



Hypertextuality representation in a novel of J. Barnes: *a history of the world in 10½ chapters*

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ABSTRACT

Background: The 21st century is marked by a drastic development of computer technology, which caused the growing interest in the hypertext. Despite the fact that it is mainly associated with the informational technology, the hypertext has also been a center of cross-disciplinary researches, as well as in the field of text linguistics.

Purpose: Hence, the present article deals with the hypertextuality phenomenon in the emotive prose.

Design and methods: By implementing the methods of comparative, structural, contextual, and intertextual analysis, the compositional and linguistic means of its representation are investigated on the basis of the novel by J. Barnes *A History of the World in 10 ½ Chapters*.

Results: Julian Barnes is one of the most popular contemporary British writers. He is considered a postmodernism icon, whereas an American writer and critic J. C. Oates calls him a “pre-postmodernist”. He is an author to more than 20 novels. *A History of the World in 10 ½ Chapters* (1989) is a novel where the author experimented with a form. The book consists of ten novellas and *Parenthesis*. As far as the novel is considered an icon of postmodernistic literature, the revelation of a hypertext system there makes it possible to claim hypertextuality a distinctive marker of a postmodernistic perception of the world.

Keywords: extraintertextuality; hypertextuality; intertextuality; intrainertextuality; postmodernism

Introduction

The choice of the topic of the research, namely means of representation of hypertextuality in the novel by J. Barnes *A History of the World in 10 ½ Chapters*, is conditioned by an interest to the text under consideration as the postmodernism example. The fact of interaction of the novel with the Bible text, as well as other literary works, is suggestive of presence of the category of intertextuality; the text’s inner structure ensuring the conceptual coherence of its components by means of allusions – hyperlinks – represents the hypertext. Both the inter- and hypertextuality are of big interest to the contemporary text linguistics, which conditions the topicality of the research under consideration. The revelation of the inter- and hypertextuality markers, i.e. the objective of our research, enables the novel’s comprehension in general, as well as defines the peculiarities of the postmodernistic world view.

Therefore, achieving it implies the solution of the following tasks: 1) to make a comparative research of the definitions of a text, its structure and text categories classification; 2) to define the markers of the intertextuality and means of its representation in the emotive prose; 3) to find out the correlation between the notions *intertextuality* and *hypertextuality* as the

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distinctive markers of a postmodernistic text; 4) to reveal the compositional and linguistic means of representation of intertextuality in the novel by J. Barnes; and, 5) to find the core in the hypertext structure in the novel.

Methods

Theoretical and methodological basis for the research comprises among others the works by Genette, G. (1982), Gorshkova, K. A. and Shevchenko, N. G. (2014), Vysotska, O. E. (2008), Kotovska, O. V. (2011), Tatarenko, A. L. (2011), that bring up the issues of inter- and hypertextuality.

During the research the comparative, structural and functional, contextual and interpretational, intertextual analysis methods have been implemented.

Approaches to Understanding the Hypertext

A drastic development of computer technology in the 21st century caused the growing interest in the hypertext. Despite the fact that nowadays the term is mainly associated with electronic systems, it also tightly correlates with other fields of science, with linguistics in particular. “On the one hand, the hypertext idea has been developing since the end of the 20th century as electronic systems phenomenon by T. Nelson, and, on the other hand, as the written communication reality” («Идея гипертекста разрабатывалась с конца второй половины XX столетия как феномен в электронной системе Т. Нельсоном, с одной стороны, и как реалья письменной коммуникации – с другой») (Kotovska, 2011, p.19). In spite of the fact that the hypertext phenomenon has been studied since the end of the previous century, the researchers still cannot agree on its single definition, therefore there exist several approaches to its understanding.

