant's Woman</i>
Author of the Thesis	Nargiz ISMAYILOVA
Thesis Advisor	Assist. Prof. Dr. Nazila HEIDARZADEGAN
Status of the Thesis	Master's Thesis
Date of the Thesis	25.06.2024
Field of the Thesis	English Language and Literature
Place of the Thesis	UNIKA / IGP
Total Page Number	81
Keywords	Intertextuality; John Fowles; <i>The French Lieutenant's Woman</i> ; <i>The Collector</i>

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	John Fowles'ın <i>The Collector</i> ve <i>The French Lieutenant's Woman</i> Adlı Eserlerinde Metinlerarasılık
Tezin Yazarı	Nargiz ISMAYİLOVA
Tezin Danışmanı	Dr. Öğr. Üyesi. Üye Nazila HEIDARZADEGAN.
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	25.06.2024
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBU/LEE
Tezin Sayfa Sayısı	81
Anahtar Kelimeler	Metinlerarasılık; John Fowles; <i>The Collector</i> ; <i>The French Lieutenant's Woman</i>

THE SUBJECT OF THE THESIS

The subject of the study is intertextual components and their analysis in John Fowles's novels *The Collector*, and *The French Lieutenant's Woman*.

PURPOSE AND IMPORTANCE OF THE THESIS

The purpose of this work is to generalize theoretical knowledge about the theory of intertextuality, as well as to study various intertextual inclusions, consider the substances of intertext, and apply the acquired knowledge to analyze intertextual connections in John Fowles' selected novels.

The goal involves studying the following issues:

- To give a brief overview of the history of the study of intertextuality and to define the concept of 'intertextuality';
- To consider the basic concepts in the theory of intertextuality;
- To study the functions of intertextuality;
- To study the types of intertextual inclusions;
- To consider the substances of the intertext;
- To determine the main properties of intertext;
- To illustrate the above provisions using examples from fiction.

METHOD OF THE RESEARCH

The factual material for the study was the novels *The French Lieutenant's Woman* and *The Collector* by John Fowles.

In this thesis, the following research methods were used: intertextual analysis of the novels by generalization, specification, classification, and comparison of research phenomena. Also, comparative analysis was the method of continuous sampling of examples from the novels.

THE HYPOTHESIS OF THE RESEARCH/ RESEARCH PROBLEM

The writer used intertextual elements in his both works such as allusion and reminiscences of ancient myths, to identify human psychological problems, such as human emancipation, identity crisis, existential human freedom, and etc. Also, by using parody and epigraph in *The French Lieutenant's Woman*, the author ridicules the Victorian era, shortcomings, and negative aspects of that time.

1. INTRODUCTION

The issue of intertextuality in literary texts has received more and more attention in recent decades. Intertextuality can rightfully be called one of the most extensive lines of development of philology, which is already close to the creation of a discipline about intertext or the theory of intertextuality.

Intertextuality reflects the complex relationships between texts and works of art, where one text refers to another, quotes it, recreates its structure, or takes a certain position in it. Intertextuality can manifest itself both in an explicit reference to other texts and in hidden, implicit references and allusions that require careful analysis and interpretation.

However, due to the fact that the flow of literary texts, in the semantic structure of which the intertextual component has a big noticeable part in genres such as literary fairy tales and fantasy, is constantly growing, therefore there is a great need to generalize the experience accumulated during these studies and to develop an approach to the study of intertextual interaction.

In literature and journalism of recent decades, it can be noted that now these two areas are usually considered as a single intertext since every new knowledge or principle of presenting information is always based on historical and ethnic, mental and cultural, mythological and other knowledge, which are the bearers and progenitors of the previous texts.

Obviously, interest in intertext has aroused the desire to make intertextual connections an object of study in the theory of intercultural communication, stylistics, and translation studies.

Turning to the processes in English literature, one cannot help but notice the diversity of literary life characteristic of modern Great Britain. Among this literary diversity, however, it is difficult to ignore the work of John Fowles. In English-language literature, critics highly rate J. Fowles as the most interesting and important talent to emerge in the 60s. Even the few existing articles and works in domestic magazines and collections do not provide a complete and comprehensive picture of his work, although critics unanimously note J. Fowles as 'one of the most gifted and

popular writers of modern England'. A writer's creativity can rightfully be called a vast space for research.

One of the most important components of J. Fowles's artistic heritage is literary borrowings both in the narrow (coincidence of text fragments) and in the broad (roll call of plots, use of names, titles, reminiscences of any kind) meanings. The cultural space of the writer's works is extremely diverse: antiquity, the Bible, and world classics. As a result of the synthesis of various sources, one goes beyond the boundaries of one text. Thus, the writer achieves a creative dialogue with the cultural heritage of the past. Each era, each period in the history of literature, each literary movement, and especially the work of individual authors, is characterized by its attitude to the use of allusions, the choice of sources, and the determination of the role assigned to them in works of art. It is known that each author differs in who he quotes and in the manner in which he introduces quotes into his text. Fowles's work contains allusions and quotations of various types.

The purpose of the thesis is to investigate intertextuality in John Fowles' novels *The Collector* and *The French Lieutenant's Woman*. Based on the above purpose of the study, the main objectives of the theoretical part are to consider and classify the main forms, functions, and features of the phenomenon of intertextuality in the modern theory of text and poetics of a work of art. The tasks of the practical part can be considered to identify the most common forms of intertextual inclusions and classify them according to the method of introduction into the main text and functions, identifying intertextual inclusions in John Fowles' *The Collector* and *The French Lieutenants Woman*, tracing the features of its functioning, and relationships within the novels.

1.1. The Concept of Intertextuality

Artistic creativity always involves creating artistic works. When conceiving his own work, the author will not be able to create a text that has no analogs in the world of literature, a text in which intertextual connections cannot be detected. An experienced reader will be able to distinguish between external and internal intertextuality. External intertextuality implies the reader's recall of a similar work of art, and internal intertextuality implies the detection of the borrowed phrases and

figures of speech in the text (Yampolsky,1993,p.142). Despite the fact that manifestations of intertextuality have been known since time immemorial, the term appeared only in the last third decades of the twentieth century. This was largely facilitated by the significantly increased availability of works of art and mass education, the development of mass communications, and the spread of mass culture (Nikolina, 2003, p. 16).

What is intertextuality? There are many definitions, one of which is, “Intertextuality is the inclusion of whole other texts with a different subject of speech, or their fragments in the form of quotes, reminiscences, allusions” (Arnold, 1974, p. 37). In the process of creating a work of art, the second ‘I’ of the author, with whom he enters into dialogue, can be either the predecessor writer or himself. This is how the dialogical nature of literary texts arises (Fateeva, 1997, p. 12).

The concept of ‘intertextuality’ was introduced into scientific use in 1967 by theorist Julia Kristeva, who proposed to denote by this term the property of texts between which connections are established to refer to each other explicitly or implicitly in various ways. Subsequently, this term will become one of the main ones in the analysis of artistic works of postmodernism.

The basis of the concept of intertextuality by Julia Kristeva is the reconsideration of M. Bakhtin’s “The problem of content, material, and form in verbal artistic creativity”, where the author notes that in addition to the reality given to the writer, he also deals with both previous and contemporary literature, with which the author is in constant ‘dialogue’. This dialogue is the writer’s struggle with existing literary forms (Bakhtin, 1924, p. 79).

It should be noted that for a very long time the only published work in which intertext was the central figure, as well as the object of study, was the book by I.P. Smirnov, *Generation of Intertext*. However, it is interesting that the author of this book does not give a definition of the term ‘intertext’, and only from individual comments it becomes clear that intertext is two or more works of art connected by signs-indicators of intertextual connection. A much more important concept in I. Smirnov’s book is the concept of intertextuality, the ability of a work of art to form its own meaning (Smirnov, 1985, p. 66).

When creating his own work, the author always faces the following problem: if he manages to come up with something new, then in order to establish the novelty it is necessary to compare the new content with what has already been said; if there is no claim to novelty, then use for expression of some content of an already existing form, establishes an intertextual connection between the author's text and the text to which the writer refers. In other words, any text is thoroughly penetrated by other texts (Stepanov, 2001, p. 23).

Intertextuality can be described and studied from two perspectives, the reader's and the author's. From the reader's point of view, the ability to identify intertextual references in a particular text is associated with an attitude towards a more in-depth understanding of the text; the reader tries to 'read' the content-conceptual information, which gives him the author's individual understanding of reality.

To understand the author's intent and establish an intertextual connection, the reader must creatively rethink the events indicated in the work. In the process of interpreting the text, the reader has a desire to overcome the surface structure of the text and penetrate deeper into this structure.

To prevent misunderstanding of the meaning of a text, it is necessary to identify its connections with other texts. For example, in the lines "To lie or not to lie – what do you think, Olwen?" (Priestley, 1932, p. 2) one can easily recognize the famous monologue from Shakespeare's tragedy *Hamlet, Prince of Denmark*, where Hamlet asks: "To be or not to be? That is the question" (Shakespeare, 1996, p.45).

Thus, when analyzing the texts of works of art by different authors, it is always possible to identify the central ones, which act as the core when establishing intertextual connections. They point the researcher to intertextual relationships between texts.

1.2. Main Concepts of Intertextuality

There are two concepts of intertextuality: broad and narrow. In a broad concept, each work has a pretext, the totality of all previous texts, their codes, and semantic systems. Between the created text and its predecessor, there is a whole intertextual space in which the message of the historical and cultural experience of the individual is

contained. In a broad sense, intertextuality can be viewed in semiotic terms, where it means the relationship between two language systems that are referentially related to each other (Chernyavskaya, 2009, p.34). In semiotics, the concept of text is not associated only with natural language. Any sign system that has meaning and coherence is a text. The idea of a broad approach to intertextuality is based on the ideas of M. M. Bakhtin that each text cannot exist in isolation from another text (Alpatov, 2001, p.12).

A narrow approach to intertextuality is to highlight the context, called 'intertext', which is created by using and various markers, various references to the concepts of previous texts. These references are various allusions, quotes, precedent names, and reminiscences, the sum of which creates the category of intertextual means. In a narrow sense, intertextuality is a dialogical relationship, with which one text clearly refers to the concepts of another (Plekhanova, 2002, p.34).

Hence, intertextuality cannot be called only a textual category. It can be observed in feature films, in the lyrics of songs of popular groups, and in works of art.

In Russian films, one can often find allusions to foreign films or references to their heroes. Intertextuality runs through these films, references to foreign cinema are easy to read since these films are familiar to the audience and dearly loved by them. For example, precedent names, as one of the main tools of intertextuality, are often found in Russian films and television series: "You're cool, Zhenya, just like Steven Seagal" (TV series "Happy Together"), here the image of the famous Hollywood actor, to which the speaker refers, immediately helps to understand that the person being compared to him is strong, fearless.

There are frequent examples of intertextual references in song lyrics of modern musical groups, for example, in the text of the group 'Beasts' there are the following lines, "You smoke like De Niro in the movies...", here is the precedent name of the famous American actor, director and producer gives weightiness and charm to the image from the song. In the texts of the Moscow group 'Night Loaders', you can find a huge number of allusions, precedent names, and references to various works of art, films, and television series. The lyrics of the song 'Death of a Hero' are filled with references to the famous American drama television series of the 90s 'Twin Peaks', directed by David Lynch: "...and hide like unloved children in a black wigwam of

memory. Recorded on a tape recorder, the chronicles of their own nightmares will not summon fairy-tale giants, there will be no coffee and cherry pie for breakfast. Of course, I'm not Agent Cooper, and I'm not even a dwarf, I can't play in movies.”

‘Black Lodge’, ‘Chronicles on a tape recorder’, ‘Agent Cooper’, ‘Dwarf’, all these are direct references to the series that is easy for a knowledgeable viewer to ‘read’. Listing these allusions and precedent names in the song helps to understand the author's intention: to get away from the fictitious, mysterious, non-existent world into a reality full of disappointments.

1.3. Functions of Intertextuality

It is known that by introducing intertext into his text, the author introduces some thought or a specific form of presentation of thought. Thus, each work, building its own intertextual field, creates its own cultural history and restructures the entire previous cultural fund (Solodub, 1995, p. 64). This means that fragments of texts from other arts can also be included in a literary text.

Intertextual references in any literary text are capable of performing various functions:

- Expressive function, through intertextual references, the author communicates his cultural-semiotic guidelines and pragmatic guidelines: the texts and authors referenced can be prestigious and fashionable. The selection of intertexts in this case is an element of the author's self-expression.
- Appellative function, intertextual references to any texts within a given text are focused on a specific addressee, the one who must recognize the intertextual reference and evaluate its choice, when in this case, adequately understanding the author's intention behind this reference. In some cases, intertextual references are actually appeals designed to attract the attention of a certain part of the readership. Often the appellative function is difficult to separated from the phatic (contact-setting). Both of these functions play the role of establishing a ‘friend/foe’ relationship between the author and the addressee, when contacting, it becomes clear whether the communicator is capable of adequately recognizing the author's intention (Gudkov, 1997, p.20).

- The poetic function of intertext is a kind of crossword puzzle, the complexity of which can vary from automatic identification of a quote from a cult film (the words “I’ll be back” from Terminator) to professional research by the reader himself, aimed at identifying such intertextual relationships, about which the author of the text may not have even thought about it (in such cases they talk about ‘uncontrolled subtext’, ‘intertextuality at the level of the unconscious’).
- Referential function is a reference to information contained in the source text (pretext). The degree of activation of information varies widely: from a simple mention of the fact that this or that author spoke on this topic, to a proposal to consider everything that is stored in memory about the concept of the previous text, the form of its expression, style, emotions during its perception, and so on. Thus, intertextual references can stylistically elevate or, conversely, reduce the text containing them.
- Metatext function is a kind of alternative for the reader to either continue reading, seeing in the intertextual reference just an ordinary fragment of the text, no different from others, and being an integral part of the syntagmatic of the text or turn to the source text, in order to more deeply understand the text, having learned that this fragment is displaced (Krongauz, 2001, p. 64).

1.4. Intertextual Inclusions in Literary Texts

The elements in any literary text are varied. They can occur in various forms, and it can be extremely difficult for the reader to recognize them since it is not always possible to restore the connection between the pretext, the source text, elements of which the author borrows when writing his own text, and the receiving text, in which some fragments will be included (Novikov, 1983, p. 32).

Intertextual inclusions focus the reader’s attention on important, in the author’s opinion, moments of content, increase the expressiveness of the narrative, provide details necessary for understanding the literary text, often set the general mood for a segment of the receiving text, and also perform other functions, characterological, compositional, evaluative, figurative, parody, satirical, the function of creating subtext and so on (Kovalyova, 2004, p. 57).

There are the following types of intertextual inclusions: Quotes; Mentions; Epigraphs; Allusions; Reminiscences; Parody of another text; Retelling of someone else's text included in a new work; 'Point quotations' - names of literary characters from other works or mythological heroes included in the text; 'Exposing' the genre connection of the work in question with its predecessor text, etc.

The concept of quotation does not have a clear definition, since different authors attach different meanings to this term. There is a broad and narrow understanding of a quote. In a narrow sense, a quote is a verbatim excerpt from some text, where someone's words are exactly reproduced (in oral speech), or a verbatim excerpt from some text (in written speech). When using a quotation, a link to the author of the quotation and the source is required. A broad understanding of the term 'quote' includes quotation as a verbatim reproduction of an element of someone's text, applique, reminiscence, paraphrase, and allusion. A quotation in a broad sense is the inclusion of a fragment of someone else's text in the author's text. (Lapteva, 2003, p. 34). The reader may encounter a quote as soon as he begins his acquaintance with the literary text, that is, immediately in the title.

A quotation title is a common occurrence. However, the quote may go unnoticed. So in B. Pasternak's novel *Doctor Jivago*, there is a gospel note that is not so easy to immediately notice. It is known that in the Gospel of Matthew, the disciple of Jesus, Peter, contains the following words: "You are the Christ, the son of the Living God" (Arnold, 2002, p.38).

Jivago is a quotable name that has significance for the entire novel. By placing a quotation name in the title of his work, the author determines the essence of his novel. However, it can be difficult to 'read' a quote and see what the author of the text is referring to. A quote in the title often requires interpretation, and then the author can give a hint to the reader in the epigraph.

The epigraph explains the title and simultaneously performs two functions: it refers to the context from which it was taken and to the one to which it precedes. The epigraph is always informative and sets the tone for the text.

Quotes used in the epigraph can create entire polyphonies, conveying many 'voices' at once. Thus, in John Fowles's novel *The French Lieutenant's Woman*, the author added epigraphs to each chapter of the work, sometimes one, and sometimes

two or more, which echo not only the content of the chapter but also each other. Both the epigraph and the title are metatextual inclusions, they are not part of the text itself but significantly influence it.

Allusion is an artistic technique of quotation based on the use of a reference to a well-known fact, person, proverb, and saying, a quotation from a well-known text or film. In distinguishing between these two concepts, 'quote' and 'allusion', it is important that when borrowing components from the source text, predication (description of a certain state of affairs) remains the same as in the original source, while in allusion, when borrowing some elements, predication is carried out in a new way.

A text can have allusive meanings through elements of its lexical, grammatical, word-formative, and phonetic levels of structure. It can also rely on a system of spelling and punctuation, as well as on the choice of graphic design of the text, fonts, and the way the text is arranged on a plane.

A mention is a reference to a concept in a precedent text, based on the direct reproduction of a unit that is the name of this concept (Slyshkin, 2000, p.38). This unit is usually the title of the work or the name of the author.

Reminiscence is a citation technique based on the author's reproduction of rhythmic-syntactic structures or images borrowed from another work. "I have experienced a lot and many people" - "I have cheated on a lot and many people" (Chikeleva, 2011, p. 2).

Very often in an author's texts, one can notice a parody of another text, when an intertextual inclusion that is comic, ironic, or satirical in nature immediately refers the reader to another work. The reader recalls elements that he previously encountered in another work, which helps to more fully perceive the author's message.

An example is Lev Losev's poem *My Book*:

In the cold winter ("once" beyond the line)
I look, it goes up the mountain (down to the river bank)
A cart tired of life, a cart filled with sickness
The Lethian Library prepare to be received seriously (Arnold, 2002, p.39).

Even in four lines, the reference to the school curriculum is easily read, *A Little Man with a Marigold* by Nekrasov.

The reception of intertext as a parody of another well-known text here emphasizes the ironic nature, transforming Nekrasov's poem, Losev complains that his book will be forgotten, and will disappear into the 'Lethan Library'. Lethe in Greek mythology is one of the five rivers in the underworld of Hades, through which the souls of the dead are transported; it is the river of oblivion (Meletensky, 1992, p. 236).

M.M. Bakhtin believes that each text parodies not only other texts but also itself. In other words, any literary text is, to one degree or another, a literary parody, even if it does not belong to this genre (Bakhtin, 1986, p.78). If we correlate Bakhtin's statement with the theory of intertextuality, it turns out that any text contains intertextual inclusions, while itself being an intertext.

So-called 'point quotations', the names of literary characters from other works or mythological heroes included in the text are also very common occurrences in the world of fiction. They set the tone of the work, and help the reader to more fully reveal and understand the image of a particular character since the reader automatically associates the name of the character with the name of another, familiar hero and automatically endows him with the qualities of a donor hero (Potebnya, 1986, p.12).

Entire interspersed texts perform both semantic and structural roles. One of the methods of incorporating text into the text is the introduction of an authentic 18th-century court case by Alexander Sergeevich Pushkin into the novel *Dubrovsky*.

The scale of intertextuality can be different. This can be a quotation name, which will force the reader to turn to a work where he has already encountered this name, or it can be a full-fledged text embedded in another.

The most famous and most ingenious interweaving of two texts is Mikhail Bulgakov's novel *The Master and Margarita*. It is also known in the school curriculum as an example of a 'novel within a novel', where there are two storylines: one text tells about the author's contemporary Moscow, with its foundations and in the usual way that tours disrupt the devil himself and his retinue, another text is the creation of a fictional character, the Master, who writes a novel about the events of 2000 years ago, where he tells the story of the suffering of Christ and the life story of the procurator of Judea Pontius Pilate (Pavlovich, 1995, p.120).

It is interesting that compositionally the novel is structured in such a way that the events taking place in Moscow, where Woland walks with his henchmen and Margarita flies on a broomstick, are presented by the author as reality, despite the grotesque form of their description, while a historical novel describing the events that took place in Yershalaim, is the author's text of the Master, which is listened to and read (Kurash, 1998, p.12).

At the same time, the endings of some chapters and the beginnings of other chapters are lexically combined, as a result of which the boundary between reality and fiction is blurred.

From the above, we can conclude that the use of various types of intertextual inclusions in fiction creates a complex, multifaceted composition that is significant for the plot and meaning of the work, which gives the reader the keys to understanding the author's intention.

1.5. Substances of the Intertextuality

Intertext substances are certain components without which the inclusion of one text in another would be impossible. There are three main substances of intertextuality: time, text, and person. These are the 'three pillars' on which the intertext is built and with the help of which it develops. It is this trio that helps the reader establish connections between texts and find the keys to 'reading' the author's intentions. Time is one of the most important conditions for the existence of intertext. Being a channel for transmitting information, intertext initially requires a time factor; the so-called 'historical time' is very important for it. Historical time has such properties as: one-dimensionality, asymmetry and irreversibility. A researcher in the philosophy of time, Hans Reichenbach, reveals the property of the irreversibility of time in the following statements:

- The past does not come back.
- While the past is unchangeable, the future is.
- It is impossible to have a reliable record of the future (Reichenbach, 1962, p.289).

Y. Lotman said this about the passage of time:

Looking from the past to the future, we see the present as a set of a number of equally probable possibilities. Looking into the past, we see two types of events: real and possible. Real for us acquire the status of a fact, and we are inclined to see in it something that is the only possible” (Lotman, 1996, p. 426).

The category of time is reflected in philology, in this science there is the term ‘artistic time’. The author of a literary text can make time change: a moment can last indefinitely or stop altogether, and large periods of time can flash by very quickly. Artistic time is a series of described events that are perceived subjectively. Time can become one of the forms of depicting reality when the author changes the time perspective. Moreover, the time perspective can shift, the past is thought of as the present, and the future appears as the past. Man, as a creative being and capable of creating, is able to carry out creative actions on the text. In relation to the text, a person plays two roles: author and reader. The dialogue between the author and the reader is a very important component because any work of art is created by someone and necessarily for someone; to make a text relevant, two must be involved: the sender of information and the receiver of information (Vygotsky, 1982, p. 56).

The transfer of information from the author to the reader occurs according to the principle of a funnel, where the flaps of one of the funnels are the reality of the author, the flaps of the other are the reality of the reader, and the space between them is the text itself. When creating a text for the reader, the author consciously or unconsciously reflects the events of reality, which will then present the author’s individual picture of the world in the text (Gasparov, 2002, p.34). When creating a text, the author turns to the resources of the language system and uses those linguistic means that most adequately convey his creative intent. In turn, the reader strives to understand the text and penetrate into the author’s intention, trying to fully imagine the author’s picture of the world. At the same time, the process of interpretation of the text by the reader is associated with conscious or unconscious comprehension of the external side of the text (Khalizev, 1999, p.17-18). The author and the reader mirror each other: when creating his work, the author, using the coding mechanism of language, conveys his intention to the reader. The reader, using the decoding mechanism of language, tries to penetrate into the essence of the work (Lotman, 1996, p.12).

However, the results of their activities are not the same, since the transfer of information from the author to the reader, and accordingly, the reader’s understanding

of the source text can be complicated by a number of factors. From all that has been said, it follows that the text created by the author and the text that appears in the reader's mind are not identical. Understanding a text is 'reading' one's own meanings into the text.

But at the same time, the author's text and the reader's text cannot be completely different, since in any literary text there are certain linguistic signals that set the direction of interpretation. It follows that the author's text and the reader's text will intersect, and the boundaries of the intersection will be determined by the number of such linguistic signals, the coincidence or divergence of the conceptual systems of the author and the reader, and the time boundaries separating the moment of creation of the work from moment of reading it (Lukin, 1999, p. 34-36). Hans-Georg Gadamer believes that the time interval between writing a work and reading it plays a positive role since it is a kind of filter that retains all kinds of particulars and preserves the true meaning of the work (Gadamer, 1991, p.78-79). There is an opinion that the text has its own semantic potential that goes beyond what was intended by its creator, which is associated with the specifics of the linguistic form of expression (Kubryakova, 2008, p. 43). A category such as text has a great many definitions (about 250), but none of them can be called canonical. It is very important to distinguish between concepts such as work of art and text. R. Barthes offers his vision of these two objects:

- A work is a material fragment, part of a book space (for example, a bookstore or library), and the text is a field of methodological operations. A work is the result of an activity that can be shown, but the text is 'proven', it moves through the work, or through a series of works;
- The work is part of the genre hierarchy, but the text is paradoxical and does not fit into any classification headings;
- The work is closed and reduced to a specific signified, while the text is endless, in it the signified is postponed for the future;
- A text is characterized by many meanings, and the text intersects these meanings and permeates them;
- Text is a weave of various codes - cultural languages; every text is an intertext in relation to another. The text is formed from many subtle quotations from other works, 'quotations without quotation marks';

- The will of the author is visible in the work, but there is no definite expression of will in the text; it can be split up and read without taking into account the will of the author;
- A work is an object of consumption, but the text requires attention and cooperation from the reader, the text makes the reader a co-author (Barth, 1989, p.413- 420).

During a certain period of time, while working on a work, the author deals with the text, and when the work is completed, the work is born as a complete whole. However, the very next moment the work is torn away from the author and transformed into a text. A work is one of the states of a text in space and time. It has completeness, structure, and the presence of an author (Zakharenko, 1997, p.10). Unlike a work of art, a text is not complete; a text is an eternal draft that can be reworked, it always adapts to the perception and conceptual system of the reader, giving rise to new meanings.

A text always relies on other texts. However, it cannot be said that the text is just a refraction of a set of quotes, where the new appears only by combining fragments of the old. A text always reveals its own existing or imagined reality. A literary work becomes a text when it loses its 'self', integrating into the general literary series (Bakhtin, 1975, p. 23).

2. INTERTEXTUALITY IN JOHN FOWLES' *THE COLLECTOR*

2.1. John Fowles and His Literary Background

John Robert Fowles (1926 - 2005) is an English writer, novelist, and essayist, who is one of the most memorable followers of postmodernism in literature. A distinctive feature of Fowles's novels is that from them the reader can freely study works on psychoanalysis, history, fine arts, ornithology, and many other sciences, only by travelling through the pages of the novels and delving into the author's interpretation.

In addition, John Fowles (1926 - 2005) is one of the few significant novelists to emerge from England in the 1960s. John Fowles was born on March 31, 1926, in Leigh-on-Sea (Essex) near London. In 1939, his parents sent him to the privileged private school Bedford, where the future writer became interested in French and German literature and proved himself to be a capable student and a good athlete.

After serving two years in the Marine Corps, he continued his education at Oxford University, where in 1950 he received a Bachelor of Arts degree in French literature. After university, he taught English language and literature, first in France at the University of Poitiers (1951), then at a private school on the island of Spetsai in Greece (1951-1952), then until 1964 at London colleges. In the 50s, he wrote poetry and worked on the novel *The Magus*. Fowles' first published novel, *The Collector* (1963), brought him success and freed him from the need to earn a living as a teacher. Until the end of the 1960s, two more novels were published, large in volume and daring in concept - *The Magus* (*The Magus*, 1965; revised version 1977) and *The French Lieutenant's Woman* (1969), as well as two editions of *Aristos'* book, the subtitle of which, *Self-Portrait in Ideas*, gives an idea of both the content of this work and its significance for understanding the early stage of Fowles's work.

The works of the modern English writer John Fowles, the novels *The Collector* (1963), *The Magus* (1966, 1977), *The French Lieutenant's Woman* (1969), *Daniel Martin* (1977), *Mantissa* (1982), *The Magus* (1985), a collection of stories and short stories *The Ebony Tower* (1974), a collection of poems (1973), a book of aphorisms *Aristos* (1964, 1980), have become widely known throughout the world.

In the history of English literature, there have been many examples of departures from the established techniques of realism, as John Fowles demonstrated in a very interesting novel that appeared at the end of the decade. Fowles made his mark as a novelist in the early 60s with the short novel *The Collector* (1963). The novel is written according to the canons of realism but often resembles horror films. Behind seemingly ordinary events, the presence of an ominous force is felt. Fate throws an unexpected win at the races at a simple clerk, Frederick Clegg. A butterfly collector, he conceives a terrible plan to kidnap and imprison the girl Miranda Gray.

It was no coincidence that Fowles made Clegg a collector of butterflies, the ancient Greeks had the same word for butterfly and soul. Collectors do not like live butterflies. Therefore, Clegg cannot in any way bring the ideal he created into line with reality, Miranda is alive, and her world is a world of movement, search, and creativity. She is a type of 'anima', 'soul', spiritualized beauty. Clegg's world is an underground world, a closed space in which a creative person is unable to live. Terrible motives are heard in the narrative when it was learned that, while thinking over the plan to kidnap Miranda, Clegg borrowed the technology from their book *Secrets of the Gestapo*.

Miranda, of course, comes from the Shakespearean world. She is the bearer of the ideals of a living creative person, which are contrasted with the deliberately gray, artificial ideals of Clegg, who, as if on purpose, in mockery, albeit unconsciously, appropriated the name of Ferdinand from Shakespeare's *The Tempest*. The victory of Clegg, who killed Miranda, is a pseudo-victory, he did not feel better in life. His soul never hatched from the cocoon and did not become a butterfly.

In 1966, the novel *The Magus* appeared, a book that British critics, constantly catching grains of realism from the stream of postmodern literature, found extremely difficult to understand and were unable to appreciate at the time. The hero-narrator, a young Englishman, Nicholas Urfe, is trying to heal the pain of failed love by escaping to a Greek island, where he gets a job as a teacher. The realistic narrative gradually moves into the realms of obsession and mysterious enchantment. Nicholas falls under the power of a certain Conchis, that same 'magician', a kind of Prospero of the Greek island, which in reality turns out to be 'full of mysterious echoes and secrets'. Conchis builds intricacies of 'divine games' around Nicholas. He surrounds the hero with the

complex secrets and myths of twentieth-century history from which his own British life has separated him.

Conchis, with the help of various game test situations, demonstrates to Nicholas Urfe, an Englishman of the second half of the twentieth century, his selfishness, triviality, and inability to love.

The Magus is a novel about the education of feelings, an action-packed story, rich in detective and fantasy elements, about the search for a hero in the process of self-discovery. At the same time, this novel, like other, later works of Fowles, raises the question of the power of the text over a person. Conchis is a magician, a 'proteus' in the sense that he repeatedly merges with the figure of the author himself, he is a kind of 'novelist without a novel'. Nicholas, as a narrator, admits that he fell into a double trap, in the text, in a fantasy, even more fantastic than one can imagine in the imagination. There is also a clear blind spot in the novel, there is no realistic reason to explain why Conchis devotes himself to creating magical verbal charades that involve many people. Conchis's game is like that of a novelist coming up with a text. In the end, the hero-narrator Nicholas admits that 'everything that happens is an illusion', and that 'the mask is only a metaphor', but duality and understatement remain.

Fowles subjected his novel to significant revisions in 1977. Nevertheless, *The Magus* remains one of the most significant works of English literature of the 1960s, not least for its historical perspective and psychoanalytic tension. The novel rises above the 'Englishness' of British prose, and ideas and appearance of characters, as well as its unusual style of storytelling.

In 1969, another significant work by Fowles appeared, the novel *The French Lieutenant's Woman*. This work, which simultaneously reconstructs and deconstructs the Victorian novel, questions the concepts of character and society, historical progress and evolution, and the laws of fictional storytelling.

Victorian England for Fowles is connected with the England of today by blood ties. Without the first one, you cannot understand the second. In the mindset of the progressive Victorians, Fowles sees a direct parallel with the crisis state of the Western intelligentsia in the second half of the twentieth century. The action of the novel dates

not from the beginning of the reign of Queen Victoria, who came to the throne in 1837, but from the sixties, when the Victorian consciousness was shocked by Darwin's theory of evolution and other discoveries.

The consciousness of a person in the Victorian era is one of the main objects of artistic research in the novel. Fowles views the Victorian era as a certain sociocultural system that prescribes a rigid set of behavioral norms and ways of modeling reality for a person. People, entangled in a network of prohibitions, decency, and rules of etiquette, begin to fear themselves. They are forced to lie, be hypocritical, play roles, to hide behind the mask of politeness.

Fowles places his hero, Charles Smithson, in an unusual, even catastrophic, position for the Victorian era. He brings him together with a beautiful and mysterious heroine named Sarah, a 'fallen' woman to whom Charles is irresistibly attracted. Sarah deliberately shocks respectable residents, voluntarily taking on the role of a local pariah, but her inner world remains an unsolved mystery throughout the novel.

