**THE PRINCIPLES OF INTERTEXTUAL TRUTH IN “CHATTERTON” BY P. ACKROYD**

**Summary.** The analysis of the intertext functions in biographical novels by P. Ackroyd also Chatterton has been reviewed in this article. Using citations, reminiscences, and allusions creates a factual structure of the works and becomes a particular tool of the hero’s characteristic. Its purpose is to destroy the stereotyped images. Metanarrative seeks to legitimize itself as the only ideology showing the way of Truth, neglects the other narratives, and functions violently to suppress and control the individual subject disregarding individual or cultural differences. The intertext helps P. Ackroyd to comment the works of his heroes and to include them in the cultural paradigm. As a result, the structure of the biographical novel becomes open and allows of different interpretations. The results of the study can be applied in the course of lectures on the history of modern English literature and courses devoted to the study of postmodern novel poetics.

**Keywords:** Chatterton, biographical novel, intertextuality, reminiscence, allusion, citation

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**ПРИНЦИПИ ІНТЕРТЕКСТУАЛЬНОЇ ПРАВДИ В «ЧАТТЕРТОНІ» П. АКРОЙДА**

**Анотація.** У статті подано аналіз функцій інтертексту в літературно-біографічних романах П. Акройда, зокрема Чаттертон. Використання цитат, алюзій та ремінісценцій створює фактичний каркас творів і є за
себом характеристики героя, мета якого – друкуючи складний стереотипний образ. Метанарратив прагне логізувати себе як одину ідеологію, що показує шлях істини, нехтуючи іншими нагромаджувана і насили
функционує, щоб придушити і контролювати індивідуальний суб'єкт, не звертаючи уваги на індивідуальні
чи культурні відмінності. За допомогою інтертексту Чаттерт
, паралельно з розвитком дії, коментує творчість своїх героїв, вписує їх в певну культурну парадигму. В результаті структура роману-біографії стає відкритою і допускає безліч інтерпретацій. Ще однією формою інтертекстуальності в романі стають «іс
торі», які звертаються до техніки масової літератури. Включаючи у свою художню практику елементи масової мистецтва постмодернізму в той же час орієнтується на якісну, або немасову літературу, завойовуючи тим самим дуже широку і різноманітну читачку аудиторію. Теоретики постмодернізму висувають це явище як принцип «подвійного кодування». Будь-яке оповідання існує у переплетенні різних кодів, висливаючи «читачке нетерпіння» у бажанні пізнати вислизаючі «відтінки сенсу». З принципом «подвійного кодування» пов’язаний «іронічний модус» оповідання, що означає, що в своєму прагненні зруйнувати мовні (ототожні з розумовими) стереотипи сприйняття читача, постмодерністи звертаються до використання і пародіювання жанрів і прийомів масової літератури, іронічно переосмислюючи їх стиль. Пародіювання дослідження літературознавства, використання літературних алюзій в романі відбивають використання жанрів і прийомів масової літератури, іронічно переосмислюючи їх стиль. Народжуючи структуру літературознавства, використання літературних алюзій в романі відбивають використання жанрів і прийомів масової літератури, іронічно переосмислюючи їх стиль. Народжуючи структуру літературознавства, використання літературних алюзій в романі відбивають використання жанрів і прийомів масової літератури, іронічно переосмислюючи їх стиль.
The idiot boy as a macro cephalic with big head. Head is the place of reason and this bigness of head and weakness of body is at the same time the symbol of great reason and great ambition, while ironically he is an idiot.

