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## INTERTEXTUALITY IN CONTEMPORARY FANTASTIC FICTION

**Abstract:** The article focuses on the elements of intertextuality in contemporary English literature at the theoretical level and then through literary analysis, and it also clarifies the notion of intertextuality in terms of the process of “Changes and Transformations” at two different levels. At the beginning, there is a description of the characteristics of the concept of intertextuality according to selected sources (F. de Saussure, J. Kristeva, M. Bakhtin, G. Genette, W. Benjamin, F. Jameson, G. Allen). Then the focus is on the examination of one particular intertextual work of a contemporary fantastic literature author, Theodora Goss, who based her work on the tradition of English Gothic and Victorian novels. Such novels exploit works of English classics in literary allusions (M. Shelley, A. C. Doyle, B. Stoker, H. G. Wells, R. L. Stevenson, O. Wilde) and motifs from works of American literature (N. Hawthorne). Eventually, there is an evaluation of the analysed novel, mentioning also the significance of classical literary works in the context of contemporary English prose.

**Keywords:** Intertextuality, transtextuality, postmodernism, the concept of changes and transformations, allusions, references, the Gothic genre.

**Streszczenie:** Artykuł koncentruje się na elementach intertekstualności we współczesnej literaturze anglojęzycznej na poziomie teoretycznym, a następnie poprzez analizę literacką także wyjaśnia pojęcie intertekstualności w kategoriach procesu "zmian i transformacji" na dwóch różnych poziomach. Na początku przedstawiono charakterystykę pojęcia intertekstualności według wybranych źródeł (F. de Saussure, J. Kristeva, M. Bakhtin, G. Genette, W. Benjamin, F. Jameson, G. Allen). Następnie skupiono się na badaniu jednego konkretnego intertekstualnego dzieła współczesnej autorki literatury fantastycznej, Theodory Goss, która oparła swoją twórczość na tradycji angielskich powieści gotyckich i wiktoriańskich. Takie powieści wykorzystują dzieła angielskich klasyków w aluzjach literackich (M. Shelley, A. C. Doyle, B. Stoker, H. G. Wells, R. L. Stevenson, O. Wilde) oraz motywy z dzieł literatury amerykańskiej (N. Hawthorne). W końcowej części artykułu przedstawiono ocenę analizowanej powieści, ze wskazaniem na znaczenie klasycznych dzieł literackich w kontekście współczesnej prozy angielskiej.

**Słowa kluczowe:** Intertekstualność, transtekstualność, postmodernizm, koncepcja zmian i przekształceń, aluzje, nawiązania, gatunek gotycki.

### **The origin of intertextuality**

The origin of intertextuality in the context of the literary theory of that phenomenon goes back to the time of Ferdinand de Saussure (1857-1913). In his outstanding work *Course in General Linguistics*, published after his death in 1915, he deals with the question relating to a linguistic sign. Saussure divides this sign into two separate units – a *signified* (concept) and a *signifier* (sound-image).<sup>1</sup>

Saussure comments on the topic through those words: “*In language there are only differences. Even more important: a difference generally implies positive terms between which the difference is set up; but in language there are only differences without positive terms. Whether we take the signified or the signifier, language has neither ideas nor sounds that existed before the linguistic system, but only conceptual and phonic differences that have issued from the system.*”<sup>2</sup>

Therefore, such significance of signs, as well as their connections and relations to other signs, is what gave rise to the origin of the theory of intertextuality.<sup>3</sup>

The principle foundations of intertextuality were firmly established as a substantial part of literary theory in the 1960s when Julia Kristeva used the theoretical approaches of F. de Saussure and combined Saussure’s theories of sign with Bakhtin’s notion of dialogism, i.e. the sense of omnipresent interaction of literary texts and their contexts, considering the effects of the text’s interaction with the readers and other crucial elements of the literary discourse.

Kristeva’s understanding of intertextuality is based on intersubjective knowledge of the context which subsequently creates the intertextual space.<sup>4</sup> According to Kristeva, texts would not have meaning without depending on the coexistence with other texts. Within the literary discourse, the text is absorbed and then transformed by the context and its readers, further becoming a significant part of the larger cultural context and common knowledge.

According to Kristeva’s concept of intertextuality, the text functions as “a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least *double*.”<sup>5</sup>

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<sup>1</sup> ALLEN, Graham. *Intertextuality*. Routledge. London, 2000, p. 10.

<sup>2</sup> SAUSSURE, Ferdinand de. *Course in General Linguistics*, trans. Wade Baslin, Jonathan Culler (intro.), Charles Bally, Albert Sechehaye, in collaboration with Albert Reidlinger (eds). Fontana, London, 1994, p. 120.

