

Linguistic Licensing and Investigation of Multileveled Donor of Intertextuality

Mohammed Umar

Department of English and Linguistics
Federal University Dutse, Jigawa State, Nigeria
+2348033161114, mmumar@gmail.com

Fatima Muhammad Shittu

Department of English
Federal University of Education, Kano
Fatimamuhammadshitu575@gmail.com, 08038068890

Abstract

This study investigates the artistic style and how two texts of the same genre and author share similar linguistic, stylistic and literary traditions. This tendency of two or more works to share similar patterns particularly in content and style is called Intertextuality. The argument permeating particularly in the realm of text linguistics, is that, there is no refined way a particular text is free or be an independent entity, but by relating it to other text(s) through allusion, adaptation quotation or any other form of exophoric textual referencing. This claim is investigated with regards to Bandele's (a celebrated Nigerian diaspora's novelist) 'The Man Who Came In From The Back of Beyond' and 'Burma Boy'. Evidently, the data for the study is collected from the two primary texts and the analysis is carried out on the spheres of Halliday's Systemic Functional Grammar. From the findings of this work, there are evidences that the point of convergence of the two texts is out of many factors, such as authorial involvement in the story line of the text, common stylistic patterning, cohesive maintenance of the texts and other contextual cues such as situational and cultural contexts.

Keywords: Intertextuality, Textuality, Authorship, Context, Style, Language

Introduction

There is nothing wrong or new to say that a text or text craft embodies sundry of factors for its existence, and these can emanate from reader-writer-situation-language-society-and the text itself. Each of these features whether intrinsic and extrinsic can account significant role towards the 'texture' and 'stature' of text as a process and as product. Just as what is disclosed in Edarous (2019), the way text shapes its operational networks depends mostly on literariness and other artistic techniques. However, the art of writings, most importantly in the realm of literary productions passes through that tradition of connectivity or interdependence of ideas from point A to point B and beyond, which in a way capitalize on the transformational clues and the ability of the clues to access meaning equivalence. This argument opens up new focus in textual studies.

In their bid to actualize how both literary and linguistic aspects of text are fused together to unravel meaning and style, Hoey (2000), Yoon (2013), Samuel(2018) and host of others put in place the network of text as both discourse unit and a property of intertextual connectivity. Putting these points together, we can claim that the interdependence of text can be by, in addition, to many different features such as content, style or linguistic substances. The extent of how these textual orientations manifest in text can be measured, as such has degree of labelling or representation. Scholars such as Julia Kristeva, Roland Barthes, Fairclough and Sanders have opined and popularize a nomenclature called Intertextuality suitable for the possibility of textual nesting, or the tendency of texts to have similarity in content or style patterning. Against this background, this research appears unique, in style, focus, approach and content, and it sees text not only a product of literary tendency for determining intertextuality but the hybridity of textual resources,

As indicated above, writers of whatever corpus of literature attach themselves to a definite style, and every analysis of style is an attempt to find out the artistic principles governing the choice of language and of other essential contextual postures. The involvement of stylistic choice in this effort can be handled by different fields of linguistics more especially stylistics and pragmatics, where the former gives prominence to style and the latter to context. In fact, when readers read a text with reflection of other literary works, all related assumptions, effects and ideas of other texts provide them with different meaning(s) and changes the techniques of interpretation of the original piece. This condition depends on style of the writers. This means that speakers and writers can make presuppositions about the textual experiences of the people with whom they interact.

Biographical Account of Biyi Bandele, the Author of the Primary Texts

Biyi Bandele Thomas, is known for his artistic embellishment in different spheres of literary commitments. A Yoruba man by tribe, born in Kafanchan-Kaduna state, in the Northern Nigeria, is seen as a prolific artist who was nurtured by hybrid cultural backgrounds. His bewildering passion for artistic culture flourished at the University of Ife, nowadays Obafemi Awolowo University, Nigeria. In an attempt for him to emerge and reflect the inbuilt twine nature of text and cultural heritage. He extols the virtue of meaningfulness of self and otherness in culture exhibition and roll over to societal upbringing.

Through that artistic medium, Bandele's story reflects in most of his works, in such manner that some see his works as quasi-autobiographical recollections. Thus, one innermost motif of his works is to navigate and commit to bedeviling effects of the socially-ill attitudes surrounding the furthestmost Nigerian societies, most particularly about Nigerian Civil War and the Second World War. Perhaps, his quotes of wars are not unconnected with his experience from their aftermath, and perhaps to his father's participation in the Second World War who fought for Britain against Japan in the War.

