Philosophical Allusions in Fowles' Novel 'The Magus': a Linguistic Aspect

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Abstract. The article explores philosophical allusions in Fowles' novel "The Magus" within their linguistic context. The aim of the article is to analyze the novel in terms of intertextual references to philosophical texts, considering their types, source spaces, degree of explicitness, and structure, as well as their functions in activating the symbolic and hermeneutic codes of the text. The methods employed for analyzing philosophical intertextuality in the novel include intertextual, context-interpretative, and taxonomic analysis, as well as narrative-semiotic encoding and elements of structural analysis. According to the criterion of source spaces, the article identifies intertextual references to ancient philosophy, represented by the ideas of Heraclitus and Lucretius, as well as to existentialist philosophical texts. Based on types of intertextuality, the identified forms of borrowing include paraphrase, intertextual retelling, reminiscence, and allusion. Regarding the criterion of transparency/implicitness, the intertextual references in the article are differentiated into means with maximum explicitness – references to precedent phenomena, such as the names of philosophers, well-known philosophical works, and key existentialist concepts; means with moderate implicitness – structurally modified allusions containing an explicitly marked component, allowing recognition of the concept from the source space but unfolding in the target text in a new context; and means with maximum implicitness – reminiscences of philosophical ideas related to chance, causality, the struggle of opposites, "chosenness," and existentialist concepts associated with the ideas of Heraclitus, Nietzsche, Schopenhauer, Kierkegaard and Sartre. Regardless of the degree of explicitness, all allusions contribute either to the symbolic code of the text, actualizing its conceptual oppositions, or to the hermeneutic code, conveying the meaning of the protagonist's spiritual journey from existence to essence within the space of the God's play — metatheater. In terms of structure, intertextual means are differentiated into three main types: individual lexemes, phrases, and references to entire texts. An analysis of the text "Magus" from the perspective of multimodal intersemiotic allusions and reminiscences to painting, music, sculpture and other forms of art seems to be a prospect for further research.

Key words: philosophical allusions, Fowles' "The Magus", source spaces, degree of explicitness, structure, typology, symbolic code, hermeneutic code.

Introduction. Fowles' novel is unique in terms of its all-encompassing intertextuality, providing its cohesion with ancient Greek mythology (Lorenz, 1996), Shakespearean texts, postmodernist works (Salami, 1992), pieces of music, painting, and architecture (Onega, 1996). The least explored in this vein are the means of intertextuality referring to the source spaces of philosophical texts – ancient, medieval, existential philosophy. Allusions and reminiscences to philosophical works serve as the foundation for the hermeneutic, symbolic, and semantic encoding of 'The Magus,' and function as tools for creating the metatext and hypertext of the novel. As far as we know, only a few works have been focused on existentialism as the philosophical basis of Fowles' novel. These studies are approached from a literary perspective and do not delve into questions of intertextuality, exploring the existential motives of freedom

and suicide (Butler, 1991; Pticina, 2019). Taking this into consideration, the relevance of the article is determined by the scarcity of works focusing on the linguistic analysis of the novel's intertextuality within the framework of philosophical borrowings. The study of such analysis can contribute to the fields of intertextuality, linguistic synergy, and semiotic encoding.

Literature review. The theoretical framework of the article encompasses research on the types, means, and functions of intertextuality in artistic texts. The article utilizes the taxonomy of intertextuality types by G. Genette, which involves "all explicit or implicit relationships with other texts" (Genette, 1997, p.1) and is denoted by the overarching term "transtextuality." Transtextuality includes the following types of relationships between texts:

- Intertextuality as the "presence" of one text within another.

- Hypertextuality as a parodic rethinking of the source text by the recipient text.

- Paratextuality as the interrelation between the text and its title, epigraph, author's remarks, preface, epigraph, etc.

- Metatextuality as commentary references to pretexts, often becoming the subject of linguistic play.

- Architextuality as genre relations between texts (Genette, 1997, p. 1-7).

