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**К ВОПРОСУ ОБ ИНТЕРТЕКСТУАЛЬНОСТИ ПРОИЗВЕДЕНИЙ
Ч. БУКОВСКИ И Х. ТОМПСОНА**

А. И. Дзюбенко, А. А. Сердюкова

Южный федеральный университет, г. Ростов-на-Дону, Россия

**ON SOME INTERTEXTUALITY ASPECTS OF THE FICTION
BY CH. BUKOWSKI AND H. THOMPSON**

A. I. Dzyubenko, A. A. Serdyukova

Southern Federal University, Rostov-on-Don, Russia

Summary. The article investigates the intertextuality aspects found in the works by Ch. Bukowsky and H. Thompson. These aspect turn out to be connected with life, love and women interpretation in the texts by the abovementioned authors.

Keywords: intertextuality; interpretation; antithesis; allusion.

Introduced into the linguistic theory and to the theory of discourse analysis in the 60s of the last century, the term intertextuality preserves its vital role in the investigation of the interconnections, both conceptual and structural, found among the texts created by the writers. Especially provocative for scientific thought can be the fiction works done by the authors belonging to the streams, that are far from being widely popularized or being represented by a host of the authors. To such works we found it possible to attribute the texts created by Ch. Bukowski and H. Thompson.

As is known, any text comprises either obvious, or hidden (at times – both) quotes of the other texts within the semiotic environment which has been formed before. It means that that all the texts are in the dialogical relations that were pinpointed by M. Bahtin and Yu. Kristeva. The intertextuality which is understood as the incorporation of the elements of one text within the structure of the other becomes inevitably inherent in any text which, in its turn, strives for keeping up its integrity and uniqueness. When analyzing the fiction by the abovementioned authors, we found out that there are three dominant intertextual aspects that make works by Ch. Bukowski and H. Thompson conceptually close. They are life, woman and love interpretation in the works of fiction. Their turbulent, at times even ludicrous, personal lives became a fruitful base for portraying the life of an ordinary man with all the loathsome and painfully true details of a person's existence. Through Bukowski's perspective the life is in the act of writing, in the rebel against the social boundaries that is always subdued within the limits of his personal ambience – house, family, close circle of friend, in the alcohol, promiscuous relationships with women, and the drudgery of work: «My mind was in riot against my lot and life, and the only way I could calm it was to drink and drink and drink» [1]. Bukowski's interpretation of life is often done in dark colors, it's not at all attractive being full of disgust provoked in the reader, but he has proved to be a master of revealing the most squalid streaks of a person's nature. Even the finest moments of life, such as relations between a man and a woman, he describes in such obscene and vicious terms that sometimes the reader is gobsmacked by the idea that the world isn't worthy living in, it's far from being nice and perfect and is totally absorbed by dirt, aversion and defect: «They were open. The Mexican girl who gave him his coffee looked at him as if he were a human being. The poor knew life. A good girl. Well, a good enough girl. They all meant trouble. Everything meant trouble. He remembered a statement he'd heard somewhere: the Definition of Life is Trouble» [1]. But even through such rude treating of a person's existence we get that the protagonists and the author himself enjoy their lives in all the aspects of them: «But every time we split you start throwing giant four-day parties. And suddenly you get witty, you start to TALK! Suddenly you're full of life, talking, dancing, singing. You dance on the coffee table, you throw bottles through the window, you act parts from Shakespeare. Suddenly you're alive – when I'm gone» [1]. The allusion of Shakespeare here is not accidental, it aggravates the antithesis of the poet's description of the finest in their purity and sincerest feelings of his characters with the futility

of existence and the decomposition of the emotional sphere of Bukowski's characters. Ch. Bukowski's and H. Thompson's lives were not peaceful and quiet, they both have gone through turbulent and hectic years, however, the works by the latter prove to be less influenced by the despair and dullness, still the life, love and woman interpretation are also an integral part of Thompson's works: «There was also the socio-psychic factor. Every now and then when your life gets complicated and the weasels start closing in, the only real cure is to load up on heinous chemicals and then drive like a bastard from Hollywood to Las Vegas» [3, p. 4].

Moreover, choosing a child as the main character of the narration («Ham on Rye») Bukowski manages to depict impressionable nature of an immature psyche of a kid struggling with the duplicity, the pretentiousness and the vanity of the adult world, the kid who is gradually corrodes himself discovering alcohol and women, gambblings and a fights. He is incapable of calculating his future adult life, he is far from targeted at the lucrative career, stable life and family, but still, being deprived of all these reasonable ideas, he rejoices life's every moment: «I've had a good life, said my uncle. You never had a good life, said my father. Lying, boozing, borrowing, dealing with women, drinking. You never worked a day in your life!» [2, p. 7]. The child, having lived through abuse and sins, reaches his adult life with the full conception that life should comprise nothing but obscene things, that, in their turn, embody paradise for him: «Never had I felt so good. I went from barrel to barrel. It was magic. Why hadn't someone told me? With this, life was great, a man was perfect, nothing could touch him» [2, p. 50].

Women in both authors' interpretation seem to be born for functioning only for the males' sake. They are to satisfy the basic needs of the latter, they turn to be some subcreatures or subhumans having no feelings, no life experience and wisdom and deprived of any right to give vent to the emotions of theirs: «I was naturally a loner, content just to live with a woman, eat with her, sleep with her, walk down the street with her. I didn't want conversation, or to go anywhere except the racetrack or the boxing matches» [1, p. 7]. Female characters of the writers are mostly cumbersome and not attractive, they are created such as if not to inspire a man for the battle for them, not to aspire for something better in life, and having no necessity to be brandishing all his goals like jousting knights of old a man can live happily deluded that his life and love lost in chemical abuse and the toughs of despair is the best and most wanted thing ever: «But there was nothing in the atmosphere of the North Star to put me on my guard. The waitress was passively hostile, but I was accustomed to that. She was a big woman. Not fat, but large in every way, long sinewy arms and a brawler's jawbone. A burned-out caricature of Jane Russell: big head of dark hair, face slashed with lipstick and a 48 Double-E chest that was probably spectacular about twenty years ago when she might have been a Mama for the Hell's Angels chapter in Berdoo... but now she was strapped up in a giant pink elastic brassiere that showed like a bandage through the sweaty white rayon of her uniform» [3, p. 55].

In fact, the authors don't hesitate to say that their characters are subjected to abuse, lead the lives full of sins and despair, of insouciance to the others and gormlessness – all this is absolutely repulsive, but we should pay tribute to the writers' mastership of treating the life, love and women aspects with such intriguing and linguistically precise manner that no reader is left untouched after reading their works.

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