Synopsis of 'The Man Who Came in from the Back of Beyond'

The story commences by perplexing narrations of a character, Maude. At the onset, the characterization bases on Maude who is being presented via the discovery of self-narration and depiction. The story of Maude flourishes and ensembles by himself systematically in a pattern of complex and heterogeneous formulation. From childhood, he was brought up by a less privileged family whose story enjoys the trauma of disillusionments and psychological disorientation leading him to a cul-de-sac life. After the departure of his father who was involved in a tragedy of political aftermath, his mother became in dilemma on how to spend the rest of her life and live a good stand to a livelihood. She unilaterally concludes to move down to the North, to Jos to be explicit, to accommodate herself for self-respect and attain positive heritage. Her conviction was not fully fulfilled, after which she joins the trade of prostitution.

As the story continue to unfold, another character Bozo Machika, whose Bible name is David was considered relevant in the chain of revealing the thematic richness. Bozo also benefited from the ruins of family affairs, after the homicide of his father by his mother for incest, he became derelict and eventually decides to secure alternative sources of living. His life remains unchanged and disillusioned, as he ended-up engaging in different social malpractices. He meets Mitchel, a very indecent character who is an ex-military officer and a victim of the Biafran/Nigerian Civil war. The narrative events run on a psychologically bankrupt for Bozo who leaps from the frying pan to fire. The concluding chapter wraps up the narration by a flashback, to borrow a literary term, where Maude is reintroduced using literary style.

Synopsis of 'Burma Boy'

The account of this book is majorly on the discourse of war and surreptitiously on the moral-influx of a society. Bandele, is economical with words in his bid to navigate the ideals of self-actualisation, self-defense as well as right social up-bringing, where he metaphorically induces generic representation and inclusion; for example where he says “We are all agents in the trade of war”. He dramatises the textual episodes and characters by local settings such as spatial settings of Zaria, Kaduna, Sokoto, Katsina Ala among others. He situates the text with significant adoption of native personal names such as Ali Banana, Samanja Damisa, Dogo etc. mainly to situate the local indigenes performances from all sorts of ethnic ebbs and locations in the heat of the Second World War.

He did not restrict the narration to the realm of war, but transcends the in-depth flux of scouring through detailed facts of the text personages of their socially- attached philosophy of life and theological etiquette. In the text for example where he says, “Do not go near fornication. That is what it says in the Great Books”. This means Bandele weighs religion and indigenous culture as parataxis, as each provides right verdict to the purposive life of virtuousness of man.

Theoretical/Conceptual Expounding

Intertextuality: A Product of Textual Art

The term intertextuality was coined by the Bulgarian-French philosopher and psychoanalyst, Julia Kristeva in the 1960s. This concept has popularized textlinguistics and has its base in the new trends of literary philosophy of 20th century and in the linguistic outlook of the work of Swiss linguist, Ferdinand de Saussure (1858-1913). It was derived from the Latin word *intertexto*, meaning, to intermingle while weaving. This justifies that there is need for unity of linguistic structures of text in determining the extent of intertextuality. According to Kristeva (1986) for instance, intertext nature of text has to do with textual reference within some other texts. It can be as a text constructed 'of a mosaic of quotations'. This enacts that text formation draws upon the concept, rhetoric or ideology from other texts to be merged into the new text. It may be re-telling of an old story, or re-writing a popular story in modern context, for instance David Hare: *Murmuring Judges* retells Charles Dickens: *Black House*. It is however noteworthy that linguistic similarity of texts of the same type cannot in any way be the only index of intertextuality, rather how context of speaker and reader, arrives at presuppositions about the textual meaning on which experiences are made.

As referred from Croft and Cross (2008), writers borrow ideas from previous works to give a layer of meaning to their works. For instance, Shakespeare's *Romeo & Juliet* has intertext relation with Ian McEwan's: *Enduring Love* in the discourse of Love, jealousy and rejection, while his *The Tempest* has intertextual commonness with Chinua Achebe: *Things fall Apart* and Brian Friel: *Translations*. From this, we can denounce the notion of originality, as there is no text that can claim original ownership of ideas but only a tool that was formed out of textual references, linguistically or literary. In fact, when readers read new text(s) with reflection of another literary work(s), all related assumptions, effects, and ideas of other texts provide them a different meaning and changes the techniques of interpretation of the original piece. Since readers take influence from other texts therefore they sift through archives, and this device cushions them to open new perspectives and possibilities to construct their story.