Ackroyd deviates from the biographical account of Chatterton which is written on the first page of the novel and gives different version of the same events and by this way he pokes fun at the verisimilitude of any historical and documentary account. This disbelief in ultimate “Truth” reflects postmodern distrust in Grand Narratives. Historical metafictions such as Chatterton represents history and narratives of the past events and makes it neither believable nor unbelievable in order to show that there is no historical fact but merely “brute events of the past” [5, p. 57]. There are different versions of Chatterton’s biography and each biography describes a quiet different poet: the original biography of Chatterton written on the first page of Ackroyd’s Chatterton depicts a hopeless Chatterton at the age of eighteen who poisoned himself by drinking arsenic in water where his prospective patron died and he found himself penniless and without prospects. Another version of Chatterton’s biography is that he died at the age of eighteen, but he did not commit suicide, his death was merely an accident “a wrong mixture of opium and arsenic, indeed to cure a neurasthenic disease” [3, p. 25]. This version of biography narrates rather different story: he is not described as a depressed penniless poet; instead he was happy and full of energy seeking to improve his health. This version is discovered by Charles when he saw a picture depicting a middle-aged Chatterton on his death bed. In order to know the true history of Chatterton he searches through some documents and diaries supposedly written by Chatterton. The memoirs say that Chatterton is no longer a poet who died young and glorious, but a hack who continued a sordid trade with his partner. This was the document which Charles Wychwood had carried back with him. It is released that each biography depicts a quite different poet: the original biography of Chatterton’s biography and each biography depicts the memory of Chatterton “is the embodiment of many other texts, infinite or, more precisely, lost (lost traces of their own origin) codes” [2, p. 67]. Thus, “every text is an intertext; other texts are present in it at various levels in more or less recognizable forms ... Each text is a new fabric woven from old quotes. Scraps of old cultural codes, formulas, rhythmic structures, fragments of social idioms, etc. – they are all absorbed by the text and mixed in it, since there is always a language before and around the text” [2, p. 68]. Meaning arises precisely as a result of interconnection of these semantic vectors, which bring them into a broad cultural context, acting in relation to any text as an external semiotic environment. The inclusion in the text of motives, allusions and reminiscences from other works, on the one hand, is an illustration of the principle of nonselection, and on the other, it creates an image of a single hypertext of culture.

Throughout the novel, we can see the power of language in forming self, public; writers and poets gain their very identity from text and language and the entire public see the reality of the golem through the newspaper’s scoops. Ackroyd shows incompatibility between intention of the speaker and the meaning inferred from the language in order to show distrust in language and its capability to represent the true ideas of the speaker. Throughout the novel we can see mismatch between outside world/the objects/signified and language/the signifier, so the relation between idea/object and language is inconsistent and conventional not s and inherent. The concept of originality is destabilized in Ackroyd’s novels. Originality is not such a thing, as Romantic Movement believed to be, everything could be at the same time original as well as a copy and an imitation. In Chatterton introducing the idiot boy refers to the metanarrative of Enlightenment with its emphasis on reason and human mind. The idiot child, who stands for human being in the enlightened age, is abandoned by his parents.
Both texts are "representations" but representations that are questioned as such. As Linda Hutcheon states in The Politics of Postmodernism, "the very word representation unavoidably suggests a given which the act of representing duplicates in some way" [4, p. 32]. That is also the case here: there is a "given" that is represented in the portrait and a "given" (a story) for the narrative representation of the manuscripts. The status of both "givens" is not questioned. It is the sort of mimetic assumptions about representation that are challenged, "its transparency and common-sense naturalness" [4, p. 32].

Postmodernism adopts a systematic disbelief of deeply rooted traditional ideologies and theories. Postmodernism is equivalent to a reaction against an ordered idea about the world and hence against settled notions about the form and meaning of texts. This study has tried to display how Ackroyd questions the metanarratives and the decentring of the cultural authority. It also shows that the world around us should not be seen as a totalizing sequence but in fragmented episodes. For postmodernists neither reality nor meaning can ever definitively be hold fast as truth rather every description of reality, any recognition of meaning is always an interpretation and a conditional construction. There can be no one truth, no one and only true narrative, different way to obtain knowledge is possible yet there is no one correct mode of knowledge or way of knowing; there are a variety of opposing discourses that reach truth. In this novel the legitimacy of history and historiography as informative is questioned thematically as well as structurally. The authenticity of any historical narratives-personal historical narratives such as autobiography and biography- become decidedly unstable. In Chatterton there are several different accounts of Thomas Chatterton's death that are presented in different narratives by this way Ackroyd seeks to emphasize the interpretive quality of history.

In general, it can be concluded that in the Chatterton of P. Akroyd the intertext may be present in the form of hidden or explicit quotations, references to historical and literary facts, imitations of the style of a particular author. Most often, reminiscences are used not only to create an image of the hero, but also to simultaneously destroy his usual perception, myth; they also allow the English writer, while preserving the fiction of the narrative, to simultaneously comment on the work, analyze the hero’s work and thereby enlighten the reader. But the use of reminiscences is also part of the philosophy of P. Akroyd, for whom in the knowledge of the truth of history and life is not the primary fact, but the text that preserves human culture and memory.

References: