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**ЛУГАНСЬКОГО НАЦІОНАЛЬНОГО  
УНІВЕРСИТЕТУ  
ІМЕНІ ТАРАСА ШЕВЧЕНКА**

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# **ВІСНИК**

## **ЛУГАНСЬКОГО НАЦІОНАЛЬНОГО УНІВЕРСИТЕТУ ІМЕНІ ТАРАСА ШЕВЧЕНКА**

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**ЛІТЕРАТУРОЗНАВСТВО**

УДК 821.111(71)-31.09+929 Ондаатже

**Novikova A. A.**

**THE BIBLICAL INTERTEXT IN THE M. ONDAATJE'S NOVEL  
"THE ENGLISH PATIENT"**

*"Not a story about me through their eyes then. Find the beginning, the slight silver key to unlock it, to dig it out. Here then is a maze to begin..."*

M. Ondaatje

The Bible is the greatest work in the world literature and this masterpiece has much more influence than even W. Shakespeare upon the written and spoken language of the English race. As a consequence, to study English literature without some general knowledge of the relation of the Bible to that literature would be to leave one's literary education very incomplete. Every period of English literature shows some influence of Bible study (J. Adams, R. Bratcher, M. Coles, M. Forster, J. Green, W. Prindle, R. Sider, G. Zeolla, etc.), even from the old Anglo-Saxon days; and during the present year, the study has so little slackened that one constantly sees announcements of new works upon the literary elements of the Bible. "Perhaps one of the best is Professor Moulton's "Modern Reader's Bible," in which the literary side of the subject receives better consideration than in any other work of the kind published for general use" [1]. K. Kyser says that "...with the use of Christian imagery, we can view the book in a different light. Biblical mythology has always been used to exalt the White race's political agenda, it justifies their actions (for war), and gives them the authority to do so. However, she goes on to mention that it is particularly dangerous to believe in this" [2, p. 889]. So, the actual problem of modern comparative literary criticism is the biblical interpretations functioning in world literature.

The main aim of the article is to demonstrate how the author's work advances the biblical intertextuality and the way of its using. The problem we are studying concerns some aspects of intertextual connection of M. Ondaatje's novel "The English Patient" with the Bible. The object of our research is the aforementioned novel. The subject we chose is the reinterpretation of Biblical motifs and characters in M. Ondaatje's novel.

Many scholars (J. Boland, E. Edwards, B. Fledderus, J. Haswell, T. Kliman, S. Solecki etc.) have sought to examine M. Ondaatje's narrative crafts, and the ways in which the writer employs the thematic and formal freedom that the novel provides to successful effect.

Philip Michael Ondaatje is one of the Canadian leading modern writers, whose works are very popular nowadays. He was born in Colombo, Shri Lanka (then Ceylon) in 1943 and moved to England in 1954. M. Ondaatje's work includes fiction, autobiography, poetry, films. He has published 13 books of poetry, and won a lot of awards for his books. He is perhaps best known for his Booker Prize-winning "The English Patient", which was adapted into an Academy-Award-winning film. This book shows the familiarity between text and reader, and allows the observation of intimacies between characters. The text must be read closely so that the biblical intertextuality to be identified.

As many scientists considered "The English Patient" an apocryphal story because of the storytelling, when every character is given the authority to tell his own story and the author refusing to privilege a single position of authorship, we should speak shortly about apocrypha. So, the term apocrypha is used with various meanings, including "hidden", "esoteric", "spurious", "of questionable authenticity", ancient Chinese "revealed texts and objects" and "Christian texts that are not canonical". "The word is originally Greek (ἀπόκρυφα) and means "those hidden away". Specifically, ἀπόκρυφα is the neuter plural of ἀπόκρυφος, an adjective related to the verb ἀποκρύπτω [infinitive: ἀποκρύπτειν] (apocryptein), "to hide something away" [3]. Through supplementation and intertextuality, when the writer is telling an apocryphal story, M. Ondaatje demonstrates how "...no story is told just once" [4, p. 59] .

The term "intertextuality" stems from the "Tel Quel" group of the late sixties. Launched by J. Kristeva, it was reworking and updating of M. Bakhtin's concepts have decisively given a Bakhtian edge to many contemporary studies. "Discourse lives, as it were, on the boundary between its own context and another, alien, context" [5, p. 284]. So, his role of ideology in the promotion of discourse has contributed to the opening of new and interdisciplinary fields of research. The term "intertextuality" was taken up enthusiastically by R. Barthes and J. Derrida. They understood it not merely as the use of sources and allusions but as the idea that no text makes sense on its own, that every text is related to others of necessity, or more sweepingly, that every text is related to all others: "One text reads another... Each "text" is a machine with multiple reading heads for other texts" [6, p. 107].