<sup>3</sup> ALLEN, Graham. *Intertextuality*. Routledge. London, 2000, p. 10.

<sup>4</sup> KRISTEVA, Julia. *Revolution in Poetic Language*, trans. M. Waller, New York: Columbia University Press, 1974/ 1984, p. 60.

<sup>5</sup> KRISTEVA, Julia. *Desire In Language: A Semiotic Approach to Literature and Art*, trans. T. Gora, A. Jardine and L. Roudiez. Blackwell, Oxford, 1981, p. 64.

Kristeva's postulates of intertextuality would correspond with the theoretical shift from structuralism to poststructuralism as described by Walter Allen.

According to Allen, intertextuality may be simply described as moving between several texts; and the key meaning lies in the middle of one text and any other literary work or works to which the first one is referred to.<sup>6</sup>

While reading any kind of text, either literary or non-literary, we tend to find a meaning in-between its lines. The process of searching for that meaning can be called interpretation or reading itself. Thus, numerous texts are then considered by many literary theoreticians or critics as lacking in an original theme.<sup>7</sup>

Therefore, in some literary works, a certain relation between one text with other texts might occur very often. This phenomenon was more deeply examined and widened by a French literary critic, Gérard Genette. He followed Kristeva's study and based on it, he subsequently defined the relation between texts as textual transcendence or "transtextuality". According to him, transtextuality is "*all that sets the text in relationship, whether obvious or concealed, with other texts*".<sup>8</sup> To show how texts might be systematically understood or interpreted, Genette further divided the term transtextuality into five categories of various transtextual relationships between texts. In such division, intertextuality (a text wherein another literary work actually occurs)<sup>9</sup> was only one of the five subtypes. The other four were: paratextuality (a text in which a reader is influenced by features not occurring within the text – such as titles, illustration, or footnotes)<sup>10</sup>, metatextuality (a text implying links from one text to another one – either implicitly or explicitly; occasionally without any naming it at all)<sup>11</sup>, architextuality (a text considered as a part of a genre to which it belongs)<sup>12</sup>, and hypertextuality (a text in which the impact of one text on another one is examined) - in this case, the first text (an earlier one) is called the *hypotext*, whereas the second one is referred to as the *hypertext*<sup>13</sup>.

<sup>6</sup> ALLEN, Graham. *Intertextuality*. Routledge. London, 2000, p. 1.

<sup>7</sup> ALLEN, Graham. *Intertextuality*. Routledge. London, 2000, p. 1.

<sup>8</sup> GENETTE, Gérard. *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Claude Doubinsky. University of Nebraska Press, Lincoln and London, 1997, p. 1.

<sup>9</sup> GENETTE, Gérard. *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Claude Doubinsky. University of Nebraska Press, Lincoln and London, 1997, p. 1-2.

<sup>10</sup> GENETTE, p. 3.

<sup>11</sup> GENETTE, p. 4.

<sup>12</sup> GENETTE, Gérard. *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Claude Doubinsky. University of Nebraska Press, Lincoln and London, 1997, p. 4-5.

<sup>13</sup> GENETTE, Gérard. *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Claude Doubinsky. University of Nebraska Press, Lincoln and London, 1997, p. 5.

**Intertextuality in the relation to postmodernism and the World Wide Web**

Nowadays, the term *intertextuality* within any field of art leads us right to another issue related – postmodernism. The era, at this exact time, might be also called a Postmodern age (a movement of the late twentieth century).

Postmodern works are characteristic with their connections to the present social, cultural and even historical epoch. The whole concept of postmodernism is therefore very widespread. Nevertheless, the idea of it and its name itself contain both positive and negative connotations. It is right those positive and negative connotations for which postmodernism has been dealt with for several last decades.<sup>14</sup>

*“The Work of Art in the Age of Mechanical Reproduction.”*<sup>15</sup>

Walter Benjamin, a philosopher, essayist and critic of German Jewish origin, was of that opinion that reproduction of postmodernism has shattered its thoughts and ideas relating to aesthetic values of previous works of art. In other words, postmodernism basically farther disseminates the aura of that previous and especially original works. Based on that, a great amount of “new” works has been originated and created, and some of them might have been even more preferred or required than the original ones. For example, an original painting by Van Gogh might have been suddenly considered priceless or minor.<sup>16</sup>

Not surprisingly, the twentieth century’s artistic media, involving television and films, are all developed from existing works originated thanks to the technological methods of reproduction. Therefore, the whole reality of that time might be actually based on those media. This kind of representation of the reality concerns a question relating to what is true and real, and what is simply fiction.<sup>17</sup>

Nevertheless, not only films and videos are in a centre of interest, but also books, thoughts or pictures are involved. Therefore, that all might be considered a kind of repetition or pastiche as well. Postmodern works, sometimes, can be even meant as parodies.