The study of intertextuality as a category and one of the leading theories since the second half of the 20th century is a priority in contemporary linguistic research, revealing the complexity of intertextual relationships in language and texts (Azerêdo, 2021; Baines, 2023; Brondino, 2023; Cerri, 2020; Connell & Flanders, 2020; Kravchenko et al., 2021; Kravchenko, Goltsova, Snitsar, 2021; Long & Gaofeng, 2020; Radchenko, 2022). Mechanisms of meaning creation through references and allusions between texts are examined by text and discourse theory. Intertextual elements are scrutinized by structural linguistics, considering their structural organization within a text and their impact on the structure of larger linguistic units. Intertextuality analysis is also conducted within linguistic semiotic theories, investigating the interaction of different sign systems in a text and their impact on perception and interpretation. The influence of intertextual elements on cognitive

processes of text perception and understanding, as well as on the construction of meaning by readers based on their prior knowledge and experience, is a focal point in cognitive linguistics. In stylistics, the analysis of intertextuality focuses on how various stylistic devices are used to incorporate quotations, allusions, and other forms of intertextuality into a text to achieve specific effects.

Intertextuality, which is a focus of this study, is marked by the means of proper and facultative intertextuality (Majkiewicz, 2008, p. 20), distinguished by varying degrees of structural complexity and different levels of explicitness / implicitness (Piégay-Gros, 2002). The category of intertextuality includes such means as allusions, reminiscences, direct and indirect quotations, including paraphrases, precedent phenomena, stylization (imitation of the style of the original text), and others.

Taking into account the polyfunctionality of intertextual means in Fowles' novel, the article partially relies on research analyzing the functions of such means, particularly the polysemantic allusion, in creating semiotic-semantic cohesion of the text, actualizing hypertextual connections, the effect of defeated expectancy, etc. (Kravchenko et al., 2021). As far as we know, intertextuality in the aspect of the presence of philosophical texts in literary works has been explored in individual works, for example, in the monograph "Philosophical Allusions in James Joyce's Finnegans" by Robert Baines (2023). Fowles' novel "The Magus" has not been examined in terms of the analysis of allusions and reminiscences to philosophical texts, which constitutes the novelty of this article and allows it to fill a specific gap in linguistic research on postmodernist texts.

Since the philosophical allusions in "The Magus" function as means of encoding implicit and subtextual information, the article draws on Roland Barthes' (1974) theory of narrative-semiotic coding to unravel the layers of meaning embedded in the philosophical ideas and analyze of how the intertextual elements contribute to the overall semiotic richness and complexity of the novel. Barthes introduces the proairetic or actional code, along with hermeneutic, symbolic semantic and cultural codes. Distinction between hermeneutic and

symbolic codes becomes particularly significant for addressing the research objectives.

In Barthes' classification, the hermeneutic / riddle code relies on elements that generate questions and anticipation, inviting the reader to interpret and decode the narrative. It involves the elements of the narrative termed as partial answers, suspended answers, and jammings, and so on "to evoke a delicious sense of 'uncertainty, mystery, or doubt' in the audience" (Long, 2007, p. 53). On the other hand, the symbolic code encompasses elements that carry broader cultural or symbolic meanings, contributing to the deeper layers of the narrative. Such code represents a profound structural principle of organizing text through semantic oppositions.

The goal of the article is to analyze John Fowles' novel "The Magus" from the perspective of intertextual references to philosophical texts in terms of their types, source spaces, functions, degree of explicitness, and structure. The goal involves addressing the following tasks: 1) identifying the source spaces of philosophical borrowings; 2) analyzing the means of intertextuality in the context of their typology; 3) differentiating intertextual borrowings based on the degree of their explicitness/implicitness; 4) identifying the functions of intertextual meanings in actualizing the symbolic and hermeneutic codes of the text; 5) specifying the means of intertextuality in terms of their structure.

Materials and research methods. The material for the article consists of the text of J. Fowles' novel "The Magus" (2004). Fragments for analysis were selected based on criteria such as the presence of verbal markers indicating textual borrowings from philosophical texts, names of philosophical works, precedent names of philosophers, and implicit references in the form of reminiscences to philosophical theories, concepts, and ideas. The article integrates methods of intertextual analysis (Allen, 2011; Orr, 2003; Velykoroda & Moroz, 2021) with contextual-interpretive analysis (Holyk, 2021) aimed at identifying semantic increments in the hermeneutic code of Fowles' text, marked by intertextual means. Additionally, the method of taxonomic analysis was used to identify types of intertextual means based on

various criteria, and elements of structural analysis were employed to identify structural subtypes of allusions and reminiscences.