Sarah Woodruff, *The French Lieutenant's Woman*, is a character who builds herself. The heroine wants to be an outsider, a 'fatal woman'. She takes a position that would allow her to remain aloof from conventions and history. The main motivation in this case is to remain independent to a much greater extent than the era can allow. She demonstrates invulnerability to the environment. Within the plot, the heroine creates her own plot. She is endowed with the gift of independent discourse, which is based on the existential will of the author. With the help of her gift, the heroine constantly breaks the narrative, does not allow it to become closed, and is itself constructed as a challenge to the role of the author.

Thus, *The French Lieutenant's Woman* becomes, in Fowles's own words, 'a reproach to the Victorian era.' Sarah, like Miranda from *The Collector*, is a kind of 'anima', a messenger from another world of the past to the future. Easily penetrating the minds of other characters, the novel's narrator stubbornly maintains a constant distance when it comes to Sarah. In relation to Charles, Sarah plays a role in the novel similar to Conchis in *The Magus*, educator, mentor, and companion in the search for himself.

The author himself starts a game with the reader, offering his attention to three options for the ending, 'Victorian', 'fictional', and 'existential'. In the novel, this is far from the only witty device Fowles uses to play with reader expectations. There is a constant play with literary implications in the novel. Fowles creates a pastiche that traces motifs from the works of Dickens, Trollope, Wilkie Collins, George Eliot, and Thomas Hardy. Because of this, the Victorian novel appears in Fowles's novel as an archetype, as a sum of literary reminiscences, and most importantly, as a recreation of the idea of Victorianism and a parody of this idea.

The French Lieutenant's Woman is thus an attempt by a famous author to recover, revise, and question the value of the Victorian novel for modern times, and at the same time, it is an attempt to look at her own time from the point of view of Victorian origins.

There are many authorial intrusions in the text, both direct and indirect. In one of the episodes, even the image of the author himself appears in the form of a bearded man sitting opposite Charles in a train carriage. One of the chapters is actually an independent essay, devoted mainly to Victorian, sensual love, written in an analytical Freudian key. The author's attention in this essay is focused on what values have been lost in the modern world due to the disappearance of Puritanism in the sphere of sensory relationships, but, on the other hand, attention is also drawn to what values have been realized as a result of this. Historical facts and real historical figures enter the plot right at the end, when Charles discovers that Sarah is living in the house that the Pre-Raphaelites actually occupied in Chelsea.

The novel *The French Lieutenant's Woman* combines postmodern text with traditional style, which was in use in English literature a hundred years earlier. As is typical for modern postmodern aesthetics, the theme of literature becomes literature itself, the theme of a literary text, the literary text itself in comparison with a number of subtexts. Fowles's book is an intellectual 'novel within a novel'. But despite such an ambitious super-task, the novel is easy to read, with enthusiasm, the narrative is quite measured, which allows you to reflect on the ideas contained in the text. The reader is, as it were, carried by the impulse of the narrative to the level of conclusions provided by the author.

Fowles's next novel, *Daniel Martin* (1977), which gives a portrait of a modern artist, according to the general opinion of critics, became a fairly traditional book, showing Fowles' ability to write in a realistic manner. The work attracts attention due to the density of its social picture, which is combined with the author's concern for personal problems and its deliberate 'English spirit'. Fowles himself wrote that *Daniel Martin* is an exploration of what it means to be English.

Mantissa, written in 1982, is a playful allegory that again explores the variety of devices used in modern prose. The mediator between the author and the world is the writer's muse, who supposedly knows everything about his prose. The relationship between the author and the muse is recreated in a humorous form, like the relationship between a man and a woman who constantly changes roles. Erotic scenes become a metaphor for creativity. But a joke remains only a form in which the truth is dressed.

Mantissa is a novel about the novel as a genre, about the creative method of a prose writer. In part, this work is a parody of popular literature, since the characters in the work claim that "a novel doesn't need text at all if only there was sex." Here Fowles parodically highlights all the issues that were encountered in his previous works: relationships with art (an exploration of the nature of the real and the creative, the problem of alienation of art, the evolution of creative writing, which leads to the self-absorption of modern literature; attitude to politics in general, social problems (and socialism) , in particular; attitude to women; attitude to literature and theatrical art, the nature of structuralism and postmodernism, and the theoretical problem of 'death' , or not death of the novel. But the main problem that the author is trying to solve is the problem of creativity, the role of the imaginary and the real. .

Mantissa develops the theme of a woman's self-affirmation as an equal, free individual, raised in *The French Lieutenant's Woman*. And then the question familiar to readers of Fowles's works arises about the writer's right to uncertainty, the openness of the ending of the work. There is some overlap between the novel and critical articles examining the attitude toward the current state of literature in France, England, the USA, and literary criticism.

The writer in *Mantissa* appears as a deity hovering in the empyrean, the creator of worlds, living in the boundless at the same time in the closed space of his own brain. And like a deity, he is doomed to eternal loneliness, to the lonely madness of the creator. Life bursts into the creator's field of vision in the form of silent spectators of the act of creation, unable to penetrate into the act of creation, not experiencing the same feelings, but nevertheless silently looking, observing this act. What is expressed in this approach, voyeurism of the readers or precisely this, the notorious co-creation of the reader? Can the reader intervene in the act of creation, and participate in it? Or is the reader just a creation of the author? Eternal questions of creativity, to which *Mantissa* gives a fairly clear answer.

In *A Maggot* (1985), Fowles returns to historical themes, telling the story of the Shaker sect that operated in England in the 18th century. But the author's use of documentary and historical texture becomes completely different and much more specific. Fowles's research showed the wide possibilities of a problematic approach to historical topics.

It should be noted that the attempt to build a serious artistic bridge between the disintegrating present and the past remains very important for modern British novelists. Such attempts were made by L. Clarke, the novel *The Chemical Wedding* (1989), and A. Byatt, *Possessions* (1990), P. Ackroyd, *Hawksmoor* (1985), A. Thorpe, *Ulverton* (1992). These are works that A. Byatt, a writer and critic, called "greedy rewriting" that reveals the essence of the past. "The past," writes the English literary critic, "is a foreign country, things are completely different there." In other words, the past appears to the modern writer as or, in the words of L.P. Hartley, a hidden text that can be used many times in the present and to explain the present. Other critics define this craving for the past text as 'hidden nostalgia'. But this question is more complex, which consists not simply in reviving the life of the past, but also in comparing the prose with an earlier tradition. Largely thanks to Fowles and his novel *A Maggot*, the novel of historical renewal became the main theme of prose in the 1980s.

In *The Collector*, *The Magus* and *Aristos*, the author's attention is focused on the problem of human freedom (its nature, limits and the associated sense of responsibility), as well as on the fundamental relationship between love, self-

knowledge, and freedom of choice. In fact, these problems determine the themes of all of Fowles's works. His heroes and heroines are nonconformists, striving to somehow realize themselves within the framework of a conformist society.

The book *The French Lieutenant's Woman* awarded a prestigious literary prize, is, according to many critics, Fowles's best work. This is both an experimental and historical novel, taking readers into a thoroughly recreated Victorian world, but not for a minute allowing them to forget that they are modern people and are separated from what is happening by a huge historical distance. Fowles did not limit himself to the major literary form, he excellently translated from French, and wrote film scripts, and literary critical articles. His sphere of interest also included topics that, at first glance, did not deserve the attention of a famous writer and man, such as home canning, feminism, and playing croquet.

At the same time, John Fowles was a very reserved person and lived secludedly in his house on the seashore in Lyme Regis. Fowles suffered a stroke in 1988 and was widowed two years later. In the last years of his life, Fowles was seriously ill. On November 5, 2005, at the age of 80, the writer died.

In his works, the writer is not limited to the presence of anyone compositional speech form; his works are filled with narration, which is interspersed with various historical references, and descriptions of landscapes that are made so painstakingly and insinuatingly that you get the feeling that you have already been to these places already, saw these landscapes and breathed this air.

The pictures of the area are painted so skillfully that they are sure to evoke a feeling of *déjà vu*. Fowles masterfully plays with the reader's imagination, forcing him not only to see but also to believe what is happening. That is why the writer's novels are so psychological, the reader always puts himself in the place of the heroes, identifies himself with them, and experiences with them all the trials that the author has prepared.

As a representative of the postmodernist movement, Fowles questions traditional culture, but he does not destroy it, but builds a new one, at the intersection of different styles and genres. But he does not deny the existence of tradition, he feels its presence and influence, however, he proposes to move from Victorian ideas to a

more liberated time, abandon outdated priorities, and proclaim new ones, which are accepted as they are accepted by the writer's characters.

It is interesting that the influence of Victorian novelists, to which Fowles was exposed even before the start of his creative career, still played a role, in his works, Fowles often refers to William Thackeray, Charles Dickens, Thomas Hardy, Oscar Wilde, and many others.

Constantly turning to the works of the classics of Victorian culture, the writer establishes in his works a certain dialogue of cultures, he creates a symphony from the voices of the classics, adding his own part to them and as a result receives an individual author's style that is impossible not to recognize.

The note of the Renaissance is also strong in the writer's works, because in many novels *The Magus*, *The French Lieutenant's Woman*, *The Collector*, *The Ebony Tower*, there are allusions to the plays of the greatest singer of the Renaissance, William Shakespeare.

Intertextuality is the author's favourite technique, allowing him to be in an open dialogue with classical works.

However, the author does not forget about his innovations, in the mouths of Fowles's characters, quotes from classical works, allusions and references to heroes of Victorian and Renaissance literature take on a new shade, are mixed, combined, supplemented by cultural experience, a subjective assessment of what is happening and general erudition characteristic of characters, and as a result we get a unique, intricate pattern that is pleasant to look at, capturing the smallest details.

2.2. The plot and structure of the *The Collector*

The Collector by John Fowles is one of the works filled with many cultural and philosophical allusions and historical references.

Written in 1963, this novel raises many acute social problems, such as the problem of the desire for freedom, social-class confrontation, the problem of the 'little man', and, finally, love. The novel has a complicated composition, it is divided into

four parts, and the final part of the work turns out to be the most capacious and the most information-laden.

The novel has two protagonists, Frederick Clegg and Miranda. It's incredible, but with such a small set of characters, with the narrowness of the space in which the action takes place (the action of the novel is concentrated in the basement of Clegg's house, and only occasionally the reader manages to 'get out' of there and look around), the author managed to create a truly grandiose confrontation between two worlds, two different lives, and views.

Frederick Clegg is an ordinary person, colorless, he drags out a miserable existence, his ambitions are dead, and he is flawed. Raised by his aunt, he does not know how to communicate with girls, he is undeveloped, narrow-minded, and has no hobbies or aspirations. He has only one passion, he collects butterflies. This person, who has no passion for anything living because he simply does not understand it, can only stop, kill, and perpetuate the beautiful in his hands. This is the only way Clegg is able to touch the beautiful, to deprive it of the breath of life. Seeing Miranda, an art college student, Clegg immediately realizes that she is special.

The reader immediately understands why, among the bright and colorful butterflies of his classmates, and any other girls, Clegg noticed her. This 'specimen' is truly not like everyone else.

Miranda is the breath of life, life itself. Being a gifted nature, sensitive to beauty, and receptive to art, she is a combination of mental and external beauty and perfection. Her every move is beautiful, and Clegg can't help but notice it. She is graceful and independent, and she has her own view of everything that happens in the world, this is what distinguishes her from other 'instances'. Clegg tracks her for a long time, watches her from afar, and studies her. He is very insightful, and although narrow-minded, he is excellent at noticing the basic 'habits' of the victim.

The turning point in Frederic's life is winning a huge sum at the betting. Suddenly, a crazy, but seemingly so attractive idea appears in his head, to kidnap a girl in order to get to know her, in order to be able to constantly observe her beauty and grace, in order to be able to stop a moment of complete perfection. The idea ignites his restless mind, and he buys a house with a basement, which he furnishes with his

characteristic bad taste, blindly choosing for decoration everything that is fashionable but soulless. Clegg is preparing a luxurious dungeon to imprison his amazing butterfly.

The protagonist's attitude towards Miranda, as the main element of his collection, is also emphasized by the way he kidnaps the girl, having lured her into his van by deception, he renders her unconscious using chloroform, exactly the same way as he put his butterflies to sleep.

It is also interesting that the young man does not have any 'dirty' intentions, as he puts it; he wants the girl to recognize him, understand him, and love him. As a true collector, he wants beauty to stay with him forever.

An interesting fact is that Clegg was always content with form rather than content. For him, beauty is not multifaceted, he does not pursue form, what is important to him is the shell, which can be placed under a microscope and examined forever. He does not try to understand the most beautiful of his butterflies, alive, full of fears, phobias, and experiences, it is only important for him that she stays next to him, and illuminates his gloomy prison with the flutter of her wings.

Frederick's cherished dream is Miranda's understanding and acceptance of him. It is important for him that she, so beautiful, unattainable, incomprehensible to his mind, understands and accepts him. He imagines that having gotten used to the kidnapping, and gradually recognizing him, the girl will fall in love with the person in him and will be able to leave the basement where she is imprisoned, upstairs, and be the mistress of his gloomy house.

When Miranda asks how long she was imprisoned, Clegg cannot give her an answer, because he does not have an ultimate goal, he does not know what to do with the caught butterfly; he only knows that it cannot be freed. Numerous attempts to escape were not crowned with success for Miranda; each time a skillful catcher returned the fugitive to her cage, deftly throwing a net. Clegg cannot understand her burning, undeniable desire for freedom, for life itself. He is sick, his mind is a prisoner of obsession. He really cannot understand how a living being can have such an ardent desire for freedom.

Clegg and Miranda are representatives of two opposite worlds who fight to defend their truth. Clegg is a dark, gloomy beginning, a spider that hides in the darkness, weaves its web, and does not show itself in the light.

Miranda is bright, and light, like a butterfly, she wants to take, if not everything, then a lot from life; she feels the need to see the world, see people, experience love, and affection, open new horizons, and create. The confrontation between these two worlds will be the main issue of this novel.

The compositional heterogeneity of forms clearly stands out in the novel, the narrative is told by two heroes, parts 1, 3 and 4 are written on behalf of Clegg, who explains himself with facts, his narrative is dry and lifeless, and he does not notice small details, and does not share his feelings with the reader. The three parts devoted to Clegg's voice take up exactly half of the novel. The remaining fifty percent is taken up by entries from Miranda's diary.

An observant reader will easily note the gendered nature of the differences between male and female types of perception running through the lines, if Clegg thinks in stereotypes, frames instilled in him by society, then Miranda is trying to find meaning in everything, she wants to understand her captor, find out what he feels, how he came to such ideas. Women are always an order of magnitude more emotional than men, which means that their view of what is happening will be filled with emotional experiences, fears, and feelings.

The girl's diary, found by Clegg, fits favorably into the structure of the novel, which serves as an excellent technique for revealing the image of the heroine and her inner experiences. It was not for nothing that Fowles resorted to this technique, this way the reader is provided with an alternative version of what is happening, told from the perspective of a completely different person, the antipode of Clegg.

It is also interesting that the action of the second part does not continue from the moment where the first part left off; the reader is not transported in time, but remains in the same basement, suddenly beginning to see what is happening through the eyes of Miranda. The reader can easily recognize where Clegg's story ends and Miranda's voice begins to sound because both the style of the narrative and the method of narration will change, Miranda's diary is an internal monologue, the heroine's appeal to past experiences, memories of love, pain, loss. This is a way to at least

mentally stay with the people dear to her, to transport her consciousness to those moments when she was happy. To remember the adult, original D.P., not like other men, who changed her idea of life, of art, taste and bad taste, good and evil, of love.

Clegg's voice and his narration seem to frame Miranda's voice, her part, the entries from her diary, are placed in the very center of the novel, and fragments of Clegg's thoughts and his vision of events circle around, creating a feeling of enclosed space that presses on the reader, shows him how Slowly and inevitably, in this stuffy space, someone's life is fading away.

Purely psychologically, a closed space always brings people together in a negligibly short time due to a lack of communication, Miranda has to talk to her jailer, recognize him, and gradually warm up to him. She begins to feel sorry for him, realizing that this man is simply very lonely, withdrawn, and sick with the worst of obsessions; he is obsessed with love, which he considers sincere and very real.

Miranda tries to use every manipulation method available to her to get close to Clegg in order to understand him. She uses her feminine charms, and tries to seduce him, but this only complicates everything.

Clegg is downtrodden and undeveloped, he is a prude, all temptations seem dirty and disgusting to him. He ceases to respect and idolize his captive; now for him, she is like everyone else, spoiled and stupid.