There are two methods for the literary study of any book – the first being the study of its thought and emotion; the second only that of its workmanship. A student of literature should study some of the Bible from both points of view, and, of course, the same when he reads a book where the author uses the Bible as a precedential text.

First the precedential theory was proposed and theoretically proved by Russian scholar Yu. Karaulov in 1986. The precedential texts as he considers are "...ready-made, intellectual and emotional blocks, which are meaningful

for one or another person in perceptual and emotional attitude and known enough in society, that is why they often used in communication” [7, p. 155].

In the world literature there are a lot of precedential texts, which re-echo in different works of literature. First of all, it is the Bible, Dante’s, J. Goethe’s, M. Cervantes’s, W. Shakespear’s works and others. Not only author’s works can be precedential, but myths, folk songs, tales and prayers.

The Russian scholar, philosopher and semiotician M. Bakhtin arguably offers us a model to anticipate M. Ondaatje’s own form of novel writing. The conceptions links closely to M. Bakhtin’s idea of “dialogism”, which encapsulates his view of language and the novel as “dialogic”; bringing together various voices, speech patterns and dialects, social and ideological. The author should locate a “truthful” or recognizable intersection between time and space. M. Ondaatje’s view of books as “communal acts” [4, p. 15] allows him to be “completely free” and “hold everything together” throughout his novel. “The English patient” is set in certain time periods, while its themes transcend boundaries as a study of the universe of character and the empty houses of the heart. This postmodern novel represents a novelistic and apocryphal re-writing of history and characterised by a complex and fragmental structure and strikingly poetic language: “At night, in the mountains around them, even by ten o’clock, only the earth is dark. Clear grey sky and the green hills” [8, p. 85]. M. Ondaatje’s prose is inventively figurative, because he is a poet as well as a novelist.

Correspondingly, M. Ondaatje’s story has a Biblical quality, dealing with the war, which is largely in the background. The author stresses both the interrogative reading of actual texts and reading of interpretation of situations outside the borders of the text, and foregrounds the close reading of the other sacred text in need of care. In order to do a close reading of the bonds between people and the novel M. Ondaatje uses the well-known text in reality. D. Amid contends that, “...to make the analogy persuasive, the writer needs to disclose two things. First, he must show the reader that the order is, at some level, a text that must be read closely in order to be identified, and that a certain practice of textual interpretation mediates and occasions the intimates between real corporeal people in the world. Second, M. Ondaatje has to show that a fictional text – which includes the novel “The English patient” – is at some point more than just intangible or allusive meaning, but proceeds from, and relates to, another embodied person, or to other bodies. To read and interpret a book is thus to enter into a deeply personal relationship with another body” [4, p. 22].

There are a lot of biblical allusions in the text. So, the patient is both a saint and a devil, who has “...hipbones of Christ” [8, p. 5]; he also a “...despairing saint” [8, p. 3], and “...Adam” [8, p. 144]. The patient undergoes various identifications, that he himself appears to have lost among them. The allusion of baptism is demonstrated by the Bedouin healer. When the patient describes him as “...a vessel to himself, this merchant doctor, this king of oils and perfumes and panaceas, this Baptist...” [8, p. 10], we



understand that each character is baptized by something. Hana, for example, performs baptism for Kip as she washed him with milk. Caravaggio is baptized by the sense of love. The biblical allusions are also demonstrated by means of figures. The resemblance of biblical images demonstrates by thus: "...called the Holy Trinity" [8, p. 178], where "the Holy Trinity" are Lord Suffolk, Miss Morton and Mr. Fred Harts, whom constantly work together.

We can speak about the allusion of biblical imageries. The blood imageries observed in the relationship between Almásy and Katherine, Almásy's list of wounds, the constant deaths in the wartime hospital and others. "The English patient" may be read as a mosaic of biblical and mythological images, glimpsed briefly but often throughout the novel, that allows the dialogue between the precedential text and the novel, but confirms M. Ondaatje's goal to demonstrate the shifting identifications and the interrelationship among the novel's characters.

László Ede Almásy de Zsadány et Törökszentmiklós (22 August 1895 – 22 March 1951) was a Hungarian aristocrat, motorist, desert researcher, aviator, Scout-leader and soldier who also served as the basis for the protagonist in Michael Ondaatje's novel. Almásy has another real life in the book – he is a person, delusional after many morphine injections, tells stories of his visits to deserts and gardens, comparing himself with a book: "You must talk to me Caravaggio. Or am I just a book?" [8, p. 269].

