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Quotations in the fictional text (based on the detective prose of D. Brown)

Abstract: This article is devoted to the quotations in the fictional text. The publication focuses on the identifying and classifying of quotations in the detective stories of D. Brown.

Keywords: quotation, concept, intertext, paraphrase, allusion, reproduction.

It is well known that the quotes are often used in the literature abroad. D. Brown also uses citation elements in his novels. He introduces intertextual units, when applying to the source material, they cause additional association forming new semantic complexes. The author includes quotations in a strong position (epigraph and title) and the text body.

Among the new areas of quotation problems study it is important to mention the following works of linguists, literary scholar and cultural specialists: A. Verzhbyt-ska, N. Arutyunov, V. Lukin, I. Arnold, I. Fomenko, N. Bilozerova, M. Gasparov, G. Denisova, A. Zholkivskyi, E. Kozytska, N. Kuzmina, G. Lushnikova, N. Pavlovich, I. Silantiev, R. Timenchik, I. Smirnov, I. Tolochyn, M. Yampolskyi. In the interpretation of the quotation as a generic concept for the attendant terms (allusion, reminiscence) it is necessary to specify the concepts developed by I. Fomenko and his school.

The purpose of this article is to analyze the quotations in fictional text, particularly in the detective stories of D. Brown.

Realization of this goal requires solving of the following tasks:

- 1) to clarify the concept of "quotation";
- 2) to identify quotations in the novels of D. Brown and distribute them according to the own classification.

The research material is D. Brown's novels "Da Vinci Code", "Angels and Demons", "Inferno".

Methodological or scientific value of the article is that its results deepens scientific understanding of the quotation as a form of "alien word", make some contribution to problem solving of quotation analyzing in the text of modern English detective stories in particular D. Brown' novels.

One of the intertextuality forms is quotation. The term quotation has a different meaning that's why this concept has no clear, common definition and terminological name. This is due to the complexity of the described phenomenon.

There is a broad and narrow understanding of quote. In a narrow sense, the quotation is a literal extract from some text [7, p. 492], someone's words (in speech) exactly reproduced, or verbatim extract from the text (in writing) [3, p. 350]. The scientists often point out that when quotation is used it is necessary to refer to the authorship [9, p. 63].

There is also a broad understanding of the term "quotation". It includes both actual quotation like literal reproduction of alien text element, and application, reminiscence, paraphrase, allusion [8, p. 138]. The quotation in the broadest sense is a piece of any text included into the author's text. Texts that contain references to other texts are called intertext. According to R. Barthes, "... The text is not a linear chain of words <...> but multidimensional space where different types of writing are combined and debated, none of which is original; text made of quotations that refer to thousands of cultural sources" [1, p. 388]. Thus, all the texts are intertext, they all are linked, any text is constructed as a quotation mosaic, any text is the transformation product of another text [5, p. 99].

Traditionally, quotation is a fragment of any text literal reproduction, with the obligatory reference to the source. As we see, such interpretation involves the three components: first, identifier is "the reproduction of any text's fragment"; secondly, specifier – verbatim; thirdly, attribution – "necessary reference to the source". For the traditional understanding of citations the specification "graphical marking" is also important. Any intext that the recipient understands as a marker of the whole text can get quotation status. Yu. Lotman in 1970s demonstrated that "in the fictional text all formal text units are semanticized. The quotation function of the borrowed element is defined as its ability to represent the cultural meanings of the different generalization / specification degree in the intertext" [6, p. 163].

In practice, the analysis of frictional text, primarily intertextual, we deal with the quotations, which can be partly treated in this way. The quotations like presentation of "alien words" (M. Bahtin), are divided into attributive and non-attributive. Non-attributive quotations are included into the text without graphical marking and reference to its prototext. Quotations which are not graphically marked are modified by the author, complying with the context of the text, actualizing its polyphony, providing quotation identification by the recipient. If there is no identification, the "alien word" in the author's own text is completely assimilated without causing implicit meanings.

I. Fomenko pointed out that "quotation identification is more important than its accuracy. It is important that the reader could hear the "alien voice", and then not only the same quotation can be perceived in a generalized symbolic meaning, but all the author's text is enriched by text source. The quotation become the representative of alien text, association mechanism start" [10, p. 499].

