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“THE IMPROVISATOR” BY H. C. ANDERSEN**

The article is devoted to the study of features of literary works by H. C. Andersen. The author analyzes the different views of scholars and literary critics on the specifics of the creative works of the artist in the context of the development of the traditions of romanticism which are distinctly embodied in the critical literature. The term as a literary phenomenon is analyzed on the account to the work of the famous scholars who reflected intertextuality as a concept that informs structuralist poststructuralist deliberations in its contention that individual texts are inescapably related to other texts in a matrix of irreducible plural and provisional meanings.

In Kristeva's formulation, according to the views of critic discourse the term “intertext” is considered as the site of an intersection of numberless texts and existing only through its relation with other texts. This idea was anticipated in Barthes' idea of the text as “a tissue of quotations”, as “fluid”, with many levels of meaning. The concept of intertextuality defuses the traditional humanist notion of the text as a self-contained, autonomous entity in the view that it is but a weave of codes from other texts or discourses such as that of history, social conditions, philosophy, theology and so on.

This view help us understanding the outlines of the intertext as a feature in the literary text. “The Improvisator” by H. C. Andersen provides a particularly strong example of intertext features. The writer with the help of intertext or with the “effects” of the other text give the readers a new meaning and influence the way of interpreting the original text. Given to the issue of the literary peculiarities of H. C. Andersen's novels, their innovations, the inner connection of the author's ideas and the psychological essence of images, the author investigated the main elements of the poetics of the intertextuality. The article highlights the artistic generalizations as the defining mechanism of the concrete embodiment of the author's aesthetically “redeveloped” reality.

The author examines the influence of the writer's creativity on the development of scientific literary traditions and the perception of the world by the reader. The author claims that personal reflection on life is the background of the autobiographical novel, thus it help us in understanding the complex functioning of intertextual features as a means of interrelationship between texts, their influence on the reader's perspectives. In this paper the author will critically reflect on the assumption and assertion of intertextuality as a feature which denotes the way in which texts gain meaning through their referencing or evocation of other texts (on the examples of the novel “The Improvisator” in particular).

Key words: literary heritage, poetics, intertextuality, H. C. Andersen, psychology of images, “Improviser”, novel.

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**ІНТЕРТЕКСТ ЯК ОСОБЛИВІСТЬ РОМАНУ
Г. К. АНДЕРСЕНА «ІМПРОВІЗАТОР»**

У статті висвітлено особливості літературної спадщини Г. К. Андерсена. Автором проаналізовані різні погляди вчених-літературознавців на специфіку творчого доробку митця у контексті розвитку традицій романтизму, виокремлено характерні риси художності твору у контексті розвитку літературних напрямків у скандинавській літературі XIX століття. З огляду на літературні особливості новелістики Г. К. Андерсена, її новаторство, внутрішній зв'язок ідеї автора та психологізації образів автором досліджено основні елементи поетики інтертексту. У статті виокремлюються художні узагальнення як визначальний механізм конкретного втілення естетично «переоформленої» автором реальності. Автор розглядає вплив творчості письменника на розвиток науково-літературних традицій та сприйняття світу читачем.

Ключові слова: літературна спадщина, поетика, інтертекстуальність, Г. К. Андерсен, психологізм образів, «Імпровізатор», роман.

Problem settings. H.C. Andersen as a famous Danish writer created not only fairy tales but other works in different literary genres. “The Improvisator” (1835) is H. C. Andersen’s first novel and it brought him a wide world recognition, not only in Denmark. “The Improvisator” (Danish: *Improvisatoren*) as an autobiographical novel was first published in 1835, it was an immediate success and is considered to be Andersen’s breakthrough. The story, reflecting Andersen’s own travels in Italy in 1833, reveals much about his own life and aspirations as experienced by Antonio, the novel’s principal character. It provides the text in the intertext which attracts the attention of the literary critics’ afterwards. Although it was analyzed from the point of the plot and the content we will direct our critic analysis on the intertextuality in this novel which helps the readers to understand the complexity of the author’s mindset and outlook, to follow the features of the autobiographical novel.

Literary review. Although the term «intertextuality» was coined by Julia Kristeva in 1966, after which time intertextuality, as a term denoting a literary theory, became widely used, the phenomenon itself dates back, in practice, to ancient time when the discourses about texts began to appear. The term as a literary phenomenon was further developed by Ferdinand de Saussure (1857–1913), Mikhail M. Bakhtin (1895–1975), J. Kristeva (b. 1941) and R. Barthes (1915–1980). Julia Kristeva in her analysis of Bakhtin’s concepts Dialogism and Carnival, critically reflected intertextuality as a concept that informs structuralist poststructuralist deliberations in its contention that individual texts are inescapably related to other texts in a matrix of irreducible plural and provisional meanings.