When the narrator in the novel has something like chronological and geographical "implosion" Almásy explains how twentieth century soldiers "...came upon their contemporary faces" in "the Piero Dela Francesca frescoes of the Queen of Sheba, King Solomon, and Adam" [8, p. 70]. When English patient recognizes how Katherine's face cannot be owned by any man, and that his attempts at appropriating her as his own could be fatal, he confers Biblical resonance on his first gaze upon Katherine, "I see her still, always, with the eye of Adam" [8, p. 144]. It was love at first sight. Adam had only one woman Eve, as Almásy had only Katherine, who was his Eve. In these examples we can speak about biblical intertextuality on the textual level, that shows in biblical names.

M. Ondaatje uses postmodern techniques such as describing future events earlier, which subverts conventional narrative logic. In the novel we often see sudden changes in the narrative point of view, which tend to disrupt the natural flow of the novel, and threaten the concept of individuality and selfhood. So, the time-order is continually changing. The author veers from the past to the present and back again- time does not progress in linear form. There is also an intercutting of scenes and events. M. Ondaatje shifts between scenes of what is happening to Kip and Hana and Caravaggio and the English Patient. Thus he creates an "impression of simultaneity", he is also fond of mixing odd cultural motifs such as medieval with modern and assimilating them.

We can find out interconnecting relationship between the group, the desert, and that of Italy. "The English patient" provides an alternative to the

destructive apocalypse that Kip circumscribes as "...this tremor of Western wisdom" [8, p. 284]. The author exploring the complex relationships between individuals' stories and the collective tale, and interweaving Eastern and biblical images.

In the desert Almásy discovered the cave with rock paintings, and the swimmer motif in the cave provides a sense of eternal effort between man and his environment. It was a holy place for him and Katherine. "It is important to die in holy places. That was one of the secrets of the desert" [8, p. 260]. The cave is a warm, protective place, when the outside world is full of death and war. The phenomenon of isolation is represented in the Christian faith. It is in the Garden of Eden that Adam and Eve are doomed to a lonely existence as Almásy and Katherine are doomed in cave. Also the Book of Ecclesiastes contains particular reference to loneliness in later life, which means the loneliness of no longer being a productive member of society. The main characters in the novel withdraw into the safety of the Villa, where they spend most of their time. M. Ondaatje represents lonely characters who lead lonely lives.

The author has used the desert landscape as a physical manifestation of the lives of the main characters. The desert is beautifully portrayed but in fact is barren and likewise the characters are all equipped with certain skills but end up not benefiting from it. The writer cites different books (Herodotus' "Histories" and publications by the Royal Geographical Society, London; the Bible etc.), uses historical events and historical figures, the heavy intertextuality mainly between the novel and other books. However, despite this intertextuality, several elements are said to serve to keep the narrative oral, so that the reader is invited to participate in or experience the narrative more than just reading it, through the three main aspects of the traveler's tale: incompleteness, immediacy and anticipated communion or community. All of them include the representation of the landscape as a text, the body as a landscape, and the landscape as a body, which all serve to stress the communal nature of the experience as undergone by the traveler, the reader, and the desert itself. "The English Patient" is a good example of intertextuality and in our case we are going to speak about biblical intertextuality.

Almásy's manner is knowledgeable and reflective. His entire career has consisted of searching for ancient cities and mapping empty land. The great irony of the novel is that "English patient" is not even English, but rather Hungarian by birth, who has spent much of his life wandering the desert. So, the character of Almásy serves to highlight the great difference between imagination and reality.

Hana goes about her duty with a Christian belief and while she refrains from praying and outright religious ceremony, the allusions she makes are clearly religious. Hana sees her English patient as a "despairing saint" with "hipbones like Christ". This religious imagery elevates the tone of her thoughts and the importance of her actions.

The biblical intertextuality in the novel traces even in the characters' names. For example, the name Hana has several origins. "It is a variant of transliteration of Hannah, meaning Grace in Hebrew associated with God feminine which is the Jewish and Christian form, as well as an Arabic female name meaning happiness (هنا), a Persian female name meaning a type of flower (خنا), and a Kurdish female name. As a Japanese female name it means flower (花, 華)" [9]. Within the Judaeo-Christian tradition, Hannah mentioned as a woman, who hasn't a child for many years until blessed a child in reward of her unwavering faith. But Hana is identified not only with her name, but with "the nurse" and "the woman" in the first chapter of the novel, because the aim was to show her inward life. Hana injured by her fate, she withdraws into inner world, refusing to face herself.

Caravaggio in the story has the first name David. The novel invokes the painting "David and the head of Goliath" by the famous artist Mensi da Caravaggio, and, of course, in the Bible was a mortal David who was the righteous second king of Israel and rules over the united Kingdom. David Caravaggio wasn't a king, the analogous to the story of King David that recognizes a warrior and acclaimed musician and a poet credited with the composition of many verses contained in the Book of Psalms.