Results and Discussion. The classification of intertextual means in the novel is carried out in the article based on various criteria, depending on the types of intertextuality, source spaces of intertextual borrowings, their text-generating function, and structure.

Based on the criterion of source spaces, among the most frequent intertextual means identified are allusions and reminiscences to ancient and existential philosophy.

Examples of intertextual references to ancient philosophy include reminiscences

(a) of the philosophical poem "De rerum natura" ("On the Nature of Things") by Lucretius:

"the night seems to wait, as if story, narration, history lay imbricated *in the nature of things*" (Fowls, 2004, p. 142);

(b) of the ideas of Heraclitus about the universal interconnectedness and the struggle of opposites:

"That reality was *endless interaction* (...). The endless solitude of the one, its total enislement from all else, seemed the same thing as *the total interrelationship of the all*" (Fowls, 2004, p. 228-229);

"All opposites seemed one, because each was indispensable to each" (Fowls, 2004, p. 228-229).

In the novel, frequent reminiscences of existentialist concepts such as choice, inner freedom, authenticity, and the meaning of life have been identified. These reminiscences are marked by references to the Sartrean Orestes, whom the protagonist compares himself to: "like a new Orestes" (Fowls, 2004, p. 67), and the existential idea of the transition from existence to essence (Kierkegaard, 1980):

"You are *still becoming. Not being*" (Fowls, 2004: 101).

The recurring conceptual repetition of the word "freedom" in the novel, including the intertextual insertion of the Greek word "eleutheria," is noteworthy. This word is key to the hermeneutic code of the text and serves as a means of double coding, referring simultaneously to existentialism and to Heraclitus' ideas about freedom as the independence of human will:

"only one thing had that quality of pricelessness. It was *eleutheria: freedom*" (Fowls, 2004, p. 402),

"that same word, that one word: *eleutheria*" (Fowls, 2004, p. 396);

"And my *freedom* too was in not striking, whatever the cost" (Fowls, 2004, p. 475).

The main character, Nicholas, sees freedom in taking personal responsibility for everything happening to him in the phantasmagoric metatheater of events unfolding in the novel:

"the freedom that makes us (...) responsible for what we are" (Fowls, 2004, p. 489);

"Being free again, but in a new freedom… purged in some way" (Fowls, 2004, p. 492).

Based on the criterion of types of intertextual devices, the article identifies various forms of borrowings:

(a) Intertextual Retelling – as a free translation of concepts from the source space:

"But *the maze has no center*. An ending is no more than a point in sequence, a snip of the cutting shears" (Fowls, 2004, p. 608). The fragment conveys the idea of the rhizomatic labyrinth from the writings of existentialist Umberto Eco (2014), serving as a symbolic metaphor for consciousness, subconsciousness, and liminal states in postmodernism and existential philosophy. The labyrinth, destined "to be deciphered by men" (Borges, 1999, p. 35) becomes a recurring metaphor in "The Magus";

"*Despair is a disease* (...). You watch and you *despair*. Or you *despair* and you watch" (Fowls, 2004, p. 407) – in the antagonist's psychonarrative, the title of the foundational work of existentialism by Søren Kierkegaard, "The Sickness unto Death" (1980, p. 33-34), is played out;

"I thought, *I am Theseus in the maze*; let it all come, even the black minotaur, so long as it comes; so long as I may reach the center" (Fowls, 2004, p. 306).

(b) Reminiscence - as an indirect comparison or borrowing (often unconscious) of images

and concepts from other texts. An example would be cross-cutting metaphor of the game in the novel, associated with Heraclitean metaphor of the complementarity of opposites as different faces of a die; logos, and infinity as a child playing at πετεία (checkers) (Heraclitus, 1979):

"And it became a sort of game inside a game inside a game" (Fowls, 2004, p. 273);

"The god-game" (Fowls, 2004, p. 588).

