INTERTEXTUALITY IN DAVID GREIG'S PLAYS: FUNCTION OF ARTISTIC DISCOURSE

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Abstract

The article examines the problem of intertextuality in English dramaturgy. The author clarifies the concept of intertextuality, referring to Bakhtin's concept of polyphony and dialogue, and Kristeva's concept of intertextual dialogue, understood as cultural memory, and interprets David Greig's plays. Analyzing the texts of the plays "Euripides' the Bacchae", "Europe", "San Diego", the author of the article comes to the conclusion that in these plays intratextual and extratextual relations are systematically manifested. These relations can be seen in the theme, idea, plot, motif and images of the plays. Intratextual traces show how the texts are related to each other, while different discourses turn the plays into a literary-aesthetic space. Thus, D. Greig creates an intercultural and intergenerational dialogue in his plays, revealing the general course of history and culture through the prism of individual life.

Keywords: *David Greig, Intertextuality, dialogue, play, function, artistic discourse*

Introduction

The problem of intertextuality is one of the most relevant topics in literary criticism. The concept of intertext, which stems from the theoretical views of Mikhail Bakhtin, was put forward by him precisely by studying parody. Mikhail Bakhtin saw in parody the fundamental principle of the renewal of artistic systems based on the transformation of previous texts. Thus, he came to the conclusion that there is a dialogue between and within texts (Bakhtin, 1981). However, it should be noted that the concept of intertextuality is not new, since the essence of literature is a reliable intertextual. However, as a term, it was put forward by researcher Julia Kristeva. When she said intertextuality, she meant "several utterances, taken from other texts intersect and neutralize one another" (Kristeva, 1980). As for M.Bakhtin, he considered intertextuality to be a dialogue of consciousness in the context of numerous "forgotten meanings". J. Kristeva, on the other hand, viewed intertextuality as a mosaic of intertextual dialogue and quotation. Thus, intertextuality is a common feature of texts, and thus they can refer to each other in various ways, explicitly or implicitly.

As we have noted, literature is essentially intertextual. Thus, all the signs of intertextuality are found even before in the works of J. Joyce, J. L. Borges, V. Nabokov, U. Eco.

The work of Rabelais, Cervantes and Shakespeare is an artistic analogue of intertextuality in this respect. Roland Barthes wrote that, "The intertextual in which every text is held, it itself being the text-between of another text, is not to be confused with some origin of the text... the citations which go to make up a text are anonymous, untraceable, and yet already read: they are quotations without inverted commas" (Barthes, 1978).

Intertextuality essentially implies an active reader/spectator. It is he who must recognize the intertext and then interpret it. Thus, the intertext directs the reader/spectator to another text. The reader/spectator also fulfills the authority given to him by the text. He must have the ability to decipher the mask used by the intertext, understand the methods of expression and distinguish the true meaning behind the symbols. That is, his memory is the main tool for recognizing the intertext.

Main Part

In English dramaturgy, we will not be mistaken if we say that the works of William Shakespeare, Christopher Marlowe, Tom Stoppard, Howard Barker, Caryl Churchill and David Greig are classic examples of intertextuality. Most of Shakespeare's plays originate from oral literature, ancient sources and Italian novellas. The tragedy "Hamlet" is based on the ancient legend about Amlet. The legend is taken from the chronicle "Gesta Danorum" by Saxo Grammaticus retold by Francois de Belleforest. The tragedy "Romeo and Juliet" sounds the same as the ancient source about Pyramus and Thisbe – Ovid's "The Metamorphosis". The plot of the tragedy is the same as Arthur Brooke's "The Tragical History of Romeus and Juliet". 'King Lear" comes from Raphael Holinshed's "Chronicle of England, Scotland and Ireland". As for "Othello", the novella "The Venetian Moor" from the collection "Ecatommiti" by Cinzio Giraldi forms the plot of this tragedy.

Tom Stoppard's play "Rosencrantz and Guildenstern Are Dead" is rewritten in dialogue with Shakespeare's "Hamlet". T. Stoppard brings two episodic characters to the fore and ironically completes Shakespeare's tragedy. In Caryl Churchill's play "Top Girls", one can trace the plot line and characters taken from G. Chaucer's "The Canterbury Tales" and G.Boccaccio's "Decameron". As for Howard Barker, in the plays "Seven Lears" and "Gertrude – The Cry", he deconstructs Shakespeare's heroes, presenting their psychological and moral-ethical aspects in a harsher and grotesque way. Both Lear and Gertrude appear in Barker's plays as nihilistic and destructive, but at the same time as people of the new world. It is obvious that H. Baker makes intertextual references to Shakespeare's tragedies, transferring the themes, characters and plot line of the great playwright to the aesthetics of the "Theatre of Catastrophe".

