

ABSTRACTS

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INTERTEXTUALITY IN THE NOVEL OF B. AKUNIN «THE DIAMOND CHARIOT»

Intertextuality is one of the most characteristic features of present-day postmodern discourse. More often classical literature acts as an intertext: names, images, plots are borrowed, the style and a genre are imitated.

The novel «The Diamond Chariot» (2003) by B. Akunin is a metatextual polytextism, built on the intertwining of «alien» texts of both Russian and world literature.

The first volume is a pastiche remake of the story by A. Kuprin «Junior Captain Rybnikov», since repeating the plot lines, images and types of characters of the donor text, supplements it with new and actual content. B. Akunin retains the name of the character, the legend behind which the scout hides, the novel chronotope in his novel. The author's goal was not parodying, but testing of an A. Kuprin's effectiveness, when a modern author shows how one can modify a classical text.

B. Akunin actualizes the cultural code of the Russo-Japanese War period (the myth of the invincibility of Russian weapons, the myth of Japan as a «yellow danger»), uses the poetics of clichés, creating the stereotypical representations of the Russians about the Japanese and the Japanese about the Russians.

The protagonist Fandorin is compared to not only with Sherlock Holmes and Hercule Poirot, but also with James Bond, this comparison can be traced in the second volume of the novel at the level of the plot and the system of characters.

Paratextuality (the relation of the whole text to its part) is determined in connection of the novel with the title of the first volume «The Dragonfly Catcher», which is not only a paraphrase of hokku, but also goes back to the theme of world folklore about a father-son fight.

Such a multilevel encoding of the novel by B. Akunin assumes the author's calculation for a wide audience of both discerning and massive readers.