The term “hypertext” was introduced by T. Nelson in 1965 and was defined as “...*nonsequential-writing* — text that branches and allows choices to the reader...” (Landow, 1992, p.4). And some researchers consider hypertext just a unique way to order information, without highlighting its distinctive features. For example, Dedova, O. V. defines it as “a specific way of ordering, preserving and presenting of information that possesses certain structural and functional peculiarities” («Специфический способ изложения, хранения и презентации информации, обладающий рядом структурных и функциональных особенностей») (2001, p.34). Sergiyenko, P. I. points out that a hypertext is “a special layout of a written text, or a special form of written communication” («Гипертекст представляет собой особую форму организации письменного текста, особую форму существования письменной коммуникации») (2009, p.134).

On the other hand, Tatarenko, A. L. insists on differentiating between two notions: *a hypertext* and *hypertextuality*. She supposes that a hypertext may only be an electronic text, while any other literary work possessing its features is a representation of hypertextuality (Tatarenko, 2011, p.115).

Most of the researchers define a hypertext as a system of interrelated texts. Thus, Kotovska, O.V. believes that a hypertext is “a specific way of non-linear ordering of information that has a semantic structure... A text material organized in such a way that it turns into a system of text units represented not linearly, but as a multitude of links and transitions” («...особый способ нелинейного изложения информации, которая имеет смысловую структуру... Текстовый материал, организованный таким образом, что он превращается в систему текстовых единиц, представленных не в линейном порядке, а в качестве множества связей и переходов») (2011, p.20). Chemerkin, S.G. gives the following definition: “A hypertext is a multilevel branched system of information passages

where the recipient is able to move between these levels on their own” («Гипертекст – это многоуровневая разветвленная система информационных блоков, в которой реципиент имеет возможность самостоятельно выйти на любой информационный уровень») (2009, p.81). In opinion of Kolegayeva, I.M., hypertext is “a system of text information representation as a network of interconnected text files, possessing a non-linear, associative and fragmentary, and network principles of information representation” («...система репрезентации текстовой информации в виде сети связанных между собой текстовых файлов, использующая нелинейный, ассоциативно-фрагментарный и сетевой принципы репрезентации информации») (2008, p.75).

In the present article we are basing on the definition brought up by Gorshkova, K. A and Shevchenko, N. G., where the hypertext is viewed as “a particularly structured multi-layered system of knowledge about the surrounding world that can be represented by a separate text..., several conceptual and integrative texts realizing the spatial and temporal continuum... as well as explanatory dictionaries and encyclopaedia that register the human’s knowledge about the surrounding reality” («...особым образом структурированная многоярусная система знаний об окружающем мире, которая может быть представлена отдельным текстом..., несколькими концептуально-интегративными текстами, реализующими пространственно-темпоральный и идеологический континуум..., а также толковыми и энциклопедическими словарями, в которых зафиксированы знания человека об окружающей действительности») (Gorshkova & Shevchenko, 2014, p.141).

Despite the fact that the researchers do not agree on a single definition of the hypertext, most of them enable to define its distinctive features:

1. Non-linearity (Hartung, J. & Breido, E. (1996), Kolyasa, O.V. (2011), Vysotska, O.E. (2008));
2. Disperse nature of the structure (Tatarenko, A.L. (2011));
3. Heterogeneity (Kolyasa, O.V. (2011), Sokol, L. (2002)).

It is also of great importance to examine the correlation between a hypertext and intertext. In her article Kotovska, O.V. states: “In a wider meaning of the term, every story, dictionary, or encyclopaedia where there are references to other parts of the text are hypertexts” («В более широком понимании термина, гипертекстом является любая повесть, словарь или энциклопедия, где встречаются отсылки к другим частям данного текста») (2011, p.19-20). It evokes a question about the difference between a hypertext and intertext. Chemerkin, S.G. sees the difference between these two notions in a final result of the interaction between the reader and the text: “By means of intertextuality the author of the emotive prose, using the tropes, pushes the reader to certain associations defined by the text. On the other hand, the hypertextuality has a stylistically neutral system of transitions, which enables the reader to form their own associations” («Посредством интертекстуальности автор художественного произведения при помощи системы языковых средств выразительности “толкает” читателя к ассоциациям, определенных текстом. При гипертекстуальности стилистически нейтральная система узлов перехода дает возможность читателю формировать собственные ассоциативные признаки») (2009, p.83).