In Kristeva’s formulation, any text is an “intertext” – the site of an intersection of numberless texts and existing only through its relation with other texts. This idea was anticipated in Barthes’ idea of the text as “a tissue of quotations”, as “fluid”, with many levels of meaning. The concept of intertextuality defuses the traditional humanist notion of the text as a self-contained, autonomous entity in the view that it is but a weave” of codes from other texts or discourses such as that of history, social conditions, philosophy, theology and so on.

This view help us understanding the outlines of the intertext as a feature in the literary text. “The Improvisator” by H. C. Andersen provides a particularly strong example of intertext features. The writer with the help of intertext or with the “effects” of the other text give the readers a new meaning and influence the way of interpreting the original text. It serves as a subtheme, and reminds us of the double narratives in allegories.

In September 1833, with financial support from Danish well-wishers, Andersen embarked on a cultural trip to Italy. Deeply impressed with everything he experienced and influenced by Madame de Staël’s “*Corinne ou l’Italie*” (1766 – 1817, a French writer, literary theorist, publicist, who had a great influence on the literary tastes of Europe at the beginning of the XIX century), he began writing his travel tale, «The Improvisator». It was published by Reitzels Forlag (a Danish publishing house that publishes fiction and textbooks in psychology, social work, education, social sciences, humanities, economics, law, communication and organization and direction subjects) in 1835.

Mary Howitt (1799–1888, an English poet, and the author of the famous poem “*The Spider and the Fly*”) translated many of Hans Christian Andersen’s works, and “The Improvisatore or life in Italy” was among them. While residing at Heidelberg in 1840, Mary Howitt attention was directed to Scandinavian literature. In company with a friend, Madame Schoultz, she set herself to learn Swedish and Danish. She afterwards translated and introduced “The Improvisatore or life in Italy” in English.

Meanwhile, the novel of the Danish writer is interesting in the cultural aspect, since an important place in its artistic structure is occupied by the Italian theme, the ancient and the modern to the author Italian culture. The subject of the article is intertextuality in the novel “The Improviser” by H. C. Andersen.

The purpose of this article is to demonstrate the significance of such interpersonal manifestations in this work as architectural, painting, sculptural, musical ecfraisis, as well as literary allusions, citations and reminiscences. The term intermedialism is used in this case in two meanings: as a methodology of analysis and as a special type of internal interrelations in a work of art, based on the interaction of artistic codes of various arts.

Main idea and supporting details presentation. The set of events in the novel is in Italy in the 1830s. The novel “The Improviser” was introduced to the readers due to a lucky coincidence which happened to be occurred in Andersen’s life. Having received a royal scholarship, he set off a journey to European countries. In September 1833 he arrived in Italy and lived there for almost six months, until April 1834. During that period in Italy, the phenomenon of improvisation was still widespread. In the “*Encyclopedia Collegiate Dictionary*”, by Brockhaus and Efron it is claimed that since the Renaissance, poetic improvisations drew up lot of people and encouraged a great interest in Italy, in particular, at the courts of the Dukes: improvisers in Italy are “poets who make or compose, or perform with little or no prepara-

tion, recite or sing to a musical instrument (Latin *ex improviso* – unexpectedly) without making and having notes”.

The narration in the novel is based on the story of the narrator, an Italian Antonio, who remembers his childhood over the years. The narrator is a fictional hero. Alter ego of the author he can be called conventionally, because Andersen and his hero have only some facts in common from their lives (heavy childhood, patron's assistance, stay in Italy), as well as certain interests – love of art, a poetic gift.

At the beginning of the novel, the author introduces the reader to the hero – the little boy Antonio, who lives in Rome: “Whoever was in Rome, he knows the area of Barberini with its wonderful fountain: the triton overturns the shell, and the water pumps up a high jet into the air. Whoever has never been there get familiar with its engravings “Whoever has been in Rome is well acquainted with the Piazza Barberini, in the great square, with the beautiful fountain, where the Triton empties the spouting conchshell, from which the water springs upwards many feet. Whoever has not been there, knows it, at all events, from copperplate engravings...” (Andersen, J. 2005). From the very beginning of the novel, a reader is introduced to a brief description of a famous Rome place of attraction as the Triton fountain, created by the sculptor Giovanni Lorenzo Bernini in 1642. The fountain's bottom is formed by four dolphins and there is a huge sink on the tips of their tails. The statue of Triton, a son of God Poseidon is exposed at the opened parts of the shell. The Triton blows from the shell a jet of water that fills the bowl of the fountain.