D. Greig's creativity has recently become an object of extensive research. However, it should be noted that despite these studies, there are methods and approaches that allow a careful study of his plays, revealing many hidden meanings. One of such methods is the intertextual method based on the works of Mikhail Bakhtin (Bakhtin, 1981), Julia Kristeva (Kristeva, 1980), Claude Levi-Strauss (Levi-Strauss, 1983), Roland Barthes (Barthes, 1978), Michel Foucault (Foucault, 1982). J. Kristeva studies intertextuality in literary texts, while C. Levi-Strauss studies it in mythical and cultural structures, while M. Foucault analyzes discourses and presents a systematic analysis of intratextual and extratextual connections. Intratextual traces reveal the idea of "interdiscourse networks" that show how texts are related to each other. It is their theoretical and aesthetic concepts that put forward an effective method for studying "dialogism in literature". This allows us to view works of art as an open system within the general text of world culture. The study of the problem of intertextuality in D. Greig's plays doesn't lose its relevance and importance in this regard.

Intertextuality in D. Greig's plays manifests itself in several ways. First of all, it appears as explicit quotation, that is, it is presented as a direct use of one text from another. Parody is also prominent in his plays. The playwright repeats previous styles and ironically parodies them. On the other hand, D. Greig creates metatheater – theater about theater itself, that is, he puts the play forward as a play structure. D. Greig establishes a dialogue with the past, refers to history and mythology, works of art. He takes different

cultural discourses, for example, English, Scottish, Greek culture, out of the written record that transmits information and turns them into a literary and aesthetic space.

As we have noted, intertextuality in the playwright's plays is primarily echoed by M. Bakhtin's idea of polyphony and dialogue – the interaction of different voices, views and meanings in language, text and thought, and J. Kristeva's intertextuality understood as "cultural memory". Also, Linda Hutcheon's idea of "adaptation as repetition with difference" (Hutcheon, 2006) is also reflected in D. Greig's plays.

D. Greig mostly refers to ancient literature and myths. His play "Euripides' the Bacchae" is based on the principle of intertextual dialogue with Euripides's tragedy of the same name. The playwright deconstructs the ancient myth with tragedy. It can be seen that D. Greig rewrites the myth, transfers it to the problems of the modern world and turns it into an artistic discourse. In Euripides's tragedy, he shows the conflict between the emotional and rational principles of the human psyche. The god Dionysus returns home and burns with a sense of revenge to prevent the female lust that has taken over the city. He punishes the king Pentheus, who doesn't recognize his divinity. D. Greig creates a dialogue between "Euripides' the Bacchae" and Euripides's tragedy, the plot remains the same, but the style and values change, presenting the cult of Dionysus in the "world without faith" as a psychological and social metaphor. The hero of the play, Pentheus, is no longer just a king who denies religion, but a symbol of modern man. In D. Greig's play, intertextuality is at the level of rewriting and deconstruction. The play stands out as a debate and parallel dialogue. D. Greig brings mythological material into a modern context; Dionysus is no longer an ancient god, but a symbol of chaos. The Maenads who constantly surround him are a metaphor for women's desire for freedom. The playwright replaces the Bacchae scenes held in honor of Dionysus with a rock concert. Thus, it can be seen that D. Greig also enters into dialogue with the historical forms of theater itself. The function of the chorus is preserved, but they are now live musical performers. The ritual nature of the myth merges with the "ritual" of modern theater. The theater itself becomes a "modern rite". A cultural bridge is created between the ancient myth and the modern world. So, the inter-century dialogue with Euripides's "The Bacchae" continues.

The play "Dunsinane" is a continuation, interpretation of Shakespeare's "Macbeth". D. Greig rewrites Shakespeare's image of Scotland from a new perspective. Intertextuality in this play is presented in the form of a critique of historical memory and national-cultural identity. The events in the tragedy "Macbeth" end, and in "Dunsinane" they continue, and thus a dialogue arises between D. Greig's text and Shakespeare's text.

The play "Europe" is as if in intertextual dialogue with Samuel Beckett's "Waiting for Godot". The situation of the heroes of both plays at that moment is a borderline situation – there is no past, no future, time repeats itself, but nothing changes. The characters are "nobody". Absurd and meaningless dialogues symbolize spiritual emptiness and hopelessness.

The play "San Diego" highlights the relationship of Western man with identity, memory and technology. The plot of the play presents several stories at once. Through the lives of people who cross paths at the airport and in different cities, the playwright shows the spiritual emptiness of the globalized world and the crisis of cultural memory. As you can see, the play is reminiscent of the story "The Garden of Forking Paths" by J. L. Borges. Both explore time, memory, identity and the multiplicity of choices in artistic form. The play "San Diego" presents several different human stories, distant from each other, but united by a sense of loneliness and loss. The thoughts of a Scotsman who lost his identity and memory after a plane crash in San Diego, a woman who lost her son in Germany and tries to live with his memory and an airport worker who observes people and searches for the intersections of their lives create an intertextual connection with J. L. Borges's story "The Garden of Forking Paths".

Conclusion

The concept of intertextuality allows D. Greig to combine epic and lyrical features in his plays as a multi-vector and synthetic genre and opens up new paths in the new

stage of development of dramaturgy. Thus, D. Greig creates an intercultural and inter-generational dialogue in his plays, reveals the general course of history and culture in the prism of individual life. At the same time, he presents his plays as a dramatic genre, which allows him to determine the "dialogue of cultures" in the development of the literary process from the perspective of intertextuality.

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