So, having seen the backstory of Miranda's kidnapping from Clegg's point of view, recognizing the kidnapper and following him into the basement, in the second part we study the story from Miranda's point of view, until the most intense moment when Miranda becomes seriously ill and can no longer keep a diary. The third part is the climax, the shocking climax; it begins with the death of the girl. Here the narrative again turns to Clegg, who suffers because of his cowardice, because of remorse, because he starved his butterfly to death. Afraid to call a doctor when the girl begged for it, the night before her death, he decided to leave everything as it was so that no one would discover his secret, but he paid dearly for it.

Having lost his valuable copy, Clegg contemplates suicide, because he has lost the only thing that was important to him. He is thinking of playing it all out pompously

and picturesquely, writing the last note and dying on Miranda's chest. However, he is too cowardly to take his own life, and in the end, he does not see the point in it.

Having read Miranda's diary and realizing that she was never able to warm up to him, Clegg feels something close to Raskolnikov's feeling, he feels that he is no longer a 'trembling creature', but has the right. He had the right to treat Miranda this way since she did not want to understand and accept him. The fourth part shocks the reader right away. The story continues immediately after the climax, which seems strange and wrong, since the main character, the central character of the novel, is already dead. However, in the fourth part, Clegg talks about the events that take place after Miranda's death. And this narrative takes us to the opening episode when Clegg goes 'hunting' with his van. The first and fourth parts are intertwined, because Clegg sees another girl on the street, and his head immediately clicks.

The fourth part is another turn in the structure of the novel because development occurs in a spiral, which shows that the hero will commit the crime again, in the same way.

Throughout the novel, we can observe how everything human leaves the 'little man'. How he monotonously, cold-bloodedly kills all living things in himself. He committed evil, but this evil was the result of poor education, feeble-mindedness, and orphanhood. It is shown how the environment influences the personality, and how easy it is to grow up as a 'little person' capable of anything, even murder. At the end of the novel, he tracks down a new victim, a new butterfly, and also 'M', but this time he thinks to be more prudent, to immediately distinguish between rights and responsibilities. From this flawed clerk was born a real maniac, a collector who moved on to larger prey.

2.3. Intertextual Elements In John Fowles' *The Collector*

2.3.1. Shakespearean Intertext in John Fowles' *The Collector*

In his novel, Fowles, like a spider, weaves a network of numerous intertextual inclusions, making the characters' speech rich and colorful. As an experienced puppeteer, he makes his dolls quote classics, refer to myths from antiquity, and mention the names of well-known characters. Thus, the author's idea reaches the

reader, giving him the keys to unraveling the mystery of the novel. Turning to the texts to which the writer refers, the reader first finds a meaning hidden from his eyes, encrypted in the text.

It is worth noting that Fowles's work is riddled with references to the works that had the greatest influence on the author himself are the novels of *Education* by Dickens and Thackeray, where the reader is invited to learn morality, and Shakespeare's plays, which add mystery to Fowles's novel, and the influence of the famous existentialists Sartre and Camus, in whose works ideas about the imperfection of the world were invariably present, about an individual who strives for freedom and independence, about the need to learn to make decisions independently and bear responsibility for them. All this will be reflected in Fowles's heroes, who will begin to look after themselves, overcoming obstacles, going through the trials that are in store for them, dying and being resurrected as a completely different person.

It should be noted that the influence of Shakespearean motifs in the novels of John Fowles is very great. More than once he resorts to references to this or that play by William Shakespeare in order to fully reveal this or that character. Fowles's novels and stories are aimed at an educated reader who can recognize his intertextual references, clues, and mysteries. He skillfully interweaves features of Shakespearean characters in the images of his heroes. His characters are lively, and moving, they talk to the reader.

From the very beginning of the novel, the clash between Shakespearean characters Miranda and Caliban is noteworthy. The mention of these names immediately sends the reader to Shakespeare's *The Tempest*, where an evil monster tries to kidnap the wizard's beautiful daughter. Frederick calls himself Ferdinand not out of any claim to the role of Shakespeare's hero; he is not well-read and is not familiar with these concepts. For him, Frederick is just a beautiful name that sounds more pompous than his own.

For Miranda, this gesture seems like an attempt by Caliban to pretend to be a prince, and the bitterness of this play on words does not escape her. The mention helps the reader understand what disgust the girl feels for her kidnapper, he is not Prince Ferdinand, in love with the heiress of the mysterious island, and he is a monster: "Ferdinand," she said. "They should have called you Caliban" (Fowles, 2004, p.17).

Clegg wants Miranda to call him Ferdinand rather than Frederick, Miranda believes that the name Caliban would suit him. In *The Tempest*, Caliban is the embodiment of the image of a savage. When Prospero and Stefano try to teach him to speak their language, they fail, since Caliban believes that knowing a language is not at all a good thing. He is unwilling to comply and genuinely wonders why he can't have Miranda. Caliban becomes, as it were, a template for the image of Frederick Clegg, who also fails to gain the favor of his Miranda. Fowles depicts their inner world, showing how empty and worthless the world of Frederick is, and how vast and diverse the world of Miranda is.

A characteristic feature of the author's style of J. Fowles is the deliberate removal of the author's own assessment of certain events and situations, which gives the reader the opportunity to draw his own conclusion. This detachment is achieved through the extensive use of literary and mythological allusions.

The idyllic, somewhere fairy-tale plot of the play *The Tempest* tells about retribution, honor, and justice, about love and the renewal of former friendship. The main character is Prospero, Duke of Milan, slandered by his brother Antonio, who illegally seized power, and flees with his only daughter Miranda. By the will of fate, after a shipwreck, Prospero finds himself on a mysterious island, where he awaits the hour of reckoning for 12 long years. Possessing magical knowledge and magic, Prospero subjugates and forces to serve not only the spirits inhabiting the island but also its rightful owner Caliban, the son of the witch Sycorax. Thanks to his charms, Prospero manages to lure his enemies to the island by sending a storm to their ship. He administers a fair trial and restores his honest name, uniting with love forever the hearts of Miranda and the noble Ferdinand, heir to Alonzo, King of Naples. Fowles finds the play's conflict contemporary, touching on deep philosophical and ethical issues that remain relevant in the context of the current era. The artistic reworking of Shakespeare's plot allows the author to again turn to the eternal questions that concern humanity.

According to the opinion of the literary researcher B. Paramonov, in the novel *The Collector* J. Fowles gives a dark Picture, a metaphysical parable, in which he presented the English lower man in the image of some kind of chthonic monster. The

heroine of the novel directly calls him Caliban, she herself is Miranda: a literal following of Shakespeare's play about beauty and the beast, a conscious revelation of the plan.

Literary analogies in J. Fowles are manifested on two levels: external and internal. External analogies include the names of the main characters, Caliban, and Miranda, and the dominant character traits of these characters, at the internal level, ideological continuity can be traced, manifested in the attitude to art as a source of spiritual life of mankind. Naming his characters after Shakespeare's *The Tempest*, the author does not simply use the technique of allusion but rethinks the classical plot in a certain way. Thus, in W. Shakespeare's play *The Tempest* the ugly savage Caliban is a supporting character, Miranda is the only daughter of the owner of the island Prospero, the embodiment of beauty and purity, she can be characterized as a passive heroine. In *The Collector* by J. Fowles, Miranda and Clegg or Caliban, as Miranda calls him are complex antagonist images and they are assigned the main roles. The author gives a deep socio-psychological analysis of the spiritual impulses and actions of his characters. As if from the side, J. Fowles observes them, allowing them to reason, to reflect. The author says that in *The Collector* he exposes and analyzes the evil caused by social conflict:

Clegg, the kidnapper, has committed evil; but I have tried to show that this evil is largely, and perhaps entirely, the result of a bad education, a mediocre environment, an orphan: all those factors over which he has no control. In short, I have tried to establish the actual innocence of the Majority" (Fowles, 2004, p.14, 10).

It is no less obvious that associations with *The Tempest* arise from the very beginning of the novel at the level of the characters' names. Fowles skillfully uses the poetics of proper names, created over the epochs of mythopoetic creativity. In ancient cultures, the hero's name often expressed his inner essence, character and contained a kind of fate, a prediction of events that should happen to the character.

In the novel, the heroine's name is Miranda, the hero's is Frederick Clegg. The surname Clegg obviously goes back to 'cleg', gadfly, horsefly, which fully corresponds to his essence and is consistent with the symbolic series associated with insects: Clegg collects butterflies and the crown of his collecting passion is the abduction of a beautiful girl who repeatedly compares herself in captivity with the one

caught and a butterfly attached to a pin. The butterfly is an ancient symbol of the soul, Psyche. It is an emblem of impermanence, ephemerality, the brevity of life and happiness. The butterfly pupa is a symbol of immortality. The horsefly, the gadfly, is traditionally interpreted as an insect associated with evil spirits, with the bottom, with the lower part of the world tree and, ultimately, with the underworld, like other underground animals: snakes, worms, mice, monsters. This symbolism 'works' in the image of Clegg on all levels, Clegg gradually leads Miranda to death, and the place of her imprisonment is the cellar, that is, the 'home' analog of the bottom, the underground kingdom.

Caliban by J. Fowles is not without positive qualities, however, all the noble impulses of his soul perish because of his limitations and spiritual poverty. The words put into the mouth of the main character by the author can partly serve as a justification for Clegg's actions and his 'spiritual deformity':

That sums him up. He's got to be correct, he's got to do whatever was "right" and "nice" before either of us was born. I know it's pathetic, I know he's a victim of a miserable Nonconformist suburban world and a miserable social class, the horrid timid copycatting genteel in-between class"...But Caliban's England is fouler (Fowles, 2004, p.265).

Shakespeare's Caliban is accompanied by the symbolism of two elements: earth and water. He is the personification of underground forces, which coincides, as we can see, with the mythological meaning of the surname 'Clegg'. In the end, Clegg-Caliban realizes the underground potential of his name: in the last scene of the novel, he buries Miranda, committing the body to the earth, that is, literally takes her to his world. His last philosophical 'revelation' in the diary is equally symbolically saturated: "I think we are just insects, we live a bit and then die and that's the lot" (2004, p. 384). It should be noted that the image of Clegg, according to the author's plan, was supposed to remind the public of one famous writer, a passionate collector of butterflies, who created a novel about the abduction of a girl, it is about V. Nabokov, whose *Lolita* appeared in English and was immediately banned.

Clegg-Caliban, holding Miranda in captivity, realizes his dream, his utopia, takes revenge for what his 'prototype' from *The Tempest* failed to do, take possession of Miranda, Prospero's daughter. His island is a secluded house, which he equips as a comfortable prison. Clegg's utopia is not social, but purely personal: great love. He

sees himself, naturally, not as Caliban, but as Romeo. All Miranda's attempts to make him think about the universal future, the consequences of the invention of nuclear weapons, about hungry children, fail completely. The logic of the dystopia triumphs, evil triumphs: in the world, which has narrowed for Miranda to the size of a cellar, the laws of a dystopian state apply: a person is provided with all benefits except freedom; power is in the hands of those who have power and are devoid of illusions, do not understand and persecute art. It is not for nothing that Miranda, copying into her diary the words of her namesake from *The Tempest*, "O brave new world" (Fowles, 2004, p.163), adds on her own with bitterness: "O sick new world" (2004, p. 163).

For Miranda, Clegg at first is an incomprehensible, strange creature, a monster. "Come, thou tortoise!" (2004,p.115), she addresses him like Prospero addresses Caliban in *The Tempest*. She studies his 'Caliban language', refusals disguised in general words, but sometimes, when she needs to achieve something, she calls him by his real name Ferdinand, and for her this is equivalent to the action: "I started today really." I've called him Ferdinand (not Cali-ban) three times" (2004, p. 223). The action consists of efforts to transform the personality, but Miranda's charms are not enough to carry out the feedback between the name and the person according to the law of myths.

In addition, there is another example of Shakespearean allusion in the following lines: "We would be buried together. Like *Romeo and Juliet*. It would be a real tragedy" (2004, p.297).

Frederick, uttering this phrase, is trying to add drama to the situation, he is depressed and broken - Miranda is dead, and his favorite butterfly, a unique specimen that he himself starved to death will no longer please his eye.

He's thinking about suicide. It's just his style, a tasteless, ostentatious tragedy that needs to be noticed and celebrated. Frederick is uneducated; it is unlikely that he read Shakespeare's tragedy *Romeo and Juliet*; most likely, he simply heard about the ending of the work, which is why he used this comparison. Here too he shows his ignorance, he can talk only about the form, but not about the content.

2.3.2. Victorian Intertextual Inclusions in *The Collector*

Fowles is of particular interest in Austen's novel *Emma*, which presents perhaps the most 'crisis' of all the heroines created by the English writer. Emma is interesting to Fowles as a character who is changing and, therefore, alive, constantly in a state of choice. The image of Austen's heroine in the diary entries of Miranda, the heroine of *The Collector*, introduces motives of self-reflection, self-development, and intellectual and emotional snobbery. Both heroines embody the type of reflective, intellectually gifted personality, busy searching for their own 'I'. Miranda's path to wholeness, like Emma's, is one of introspection and self-esteem.

Sometime later, being imprisoned and forced to communicate with her jailer, Miranda begins to feel pity for him. She believes that if he had a kind and humble girl who would understand and support him, all his paranoias, phobias, and obsessions would leave him. She discusses how it would be possible to find a profitable match for Frederic:

My pity wins, and I do want to help him. I think of people I could introduce him to. He could go to Caroline's psychiatrist friend. I'd like Emma and arrange a marriage for him, and with happier results. Some little Harriet Smith, with whom he could be mousy and sane and happy (Fowles, 2004, p.112).

This allusion makes us remember Jane Austen's novel *Emma*, where the main character, a girl with a cheerful disposition and strong character, wooed her friends and acquaintances, assuring everyone that marriage was not for her. This intertextual inclusion helps to more fully perceive the mood of the main character. Here allusion performs an appellative and poetic function.

Another allusion to *Emma* reveals the girl's doubts to the reader when she remembers D.P., the only man who aroused her interest: "But is G.P. Mr. Knightley?" (2004, p.114). Comparing G.P. with Mr. Knightley, Miranda brings to life the image of the book hero and compares these two men: will G.P. so serious and humble, will he be a faithful and dedicated mentor to Miranda, a man who sees right through her.

In addition to direct references to Austen's images, in the novels *Emma* and *The Collector* we can identify several similar plot situations, which allow us to talk about the intertextual 'presence' of Austen's novel in the work. These are situations of insight, finding one's own identity, a theatrical-game situation.

The novels of Austen and Fowles gravitate towards the genre of the novel of education, in which a mandatory structural element is the presence of a teacher-student pair. In the novels *Emma* and *The Collector* several pairs are formed that realize this situation: Knightley - Emma, Emma - Harriet, on the one hand, and C.W. – Miranda, Miranda – Clegg, on the other. The motif of apprenticeship receives its logical conclusion in Austen's novel: Emma is 'transformed' and finds happiness, while Miranda achieves authenticity at the cost of her own life. In Fowles's novel, the motif of apprenticeship receives an existential interpretation and is associated with the category of freedom. Rediscovering her 'I', Miranda understands that spiritual development and movement forward are impossible without freedom. The freedom that interests Austen is undoubtedly of a different quality than the freedom that interests Fowles. Austen is concerned with the problem of women's freedom and self-sufficiency, but at the same time her heroines, aware of the social superiority of men, do not dramatize their own fate.

If the Austen context in Fowles' novel is given openly, the presence of the Peacocke context is not at all obvious here, despite the author's assurances in *Wormholes*. Fowles's heroine, with her rich inner world, ability to reflect, and desire for freedom, evokes associations with one of the main heroines of Peacock's novel *Nightmare Abbey*, Selinda Too bad. Note that Peacock was one of the first to create the type of intellectually and emotionally emancipated woman in Victorian literature. Fowles, in the person of Miranda, also presented an emancipated heroine. But Peacock and Fowles interpret the concepts of 'feminism' and 'emancipation' differently. Peacock's feminism is manifested in the fact that the author opposes the tyranny of marriage and defends a woman's right to freedom of choice, without rejecting generally accepted Victorian morality. In turn, Fowles understands emancipation more broadly, as a manifestation of freedom from any norms and stereotypes that constrain human nature. In addition, the theme of freedom and emancipation in Fowles' novel is closely related to the theme of art.