J. Bolland writes, that "...the relationship between the Patient and Hana can be read paraphrase of the iconographic option of the sacred Pieta, a depiction of the "dead". Christ-like Patient – the colour of whose body is "beyond purple", which is the symbolic colour of the Passion in the context of the Christian liturgy – and the Virgin Mary, tenderness incarnate. secondly, there is the metafictional reading, where Hana represents life-giving reader and the English Patient represents the dead text, which needs to be revived in order to produce words from "that well of memory" [10, p. 88]. "The English patient" suggests that naming alone cannot express his identity and that although people are on the winning side in Second World War, they don't feel like winners, but scarred and maimed.

So, we can say, that M. Ondaatje bringing together subjective experience with fictional representation, allusions from the Bible, in order to show the past and present in constant conversation through reading as storytelling. He mixes western and eastern fragments of a culture in the form of mythological symbolism and religion that adds different levels to his texts, providing artistic and poetry to his images. The author made the analogy with the Holy Scripture persuasive, and, hereby, the novel's open-ended reading not only reflects, but performs M. Ondaatje's views regarding authorship and signposting of reading as a gradual process. And even now the novel engages and invites readers to interact with the world they are a part of and cannot separate from.

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**Новікова Г. А. Біблійний інтертекст у романі М. Ондаатже “Агліський пацієнт”**

У статті розглядаються актуальні проблеми інтертекстуальності й духовності. Головна мета дослідження спрямована на те, щоб прослідкувати як інтертекстуальність пов’язана у романі з духовним життям людей, які пройшли крізь війну. Сконцентрувавши увагу на характерах головних героїв: угорському аристократі Ласло де Алмаши, Хані, Караваджо, Кіпі та інших, ми змогли визначити чому автор використовував мозаїчне сприйняття у деяких зі своїх героїв. У статті ми розглянули міжтекстову взаємодію роману М. Ондаатже “Агліський пацієнт” з Біблією, визначили своєрідність творчої інтерпретації Святого Писання письменником і способи реалізації біблійного інтертексту.

*Ключові слова:* Біблія, прецедентний текст, біблійний інтертекст, інтертекстуальність.

**Новікова А. А. Библийский интертекст в романе М. Ондаатже “Аглийский пациент”**

В статье рассматриваются актуальные проблемы интертекстуальности и духовности. Основная цель исследования направлена на то, чтобы проследить как связана интертекстуальность в романе с духовной жизнью людей, прошедших через войну. Сконцентрировав внимание на характерах главных героев: венгерском аристократе Ласло де Алмаши, Хане, Караваджо, Кипе и других, мы

смогли определить почему автор использовал мозаичное восприятие у некоторых из своих героев. В статье мы рассмотрели межтекстовое взаимодействие романа М. Ондаатже “Аглийский пациент” с Библией, определили своеобразие творческой интерпретации Священного Писания писателем и способы реализации библейского интертекста.

*Ключевые слова:* Библия, прецедентный текст, библейский интертекст, интертекстуальность.

**Novikova A. A. The biblical intertext in the M. Ondaatje’s novel “The English Patient”**

The article deals with the actual problems of intertextuality and immateriality. The main aim of investigation is to find out in what way intertextuality is connected with the spiritual life of the people, who have just fought in the war. Undistracted attention on the main heroes like Hungarian aristocrat Laslo de Almásy, Hana, Caravaggio and others help us to understand why the author has used mosaic perception for some of his heroes. In the article we have considered intertextual interaction of M. Ondaatje’s novel “The English Patient” with the Bible, defined peculiarity of the creative writer’s interpretation of the Holy Scripture and the biblical intertext realization.

*Keywords:* Bible, precedential text, biblical intertext, intertextuality.

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**РОМАН В. В. НАБЕКОВА «ПРИГЛАШЕНИЕ НА КАЗНЬ»  
В КРИТИКЕ РУССКОГО ЗАРУБЕЖЬЯ**

Первые «дегустаторы» набоковских творений были гораздо свободнее в своих суждениях, чем нынешние исследователи, для которых Набоков уже давно и прочно вошел в ряды классиков русской литературы и занял соответствующее место на книжной полке. Именно критики русского зарубежья выделили основные подходы к изучению набоковского творчества. Несмотря на этот факт, немногие набоковеды обращаются к первым критическим отзывам, предпочитая только современные исследования, хотя основные постулаты и организующие принципы набоковской поэтики были выделены именно первыми критиками.

Цель нашего исследования – проанализировать рецензии критиков русского зарубежья на наиболее таинственный и запутанный роман-