The author places his hero on the corner of the street Felice, near the “Triton” fountain. Here he was born and lived with his mother, who was early widowed and Buda was forced to rent a large room for tenants, having moved with his son into the attic of the building. The room was rented by a Dane, a young artist Federico, with whom Antonio has several remarkable stories.

The first chapter of the novel mentions another historical place on the map of Rome. It is the Church of the Capuchins. Near this church, one boy was playing with his friends, trying to reach the copper cross to kiss it. His mother's clergyman, a Capuchin monk, Fra Martí, influenced Antonio. He presented him «a picture of the Madonna crying with bitter tears, which were pouring down into the hell like the rain drops in the rain, where they were caught by the sinners with eagerness» [ibid.], “a picture of the Virgin weeping great tears, which fell, like rain-drops, down into the burning flames of hell, where the damned caught this draught of refreshment” and introduced him to the

church gallery: “The old portraits of the dead monks were hung on the walls of the gallery, and on the doors of each cell there were patched pictures depicting the sufferings of the holy martyrs”, Antonio recalls [ibid.]. “Side by side, in the open passages, hung old portraits of deceased monks, and on the door of each cell were pasted pictures from the history of the martyrs, which I contemplated with the same holy emotion as afterwards the masterpieces of Raphael and Andrea del Sarto”, Andersen describes the state of a child, whom the monk brought to the underground room of the temple, where the relics of the monks were carefully kept, and laconically warned that he would now see the “dead”. “<...>now I saw round about me skulls upon skulls, so placed one upon another that they formed walls, and there with several chapels. In these were regular niches, in which were seated perfect skeletons of the most distinguished of the monks, enveloped in their brown cowls, their cords round their waists, and with a breviary or a withered bunch of flowers in their hands. Altars, chandeliers, and ornaments, were made of shoulder-bones and vertebrae, with bas-reliefs of human joints, horrible and tasteless as the whole idea. I clung fast to the monk”. (Andersen, J. 2005)

A reference to the Capuchin Church, descriptions of its underground storage needs some comments. A reader who has never visited Italy, he himself will have to look for additional material to understand what the Church of Capuchins is and what it is known for. It is about the Church of Santa Maria della Concezione, built on Antonio Kazan's project between 1626 and 163. It is located near the square of Barberini and Fountain “Triton”. The remains of about four thousand monks which were forbidden to bury in the monastery cemetery were brought into the church, and its crypt, that is, an underground room of the temple, consists of six rooms with decorative ornaments, laid out of bones and skulls. Remembering the horrible feeling from what was seen in the temple, the narrator comes to the conclusion that it was inappropriate to bring a child to such a place. But for the author of the novel, such descriptions are important. Describing Rome as a place with which a certain part of the hero's life is associated, Andersen creates a mosaic canvas, and in this mosaic there was also a place for the Church of the Capuchins (so-called members of the monastic order) and to describe their peculiar attitude to death. This church is not only part of the history of Rome, but also the history of religion (Rossel, 1996).

The writer does not give any historical commentary on this episode. It ends with the fact that, having left the underground premises, the boy was sup-

pressed by what he saw and calmed down only when he returned to the monk's cell, where “the wonderful yellow oranges looked at the windows, and a gray painting hung on the wall: angels were lifting the Mother of God to the heaven.

Another sight of Roman architecture, which is mentioned in the first part of the novel, is the Spanish staircase. In the notes, the writer explains that the wide stone staircase in height from the four-storied buildings that stand next to them, connect the Spanish square and the hill of Pinchio. “*This staircase is a gathering point for the Roman beggars and it is called Spanish according to the name of the square*” (Howitt, 2010). This place in the novel is associated with the name of Uncle Antonio, the beggar-cripple of Peppo, who was called “the king of the Spanish staircase”, since he sat at one of its stages from morning till night.

The second part of the novel tells about the adventures of nine-year Antonio. He was accepted as a singer in the Capuchin Church. During the Feast of All Saints, the monks took him to the chapel of the dead, where he was led by Fra Martino, the first time he visited the monastery. Here, under the impression from what he saw, the boy was unconscious. This event did not pass for him without a consequences, his fantasy began to work hard. The reputation of “God's Choice Children” followed him. When on Christmas he was instructed to give a speech at the Church of Saint Mary Arachelly (an Anglican parish church, built in 1110), he decided that he would invent it himself. The artist Federico first saw his gift and said that “there is a poet hiding in his heart”, but Antonio himself decided that there is a good angel in his heart that gives him prompts.