Nevertheless, in our opinion, a more fundamental approach to correlation of these notions is based on the idea by R. Barthes who suggested that “every text is an intertext; other texts comprise it on different levels in more or less familiar forms: the texts of ancestral cultures as well as texts of contemporary culture. Every text is like a piece of cloth woven of the old quotations” (cit. by: Chuvilska, 2008).

On the one hand, intertextuality, destroying the limits of a traditional written text, reveals the same principles that are “the foundation of hypertextual technologies: infinity and openness based on multi-interpretation” («принципы лежат в основе гипертекстовых технологий: бесконечность и открытость, базирующиеся на множественности интерпретаций») (Dedova, 2001, p.33). But on the other hand, unlike the intertext, “the hypertext tends to explicit the meanings, its links are conspicuous and obvious, and it does not exist outside their system. The hypertext’s system of links is a part of the author’s idea” (Dedova, 2001, p.34). Hence, we can conclude that hypertextuality is a special case of intertextuality.

Before moving to the practical part of our research, it is also worth mentioning the forms of rendering of “alien” texts, i.e. means of intertextual representation. There exist two categories: compositional markers (showing *where* in the text intertextuality appears) and linguistic markers (showing *how, by means of what* intertextuality is represented). As a whole these markers, either complementing or contradicting the source text, ensure a better comprehension of the target text.

The linguistic markers of intertextuality are allusion, reminiscence, citation. One of the most common markers is allusion (lit. *indirect reference*). Allusions are used to ensure the connection between two texts. This kind of bond shows by means of indirect mentioning of some event or person about which the reader supposedly already has knowledge. Dolgova, E. V. states that “an allusion functions as an element hinting at the connection between two texts or referring to historical, cultural, or biographical facts. These elements may be considered markers or representants of the allusion, while the source texts and facts are its denotata” («Аллюзия выступает в тексте как элемент, функция которого состоит в указании на связь данного текста с другими текстами или же отсылке к историческим, культурным и биографическим фактам. Такие элементы можно считать маркерами или репрезентантами аллюзии, а тексты и факты действительности, к которым осуществляется отсылка, – денотатами аллюзии») (2010, p. 16-17).

Summing up all the above mentioned, the notions of hyper- and intertextuality are topical while analysing the postmodernistic literature where it is not a genre that is a dominating notion, but a text and intertextual relations: “A genre is substituted by a text. Everything has become a text... It has consumed and graded all the existing genres, turning them into textual fragments of an open text that can easily unite without a centralized and organized structure” («На смену жанру приходит текст. Текстом становится все... Он поглотил и нивелировал все существующие жанры, превратив их в текстуальные фрагменты открытого текста, которые могут свободно объединяться и не требуют центрованной и упорядоченной структуры») (Kolyasa, 2011, p. 89).

Findings & Discussion

Our research of the novel under consideration has revealed two types of intertextuality (i.e. co-existence of two or more texts in one text (Genette, 1982)): extra- and intrainertextuality. The combination of the explicit markers of both extra- and intrainertextuality contributes to creating of a special text structure that possesses certain features: non-linearity, ambiguity, fragmentary nature. According to many researchers (Tatarenko (2011), Kolyasa (2011), Sokol (2002), Hartung and Breido (1996), Vysotska (2008)), the abovementioned points are the distinctive features of a hypertext. In J. Barnes’s novel the half-chapter *Parenthesis* functions as a conceptual core bonding all the chain links in the text structure.

The *Parenthesis* contains three types of intertextual bonds: extra-, intra- and mixed intertextuality.

Extraintertextuality is suggestive of the links to external sources. The chapter under analysis reveals four references: an allusion to El Greco's painting *Burial of the Count of Orgaz* (*In the lower half of El Greco's 'Burial of the Count of Orgaz' in Toledo there is a line-up of angular, ruffed mourners* (Barnes, 2009, p.227)), the quotations from the literary works by a Canadian writer Mavis Gallant (1997) as well as Philip Larkin's (1998) *An Arundel Tomb* and Wystan Hugh Auden's (1940) *September 1, 1939*. The author bases his reflections on love on them.