The idea of moral insight as the only opportunity to find happiness brings the novels of Austen, Peacock, and Fowles together. At first glance, certain features of the female characters of Austen and Peacock, memories of the situations in which they found themselves, appeared in Fowles' heroine. However, Fowles is not content with simply 'tracing off' the female images of Austen and Peacock but transforms them.

Fowles's heroine represents a meaningful transformation since in the characterization of Miranda the author gives preference to a philosophically symbolic interpretation. The author examines the image of the heroine through the prism of existentialism, where the leading category is freedom and Jung's analytical philosophy refers to the theory of archetypes. In the person of Miranda and Clegg, he creates images that contain archetypes, that is, unlike the heroes of Austen and Peacock, the characters of Miranda and Clegg are created with the help of a deep cultural context and are mythologized. Thus, the image of Miranda contains the features of Hamlet, Robinson Crusoe, and the story of Miranda and Clegg itself can be considered as a situation that goes back, for example, to the novel by S. Richardson *Clarissa, or the Story of a Young Lady* (Miranda - Clarissa, Clegg - Lovelace).

Consider another example of an allusion from the Victorian novels:

– M: So your aunt took you over.

–S: Yes.

–M: Like Mrs. Joe and Pip.

–S: Who?

–M: Nevermind (Fowles, 2004, p.66).

Here the author uses an allusion to Charles Dickens's novel *Great Expectations*. Since the novel *The Collector* does not indicate the author and title of the original work, not every reader is able to determine the source of intertextuality. Clegg, for example, does not understand what Miranda is talking about, which emphasizes his lack of education.

In this case, the allusion performs an appellative function. The author addresses readers who are able to recognize the intertextual reference and evaluate its choice.

In addition, throughout the novel, the differences between the main characters will be emphasized: the nature of their gender differences, their life orientations, mental abilities, levels of education. They are absolute antipodes, life and death, mental alertness and feeble-mindedness:

–M: You can jolly well read *The Catcher in the Rye*. I've almost finished it. Do you know I've read it twice and I'm five years younger than you are?

–C: I'll read it (Fowles, 2004, p.34).

In this case, the title of Jerome Salinger's novel *The Catcher in the Rye* is mentioned. The mention performs an expressive function; thanks to this intertextual element, we learn about the author's cultural reference points. Moreover, we understand how great the gap is between Miranda and Cleg, how well-read and educated the girl is compared to her interlocutor.

By calling Frederick after the main character from *The Catcher in the Rye*, Miranda makes it clear that Frederick, like Holden Caulfield, cannot adapt to anything, he is looking for his place in life, and does not find:

- M: I gave you that book to read because I thought you would feel identified with him. You're a Holden Caulfield. He doesn't fit anywhere and you don't.
- C: I don't wonder, the way he goes on. He doesn't try to fit (2004, p. 69).

Next, Miranda compares Frederick to the old man from the sea, whom Sinbad the Sailor carried on his back. Frederick explains everything only from the point of view of self-interest and personal interests; he climbs on the back of everything living, everything honest and decent and uses:

- M: I know what you are. You're the Old Man of the Sea.
- C: Who's he?
- M: The horrid old man Sinbad had to carry on his back. That's what you are (2004, p. 71).

Describing Caliban's love for himself, in her diary Miranda compares him with Dante Alighieri, an Italian poet who was hopelessly and unrequitedly in love with his muse, Beatrice. Caliban, this wild, insignificant man, knows how to love blind, madly, giving all of himself, no matter what, taking all the blows, bowing his head under them: "New People couldn't love anything as he loves me. That is blindly. Absolutely. Like Dante and Beatrice. He enjoys being hopelessly in love with me. I expect Dante was the same" (2004, p.198). Again, one is constantly struck by the breadth of Fowles's literary and historical knowledge and how skillfully he weaves intertextual inclusions even into his heroine's diary entries.

In the text of the novel one can find references to modern writers, for example:

"I know they're very clever, it must be wonderful to be able to write like Alan Sillitoe" (2004, p.145). The mention of the name of an English writer and prose writer shows how the girl strives for self-development. She believes that we need to develop, try to write truthfully, ingenuously, expose human vices, expose evil, ugliness, and

self-interest. Therefore, she tries to express her thoughts in diary entries much more beautifully and clearly.

2.3.3. Ancient Greek Mythological Allusion in *The Collector*

In the following example, an allusive reference to a Greek myth is expressed by a precedent name.

"I dreamed about it, I said. It can't even be real. "Like Tantalus" She explained who he was" (Fowles, 1998, p. 83).

The author compares Frederick's torment with Tantalus, the son of Zeus and Queen Pluto. Tantalus, the favorite of the gods, cast into hell by them for stealing nectar and ambrosia from them, experiences eternal pangs of thirst and hunger. So Frederick is doomed to self-torture. Miranda is in his house, he imagines that one fine day she will love him and they will live happily. However, the uneducated clerk cannot reach the heart of the artist Miranda with a completely different way of thinking and worldview. Their duel of philosophies of existence, worldviews, bourgeois and highly intellectual, ends tragically. The rapprochement, which should have ended in mutual knowledge and understanding, does not occur. Neither Tantalus nor Clegg can achieve what they want. Frederick's dreams fluttered away like the butterflies he collected as he tried to catch them.

3. INTERTEXTUALITY IN JOHN FOWLES' *THE FRENCH LIEUTENANT'S WOMAN*

3.1. Plot and the Structure of *The French Lieutenant's Woman*

In the historiographic metafiction *The French Lieutenant's Woman* (1969) by John Fowles the main conflict of the novel unfolds with the participation of three characters: Charles Smithson, a young paleontologist, nobleman, betrothed to the daughter of a wealthy merchant, Ernestine Freeman, and governess Sarah Woodruff. Charles' sudden sincere feeling for Sarah makes him overcome all the conventions of Victorianism and abandon a secure life with an unloved bride. But, having sacrificed his reputation, he never finds happiness with Sarah. Ultimately, his true happiness lies in liberation and spiritual rebirth.

It should be noted that there are characters in the novel who are very superficial and limited by Victorian prestige, like Ernestina Freeman. In addition, there are very complex characters who are interested in studies, Darwin's theory of evolution, science, fashion, and parties. From the very beginning of the novel, it is obvious that the characters in this novel do not correspond to each other. Sarah Woodruff and Charles Smithson are considered outcast characters in the novel because they are against the principles of Victorian society.

When reading a novel, we are not dealing with one single theme or problem, but with a number of themes and ideas that make up the concept of the book. One of the cross-cutting, central themes of J. Fowles's work is rightly considered the theme of freedom, which can be defined as the main one in the novel *The French Lieutenant's Woman*. The heroes of the novel strive for freedom, escaping the dogmas of the Victorian era. The idea of freedom is clearly expressed in the text at all levels: at the level of characters, reader, author, etc. Sarah and Charles were ahead of their time in many ways. Sarah possesses those feminine qualities that are not accepted by the norms of the Victorian age: passion and independence. Perhaps, in this regard, the definition of 'fallen woman' may well be replaced by the definition of 'new woman'.

The main theme of the novel is the evolution of Charles's own existentialism. What Sarah is trying to teach Charles, Fowles is trying to teach the reader. The novel's three endings demonstrate three directions that Charles may choose to follow (or not follow). The absence of a single ending to the novel gives the reader the right to choose.

The analysis of the three endings of the novel deserves special attention. So, the novel has three endings. The novel's first ending is Victorian, with Charles marrying Ernestine and entering into her father's business. In the second possible ending, Charles, Sarah and their daughter live happily together. Both endings, in the spirit of Victorian prose, are sentimental, fictional and traditional. This ending completely rejects the idea of Sarah and Charles' free choice and the refusal to understand that the complexity of their union lies in their conflict with each other. The last, third, ending of the novel is existential, a new beginning is an open end. Charles finds Sarah, but she rejects him. Fowles emphasizes the hero's solitude within himself.

One of the features of Victorian principles is conformity, which means that you must obey every rule, conform to society's standards, and must not question society. Charles Smithson is a complete representative of the postmodern man. He did not obey the rules and moral norms of Victorian society, was a supporter of the Darwinian theory and Sarah, who allowed herself to have an affair with someone without marriage, which was also taboo in Victorian society.

The Victorian novel focuses on the existing problems of society, like class distinction, poverty, the clash between science and religion, the hypocrisy of society, political tension, and many different problems. The Victorian novel focuses on the depiction of what happened during that time because they used to believe that literature should be meant for the betterment and improvement of society. In Neo-Victorian novels, the atmosphere is Victorian, and the features are mostly taken from the Victorian age. However, sometimes the writers who adopt the principles of the Victorian novelists are motivated to mock and criticize the atmosphere of the Victorian novel because they thought that writers went too far making literature simply a place where morality is preached.

Writers such as John Fowles find the Victorian era and Victorian novels acceptable in some way, but there are some issues they set out to address, especially in the novel. One of the differences between the Victorian novel and the Neo-Victorian novel is the problem of the plot. Sometimes we see that the plot in postmodern novels is highly digressive or episodic it digresses into another subject or theme because usually, the plot in the Victorian novel is linear and has a beginning, middle, and end. In Neo-Victorian novels, novelists use an anachronism, which means when bringing something advanced in a historical context, for example in the eighteenth-century novel the novelists many times allude to the figures who were born in the 12th century. So, the meaning of anachronism is a chronological mistake or historical irony.

Charles fell in love with Sarah, he was attracted to Sarah because both are outcast characters or misfits. They do not fit into the standards of the Victorian time, they are both rebellious, and Charles does not accept the conformity of the Victorian age, especially when it is related to the question of religion. Sarah is against the behavior of women of that time because she is above it, the narrator called her a new woman who appeared in the time of George Bernard Shaw. The term 'New Woman'

was coined by George Bernard Shaw at the beginning of the 20th century, he described these women as rebellious, not accepting the standards, and rules of women in Victorian times and even in our time. These women do not simply accept sitting in the house like 'dolls in the house', whose position is at home not outside.

The mentality, the consciousness of the narrator is not the mentality of a Victorian narrator. For example, when Ernestina tries to question Charles Smithson's past by asking him about how many women and relationships he had in his life. Before Charles could answer the question, the narrator said that he had never been in a relationship before. Thus, this narrator's intrusion into the narrative structure shows a cinematic technique, which means that the writer can use different scenes at the same time, which is often used in postmodern novels. The author talks about Charles but he brings us back to the life of Charles, when women neglected him, the writer could use different scenes from the past and the present.

Another problem that is presented in *The French Lieutenant's Woman* is Victorian hypocrisy, the religious hypocrisy that took hold during the Victorian era. According to Christianity, you should believe what your eyes see and not what your ears hear, and the priest must follow it. But in the novel, the priest judges Sarah on what he hears from other people and hears her as a victim and tormentor when she has these bad relationships. So, in this novel, the religious man was doing the same things that other people were doing, he was following the same things.

The sea, as the personification of an extreme degree of freedom, is the main driving force of the novel. Sarah's imaginary lover, whom she is waiting for, standing on the edge of the pier, has gone into the sea; By the sea, there are secret meetings between Sarah and Charles, breaking the fate of Charles, "Charles did not know it, but in those brief poised seconds above the waiting sea, in that luminous evening silence broken only by the waves' quiet wash, the whole Victorian Age was lost" (Fowles, 1996, p. 75); across the sea he goes to another free continent in search of the fullness of life; the novel ends with a symbolic parallel between human life (the river of life) and the water element, embodying the infinity of being: "The river of life, of mysterious laws and mysterious choice, flows past a deserted embankment; and along that other deserted embankment Charles now begins to pace" (1996, p. 445).

The narrative in the novel *The French Lieutenant's Woman* is built based on three symbols, 'wind', 'stone' and 'sea'. In many cultures, the artistic symbol 'Wind' personifies the highest power that directs and organizes the activity of the surrounding world. The symbol 'Stone' in many ancient cultures represents strength, constancy and integrity; it is also attributed to magical and sacred properties that give vitality. Over time, this symbol has acquired another meaning, expressed in spiritual callousness and coldness. The sea is a symbol of transformation and rebirth. It is also a sign of purification and infinity of knowledge, and in psychology, the subconscious.

3.2. Intertextual Elements in *The French Lieutenant's Woman*

3.2.1. Epigraph as an Outstanding Form of Intertextuality in *The French Lieutenant's Woman*

All the epigraphs of the novel can be considered in the form of a summary text-collage, quite autonomous and independent from the main text, in relation to which it is an illustration of the Victorian era in England. The composition of the novel is based on the opposition of two historical eras, modernity, with its sexual revolution, the habit of tearing off all kinds of masks, and Victorianism, with its hypocritical, sanctimonious morality, rigid social frameworks regulating human behavior down to his feelings. The author's task of debunking the imaginary puritanism of the reign of the legendary Queen Victoria is served by epigraphs to the chapters of the novel - from the works of K. Marx (*On the Jewish Question, Capital, Economic and Philosophical Manuscripts, The Holy Family, The German Ideology*), C. Darwin (*The Origin of Species*), etc.

In the novel under review, *The French Lieutenant's Woman*, each chapter is preceded by an epigraph, the total number of which is 80. Since the chapters do not have titles, it can be assumed that the epigraphs perform a kind of replacing and generalizing functions, presenting in the most general way the problem and theme that are revealed in each chapter, thereby conveying to the reader a certain mood in terms of perception of the events described. The texts of the epigraphs are statements by figures in economics, art, science, excerpts from documentary literature, advertising, English songs, sayings, newspapers, and literary texts. To recreate the social situation

and cultural and historical background of the Victorian era, Fowles uses texts from 1828-1869, with the exception of the text of the epigraph to the last chapter. Such a range of epigraph texts of different genres and themes allows us to cover information about the main events and conditions in the social, economic and political spheres of the state of the Victorian era. In addition, in the novel under analysis, epigraphs perform a very important prospective function, acting as a kind of 'pretext' for the introduction of an artistic symbol.

In the intertextual game of the novel with alternating artistic and sociological sources illustrating the social environment of Victorian society, Fowles creates the illusion of historical plausibility. And with the appearance of the author-narrator himself in the novel, the present of the novel finally merges with the Victorian past.

The author's concern with the real facts of the past determines the socio-historical context of the novel. The intertext of the novel reveals not only the author's critical attitude towards the limitations of Victorian society, but also his departure from the literary tradition. Fowles imitates a Victorian novel but shows his character as a fallen woman to create a parody effect. Thus, readers reconsider their stereotypical perception of the society of that time, based on the Victorian literary tradition.

The precise indication of the year (1867) when the novel takes place, combined with numerous epigraphs from works of the Victorian era, completely immerses the reader in the atmosphere of that time. The transfer of narration from the 19th century to the 20th and back creates a new context for the dialogue of epochs.

The text is independent and pseudo-historical at the same time. Through reference texts, Fowles engages in a dialogue with the Victorian era, emphasizing the themes of freedom, women's emancipation and social conventions. Through the use of a Victorian stylization and epigraphs framing each chapter, Fowles emulates the Victorian tendency to weave historical and sociological generalizations into the fabric of a work of fiction, thereby pushing the boundaries of the author's personal interests and preferences, creating a literary text of almost encyclopedic quality, as the text absorbs all aspects of culture society, including such details as the peculiarities of clothing and life, the severity of manners and behavior, and even the ideas of Darwinism, which innovative for that time. On the one hand, Fowles as a 'Victorian' is characterized by the search for roots, spiritual support in tradition; on the other hand,

at every moment of the introduction of intertext into the text, the author emphasizes the element of freedom.

At the initial stage, all epigraphs of the novel can be divided into medical sources, sociological and statistical documents, and poetic and prose texts of the Victorian era. It should be noted that in the novel there is no one epigraph related to other historical eras.

Among the epigraphs of the novel, a special place is occupied by a quotation from K. Marx's work *On the Jewish Question*. This epigraph not only opens the novel, but also actualizes one of the main themes, existential freedom and human emancipation, "All emancipation consists in the fact that it returns the human world, human relations to the person himself" (Fowles, 1996, p. 9). The figure of Marx, who tried to create a comprehensive picture of the social structure in its 'basic' and 'superstructural' manifestations, sets the tone and special direction of Fowles's novel.

Ernestine Freeman, the daughter of a wealthy textile merchant, is engaged to Charles Smithson, a baronet. Charles's servant, Sam, is trying in every way to climb the social ladder. Sam's betrayal is anticipated in the epigraph to chapter 49, taken from the work of A. Tennyson: "I keep but a man and a maid, ever ready to slander and steal..." (1996, p. 353). The servant's dream is realized towards the end of the novel, and he begins to engage in trade in cooperation with Mr. Freeman. Although this epigraph is not without sarcasm, Sam's efforts to climb the social ladder reflect the general direction of social change in Victorian England. Although the social hierarchy was changing due to developing trade and commerce, the emotional and sensual side of human life was subject to strict restrictions. As Fowles himself notes, the Victorian reign was a time of controversy:

An age where a woman was sacred; and where you could buy a thirteen-year-old girl for a few pounds. There is not a single novel, play or poem of literary distinction that ever goes beyond the sensuality of a kiss, and where the output of pornography has never been exceeded (1996, p. 258).