(c) Allusion – a hint at specific components of the donor text recognizable in the recipient text:

"the European *death-wish*, pulling me along" (Fowls, 2004, p. 143) – an allusion to Schopenhauer's "will to death" (Schopenhauer, 1966).

(d) Paraphrase – a type of indirect citation referring to the donor text with a rephrasing of the source text: lay imbricated *in the nature of things*" (Fowls, 2004, p. 142) – "On the Nature of Things" by Lucretius.

Forms of intertextual borrowing by the target text of the meanings of source texts are shown in Table 1.

source space	form of intertextual borrowing	type of transformation of borrowed unit
texts of Heraclitus	paraphrase	indirect citation of donor text with its rephrasing
existentialist texts	intertextual retelling	transfer of content/concepts of source text in free form
existentialist texts	reminiscence	indirect comparison or borrowing of images and concepts from source texts
existentialist texts	allusion	recognizable hint to the content components of the source text

Table 1. Forms of intertextual borrowings and their transformations

According to the criterion of transparency / implicitness, intertextual means are differentiated in the article into those with maximum explicitness, with a moderate degree of implicitness, and with maximum implicitness.

The most explicitly marked intertextual means include references to precedent phenomena, such as (a) the names of philosophers:

"Sitting there steering he looked ascetic, Gandhi-like" (Fowls, 2004, p. 130);

(b) the titles of recognizable (well-known) philosophical works, and (c) nominations of key existentialist concepts:

"We formed a small club called *Les Hommes Révoltés*, drank very dry sherry, (…) and argued about *essence and existence* and called a certain kind of inconsequential behavior *existentialist*" (Fowls, 2004: 5-6) (references to the title of Albert Camus's essay (1954) and to basic existentialist concepts).

Intertextual means with a moderate degree of implicitness include structurally modified allusions that contain an explicitly marked component, ensuring the recognition of the concept of the source space but unfolding in a target text in a new context:

"You are still becoming. You still do not exist" (Fowls, 2004, p. 101).

Intertextual markers with a maximum implicitness involve reminiscences to philosophical ideas: chance, causality, the struggle of opposites, "chosenness", anguish, suicide, etc. associated with the ideas of Heraclitus, Nietzsche and existentialism concepts.

"The total interrelationship of the all. All opposites seemed one, because each was indispensable to each" (Fowls, 2004, p. 228-229);

"Are you *elect*? I come to tell you that you are now *elect*" (Fowls, 2004, p. 489) - the concept of "chosenness" associated with Heraclitean idea of "aristos" (moral and intellectual elite) and echoing the concept of the chosen ones in existentialism: "those who bore themselves are the chosen ones, the nobility" (Kierkegaard, 1992).

"We duly felt the right *anguishes*" (Fowls, 2004, p. 5-6);

"*The fear* I felt was the same *old fear*" (Fowls, 2004, p. 458) - reminiscences referring to fundamental concepts of existentialism – anxiety and fear (Kierkegaard, 1981).

One of the recurring reminiscences in the novel is the reference to the existential motif of suicide, which is crucial to the existential worldview, emphasized particularly by Albert Camus: "There is only one really serious philosophical question, and that is suicide" (Camus, 1955, p. 3).

In the text of the novel, the motive of suicide is marked both by its direct nominations and by descriptive periphrastic designations:

"To write poetry and *to commit suicide*, apparently so contradictory, had really been the same, attempts at escape" (Fowls, 2004, p. 40);

"an admiration, that admiration which is really envy of *those who have gone further along one's own road: they had both despaired enough to watch no more*. While mine was *the moral suicide*" (Fowls, 2004, p. 407);

"You watch and you despair. Or you despair and you watch. In the first case, *you commit* physical *suicide*; in the second, moral" (Fowls, 2004, p. 407);

"it seemed to me that *my own death was the only thing left that I could create*" (Fowls, 2004, p. 51).