Fredric Jameson, a literary critic and Marxist political theorist living in America, describes his perception to this issue of postmodernism in these words: *“In this situation, parody finds itself without a vocation; it has lived and that strange new thing pastiche slowly comes to take its place. Pastiche is, like parody, the imitation of a peculiar mask, speech in a dead language: but it is a neutral practice of such mimicry, without any of parody’s ulterior motives, amputated of the satiric impulse, devoid of laughter and of any conviction that, alongside the abnormal tongue you*

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<sup>14</sup> SAUSSURE, Ferdinand de. *Course in General Linguistics*, trans. Wade Baslin, Jonathan Culler (intro.), Charles Bally, Albert Sechehaye, in collaboration with Albert Reidlinger (eds). Fontana, London, 1994, p. 181.

<sup>15</sup> BENJAMIN, Walter. *“The Work of Art in the Age of Mechanical Reproduction”* in *Illuminations: essays and reflections*, Hannah Arendt (ed.), Schocken Books, New York, 1968, p. 217-251.

<sup>16</sup> ALLEN, Graham. *Intertextuality*. Routledge. London, 2000, p. 181.

<sup>17</sup> ALLEN, Graham. *Intertextuality*. Routledge. London, 2000, p. 182.

*have momentarily borrowed, some healthy linguistic normality still exists. Pastiche is thus blank parody, a statue with blind eyes ... the producers of culture have nowhere to turn but to the past: the imitation of dead styles, speech through all the masks and voices stored up in the imaginary museum of a now global culture.*"<sup>18</sup>

Jameson assumes that intertextual practice may lead to a collapse of an effort to bring past voices and style back. Hence, the whole idea of postmodernism and intertextuality becomes impossible, just on the account of mixing what is fact and what is fiction; what is original and what is a copy; or on the account of a simple playing with any art work without an attachment to any of well-known cultural norms.<sup>19</sup>

Many other famous critics, philosophers or theorists have their own opinions and theories to that issue. Nevertheless, all of them basically share the same thought that postmodernism and intertextuality reveal things which have already been revealed. The only difference, however, is the point of view.

Signs of intertextuality can be, surprisingly, found also in connection with the cyber world. For instance, David Coughlan, a British philosopher, compares the computer space (or universe), called *World Wide Web* or *Net*, with literary intertextuality. The word "Net" points out both to the concept of the cyber world, involving all of the sounds, images and words that those connected computers may concern; and also to a relation between dozens of computer terminals world-wide. David Coughlan describes that connection this way: "*Perhaps intertextual space exists in the same way, flowing between the texts which form it, each text acting now as a terminal through which to access this network, quotations and references serving as hypertext, transporting the reader to another page on the web, to another part of the textual space.*

*If the computer is the point of intersection between physical space and cyberspace, then the text is the porthole to the space of intertextuality, each text simply one exposed section of a limitless network of other texts which are, some would say, already present within that one text.*"<sup>20</sup>

### **Change and Transformation as two different concepts**

The process of transformation, pertaining changes in literature explicitly, might be considered both general and specific concept. Therefore, it only depends on a point of view.

The general concept of intertextuality concerns literature as a complex unit. Moreover, the dynamic process relates not only to literature, but also to art works, music and culture in general. Thus, if there were no changes and no progress, where would the variety, diversity, and originality be? Lost and undiscovered. Hidden from our

<sup>18</sup> JAMESON, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Verso. London and New York, 1991, p. 17-18.

<sup>19</sup> ALLEN, Graham. *Intertextuality*. Routledge. London, 2000, p. 184.

<sup>20</sup> COUGHLAN, David. *Writing on Society: Henri Lefebvre and the space of literature*, M. Phil. diss. University College, Cork, 1997, p. 116.

knowledge and reach. There would be no lack of originality, because there would be *no* originality at all. Hence, just as the world and the whole mankind in general is changing and evolving, so is all art. And literature, especially, may be then deemed as a mirror of such development. On the one hand, we can perceive it as a source of inspiration. On the other hand, however, not all the changes lead to a happy-ending.

The specific concept relates to the particular literary works and their analysis, in which references and any sorts of links to the original works play an essential role. It means that the original stories are renewed and transformed into new stories – either into completely different forms from the old ones or into ones with slightly altered details.