It is precisely such absurdity and hypocrisy that Fowles speaks against when speaking about universal human emancipation.

One of the iconic names symbolizing the Victorian era is Charles Dickens. J. Fowles respects the traditions of Dickens and, following him, builds plots in which the path of spiritual and moral rebirth suffered by the heroes is presented. The key ideas of

their novels are the characters' search for truth, insight, and a source of knowledge. Based on the traditions of C. Dickens, J. Fowles recreates the image of London in the 19th century as a concentration of evil and debauchery. It is in London that Charles tries to forget Sarah, and succumbs to revelry, drunkenness, and the company of a woman of easy virtue. The heroes of Dickens and Fowles have several similarities, which prove the intertextual connection between the novels. One of the main themes in the work of Charles Dickens's *Great Expectations* is the opposition of a person as an individual to society as a system. The functions of society in connection with a man take over and deprive man of the right to choose. Fowles, like Dickens, opposes a society that dominates the individual.

Another author whose influence is significant in the novel is Thomas Hardy. Hardy's opposition to societal taboos on sensuality and the fact that the subtitle of *Tess of the d'Urbervilles, A Pure Woman Faithfully Presented*, echo Fowles' goal of portraying Sarah Woodruff as a stigmatized, fallen woman. The entire description of Sarah in the novel is influenced by Hardy. As Fowles admitted, the novel *The French Lieutenant's Woman* arose from an inexplicable image of a woman standing on the seashore (Fowles, 1999, p. 388-389). This image is completely consonant with the epigraph to chapter 1 of the novel, Hardy's poem *The Riddle*. Fowles connects this recurring image with Garde's verse and introduces the reader to his heroine, Sarah Woodruff, "Stretching eyes west / Over the sea, / Wind foul or fair, / Always stood she / Prospect-impressed; / Solely out there / Did her gaze rest, / Never elsewhere / Seemed charm to be" (Fowles, 1996, p. 9). Through the description of Sarah Woodruff Fowles, the image of a Hardy's woman is visible. Despite all the similarities, Sarah's fate is different from Tess's. Within the framework of the chosen genre parody Fowles rejects the traditional development of events. He writes the fate of the 'fallen woman', which differs from the literary tradition of that time: in the fate of Sarah there is not even a hint of a personal decline and death.

On the contrary, Sarah at the end of the novel appears as the New Woman and renounces the bonds of marriage with Charles, and in this free-thinking is her destiny. Her sin sets her apart from Victorian women, and through it, she gains freedom from inhibitions. This is a postmodern paradox. Fowles draws on the tragic image of Tess Hardy but transforms the passive heroine into a rebellious image of a woman who rebels against the chauvinism of Victorian society. The characterization of Sarah

Woodruff as an emancipated woman reflects the desire of the author himself to question the foundations of Victorian society and create his own artistic world.

In addition, Thomas Hardy was the first to reflect on the Victorian tradition. J. Fowles saw in him a challenge to the Victorian era because the Victorian writer was the first to destroy the ossified moral foundations, describing the intimate relationship between a man and a woman. T. Hardy chooses a complicated composition, which includes a stream of the author's reflections: philosophical, lyrical, historical, and social. Due to this, the biographical framework of the plot expands, and the novel becomes multi-layered and acquires epic significance. The novel by J. Fowles, in turn, also incorporates the author's digressions and is a kind of chronicle of England. Also, the similarity of the views of two writers of different eras can be observed in the similarity of the heroes of their works. Sarah Woodruff, the protagonist of *The French Lieutenant's Woman*, reminds us of Eustacia Vye from T. Hardy's *The Return of the Native*. The dubious step of both heroines toward love with the French lieutenant, whom they nurse, causes indignation in society.

In chapters 35 and 39, quotations from sociological research expose the problem of prostitution and society's double standards regarding sex and a woman's place. Epigraphs also foreshadow the content of chapters. The epigraph to chapter 39, an excerpt from a letter to the Times newspaper, exposes social hypocrisy and shows the life of a prostitute, a helpless and unhappy victim of the system:

Now, what if I am a prostitute, what business has society to abuse me? Have I received any favors at the hands of society? If I am a hidden cancer in society, are not the causes of the disease to be sought in the rottenness of the carcass? Am I not its legitimate child; no bastard, Sir? (Fowles, 1996, p. 288).

The prostitute's accusations against society are an illustration of the content of the subsequent chapter, which further reduces the moral state of Victorian society to the point of absurdity. Prostitution is condemned by patriarchal Victorian society, rejected and, at the same time, in demand and everywhere. Consequently, for the convenience of society, prostitutes are viewed as a threat to society, as sinful outcasts who undermine moral principles, rather than as victims of this very society.

It could be assumed that the statement of K. Marx, "Every emancipation is a restoration of the human world and of human relationships to man himself" (1996, p. 9), which became the epigraph to the novel, refers primarily to Sarah, after all, it is she

who behaves like an emancipated person, being like a messenger of the 20th century in the 19th century. Sarah's interests go far beyond love relationships or marriage, she is not interested in Charles, but in the opportunity to become what God created her, that is why, having become close to the Pre-Raphaelite circle, in one of the endings of the novel she leaves Charles, giving him the opportunity to regain his human essence.

The last, 61st, chapter of the novel *The French Lieutenant's Woman* also has a double epigraph. Texts belonging to the 20th and 19th centuries, respectively, enter into the dialogue here. They carry information about different cultural paradigms and the different intellectual and mental nature of the epigraphs. The first epigraph to the last chapter of the novel is taken from the book *The Ambidextrous Universe*, owned by the modern American writer, popularizer of science Martin Gardner: "Evolution is simply the process by which chance (the random mutations in the nucleic acid helix caused by natural radiation) cooperates with natural law to create living forms better and better adapted to survive." The second epigraph is taken from Matthew Arnold's Notebooks, "True piety is acting what one knows" (Fowles, 1996, p. 440).

The epigraph from Gardner's book somehow repeats the main idea of Charles Darwin from his work *The Origin of Species*, however, giving it a somewhat ironic meaning. You can see the dual function here. On the one hand, this thought returns us to the entire text of the novel, becoming a kind of frame; on the other hand, it is associatively associated with the figure of the main character Roy, 'Darwinist' Charles Smithson. Since at one of the levels of perception, the 'biological-Darwinian' level, Fowles' text can be read as the history of the 'struggle of species' in human society, as the history of an irreconcilable conflict between 'individuals' more and less adapted to life, then we see that what has begun at the beginning of the novel, the game 'epigraph – text' receives a brilliant conclusion here. 'Chaotic mutations' in the destinies of Sarah and Charles, opposition to orderly 'selection' in the world of the Freemans create, contrary to the statement of the epigraph, human 'species' less 'adapted for the struggle for existence'.

The epigraph from Matthew Arnold in this context reads as a kind of summary, as a summary of the development of the characters of Sarah and Charles. But since the beginning of the final, sixty-first, chapter of the novel is given by Fowles to a certain 'self-respecting novelist' who 'accidentally' found himself in the work, one notices the

playful semantic ambiguity and ‘uncertainty’ embodied in Fowles’ text, appearing largely due to the dialogue of epigraphs and the main text. It is no coincidence that the last lines of the novel repeat lines from the fifty-eighth chapter of Matthew Arnold’s poem *To Margaret* quoted in the text, “out again, upon the unplumb’d, salt, estranging sea” (Fowles, 1996, p. 445). These lines directly return us to the epigraph of the first chapter, from *The Riddle* by T. Hardy. But now these lines are associated not so much with Sarah Woodruff, but with Charles Smithson, with his acquired understanding of the mystery of life, freedom, and are associated with the central conflict of romanticism embodied in him and its metaphorical correlation with the element of the sea.

3.2.2. Ancient Greek Mythological Intertext in *The French Lieutenant’s Woman*

One of the researchers of the writer’s work points to the myths about Odysseus, Theseus and Oedipus (Freibergs, 1986, 1992). John Fowles compares Charles Smithson and Sarah Woodruff to Odysseus and Calypso in Chapter 18, describing their meeting on Ware Moor, “There were no Doric temples in the Undercliff; but before him was Calypso” (Fowles, 2004, p.140). Freibergs believes that just like Odysseus, who went on a journey to return with a new understanding of himself and the world, Charles Smithson makes “a symbolic journey, the result of which is the acquisition of his own ‘I’ and a rethinking of relations to the surrounding reality” (Freibergs, 1992, p.52). The essence of the choice that Odysseus makes between Penelope and Calypso is the choice between mortality and eternity. The hero of the novel *The French Lieutenant’s Woman* finds himself in a situation of choice between Ernestine-Penelope, who personifies the moral doctrine of a totalitarian society, and Sarah-Calypso, who initiates the awakening of the hero’s true self. Charles Smithson chooses between “ignorance and knowledge, the ordinariness of existence and the torment of self-knowledge” (1992, p.52), between the wrong and the right.

Agreeing with V.L. Freibergs, it should be noted that in the image of Sarah Woodruff one can discern the features of another character in the myth of Odysseus, the siren. The author, talking about the meeting of Charles and Sarah on Ware Heath, writes:

But he stood where he was, as if he had taken root. Perhaps he had too fixed an idea of what a siren looked like and the circumstances in which she appeared – long tresses, a chaste alabaster nudity, mermaid's tail (Fowles, 2004, p.140).

It is also no coincidence that in chapter 60, in the mind of Charles, talking with Sarah after a long painful separation, a scene of a shipwreck appears, “Still Charles stared at her, his masts crashing, the cries of the drowning in his mind's ears” (2004, p.438).

By comparing his heroine with Calypso and a siren, J. Fowles thereby emphasizes the duality and ambiguity of this image. On the one hand, Sarah, charming Charles and making him fall in love with her, destroys his life, on the other hand, this destruction turns out to be fruitful, since the hero gets the opportunity to find his true personality. The function of the siren image is to let Charles-Odysseus through to his desired goal, to another world after a difficult and dangerous test. The path to truth is never easy; a person must prove worthy of it. Thus, the hero undergoes a kind of initiation rite.

The image of Sarah Woodruff also correlates with the image of Ariadne: the consequences of her actions, like Ariadne's thread, lead Charles Theseus “to the center of the labyrinth, where he meets the Minotaur, his ‘I’ (Freibergs, 1992, p.53). In the essay ‘Islands’, revealing the semantics of the image of a labyrinth, J. Fowles wrote that the center of the labyrinth symbolizes true self-knowledge (Fowles, 2003, p.529). Charles Smithson himself is like the Minotaur, half-man, half-animal. He is also in a kind of half-existence, an intermediate position between spiritual death and genuine human existence.

The metaphor ‘life is a labyrinth’ is used repeatedly in the novel. The likening of life to a labyrinth occurs in chapter 41, Charles, in a state close to an existential crisis, imagines life as a ‘strange, dark labyrinth’ in which mysterious meetings take place, “The strange dark labyrinths of life, the mystery of meetings” (2004, p.308).

This metaphor expresses not only the connection between the content of the novel and the myth of Theseus, but also the concept of being in the understanding of J. Fowles. For the author of *The French Lieutenant's Woman*, life cannot be finally classified and forever fixed by laws and rules; it is broader than human ideas about it. An attempt to “stabilize and fix what is in reality a continuous flux” (2004, p.53) life is doomed to failure. This is only a naive desire of man to believe in some unshakable,

unchangeable order of the Universe, in “an immensely reassuring orderliness in existence”, “for who could argue that order was not the highest human good” (Fowles, 2004, p.54). The writer compares the existence of nature with a labyrinth that constantly changes its shape, “he knew he was in the labyrinth, but not that it was one whose walls and passages were eternally changing” (2004, p. 53).

It is no coincidence that one of Charles’s meetings with Sarah on the Ware Heath takes place in a kind of tunnel (analogous to the entrance to a labyrinth),

In places ivy was dense-growing up the cliff face and the branches of the nearest trees indiscriminately, hanging in great ragged curtains over Charles’s head. In one place he had to push his way through a kind of tunnel of such foliage <...> She stood above him, where the tunnel of ivy ended, some forty yards away” (2004, p.135-136).

Taking into account all the above, this meeting can be interpreted as the beginning of the hero's journey to his true self.

The myth of Theseus is also represented by the motive of search, which is clearly heard in the novel, Charles Smithson, an amateur paleontologist, is fond of searching for fossils; after rethinking the ideas about oneself and the world around him, Sarah becomes the subject of search; Ultimately, Charles Smithson finds his true identity, “he has at last found an atom of faith in himself, a true uniqueness, on which to build” (2004, p.445). The search motif likens Charles to Theseus, looking for a way out of the Minotaur's labyrinth.

In addition, the form of the novel itself is similar to a labyrinth: the endings of the book (two wrong and one right) are like different options for the path, of which only one is the exit from a complex, tangled space, the road leading to salvation.

Another mythological allusion, according to V.L. Freibergs, is associated with the myth of Oedipus, introduced into the narrative through the image of Sarah, whom the author constantly compares to the sphinx. For example, Harry Montague tells Charles about the need for him to meet with Sarah, “You must question the Sphinx <...> As long as you bear in mind what happened to those who failed to solve the enigma” (2004, p.420). According to ancient myth, the Sphinx, sent to the city of Thebes as punishment, settled down near the city and asked everyone who passed by a riddle. She killed people who did not solve the riddle (Myths of Nations, 1994, p.479).

In the second version of the ending, Charles did not solve the riddle of Sarah the Sphinx. He asks her, “ Shall I ever understand your parables?”. In response, “The head against his breast shakes with a mute vehemence” (Fowles, 2004, p.439). In this mythological context, Charles is perceived as a sacrifice, and his choice as spiritual death.

In the third ending, Charles comprehends the riddle of Sarah the Sphinx and thereby finds salvation. He realizes that “he was always a toy in her hands; she always turned him around as she wanted,” her goal was power over him. She is a woman suffering from hysteria; she can only express her personality through the psychological enslavement of another personality. Realizing this, the hero leaves her. Thus, Charles refuses both the Victorian model of existence and the life that Sarah tried to impose on him.

Another researcher of the novel by J. Fowles sees in the image of Sarah Woodruff an expression of various hypostases of “a single image of the Mother Goddess <...>, embodying the feminine creative principle in nature ” (Chervyakova, 2006, p. 436, 433). Sarah Woodruff appears from the first pages as ‘a figure from myth ‘ (2004, p.11), and her “ eyes whitout sun, bathed in an eternal moonlight ” (2004, p.141), is an important detail, since many hypostases of the Mother Goddess are lunar deities (Artemis, Isis, Persephone-Proserpine and Hecate and Selene identified with her). Chervyakova notes the “fundamental ambivalence of this image,” since the image of the Mother Goddess paradoxically combines creative and destructive functions. Thus, it turns out to be included in the circle of ideas about eternal rebirth, and, being introduced into it, is interpreted as a source of vitality and immortality (2006, p. 434).

3.2.3. Ancient Christian Mythological Intertext in *The French Lieutenant's Woman*

In addition to allusions to the images of ancient myths, in the artistic space of J. Fowles’s novel there is a large amount of ancient Christian mythological intertext, which we would like to draw attention to.

The biblical intertext is represented in the novel by a high frequency of Christian nominations: Jesus Christ, Pontius Pilate, St. Paul, St. Eustachius, Judas, Jeremiah, Jezebel, Jerusalem, Eden, the Whore of Babylon, Sodom and Gomorrah, Satan, the Holy Grail, the angels of the Lord, the Bible, the cathedral, church, etc. To this should be added the biblical quotes, prayers, parables, and psalms mentioned in the text. The high nominative density of biblical words can be considered as a sign of the author's attention to the moral and ethical principles of human existence. The main character of the novel *The French Lieutenant's Woman*, Charles Smithson, is 32 years old at the beginning of the story; by the end of the novel he reaches 34 years of age. Thus, the hero's age evokes associations with the symbolic age of Jesus Christ (33 years). The Gospel of Luke mentions that "Jesus was about thirty years old when he began his ministry" (3.23). The question of the exact time frame of the Savior's life was and remains controversial, however, 33 years is traditionally considered the age of Christ. In psychological terms, this is an age that is an important stage of human existence: a person, having lived a significant period of life, consciously or unconsciously takes stock of what he did and did not do, who he became, who he wanted to become and who he wants to be.