It is possible to explore between two types of intertextuality; Iterability, and presupposition. Iterability refers to the repeatability of certain textual fragments to citation in its broad sense to include not only explicit allusions, reference, and quotations within a discourse, but also unannounced sources and inferences, clichés, phrases in the air, and traditions. Whereas Presupposition intertextuality is an assumption to a text which makes about its referent, its readers, and its context-to portions of the text which are read, but which are not explicitly there.

Either of the two intertextual divisions, there is need for textual analysis through which conferment is made. By analysis of text, is to note that intertextuality relies virtually on multifarious factors. Bhatia (1993) buttresses that to read a text is to place it in a situational/

contextual framework. He adds that one is required to weigh such analysis further by attributing to the surrounding bases relevant in determining the texture and posture of the text, and these include defining the relationship of text voices and their goals; define the historical, socio-cultural, philosophic and/ or occupational placement of the community in which the discourse takes place and identifying the network surrounding text and linguistic orientations. At this juncture, we can stand to Kristeva impression, that, a text is constituted, strictly speaking, only in the moment of its reading. Thus, the reader's own previous readings, experience and position within the cultural formation also form crucial basis of intertextuality.

Authorship and Authorial Intention/Presence in Text Craft

There is wide argument that intertext is built by how the text architecture-the god, or what is widely known as the author presents himself in the storyline. In other words, Intertextuality of text is influenced by the author's state, though this assertion has encountered multiple scholarly rejections. Barthes' *Death of the Author* (1968) is one of such works that denounces the authorial inclusion in text. He positions that the birth or the presence of the reader marks the departure and must be at the cost of the death of the author. Once the text author is distant from the textual heritage, the claim to unearth a text develops quite pointless. He also buttresses:

We know that a text is not a line of words releasing a single theological meaning (the 'message' of the author-God) but a multi-dimensional space in which a variety of writings, none of them original, blends and clashes. The text is a tissue of quotations drawn from innumerable centres of culture (Barthes, 1977).

A text therefore is an empty space, filled with meaning from outside itself, any more than it is the transcription of an authorial intention. Despite the multiple grounds of authorial presence challenge, Johnston (2008) in Audu & Daura (2011), clarifies that writer provides or serves as "Primary Source" in text meaning. He further confirms that whenever the interpretation does not correspond with the author's intention/intended meaning, then it could be attributed to the writer's failure or the use of writing interpretation strategies by the reader in reconstructing such a writer's meaning.

Methodology and Theoretical Framework

The researcher focuses attention to data from the two primary texts. Each is coded, labelled and analyzed using the theoretical orientations of Halliday's Systemic Functional Grammar. The Halliday's SFG is very equipping in attributing linguistic study of both spoken and written texts. In it, there is realization of entity that has semiotic form and which offers primacy of meaning in textual analysis. There is close examination of key textual components like form, class and function through what is called transitivity and thematisation. This altogether renders that text have both structural and functional domains/qualities.

Presentation and Analytical Procedure of Data from The Man Who Came In From The Back Of Beyond (Text One)

- A) [//? ? ? ? ?h? //were cremated on a pyre.]
- B) [//?h? ? ? ? ? //reads like a book, sir, I remarked, impressed]
- C) [[//?h?, ? ,h? ? h? // had amused].
- D) [//?h? h?// shrugged and said, 'Not that I expected a son-of-a-bitch to understand'.]]

- E) [//? ? h? h?// entered high school he went to Kagoro Secondary School -he was adored by very few of the masters.]
- F) [//? ? ,h?// enlisted in the army, saw action during the civil war and had a hole the size of a ping pong ball embossed on his cheeks by enemy bullets during a major trench-to-trench exchange of fire.]

- G) [//? ?h? // was in those days, the days when you rely on your father to call you a son -of-a-bitch, your mother to talk God with you, and your sister to tell you about the new suitors].
- H) [//?// have gone to all over the country].
- I)UTH[//From Lagos to Onitcha, from Kafanchan to Katsina Ala, I// have been looking for some place where people would not for some reason be embarrassed at me, or sorry for me, or afraid of me.]
- J) [//?h? // were Almajirai, muslim boys sent by their parents or guardian to serve as acolytes disciples to famed itinerant Islamic teachers.]
- K) [//? ? // is a curable disease]
- L) [//?h? // were heavenly knights; Lailahailla 'lla].
- M)UTH[//They// must go, in the name of Yarrasulilla and conquer the infidel.]]
- N) [//? ,?h?// came to the north, to Jos].
- O)URH[So long as it's in French, URH,SP English, Hausa, Igbo or Yoruba.
- P) [//? // na so dem de steal?
- Q) [//? ? ? // de put salt for the injury for where you came from.]]