Intraintertextuality enables J. Barnes to conceptually bind the novel's heterogeneous elements and structure them into a single system of knowledge where the reader has an opportunity to find their own truth. To find an answer what the meaning of love is, the author inserts the hyperlinks in his reflection, which makes the reader recall the eight preceding stories as well as carries out the prospective function by preparing the reader for the two subsequent chapters.

The chapter under consideration reveals several cases of this bond represented by the following linguistic markers: *reindeer, hair cut short, democratic sleep, woodworm*.

A reference to the fourth chapter is presented by mentioning *irradiated reindeer* (Barnes, 2009). For the first time, the reader encounters the image of the reindeer in the first chapter, where they became victims of Noah's tyranny as well as peculiar presage of irreparable consequences in future: *...the reindeer were troubled with something deeper than Noah-angst, stranger than storm-nerves; something... long-term... They sensed something* (Barnes, 2009, p.12-13). Later, in the fourth chapter, the reindeer underwent irradiation, were slaughtered and buried. In its turn the *Parenthesis* points out that sooner or later all the victims to human deeds will be unveiled by history: *We bury our victims in secrecy (strangled princelings, irradiated reindeer), but history discovers what we did to them* (Barnes, 2009, p.242).

The bond with the eighth chapter is represented by an allusion to the protagonist's girlfriend's hair cut short: *...don't have it cut too short* (Barnes, 2009, p.191). It might seem that the main character is guided only by some aesthetic preferences. But this detail acquires a deeper meaning in the *Parenthesis* and symbolizes an unconscious love manifestation: *...without waking [she] reaches up with her left hand and pulls the hair off her shoulders on to the top of her head, leaving me her bare nape to nestle in...I suppose it could sound like a conscious courtesy...But a few years ago...she had it [hair] cut short...And in the dark...she would, with a soft murmur, still try to lift the lost hair from the back of her neck* (Barnes, 2009, p.226-227).

The last intraintertextual bond shows in the reference to the tenth chapter about the democratic paradise into which one can get while sleeping. The *Parenthesis* states the following: *Sleep democratizes fear* (Barnes, 2009, p.226). Its main idea is that while sleeping people tend to consider every insignificant obstacle a tragedy. Hence the democratic paradise from the tenth chapter acquires a negative connotation: if one gets everything their heart desires forgetting about the moral values, their heavenly life will become meaningless in the long run; in a sleep a small woodworm gnaws at the soul and becomes a destructive force able to turn paradise into hell: *After a while, getting what you want all the time is very close to not getting what you want all the time* (Barnes, 2009, p.309).

The most significant meaning throughout the whole text is acquired by an image of a woodworm. The word *woodworm* becomes a keyword in the novel (Fa=51) and fulfils the meaning of destruction linking the *Parenthesis* with chapters one, three, five, seven, eight, and ten. The woodworm insinuates itself into all the human's fields of life and causes destruction and chaos, including the feeling of love: *I tend to believe that love will make you unhappy: either immediately unhappy..., or unhappy later, when the woodworm has quietly been gnawing away for years and the bishop's throne collapses* (Barnes, 2009, p.245).

Mixed intertextuality means that the reference works in two directions: vertically (to the external sources) and horizontally (within the text). It is worth mentioning that the referent undergoes double interpretation: first, the object taken from an external source is reflected upon in one of the chapters; then the author rethinks the same object in the *Parenthesis*. This bond type prevails in the chapter.

The external sources are the Bible, poem *In 1492* (telling about the discovery of America by Christopher Columbus), Hegel's statement about history repeating itself interpreted by Karl Marx, as well as two big shipwrecks of *Titanic* and *Medusa*. All of them serve as a basis for a certain chapter, but in the *Parenthesis* they are united by the author's conclusion: *History isn't what happened. History is just what historians tell us* (Barnes, 2009, p.242).