The similarity between the life paths of Charles and Christ lies in the fact that, like Christ who rose from the dead, the hero experiences a spiritual resurrection. To trace this path from death to rebirth, consider his image.

As already mentioned, at the beginning of the story, Charles Smithson is 32 years old, he is a baronet, the heir to a substantial fortune. The hero arrives in the small town of Lyme Regis, to his fiancée Ernestina Freeman, the daughter of a wealthy merchant, to whom he has been engaged for two months.

Charles perceives his future marriage with some doubt: he is attracted to his chosen one, but in this attraction there is more sexual dissatisfaction than genuine spiritual and intellectual kinship. Ernestina is beautiful, and smart, but also spoiled and selfish. The writer adds an important detail to the portrait of Ernestina, she is 11 years younger than Charles (Fowles, 2004, p. 77). The age difference reflects the difference in spiritual and intellectual experience: the bride does not understand her chosen one and does not share his interests. Another important detail is Ernestine's myopia "short-sighted eyes" (2004, p. 14), which in the context of the novel becomes an

indirect characteristic of her spiritual limitations: she is even more squeezed than Charles in the grip of the conventions and rituals of the Victorian era.

Charles Smithson, already at the beginning of the story, vaguely doubts his choice, asking himself “ whether Ernestina would ever understand him as well as he understood her” (Fowles, 2004, p.17). After meeting Sarah on the Ware Heath, he admits to himself that “ Ernestine would never understand him” (2004, p. 219).

Charles can hardly be called a rebel, opposing the norms and rules of his era, but, nevertheless, he is different from most of his contemporaries. While studying at Cambridge,

At Cambridge having duly crammed his classics <...> he had (unlike most young men of his time) actually begun to learn something” , “he had a sinister fondness for spending the afternoons <...> in the library” (2004, p.20).

In his student years, the hero almost rushed <...> into those (arms) of the Church, <...> horrifying <...> that he wished to take Holy Orders, but soon abandoned this, becoming emerged in the clear and healthy agnostic (2004, p. 20).

Charles is interested in the evolutionary theory of Charles Darwin and a new science for his age, paleontology. Charles's interest in paleontology in the context of the novel and in the work of J. Fowles as a whole acquires deep symbolic meaning. This characterizes Charles as a man of progressive views, possessing a certain originality; which distinguishes him from other Victorians, for whom the teachings of Charles Darwin and paleontological research are something obscene and scandalous. For example, Ernestine’s father, Mr. Freeman, argues with Charles saying that “Mr. Darwin should be exhibited in a cage in the zoological gardens” (2004, p. 13).

Charles's interest in natural science can be seen as an unconscious search for the Truth embodied in Nature, as a semi-conscious interest in the secrets of universal existence; as an indistinct, but still desire for knowledge of the true laws and categories of existence. J. Fowles writes, “What little God he managed to derive from existence, he found in Nature, not the Bible” (2004, p.20). According to the author, his hero “ he always asked life too many questions” (2004, p.17); “He had pursued the meaning of life, more than that, he believed – poor clown – that at times he had glimpsed it ” (2004, p.286).

At the same time, Charles does not have the talent of a scientist, he “called himself a Darwinist, and yet he had not really understood Darwin ” (2004, p.53), “ He

would never be a Darwin” (Fowles, 2004, p.284). Finding fossils for the hero J. Fowles is not a vocation, but rather entertainment, an interesting pastime that fills “vast colonnades of leisure available ” (2004, p.18). The author himself calls him a “man with time to fill, a born amateur ” (2004, p. 51), who does not know how to fill the time.

The choice of the area of application of his intellectual abilities characterizes the personality of Charles, declaring himself a passionate follower of the biologist Charles Darwin, he, however, devotes himself not to biology, that is, “ the totality of sciences about living nature, about the laws of organic life ” (Ozhegov, Shvedova, 1995, p. 45), and paleontology, that is, “ the science of extinct animals and plants ” (1995, p.480).

There is a certain connection between the choice of the object of application of forces and the psychological state of the hero. Charles himself is like those fossilized extinct animals, searching for which he devotes his free time: his spiritual potential, that is, his true human essence, gradually dies, remaining without development and application, because the hero’s life lacks meaning and purpose. Charles confesses to Dr. Grogan,

If you knew the mess my life was in... the waste of it... the uselessness of it. I have no moral purpose, no real sense of duty to anything. It seems only a few months ago that I was twenty-one – full of hopes... all disappointed (Fowles, 2004, p.219).

It is worth noting that the collection of dead things connects Charles Smithson with Frederick Clegg, the hero of J. Fowles's first novel, *The Collector*. In the context of this work, collecting is a characteristic of Clegg’s inferiority, his pronounced inability to perceive the living beauty of the world, and therefore the world in all its completeness and complexity. In the context of the novel, *The French Lieutenant’s Woman* is a reflection of Charles’s deadened, paralyzed personality that has stopped developing. In the article “Collectibles: Preface” (1996), J. Fowles, considering collecting as violence against Nature and as if addressing the hero of the novel, wrote, “ nature <...> is by no means the collection of dead objects, but something much more complex and difficult: existence and coexistence ” (Fowles, 2003, p. 576).

Thus, the hero of J. Fowles is in a state of existential crisis. Having reached the age of 32, having approached this important milestone, under the influence of

circumstances, he understands that his life has so far passed without purpose and meaning, that he didn't have time to accomplish anything. Ahead of him lies an unsuccessful marriage with a woman who will never be able to understand him, and he himself is a mediocre amateur who pretends to be engaged in science.

The existential crisis in the life of Charles Smithson is approaching its climax after Ernestine Freeman's father offers to become his partner in the trading business. The future father-in-law does not insist on an immediate decision and gives time for reflection. This offer, writes J. Fowles, "Charles felt himself, under the first impact of the attractive comparison, like Jesus of Nazareth tempted by Satan. He too had had his days in the wilderness to make the proposition more tempting" (Fowles, 2004, p. 277).

Thus, we are faced with another detail that refers us to the Christian myth, this is the parable of the temptations of Christ in the desert. This legend is most fully reflected in the gospels of Matthew and Luke. The Apostle Mark only briefly mentions this: "He was there in the desert for forty days, tempted by Satan, and was with the beasts; and angels ministered to Him" (Mark 1.13), and this story is not mentioned in the Gospel of John.

As you know, after his baptism, "Jesus was led up by the Spirit into the wilderness to be tempted by the devil" (Matthew 4,1). The devil tempts Christ with hunger, saying "... if you are the Son of God, command that these stones become bread" (Matthew 4,3), pride ("... if you are the Son of God, throw yourself down, for it is written: He will command his angels You, and they will carry You in their hands, lest You dash Your foot against a stone" (Matthew 4:6) and tests his faith. During the last temptation, the devil shows Christ all the kingdoms of the world over which he has power, and offers them to him, "I will give you the power over all these kingdoms and their glory, for it is given to me, and I give it to whomever I want; therefore, if you worship me, then everything will be yours" (Luke 4: 6-7).

Like the devil tempting Christ with the 'kingdoms of the world', Mr. Freeman invites Charles, after marrying Ernestine, to become his partner in his trading firm. The hero, who does not have the slightest inclination towards commerce, understands that working in his father-in-law's company is bondage, slavery for life.

References to the biblical myth of the temptation of Christ in the desert are additionally manifested in the description of the hero's feelings, "It was to Charles as if he had traveled all his life among pleasant hills; and now came to a vast plain of tedium" (Fowles, 2004, p.278). In addition, later, explaining to Ernestine the reasons for breaking off the engagement, Charles Smithson will say: "When I realized last winter that an offer of marriage might be favorably entertained by you, I was tempted by Satan" (2004, p.362).

In the biblical myth, the devil, tempting Christ, wants to seduce him onto the wrong path. In exchange for the 'kingdoms of the world', the Savior must bow to Satan, that is, recognize the priority of the material over the spiritual, refute the existence of spiritual and moral postulates, laws of human and universal existence. In the novel by J. Fowles, the hero, in exchange for economic well-being, must sacrifice his freedom and self-development, replace the possibility of true existence with the process of accumulating material values (that is, in fact, collecting dead objects). Charles Smithson understands that the consent he must give to become a businessman is the final spiritual death. J. Fowles writes "It came to him very clearly: If I ever set foot in that place I am done for" (2004, p.285).

Charles is aware that:

His whole past, the best of his past self, Seemed the price he was asked to pay; he could not believe, that all he had wanted to be worthless, however much he might have failed to match reality to the dream (2004, p.286).

Possessing human weaknesses and shortcomings, the hero still understands that money cannot be the meaning of life: "the pursuit of money was an insufficient purpose in life" (2004, p.284). He rejects the idea of possession as the purpose of life, "Charles rejects the notion of possession as the purpose of life" (2004, p. 285).

In this context, the semantics of the name of Charles's bride takes on special significance. The name Ernestina is consonant with the words earn (receive income) and earnest (cash deposit). The name connects her image with the material, pragmatic, dehumanized world. In addition, the combination of the heroine's first and last name (Ernestina Freeman) is important. One of the meanings of the word earnest is 'serious', i.e. literally Ernestina Freeman can be translated as 'serious free person'. In some semantic incompatibility of the words 'serious' and 'free' one can see the author's irony in relation to this choice, and therefore Charles's version of life. Linking his fate

with Ernestina, the hero of the novel chooses submission, lack of freedom, imitation of life, which in the context of the book means the death of his personality and authenticity.

It is no coincidence that the writer places the following episode in the novel, Charles, after a conversation with Mr. Freeman, on one of the London streets comes across his father-in-law's huge store. The author compares a gigantic commercial establishment, like a shining golden palace, with a gigantic, burning machine, a monster ready to "to suckin and grind all that came near it" (Fowles, 2004, p.284). The hero seems to be looking at his own death.

In the *Gospel of Luke*, Christ, in response to temptation, says to the devil, "... get away from Me, Satan; It is written, "Worship the Lord your God, and serve Him only" (Luke 4:8). Charles Smithson, in the second of the possible endings of the novel, rejects Mr. Freeman's proposal, affirming by his action the choice in favor of the priority of the spiritual over the material, the true over the false, just as Christ rejects the power of Satan and affirms his service to God.

After experiencing renewal, the hero dramatically changes his life, breaking with the totalitarian standards of his era. He breaks off his engagement to Ernestine, realizing that this could make him an outcast, but he also realizes that his marriage with this woman will never be happy. Having broken off his engagement and relationships with most of the usual society, Charles wants to marry Sarah Woodruff, whom he loves and thanks to whom he was able to rethink his attitude towards the world and himself. However, Sarah disappears, leaving no indication of where she can be found.

In this development of the plot one can see another reference to the biblical myth. Thus, like Christ, the hero becomes a martyr, he loses his position in society, his usual way of life, and his beloved woman. The price for liberation is pain and daily public reproach. Charles was warned about this. During his dialogue with God, he heard the words,

You know your choice. You stay in prison, what your time calls duty, honor, self-respect, and you are comfortably safe. Or you are free and crucified. Your only companions the stones, the thorns, the turning backs; the silence of cities, and their hate (2004, p.349).

John Fowles transforms the biblical myth, according to the New Testament, after the resurrection, Christ ascends, dissolving his essence in his teaching and followers; Charles, after his resurrection, continues his journey “through stones and thorns”. Resurrection brings the hero not only freedom, but also loneliness and the suffering associated with it. It even seems to him that “he felt he had merely changed traps or prison” (Fowles, 2004, p.409). However, at the same time, Charles understands that “bitter his destiny, it was nobler than that one he had rejected” (2004, p.409).

As one can see, J. Fowles consciously correlates the images of Jesus Christ and Charles Smithson. At the same time, the writer does not repeat the literal life path of the Savior (from the Immaculate Conception to Golgotha), since he does not need a pathetic hero to realize his idea. The writer does not portray an exceptional person rebelling against an unjust world order, but creates the image of an ordinary person, endowed, on the one hand, with the potential for personal development, and, on the other, with natural human weaknesses, as well as the ability to overcome his imperfections. It is no coincidence that the author, constantly emphasizing the weakness, infantilism, and passivity of Charles Smithson, speaks with respect about the existential choice that the hero made without fear of condemnation from society.

In this regard, the semantics of the hero's name is significant (Charles Smithson). It bears the name of at least three great Victorians: Dickens, Darwin and Lyell. The name Charles Smithson is a reflection of the enormous potential of the human personality. The hero's surname, on the one hand, emphasizes his ordinariness, and on the other, draws attention to the hidden spiritual capabilities of a person. Smithson, son of Smith; Smith is a blacksmith, i.e. a person who has mastered fire (a symbol of the mind and creative powers of man).

The images of Christ and Charles are united by the idea of the possibility of spiritual rebirth, redemption, overcoming mistakes, delusions and one's own weaknesses. Using elements of Christian myth, Fowles deepens the image of his hero, moving the narrative into the area of eternal problems of human existence. The writer turns to ancient and Christian myth as a universal language, as a method of storytelling, which, thanks to its specificity, can most fully convey his thoughts.

J. Fowles's novel *The French Lieutenant's Woman* is a book about the spiritual ascent of a person. The hero goes through difficult psychological trials in order to find his true personality, in order to understand that “ the meaning of life is not limited to passive existence, but is a creative process, an expression of one’s self” (Freibergs, 1986, p.15). Like Odysseus, Theseus, Oedipus and Christ, Charles Smithson's spiritual journey retraces the sequence of universal events of human existence, the descent into death and the ascent into regenerated life. The image of Sarah Woodruff incorporates the images of Calypso, Ariadne, siren, sphinx, as well as Isis, Artemis, Persephone (Proserpina), Demeter (Ceres) as hypostases of a single image of the Mother Goddess. As a result, it becomes a multifaceted and universal symbol of Truth, the true human essence, the voice which will never cease to sound in a person.

CONCLUSION

After conducting the study, modern theoretical knowledge about intertextuality and intertextual substances was summarized and applied to the analysis of intertextual inclusions in John Fowles' novels *The French Lieutenants Woman* and *The Collector*. Achieving our goal became possible thanks to familiarization with the history of intertextuality, the study of various types of intertextual inclusions, their functions, substances and properties. In this work, the phenomenon of intertextuality in literary texts was examined and the researchers were able to find out that today there is a need to generalize the experience accumulated during many years of research and to develop a universal approach to the study of intertextual interaction in translation conditions. In other words, there is a need to analyze intertextuality and intertextual connections.

It was found that the study of the theoretical aspect of the issue of intertextuality was carried out by such scientists as Y. Kristeva, M. Bakhtin, I. Smirnov and others. The theorist Julia Kristeva made a huge contribution to the development of the theory of intertextuality, which at first was considered just a new word in the so-called two-source hypothesis.

The concept of intertextuality is influenced by three substances: time, which is a channel for transmitting information, a person who will give and receive information, and text, which is always an intertext in relation to another. Thus, it was proven that any text always refers to another, it is an interweaving of cultural, historical, social values, opinions, quotes and thoughts of various authors. In addition, we found out that there are such functions of intertext as expressive; appellative; poetic; referential; metatextual.

Further, having analyzed the theoretical material, we clearly, using the example of John Fowles' novels *The Collector* and *The French Lieutenants Woman* illustrated the types of intertextual inclusions used in the works, identifying their functions and thus obtaining the key to reading the images intended by the author. When studying and analyzing the novels *The French Lieutenant Woman* and *The Collector* by John

Fowles, it was found that these works are distinguished by an extensive set of intertextual inclusions, such as quotes, epigraphs, allusions, references, reminiscences, etc. which help to understand the author's guidelines and author's intention, and also give the reader clues to reading the images conceived by the author.

Besides, it was established that Fowles's style is characterized by the ability to balance between the Victorian era and postmodernism, skillfully interweaving traditions and views, the creative heritage and thoughts of writers. The most frequent intertextual inclusions in both novels were allusion, mentions, and reminiscences which perform appellative, poetic and expressive functions. Many Shakespearean allusions were found in the writer's works. The novels often contain references to the play *The Tempest* and *Romeo and Juliet*. John Fowles' *The Collector* also reveals allusions to numerous works such as, *The Catcher in the Rye*, *Great Expectations*, *Sinbad the Sailor*, and much others. The influence of Victorian novelists in Fowles's work is also very great, in his works Fowles often refers to William Thackeray, Charles Dickens, Thomas Hardy, Oscar Wilde and many others.