Sample of Data Presentation and Analysis of Text One

Table One

S/N	Text structure	+/- Theme/Rheme selection	+/- Topical/structural	+/- Textual	+/- Cohesion/Coherence	+/- Intertextuality
	Like a Hindu corpse they were cremated on a pyre	+UTH +RH	+T	-	+	+

The thematic structure of the highlighted structure is the theme of the clause which is unmarked and is predicated by an unmarked rheme. It appears topical with they which is also the subject is an anaphoric reference and refers to the family of Bozo whose mother was burnt to death as a result of conflagration. The theme is also counted as the thematic phenomenon carrying relevant field of the proposition. Structurally, the clause shows manifestation of clausal unity which is achieved by tied cohesive device and also convey information.

Table Two

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Cohesion/ Coherence	+/- Intertextuality
	<i>Embittered, he enlisted in the army, saw action during the civil war had a hole the size of a ping pong ball embossed on his cheeks by enemy bullets during a major trench -to-trench exchange of fire.</i>	+UTH +RH	+T	-	+	+

The above part is the topic of the clause is indeed the 'phenomenon' of the statement, and appeared to be marked and supported by adverb of degree very which expressed heterogeneous marked comment. Intertextually, the writer furnishes textual coherence through lexical relation. For example, the inclusion of army in the clause determined the discourse conformity with the two texts as both capitalized on warfare which is among the concerns of the two novels. Both the subject and possessive anaphora used contextually referred to Bozo whose story line flourishes. These unite the texture and textuality of the novel.

Data from Burma Boy (Text Two)

- 1) [/ / ? ? ? ?h? ? ,? ? ? ? h? ? ? ?h? ? ? ?h? h? ? ? // were all but deserted, a spare, disheveled looking Englishman with a stooping gait staggered through the city's dark alley ways and bazaars, pedestrians and cars, looking, he said, for a chemist.]
- 2) [[/ / ? ? - ? - ? - ? // explained the Nigerian.] [/ / is a Hausa term of abuse. [/ / means son-of-a-woman-who-trades-her-body-for money.]]
- 3) [[/ / ? ? // are prostitutes?]
- 4) [/ / ? // the Sierra leonean.].
- 5) [/ / ? is a term of abuse, ' the Nigerian archly rep lied.]]
- 6) RH [By the grace of the Holy Prophet Muhd - May blessing and Divine regard be upon him.]
- 7) I [/ / ? // found himself lying next to Aluwong, a boy of about nineteen who was from another group.]
- 8) [/ / ? // was from Kagoro, a small village of rugged hills near the mining town of Jos.]
- 9) / / ? UTH [are all agents in the trade of war].
- 10) I [/ / ? // not go near fornication'].
- 11) [/ / ?h? // is what it says in the Great Books'].
- 12) I [/ / ? // is a curable illness].

- 13) $l^{//?} h^? ? \quad ? \quad //$ *Were both Almajirai pupils at allo schools, derelict open -air madrahs where the children of the poor were sent t o learn Quran by heart].*
- 14) $l^{//?} //$ *laughed calling me a son -of-a-clerk, but I let it pass; my mother's honour is sacred to me but I knew she would understand, and I hadn't walked from Zaria all the way to Kaduna to trade insults with a man who had a rifle lying by his feet.]*
- 15) $lllll^{//?} //$ *know I make all sorts of mistakes, Pash conceded.]*
- 16) $l^{//?} \quad ? //$ *can't help it.] [^{//?} // is not my language.]*
- 17) $l^{//?} //, m$ *not Hausa.] [^{//?} //, m Yoruba.]]]]*
- 18) $ll^{//?} h^? //$ *is nothing wrong in calling him a Christian, Damisa agreed.]*
- 19) $l^{//?} \quad ' \quad h^? //$ *knew that Zololo really meant was that Pash was not a Muslim.]]*
- 20) RH, Q *[And to the memory of my father Solomon 'Tommy Sparkle' Bamidele Thomas, a 'Burma Boy' whose stories of war in the jungle ech o still in my ears.]*
- 21) $l^{//?} //$ *was no stronger to fear but as he stood on that mountain track in the wildest reache s of the Burmese jungle that unhappy night five years into the second world war, a long way away from the hamlet which once called home, a village called Saminaka in Northern Nige ria where he was born less than seventeen years ago, Ali Banana knew he was a bout to die a great terror took hold of his mind.]]*
- 22) $ll^{//?} \quad ? ? \quad ? h^? \quad ? //$ *observed Zololo innocently.]*
- 23) $l^{//?} \quad ? \quad ? \quad ? \quad ? h^? //$ *he too earned a slap from Damisa.]*
- 24) $l^{//?} h^? //$ *, wrong, with calling the man a Christian.]]]*