In our view quote is literal reproduction of alien text element with graphic marking or without it, and reminiscences (the alien text fragments included in the text, sometimes slightly modified, without mentioning of its title and author) and literary allusions (hints of some well-known text).

We studied the theoretical achievements of past years and on its basis we propose our own classification of quotation, wherein some positions were corrected due to the complication of some quotation forms and mechanisms in the texts of modern English literature late XX – early XXI cent. The selection basis of quotation kinds are the following features: quotation position regarding the text; presence / absence of a graphic marking (quotation mark, italics); presence / absence of reference to the author and / or quotation source; precision / imprecision of the original text reproduction: 1) pretext quotation (title, epigraph); 2) intext (characters' quotation in the author's language); 3) intertextual – alien statements, which are introduced with reference to the source (unhidden quotation), or without references (hidden quotation); 4) precise (literal reproduction of source words with the preservation of the statement structure) and imprecise quotations (paraphrasing); 5) precedent quotation (paraphrase, allusion); 6) integral / fragmentary, that completely / incompletely reproduce the source precedent text fragment; 7) quotation-sign is a text unit, which includes all source text sense (name, characteristic, situation).

The proposed classification can be illustrated by the following examples from D. Brown's works "Da Vinci Code", "Angels and Demons", "Inferno":

1) **Pretext quotation:** The darkest places in hell are reserved for those who maintain their neutrality in times of moral crisis [12, p. 23; 4, p. 27].

2) **Intext:** Once, when his father was alive, Langdon had heard his mom begging his father to "stop and smell the roses" [11, p. 26]. His men called him "orso"-grizzly bear. They sometimes joked that Rocher was "the bear who walked in the viper's shadow" [11, p. 113]. Langdon continued. "The last thing Ignazio said to me was: 'The gates are open to you, but you must hurry' " [12, p. 713].

Zobrist once said publicly that he wished he could put the genie back in the bottle and erase some of his contributions to human longevity [12, p. 772].

3) **Intertextual: a) unhidden quotation:** Purge me with hyssop and I shall be clean, he prayed, quoting Psalms. Wash me, and I shall be whiter than snow [13, p. 26; 2, p. 592]. "The Bible, of course, states that God created the universe," she explained. "God said, 'Let there be light,' and everything we see appeared out of a vast emptiness [11, p. 34; 2, p. 1]. He whispered a verse from Judgments. And when the flame went up toward heaven, the angel of the Lord ascended in the flame [11, p. 263; 2, p. 275].

b) Hidden quotation: "History repeats itself, does it not? Of course, we will be more elegant and bold than the church was [11, p. 75]. These are the words of German philosopher G. Hegel: History repeats twice. Once as – tragedy, second time – as farce.

Condemning religion as the opiate of the masses [11, p. 254]. This statement came from the statements of K. Marx, who wrote in the introduction of "For Criticism of Hegel's Philosophy of Law": "Religion is a sigh of the oppressed creature, the heart of a heartless world, just as it is the spirit of soulless order. Religion is the opium of the people" [14]. Such comparison is, however, known before K. Marx. It is considered that Marquis de Sade in his novel "Juliette" (1797) and German poet Novalis in his book of aphorisms "Pollen" (1798) were the first who used this comparison. It is also found in the works of other poets, writers and philosophers (Ch. Kingsley, H. Heine, V. Lenin). It should be taking into account that at the time of K. Marx opium was mainly used in medicine as an anesthetic; so that religion reduces pain of social life in inhuman society.

Seek and find [12, p. 37; 2, p. 7]. The inscription above the door read: ABANDON ALL HOPE, YE WHO ENTER HERE [12, p. 307; 4, p. 27].

4) **Precise quotations:** "...And suddenly, there was a great earthquake, so that the foundations of the prison were shaken, and all the doors fell open" [13, p. 49; 2, p. 152]. As Napoleon once said, "What is history, but a fable agreed upon?" [13, p. 215]. The camerlegno turned back to the crowd and bellowed again into the night. "Upon this rock I will build my church!" [11, p. 226; 2, p. 19].

Ne'er walked the earth a greater man than he. — Michelangelo [12, p. 300].

Because the ensuing political feud had brought about Dante's exile from Florence, the poet had bitterly immortalized the event in his Divine Comedy: O Buondelmonte, through another's counsel, you fled your wedding pledge, and brought such evil! [12, p. 514-515; 4, p. 433].