Additionally, one of the methods of introducing intertextual components of the text is the epigraph. The epigraph in the novel by J. Fowles is multifunctional; it introduces an artistic symbol, emphasizing its role and functions in the text, and sets the semantic outline of the chapter.

Hardy and Fowles, continuing the literary tradition, create images of emancipated heroines who do not want to put up with the social role prescribed for them. Hardy makes his heroine much freer than the heroines of Austen and George Eliot, interpreting Sue's emancipation as a desire to gain sexual freedom. The paradox is that, striving and preaching freedom, Hardy's heroine turns out to be not free at all. Hardy interprets emancipation as a social problem and makes it clear that it is relevant not only for women, but also for men (that is, the author refuses to consider this issue only from a gender perspective). Fowles creates a heroine who finds herself 'above society'; he mythologizes the image of Sarah, who in the novel embodies complete freedom. The heroine symbolizes 'cruel but necessary freedom'. 'Cruel' because such freedom requires a person to renounce previous views, and most importantly, to cut off all usual ties with this world. That is, the writer of the 20th century gives an existential interpretation to the theme of emancipation. In addition, Fowles 'extends' the theme of

emancipation throughout the entire text, destroying the classical idea of a novel in which the author was likened to an omnipresent god. His characters begin to live an independent life, the reader turns from a passive contemplator into a participant in events, the narrative acquires three endings: Victorian, fictional and existential.

Moreover, Hardy's 'fallen' women are heroines who, with their behavior, violate moral prohibitions, because they are led by their feeling that causes condemnation from society. Emancipation, a passion for greater freedom entails, from Hardy's point of view, the inevitable 'fall' of the heroines, and ultimately their death. The 'fallen' woman turned out to be one of the suitable images for Hardy to show the conflict between the natural and the social, the natural and the civilizational. Sarah Woodruff, unlike the Victorian heroines, herself comes up with the story of her fall, incriminates herself, thereby challenging society. The heroine voluntarily chooses for herself the destiny of a social outcast. She is free in her choice and, unlike Hardy's heroes, is the author of her own destiny. The tragedy of Sue, like Sarah, is obvious, but the latter also puts on a tragic mask. Having 'lost' herself in the eyes of society, Sarah finds a new self and tries with all her might to achieve authenticity.

Thus, *The French Lieutenant's Woman* is the most 'Hardian' text, allusions to which become codes for the interpretation of Fowles' text. Fowles, drawing on the Hardy tradition, at the same time reinterprets it. The game begun by Fowles partly involves an aesthetic dialogue, even an argument with Hardy. This controversy is caused by the divergence of artistic views, views of the world and art of writers of different eras. Fowles seeks not so much to recreate as to preserve and convey to a certain extent the aesthetic concept to which he owes to Hardy. It must be admitted that Hardy turned out to be closest to Fowles of all the writers of the Victorian era.

In addition to intertextual inclusions from the Victorian novel, Fowles also turns to Victorian poetry in *The French Lieutenant's Woman*. The precedent texts of Victorian poetry in the novel are the works of T. Hardy, M. Arnold, and A. Tennyson. All of them, from Fowles' point of view, are 'crisis' poets who have experienced a crisis of worldview, a collapse of ideals, and are distinguished by duality of thinking. The key motives for Hardy's poetry are the motive of loneliness, the motive of the desire for freedom, the motive of expectation, the motive of the returning past, the motive of loss, the motive of the unknowability of the surrounding world, the motive

of longing, the motive of searching for an ideal and disappointment in it, the motive of wandering, the motive of death, the motive of past love. All these motives are developed and transformed by Fowles in his novel. The novel *The French Lieutenant's Woman* begins with an appeal to the poem *The Riddle*. The epigraph turns out to be thematically related to the main theme of the first chapter. In this chapter, Charles Smithson first meets Sarah Woodruff, who remains a mystery to the hero, as well as to the author. In Hardy's lyrical heroine, as in Fowles's heroine, loneliness, mystery, sadness, and loyalty to the free sea element are emphasized. In addition, an excerpt from Hardy's poem actualizes the main idea of the entire novel, which can be reflected in the word 'freedom'.

A number of motifs from Tennyson's poetry, stated in epigraphic inclusions, receive their further development and transformation in the text of Fowles' novel. These are such motives as the motive of immortality, the motive of suffering, the motive of variability, the motive of separation, the motive of faith in the afterlife, the motive of 'lostness' of a person, the motive of loneliness. The only point of support for Tennyson's 'split' and 'lost' lyrical hero is faith in the afterlife, in God. Fowles ironically plays on this theme in the novel, entering into an argument with the Victorian poet.

Thus, in the works of Victorian poets and Fowles's novel, a number of common motifs and key images can be identified that allow us to talk about the influence of the classics on the work of the writers of the 20th century. Fowles is interested in the depths of human psychology, the internal conflict that so attracted Hardy, Arnold, and Tennyson. In them, Fowles sees poets who managed to create a lyrical hero, peering into themselves, trying to understand their role in life, choosing loneliness as a necessary condition for self-determination. Charles Smithson from the novel *The French Lieutenant's Woman* is also busy searching for his own self and trying to achieve authenticity.

Intertextual inclusions from Hardy, Arnold, Austen, and Tennyson in Fowles's novel, presented as epigraphic inclusions, direct quotations, allusions and reminiscences, form a specific motif complex, which, first of all, accompanies the themes Fowles stands out from the general background of his contemporaries for his special attitude to tradition. The author speaks of continuity and denies the very

possibility of an epistemological break with the worldview concepts and author's attitudes of the past. His prose is characterized by the 'exposure' of intertextual connections with works of classical literature. The artistic reality of the Victorians, motifs, images, plot models from their works, organically entered into the poetic subtext of this author. Fowles is a 'crisis' author, therefore, in the Victorian tradition, his attention is drawn to writers whose work, to one degree or another, is an example of its 'shattering'. The 20th-century writer builds his relationship with the Victorian tradition on the principle of duality: on the one hand, Fowles is characterized by a search for roots, spiritual support in tradition, in its analytical criticism, and here he behaves like a programmatic 'Victorian'; on the other hand, in every moment of filiation it has an element of freedom (semiotic analysis of the situation). This is due, first of all, to the dialectical nature of his writer's concept. The idea of an axiological compromise, of which the author is a proponent, underlies Fowles' dual perception of the classical tradition. For this writer, "continuity to the world of Tradition can only be maintained at the existential level or, more precisely, at the level of a person's internal orientation with maximum external freedom."

Counterpoint becomes the main principle of Fowles's approach to the Victorian tradition. The intertextual interaction of Fowles's text with the source text can occur in different ways. In some cases, a Victorian source can be quoted with reverence, in others it can be interpreted ironically. On the one hand, the writer picks up and develops individual motifs of Victorian authors and borrows some images. On the other hand, Fowles is not content with direct 'tracing', but transforms the motives and plot situations of Victorian literature, playing them ironically, creating a parodic context. The main function of intertextual inclusions in Fowles's work is to create a dialogue between the quoting and quoted author, between eras and cultures. The internal complexity of these relationships can be described as comparison and contrast, coincidence and non-coincidence with the Victorian literary source.

Besides, in the novel *The French Lieutenant's Woman* J. Fowles fruitfully uses images and plot elements of Ancient Greek and Christian myths. Due to this, the writer manages to create a text of great semantic and information density, every action of the characters and every episode of the novel is reflected in the space of the spiritual experience of humanity.

Mythological intertext expands the temporal and spatial boundaries of the novels and deepens their philosophical content. In the novels, the author also turns to many characters from Ancient Greek mythology, such as Oedipus, Odysseus, Sphinx, Tantalus and many other Mythological characters in order to deepen the philosophical nature of his works. And also by using elements of Ancient Christian myth in the novel *The French Lieutenant's Woman*, Fowles deepens the image of his hero, moving the narrative into the area of eternal problems of human existence, and also shows us the importance of human's emancipation and freedom.

In connection with Fowles, it is necessary to talk not so much about the sharp opposition of literary styles and movements or aesthetic systems, but about their interpenetration and enrichment. The writer tried to comprehend the tradition of the past from the point of view of the path that English-language literature of the 20th century took. He turned to the tradition of the 19th century, while simultaneously mastering the stylistic techniques discovered and developed by postmodern prose. This school turned out to be no less important than the school of Victorian novels and poetry. This is how Fowles' creative style, innovative in spirit and content, was formed.

Thus, intertextuality in the selected novels of John Fowles is a rich and multifaceted phenomenon that contributes to a deeper and more complex perception of texts. This allows the author to play with literary tradition, create new meanings and contexts for already known texts, and also encourages readers to actively participate in the process of literary interpretation. Thus, intertextuality has an important influence on the literary work of John Fowles and contributes to its richness and variety.

In conclusion, intertextuality is an important phenomenon in literary works, allowing authors to create deeper and more meaningful texts, as well as interact with literary tradition and cultural texts. This technique helps to enrich the literary and cultural space, create cultural dialogue and preserve the significance of classical works in the modern world.

REFERENCES

- Alpatov V.M. Questions of linguistics in the works of M. M. Bakhtin 40-60 // Questions of linguistics. 2001. –No. 6.–P.3-15.
- Arnold I.V. Problems of intertextuality // Bulletin of St. Petersburg University. 1992. -Ser.2.–Issue.4.–P. 53-66.
- Bakhtin M.M. Literary critical articles. – M.: Khudozhestvennaya literatura, 1986. – 543 p.
- Bart R. Selected works. Semiotics. Poetics. M.: Progress, 1978.–616 p.
- Bible. – M.: Russian Bible Society, 2006. – 1217 p.
- Chernyavskaya V.E. Text linguistics: polycode, intertextuality, interdiscursivity. Textbook. – M.: LIBROKOM Publishing House, 2009. – 248 p.
- Chervyakova D. Yu. Gender aspect of the process of self-knowledge in the novels of John Fowles // Cultural and linguistic contacts. Vol. 9. – Vladivostok: Far Eastern State University Publishing House, 2006. – P. 433-441.
- Chikeleva A. E. Literary diary, 2011–No 4.S. 2-3. -[Electronic resource]. – Access mode: www.stihi.ru/diary/chikilevaad/2011-01-23.
- Fateeva N.A. Intertextuality and its functions in artistic discourse // Izvestia AN. Ser. Literature and language.–1997. T.56, No.5.–P.12-21.34. Fateeva N.A. Typology of intertextual elements and connections in literary speech//Izvestia AN. Ser. Literature and language.–1998. T.57, No5.–S. 25-36.
- Fateeva N.A. Intertext in the world of texts: counterpoint to intertextuality. M., 2007.– 208 p.
- Fowles D. *Aristos* / trans. from English – M.: AST., 2006. – 348 p.
- Fowles D. *Mole holes* / trans. from English – M.: AST., 2003. – 702 p.
- Fowles D. *The French Lieutenant's Mistress* / trans. from English – St. Petersburg: ABC-classics, 2003. – 544 p.
- Fowles J. *The Aristos*. London: Vintage books, 1980. 220 p.
- Fowles J. *The Collector*.–Great Britain, 2004. –320p
- Fowles J. *The French Lieutenant's Woman*. London: Vintage books, 2004. 448 p.

- Fowles J. *The French Lieutenant's Woman*. -Vintage, 1996. - 445 p.
- Freybergs V.L. The creative path of John Fowles: abstract. dis. ...cand. Philol. Sci. – Riga, 1986. – 26 p.
- Freybergs V.L. The originality of the literary talent of John Fowles // Uch. zap. Tartu State un-ta. - Tartu. Vol. 945, 1992. – pp. 50-57.
- Gasparov M.L. Literary intertext and linguistic intertext // Izvestia AN. Ser. Literature and language. – 2002. T.61, No.4.–123 p.
- Gudkov D.B., Krasnykh V.V., Zakharenko I.V., Bagaeva D.V. Some features of the functioning of precedent statements // Bulletin of Moscow State University. Ser.
- Guthrie D. Introduction to the New Testament. – St. Petersburg: Bible for Everyone Publishing House, 1996. –800 pp. [Electronic resource]. –Access mode: www.twirpx.com/file/1691896/(date of access: 06.06.2015)
- Ilyin I.P. Stylistics of intertextuality: theoretical aspects // Problems of modern stylistics: Collection of scientific and analytical works. –M.: Nauka, 1989.–191 p.
- Ilyin I.P. Intertextuality //Modern foreign literary criticism: Encyclopedic reference book. – M.: Intrada, 1996. – 217 p.
- Khalizev V.E. Theory of literature. M.: Vldos, 1999.–259 p.
- Kovaleva N.F. Comments on the text as linguistic hypertext. Author's abstract. diss. ...cand. Philol. Sci. Samara, 2004. –78 p.
- Kristeva Yu. Semiotics. – M.: Moscow State University Publishing House, 1970. – 218 p.
- Krongauz M.A. Semantics. – M.: Ros. state humanitarian univ., 2001.–385 p.
- Kubryakova E.S. In search of the essence of language // International Congress on Cognitive Linguistics: Sat. materials – Tambov: Publishing house of TSU named after. G.R. Derzhavina, 2008. –S. 43-47.
- Kurash S.B., Grinkova O.A. On the intertextuality of original and translated texts. – M.: Moscow State University Publishing House, 1998–36p.
- Lapteva O.A. The dual essence of the linguistic norm // Journalism and the culture of Russian speech. 2003. -No1.-P.34-40.
- Lotman Yu.M. Lectures on structural poetics // Selected articles and speeches. – M.: Gnosis, 1996. – 560 pp.

- Lukin V.A. Literary text: Fundamentals of linguistic theory and elements of analysis. –M.: InfraM, 1999. –260 p.
- Meletensky E.M. Myths of the peoples of the world. –M.: Soviet Encyclopedia, 1992. –508 s.
- Myths of the peoples of the world. Encyclopedia in 2 volumes. – M.: Russian Encyclopedia, 1994.
- Nikolina N.A. Philological analysis of text: Textbook. – M.: Academy, 2003. –256s.
- Novikov A.I. The structure of the content of the text and the possibility of its formalization (based on scientific and technical texts) // Abstract of the dissertation. –M.: Moscow State University Publishing House, 1983.–286 p.
- Ozhegov S.I., Shvedova N.Yu. Explanatory dictionary of the Russian language. M.: AZ, 1995. – 928 p.
- Pavlovich N.V. Language of images. Paradigms of images in the Russian poetic language. M.: VEK, 1995. –203 s.
- Philology. 1997.–No.4.–S. 86-102.9. Zakharenko I.V., Krasnykh V.V., Gudkov D.B., Bagaeva D.V. Precedent statement and precedent name as symbols of precedent phenomena // Language, consciousness, communication. Vol. 1.–M.: Moscow State University Publishing House, 1997.–P.82-103.
- Plekhanova T.F. Text as dialogue. M.: Moscow State University Publishing House, 2002. –218 p.
- Potebnaya A.A. From lectures on the theory of literature. Fable. Proverb. Proverb. Kharkov: book. publishing house, 1980.–126 p.
- Priestley J.B. DangerousCorner. –OberonBooks, 2003. –122 p.
- Reichenbach G. Direction of time. M.: InfraM, 1962.–358 p.
- Shakespeare W.The tragedy of Hamlet, Prince of Denmark. –Los Angeles, CA, 1996. –283p.
- Slyshkin G.G. Linguocultural concepts of precedent texts in consciousness and discourse. M., 2000–132c.
- Smirnov I.P. Generation of intertext: Elements of intertextual analysis with examples from the work of B.L. Pasternak. St. Petersburg: Peter, 1995.–204 p.
- Solodub Y.P. Intertextuality as a linguistic problem // Philological Sciences. 2000. – No2.-P.51-57.

- Stepanov Y.S. Intertext, Internet, intersubject: (to the foundations of comparative conceptology) // Izvestia AN. Ser. Literature and language. – 2001. T.60, No1. P.3-11.
- Vygotsky L.S. Thinking and speech // Vygotsky L.S. Collection Op.: In 6 volumes. T.2. M.: Nauka, 1982.–358 p.
- Whisten H. O. Lectures on Shakespeare // A Midsummer Night's Dream, 2012. –P. 40-43. –[Electronic resource]. –Access mode: <http://www.xliby.ru/> (date of access: 05.27.2015).
- Yampolsky M. Memory of Tiresias: Intertextuality and cinema. – M.: Infra, 1993. – 408 p.

CURRICULUM VITAE

Nargiz ISMAILOVA graduated from the Faculty of English Language and Literature at Karabuk University in 2022. That same year, she applied for a master's degree at Karabük University in the Faculty of English Language and Literature, which became a successful and promising experience for her.