Sample of Data Presentation and Analysis of the Text

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Cohesion/ Coherence	+/- Intertextuality
1	<i>Two years later into the war, on a day so hot and stifling the usually bustling thoroughfares of Cairo were all but deserted, a spare, disheveled looking Englishman with a stooping gait staggered through the city's dark alley ways and bazaars, pedestrians and cars, looking, he said, for a chemist.</i>	+UTH +RH	+T	+	+	+

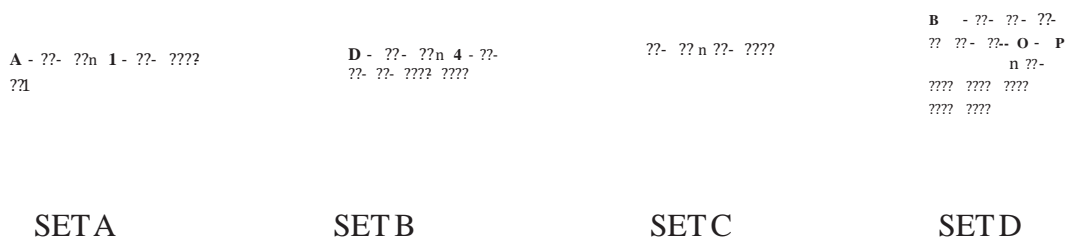
The position of intertextuality is spelled out as certain structural and content relation to become firmly solidified. For example, in the two novels, there is the position of adequate account of narration on world war which his (the writer's) father became part of the forerunners. The rheme properties offer the descriptive narrations on how the complex thematic content works. The use of war here provides cohesive ties as it becomes a repeated word used in many dimensions in the other novel. Wherever it is used, it refers to the same thing, same event, and however has same semantic load.

Table Four

S/N	Text structure	+/Theme/Rheme selection	+/- Topical/ structural	+/Textual	+/- Cohesion/ Coherence	+/- Intertextuality
	<i>We are all agents in the trade of war.</i>	+UTH +RH	+T	-	+	+

Here, 'we', as an endophoric reference is structural and topically thematic, and unmarked. In addition, it is the full layer weighing the content of the clause. It is used as cataphoric clause and refers to those that participated in the war. Both the endophoric and the nominal agents denote Janar who is also among the agents of warfare, and use of war in both texts transmits information as referring to certain and definite incidence. It is therefore a textual element that creates structural and functional configuration of intertextual nature of the novels.

Equating Intertextuality Manifestations in the 'The Man Who Came in From the Back of Beyond' and 'Burma Boy' and Their Discourse Representations



The foregoing chain of sets, to borrow the mathematical term-SET is used to show the layers of intertext relations of the text under study. Each set contains two entwined circles which are glued together, and in the centre they intersect. Here, intersection refers to intertextual point, and is furnished with number or alphabet images plus n which means intersection or tendency of intertextuality between the data of the two novels. The letters symbols representations refer to the content of the first novel, whereas the numeral characters represent data in the second novel. For example, the first set reads that content of tables A, D1 & F intersect or share intertextual intersection with the data in tables 1&9&17&18 in the second text respectively

(1) A- ??- ??n 1- ??- ???- ???

The above data share intertextual relation on the *discourse of war; Nigerian Civil War and Second World War*.

(2) D- ? - ? 騰- ? - ? - ? - ? - ?

The two set of data in the second set as appeared interconnect in addressing *moral imbalances* bedeviling Nigerian societies.

(3)? - ? 騰? - ?

The third set represents textual relations in unveiling *religious preference and glorification of faith* of the novel's characters in the two texts.

(4)B- ? - ? - ? - ? - ? - ? - ? - ? - ? - ? - ? - ? - ? - ? - ? - ? - ? - ? - ? - ?