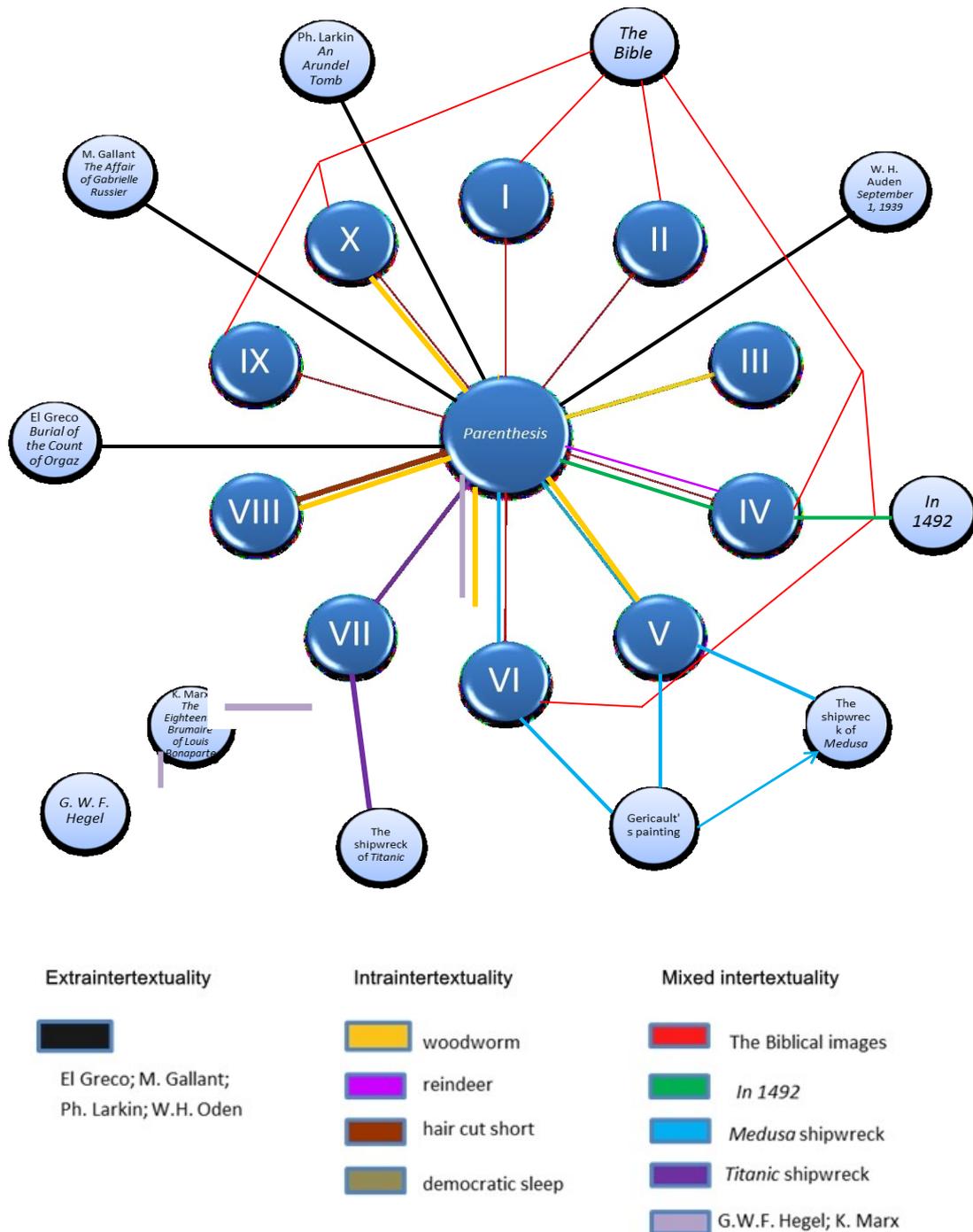
The most recurrent images that the reader comes across in the novel refer to the Bible, namely to the Noah's Ark story. The first chapter is narrated in the first name by a woodworm, who allows itself to loosely interpret all the characters and events. Thus Noah is presented as a cruel tyrant, majority of the animals did not survive the Ark journey, and it was not a dove that brought good news that the Deluge is over, but a raven. The *Parenthesis* rethinks these images again, and they acquire a new contextual meaning. Among other things this chapter tells about an episode from the discovery of America where Christopher Columbus took all the credits from a plain sailor. Barnes compares Columbus with the dove that is considered to have brought an olive branch, while a sailor is compared to the raven wrongly deprived of all the merits in the world's history.