The allusions with a maximum degree of implicitness are presented in the pseudo-trial scene of the protagonist, where the judges are portrayed wearing masks representing Jungian archetypes of the unconscious, embodying the archaic part of Nicholas's personality:

"I stared down the line: the stag-devil, the crocodile-devil, the vampire, the succubus, the bird-woman, the magician, the coffin-sedan, the goat-devil, the jackal-devil, the Pierrot-skeleton, the corn doll, the Aztec, the witch. I found myself swallowing, looking round again at my inscrutable guards". (Fowls, 2004, p. 461).

The distribution of intertextual borrowings according to the criterion of the degree of their explicitness and implicitness is shown in Table 2.

intertextual borrowing	degree of its explicitness / implicitness
references to precedent phenomena	maximum explicitness
allusions with structural modification of the borrowed component	moderate degree of implicitness
reminiscences to philosophical ideas	maximum implicitness

Table 2. Intertextual borrowings on the criterion of their explicitness and implicitness

Regardless of the degree of implicitness, all allusions contribute to the symbolic and hermeneutic code of the text, activating parallel meanings of the target space by reproducing components from the donor text with its own "predication." For example, the allusion to Gandhi compared to Conchis serves as a means of the symbolic code, marking the oppositions:

(a) between the philosophy of non-resistance to evil, symbolized by the name of the Indian philosopher, and active struggle against evil, embodied by the antagonist Conchis – the director of the entire God game. Conchis organizes his metatheater for the sake of active resistance to evil, creating a space for the spiritual initiation and purification of the protagonist;

(b) between the contrasting characteristics of Conchis as a Trickster-deceiver and philosopher, a Creator restoring the harmony of the world.

The reference to Orestes as a precedential phenomenon from Sartre's novel "The Flies" becomes a tool for constructing ironic hypertext, contributing to the hermeneutic code of the novel by breaking down the boundaries between play and reality, irony and significance, truth and mystification, life and death:

"In some places there were nagging clouds of black flies, so that I climbed through the trees like a new Orestes, cursing and slapping" (Fowls, 2004, p. 67).

The allusion with a moderate degree of implicitness ("You are still becoming") serves as a key element for the hermeneutic code of the text, where the God Game space – a metatheater of the protagonist's trials - is constructed to allow him to discover his essence on his spiritual journey.

Similarly, the motive of the hermeneutic code of the text – the existential search and initiation of the hero on his spiritual journey from existence to essence, is encoded by intertextual reminiscences with a high degree of implicitness.

The intertextual means are differentiated into three main types based on their structure, ranging from individual words and phrases to larger excerpts or references to entire texts.

- Lexemes: "We (...) argued about essence and existence and called a certain kind of inconsequential behavior existentialist" (Fowls, 2004, p. 5-6);

- Phrases – with transformation and without transformation:

"but I knew I had *absolute freedom of choice*" (Fowls, 2004, p. 474) – reference to the concept of freedom of choice as the key idea of existentialism;

"such as *through-all boredom* with life in general, a nightmare. *Boredom*, the numbing annual *predictability of life*, hung over the (…) like a cloud. I could not spend my life crossing such a Sahara" (Fowls, 2004, p. 7) – references to the conception of boredom in existentialism. Kierkegaard (1980) denotes boredom as a kind of nothingness, a nothingness that permeates all reality. Schopenhauer (1970) defines boredom as the sensation of the worthlessness of existence, as evidence or proof that existence is worthless, Nietzsche (1968) – as access to one's deepest self.

- Texts: an extract of existential philosophy is presented in the autobiographical episode from Conchis's life – in the scene where he faces the choice between personally killing two people or the execution of the entire village by German executioners:

"I saw that I was the only person left in that square who had the freedom left to choose, and that the annunciation and defense of that freedom was more important than common sense, self-preservation, yes, than my own life, than the lives of the eighty hostages" (Fowls, 2004, p. 403).

Correlative relations between the type of intertexuality, the structure of intertextual borrowing and the degree of its explicitness/implicitness are presented in Table 3.