One day Federico took Antonio out of town. They visited the ancient caves, where they kept the animals “for games at the circus”, passed by the Coliseum. Recall, the Colosseum is an ancient amphitheater for 70,000 spectators, which is considered a symbol of Rome. The author gives a description of the grotto of Egeria (nymphs of the holy stream), passing by travelers and stopped to rest. There was a source here, jester between stone bricks. “*The walls and vaults of the grotto and inside and outside overgrown with tender greens; everything seemed to have been covered with green silk and velvet; over the very same entrance went down with thick ivy garlands, with the density and freshness of the leaves not inferior to the calabrian grapes*” (Howitt, 2010). Description of the grotto coincides with its image in the paintings of famous artists and in modern photographs. Then, through the grave vaults of the Church of St. Sebastian, the travelers went down to the catacombs, which

in ancient times connected Rome with the surrounding cities.

Many of Rome's monuments are simply mentioned in the text of the novel, but these references are not accidental. For example, in the second section, going to the festival of flowers in Trastever, the travelers go to the piles of Santa Maria della Rotunda. This area, which received its name in honor of the ancient temple of the pagan gods of the Pantheon (Olympus), was a favorite place for street musicians. It was here that the hero of the novel saw an improviser from the people, who, with the accompaniment of the guitar, sang all that he saw around. “*What you did not answer him with improvisation*”, said Federico. “*You're a little poet, too*”. You should learn to put your thoughts in verse. Later, under the influence of this case, Antonio began to create his first improvisations. In this part of the novel, the author names another area of Rome – the Trevi square, “*where the magnificent fountain of Neptune and the tritons is located*”. To the above we can add that it is a Trevi Fountain, the largest fountain in Rome, about 60 meters high and about 20 meters wide.

The famous architectural monument is the majestic palazzo Borghese, which belonged to the prince's family Borghese, one of whom in the seventeenth century was a Roman Pope under the name of Paul V, described in the novel in a rather detailed manner. The author gives it in the perception of the young hero, who was in the palace as a guest, was impressed by his external and internal appearance. “*I will never forget the strange trembling that swept me in the face of a luxurious palazzo setting. <...> Yes, now I saw that brilliance, the radiance that distinguishes saints from mere mortals! Inside the courtyard was a quadrangular garden surrounded by a high white colonnade; statues and busts were stained in niches <...> Two dancing bacchanas raised high up the bowl with water, which poured it straight over the shoulders*” (Howitt, 2010).

Francesca, the niece of the owner of the house, often took Antonio to the picture gallery of the palazzo Borghese and told him various stories that were related to the paintings. Note that the art gallery is one of the attractions of the famous palace. The collection of paintings in the gallery consisted of works by Dutch, Flemish, French, German, and Spanish masters. And, of course, especially well in the gallery are paintings of Italian artists – Veronese, Correggio, Raphael, Titian and others.

Andersen adds another important piece in the comedy's text – a description of Lucifer in hell, but gives him this time in the perception of Bernardo, who also secretly bought a book from Dante and

read it three times. *“In hell ... there are not only fiery lakes and poisonous swamps, but also large frozen ponds, where the souls are frozen forever. After passing them, you come to the deepest abyss, where there are traitors and traitors to their benefactors; between them and Lucifer as rebelled against God, our greatest benefactor. He stands in the ice at the very breast and holds in the blown mouth of Brutus, Cassius, and Judas Iscariot <...>. The terrible Lucifer stands and waves his wings, like a monstrous flying mouse!”*. Hearing how Antonio described in detail in his novels, Bernardo guessed that he read Dante.

Conclusions. Italy appears in the novel in the perception of not only the hero, but also the author, a resident of the northern country, so it has so many romantic, exotic landscapes.

As in the first part of the novel, in which the action is mainly held in Rome, the journey of the hero in the cities of Italy (Naples, Venice, Milan, Verona) is also rich in descriptions of cultural monuments. However, it seems that the above examples convinced of how rich and rich intellectual background of the novel by Andersen “improviser”. Intertextualism in the novel and such forms of its manifestation as architectural, pictorial, sculptural, and musical ecfasis can be regarded as conscious of the author’s strategy. This conclusion also applies to the intertextuality in the work we are contemplating. Dante, Francesco Petrarca, Sappho, Torquato Tasso and other writers are the symbols and markers of Italian culture. The Italian theme, the image of Italy, and the Italian text play a very important role in the construction of the novel by H. C. Andersen.

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