The data in the last set interwoven in depicting *social heritage* or *self definition* of the characters in the texts.

Research Findings

In addition to the above descriptions, the findings of this work indicate that, intertextuality is the involvement of multifarious levels of context particularly social setting of Nigeria which according to the data involve social and moral laxity and enormous wars. The research also showed that there is close confluence of text, text-making and the state of authorship. Thus, ascription of value of ideas and reference tag to author is virtually accessible to explicate the inward textual containment of the texts stature and their co-dependence. At some level, Bandele's works seem to be a quasi or pseudo autobiography; a recollection of the author's life. Finally, the analysis opened that the term intertextuality of text in the realm of literary and linguistic traditions is a product of glaring cohesion which is gained by influx of structural connective mechanisms. This means that all forms of text meaning are product of meaningful cohesiveness.

Conclusion

In conclusion, this work has sought to define intertextuality as it manifests in the two texts of the same genre and author. By these we can establish ground justification that intertext nature of text can happen not only across texts of different genre or author but texts of the same author and genre. It also indicates that the author has demonstrated his experience in the text. In other words, the author-Biyi Bandele Thomas stood firm in the storyline, as the god, as such the notion of authorial presence in text is one of the ground features of the contemporary writers, altogether these would not have happened devoid of linguistic suitability and textual unity. This kinds of work though there could be similar effort but offer sundry pictures for other related studies in such areas like discourse analysis, pragmatics, text linguistics, literature and stylistics. In the end, we should note that knowing how to craft and read a text depends on knowing 'how to do things with language and knowing the surrounding contexts'.

References

- Abdul, F. M. (2019). 'Dramatic Transformation: The Hamlet-Type in Shakespear's and Checklov Version'. *International Journal of English and Literary Studies*. Vol. 1 No 2P17-33
- Audu, S. & Daura, S. S. (2011). Thematisation and Author's Intervention in Written Texts. *Kakaki: A Journal of English & French Studies*. Vol. 9 pp1-18
- Alexa, M. (1977). *Text Analysis, Content Analysis and Linguistic Theories*. Quadrat: ZUMA
- Allen, G. (2000). *Intertextuality*. London: Routledge
- Aragay, M. (2005). *Books in Motion: Adaptation, Intertextuality and Authorship*. Amsterdam: Editions Rodopi B. V.
- Bande, B. (1991). *The Man Who Came in From the Back of Beyond*. Ibadan: Spectrum
- Bande, B. (2007). *Burma Boy*. Lagos: Farafina
- Barthes, R. (1977). *Image/Music/Text*, S. Heath, London: Fontana
- Bhatia, V. K. (1993). *Analysing Genre: Language Use in Professional Settings*. London: Longman
- Beard, A. (2008). *Working with Text: A Core Introduction to Language Analysis (3rd ed.)*. London: Routledge
- Bloor, T. & Bloor, M. (2013). *The Functional Analysis of English*: London: Routledge
- Croft, S. & Cross, H. (2008). *Exploring Literature*. Oxford: Oxford University Press
- De Beaugrande, R. & Dressler, W. (1981). *Introduction to Text Linguistics*. Essex: Longman
- Eadarous, T. A. A. (2019) 'Techniques for Interpreting English Proverbs into Arabic'. *International Journal of English and Literary Studies* Rome Vol. 1, Issue 1 pp.73-80
- Hoey, Y. M. (2000). Persuaive 'Rhetoric in Linguistics: A Stylistic Study of Some Features of the Language of Noam Chomsky' in Huston, S. & Thomson, G. (eds.) *Evaluation in Text: Authorial Stance and the Construction of Discourse*. pp 28-37
- Kress, G. & Leeuwen, T. (2001). *Multimodal Discourse*. London: Arnold
- Leeuwan, T. V. (2005). *Introducing Social Semiotics*. London: Routledge
- Ogede, O. (2011). *Contextualizes and Domesticates Level of Intertextuality of African Literature*. London: Lexington Books
- Sanders, J. (2006). *Adaptation and Appropriation*. London: Routledge
- Thomson, G. (2013). *Introducing Functional Grammar*. London: Routledge
- Yoon, S. (2013). 'Intertextuality in Kurasawa's Film Adaptation of Dostoevsky's *The Idiot*'. *Journal of Comparative Literature and Culture*. Vol. 15, Issue 4, pp 1-10