Intertextual devices	Transparency/implicitness	Structural types
Precedential phenomena	Maximum degree of explicitness	Lexemes Phrase / paraphrase
intertextual retelling	Maximum degree of implicitness	Texts
structurally modified allusions	moderate degree of implicitness	Phrase / paraphrase
reminiscence	Maximum degree of implicitness	Lexemes Phrase / paraphrase Texts

Table 3. Correlations between the types, structure, and degree of explicitness / impliciteness of intertextual borrowings

Conclusions. According to the criterion of source spaces, the article identifies intertextual references to ancient philosophy, represented by the ideas of Heraclitus and Lucretius, as well as to existentialist philosophical texts. Based on types of intertextuality, the identified forms of borrowing include paraphrase, intertextual retelling, reminiscence, and allusion.

Regarding the criterion of transparency/implicitness, the intertextual references in the article are differentiated into means with maximum explicitness – references to precedent phenomena, such as the names of philosophers, well-known philosophical works, and key existentialist concepts; means with moderate implicitness – structurally modified allusions containing an explicitly marked component, allowing recognition of the concept from the source space but unfolding in the target text in a new context; and means with maximum implicitness – reminiscences of philosophical ideas related to chance, causality, the struggle of opposites, "chosenness," and existentialist concepts associated with the ideas of Heraclitus, Nietzsche, Schopenhauer, Kierkegaard and Sartre.

Regardless of the degree of explicitness, all allusions contribute either to the symbolic code of the text, actualizing its conceptual oppositions, or to the hermeneutic code, conveying the meaning of the protagonist's spiritual journey from existence to essence within the space of the God's play — metatheater.

In terms of structure, intertextual means are differentiated into three main types: individual lexemes, phrases, and references to entire texts.

An analysis of the text "Magus" from the perspective of multimodal intersemiotic allusions and reminiscences to painting, music, sculpture and other forms of art seems to be a prospect for further research.

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Філософські алюзії в романі Фаулза «Волхв»: лінгвістичний аспект

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Анотація. У статті досліджуються філософські алюзії в романі Фаулза «Волхв» у їхньому лінгвістичному висвітленні. Метою статті є аналіз роману з точки зору інтертекстуальних посилань на філософські тексти, зважаючи на їхні типи, вихідні простори, ступінь експліцитності та структуру, а також функції в актуалізації символічного та герменевтичного кодів тексту. Методи, використані для аналізу філософської інтертекстуальності в романі, включають інтертекстуальний, контекстуально-інтерпретаційний і таксономічний аналіз, а також наративно-семіотичне кодування та елементи структурного аналізу. За критерієм вихідних просторів у статті визначено інтертекстуальні референції до античної філософії, репрезентованої ідеями Геракліта та Лукреція, а також до екзистенціалістських філософських текстів. Виходячи з типів інтертекстуальності, виділені такі форми інтертекстуальних запозичень, як: парафраз, інтертекстуальний переказ, ремінісценція, алюзія. За критерієм прозорості/імпліцитності інтертекстуальні посилання розмежовані у статті на засоби з максимальною експліцитністю – посилання на прецедентні феномени, такі як імена філософів, відомі філософські праці, ключові екзистенціалістські концепти; засоби з помірною імпліцитністю – структурно модифіковані алюзії, що містять експліцитно позначений компонент, що дозволяє розпізнати концепт з вихідного простору, що розгортається в цільовому тексті, створюючи нові контексти; засоби з максимальною імпліцитністю – ремінісценції філософських ідей, пов'язаних із концептами випадковість, причинність, боротьба протилежностей, «обраність», асоційованими з ідеями Геракліта, Ніцше, Шопенгауера, К'єркегора та Сартра. Незалежно від ступеню експліцитності, усі алюзії сприяють актуалізації символічного коду тексту, актуалізуючи його концептуальні опозиції, або герменевтичного коду – мотиву духовної подорожі протагоніста від буття до сутності у просторі метатеатру роману. За структурою інтертекстуальні засоби поділяються на три основні типи: окремі лексеми, словосполучення та посилання на цілі тексти. Перспективою для подальших досліджень вбачається аналіз тексту «Волхв» з точки зору мультимодальних інтерсеміотичних алюзій і ремінісценцій до живопису, музики, скульптури та інших форм мистецтва.

Ключові слова: філософські алюзії, «Маг» Фаулза, вихідні простори, ступінь експліцитності, структура, типологія, символічний код, герменевтичний код.