Imprecise quotations: Acts 16. The verses told of a prisoner named Silas who lay naked and beaten in his cell, singing hymns to God [13, p. 49; 2, p. 152].

Aringarosa had been asked the exact same question as he left Castel Gandolfo the night before. "I suspect my path is as uncertain as yours" [13, p. 362; 2, p. 199].

Each of us is a God, Buddha had said. Each of us knows all. We need only open our minds to hear our own wisdom [11, p. 231].

5) **Precedent quotation: a) allusion:** Misguided sheep, Aringarosa thought, his heart going out to them [13, p. 25; 2, p. 21, 85]. "Novus Ordo Seclorum", Langdon said. "It means New Secular Order" [11, p. 54]. These words are a hint at the 5 and 4 eclogue of the poet Virgil Maron Publius: Magnus ab integro saeculorum nascitur ordo – "again new secular order begins now" [15]. Ch. Thomson, who created the state USA seal, once wrote that these words very clearly described the new USA era. This slogan is at the back of the USA Great Seal. Also, reverse side of the USA Great Seal with this slogan is depicted on dollar bills since 1935.

No amount of good karma could make her turn the other cheek today [11, p. 117; 2, p. 5]. The image was gruesome and profoundly strange, bringing with it an unsettling sense of déjà vu. A little over a year ago, Langdon had received a photograph of a corpse and a similar request for help. Twenty-four hours later, he had almost lost his life inside Vatican City [13, p. 9] (allusion to D. Brown's novel "Angels and Demons").

b) Paraphrase: As you know, the Book of Matthew tells us that Jesus was of the House of David [13, p. 210; 2, p. 1]. You shall leave everything you love most, Dante wrote of banishment. This is the arrow that the bow of exile shoots first [12, p. 286; 4, p. 436].

6) Integral: "Here's another", Teabing said, pointing to a different quote. *Blinding ignorance does mislead us. O! Wretched mortals, open your eyes!* – LEONARDO DA VINCI [13, p. 195]. "The prayer of St. Francis, signore. Do you recall it?" ... "God, grant me strength to accept those things I cannot change" [11, p. 81].

Fragmentary: HITHERTO SHALT THOU COME, BUT NO FURTHER. [13, p. 108; 2, p. 564]. Architectural Digest had called Opus Dei's building "a shining beacon of Catholicism sublimely integrated with the modern landscape" [13, p. 125]. "Eye for an eye", Vittoria hissed [11, p. 212; 2, p. 80, 134, 211].

7) Quotation-sign: The room was *spartan* – hardwood floors, a pine dresser, a canvas mat in the corner that served as his bed [13, p. 10]. D. Brown compares austere, simple rooms and strict, brutal upbringing in the ancient city of Sparta.

... illuminating the fair land upon which giants once roamed ... *Giotto, Donatello, Brunelleschi, Michelangelo, Botticelli* [12, p. 32]. The author talked about the famous Italian artists, sculptors and architects.

... the illuminated profile of the Eiffel Tower appeared, shooting skyward in the distance to the right. Seeing it, Langdon thought of Vittoria, recalling their playful promise a year ago that every six months they would meet again at a different romantic spot on the globe [13, p. 13]. The writer recalls readers the events described in the novel "Angels and Demons".

... he might at any moment wake up in his reading chair at home, clutching an empty martini glass and a copy of *Dead Souls* (*N. Gogol's novel*), only to remind himself that Bombay Sapphire (kind of drink) and Gogol (Russian writer) should never be mixed [13, p. 117]. This was the city on whose streets *Michelangelo* (*the famous Italian sculptor, painter and architect*) played as a child, and in whose studios the Italian Renaissance (*epoch in the cultural history of Europe*) had ignited [13, p. 121].

So analyzing the results of our research we came to the following conclusions:

1) quotation is literal reproduction of alien text element with graphic marking or without it, and reminiscences (the alien text fragments included in the text, sometimes slightly modified, without mentioning of its title and author) and literary

allusions (hints of some well-known text); 2) study of D. Brown's novels "Angels and Demons", "The Da Vinci Code", "Inferno" gave opportunity to elicit the following types of quotation: pretext quotation (title, epigraph); intext; intertextual (unhidden / hidden quotation); precise / imprecise quotations; precedent quotation (paraphrase, allusion); integral / fragmentary; quotation-sign.

The prospect of this topic could be further study of the intertextuality forms in D. Brown's novels.

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