At the beginning of the ninth chapter the reader encounters a building in the shape of an ark. The inscription *Worship Center* is suggestive of the fact that the building serves for a religious community. On the one hand, combining the Ark's and church's functions, the author hopes for the at least physical salvation, if not spiritual. Still, on the other hand, by the end of the novel the Noah's Ark's salvation function completely changes, and the image of the ship acquires a negative connotation symbolizing a loss of hope for a favourable outcome and salvation.

The seventh chapter confirms Hegel's idea about history repeating itself which was later interpreted by Karl Marx. Nevertheless, the *Parenthesis* asks a rhetorical question: *Does history repeat itself, the first time as tragedy, the second time as farce?* (Barnes, 2009, p.241) Barnes comes to a conclusion that if history repeats itself, it becomes a bigger tragedy, because people did not prevent it from repeating and committed the same mistakes as their ancestors.

Thus, all the allusions found in the *Parenthesis* can be presented in the following scheme on figure 1.

The most recurrent key words of the *Parenthesis* are lexical units *love/ to love* (Fa=158), *history* (Fa=28), *truth* (Fa=21), *survive* (Fa=7), *woodworm* (Fa=1). The author tries to find the purpose of love throughout the history and hopes for the salvation of mankind: *...I tend to believe that it [love] will make you unhappy..., when the woodworm has quietly been gnawing away for years and the bishop's throne collapses... It's our only hope even if it fails us, although it fails us... We may not obtain it, or we may obtain it and find it renders us unhappy; we must still believe in it. If we don't, then we merely surrender to the history of the world and to someone else's truth* (Barnes, 2009, p.245-246). Despite the fact that love can make one unhappy and is likely to be gnawed at as a tree by a woodworm, a contemporary human has nothing else to believe in: the faith in God, art, democracy have become victims of the woodworm and its subjective truth that spread confusion and fear in the souls of people.



Conclusion

Having analysed all the types of bonds in the *Parenthesis* we can state that representation of compositional and lexical markers of different types of intertextuality leads to the revelation of the main hypertextuality principles, namely:

1. *Bonds explication*. The author deliberately makes the allusions explicit while giving them a new contextual meaning;
2. *Ambiguity*. The author does not make any unambiguous conclusions regarding any problems. He just puts the images into different contexts and allows the reader to decide on the correct interpretation on their own;

3. *Non-linearity*. Encountering a hyperlink, the reader has a possibility to mentally move to any part of the novel, see the referent in a different context, and come back to reading of an original chapter and combine all the knowledge acquired from different parts of the text;
4. *Fragmentary nature*. If looked at retrospectively, each chapter of the novel seems to be independent from the others. However, put together, all the units represent a general many-sided and versatile world picture.

Thus, on the one hand, the author of the novel expresses his subjective opinion by combining heterogeneous units of a single text. On the other hand, he allows the reader to move within the text and find their own truth among separate pieces of knowledge about the surrounding world. Therefore, two postmodernism principles are fulfilled in the novel: relativity of truth as well as author's depersonalization. Thus we can claim J. Barnes's novel a complex hypertextual system that reflects a postmodernism human's perception. This human is confused and distrustful for the world. There is a chaos and uncertainty not only about the future, but also about the events in the past. The woodworm is so deep inside the human that it is able to destroy even the brightest and strongest feelings, including love. Having lost their identity, people stop aspiring for self-development and perfection of the surrounding world. On the contrary, they listen to the woodworm's opinion, repudiate their past, and destroy their present under the motto of "a great cause for the great future".

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