#### **Example of an intertextual text**

##### ***The Strange Case of the Alchemist's Daughter*<sup>21</sup> by Theodora Goss**

The fundamental literary works that are included in this novel and to which the references are made, represent outstanding 19<sup>th</sup> century works of Gothic fiction, for instance, *A Study in Scarlet*<sup>22</sup> (by Arthur Conan Doyle), *The Strange Case of Dr Jekyll and Mr Hyde*<sup>23</sup> (by Robert Louis Stevenson), *Rappaccini's Daughter*<sup>24</sup> (by Nathaniel Hawthorne), *Frankenstein; or; The Modern Prometheus*<sup>25</sup> (by Mary Shelley), *Dracula*<sup>26</sup> (by Bram Stoker), or *The Island of Doctor Moreau*<sup>27</sup> (by Herbert George Wells).

*The Strange Case of the Alchemist's Daughter* was written by a contemporary Hungarian-American writer, Theodora Goss. The novel was published in 2017 as the first part in the trilogy novel penned by the author. We are dealing with a completely original story here; though, the theme combines elements of both the original romantic and late Victorian classic works with elements of a modern fantasy world.

The book recounts a story about an extraordinary group of girls who have come together to solve the mystery of a series of gruesome murders and crimes, and also mysteries of their own origins.

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<sup>21</sup> GOSS, Theodora. *The Strange Case of the Alchemist's Daughter*. Saga Press. New York, 2017.

<sup>22</sup> DOYLE, Arthur, Conan. *A Study in Scarlet*. Penguin Books, Harlow, 2011.

<sup>23</sup> STEVENSON, R. Louis. *The Strange Case of Dr Jekyll and Mr Hyde*. Longmans, Green & Co. London, 1886.

<sup>24</sup> HAWTHORNE, Nathaniel. *Rappaccini's Daughter*. The United States Magazine and Democratic Review, 1844.

<sup>25</sup> SHELLEY, Mary. *Frankenstein; or; The Modern Prometheus*. Lackington, Hughes, Harding, Mavor & Jones, London, 1818.

<sup>26</sup> STOKER, Bram. *Dracula*. Archibald Constable as Constable & Co. Edinburgh, 1897.

<sup>27</sup> WELLS, Herbert George. *The Island of Doctor Moreau*. Heinemann, London, 1896.

### The element of intertextuality in the novel

While reading an intertextual text, we can notice that the story is very often narrated from the perspective of multiple points of view. This feature concerns both changing narrators (either the author herself or the characters are recounting the story, or they are simply commenting on something) and the process of switching between past and present.

Another fundamental element we can come across while reading an intertextual text relates to references to the original literary works. In this case, the novel of *The Strange Case of the Alchemist's Daughter* contains links to the stories such as *Dr Jekyll and Mr Hyde*, *Rappaccini's Daughter*, *Dracula*, *Frankenstein; or, The Modern Prometheus* and others. Moreover, the allusions or references might be both obvious and decent.

The obvious ones relate primarily to the names of the main characters. In this novel, we are dealing with names like Mary Jekyll, Diana Hyde, Justine Frankenstein, Catherine Moreau, Beatrice Rappaccini, or Sherlock Holmes and his loyal associate Dr Watson - all of which point out to famous novels or novellas already written in the past. Speaking of the characters, in the narration and in the dialogues there can be found the typical features relating to intertextuality. These ones, mentioned earlier, concern changing points of views of the narration (the story is recounting by multiple perspectives), changing narrators, and also switching between times (time frames).

The decent allusions, on the other hand, are generally associated with the characters, whose names do not match the names of the characters in the literary world they represent. For instance, the character of little Charlie that might represent the figure of Oliver Twist<sup>28</sup>, or the character of Mrs. Poole, the housekeeper, whose behaviour and demeanour have something in common with the literary character of Jane Eyre<sup>29</sup>. They both share the emphasize on feminism.

However, different types of the decent allusions occur in the novel as well. For instance, an example of such can be seen right in the first chapter. At the very beginning of the novel, there is one Gothic allusion represented as a mirror image. And this very similar mirror image might lead us to the work of *The Picture of Dorian Gray*<sup>30</sup>, for instance. Moreover, mentioning the book of *The Picture of Dorian Gray* and its slight connections to Gothic allusions in this novel, double identity and changing personalities cannot be omitted.

<sup>28</sup> DICKENS, Charles. *Oliver Twist; or, the Parish Boy's Progress*. Bentley's Miscellany, London, 1837-1839.

<sup>29</sup> BRONTË, Charlotte. *Jane Eyre: An Autobiography*. Smith, Elder & Co. London, 1847.

<sup>30</sup> WILDE, Oscar, *The Picture of Dorian Gray*. Lippincott's Monthly Magazine, Philadelphia, 1890.

### **Changes and transformations within the Gothic genre of the novel**

The process of a change and of transformation links with both the story of this novel and the Gothic novel as well.

As for the novel, such processes generally involve either a physical (external) or a mental (internal) alteration of the characters. Whereas, in terms of changes relating to the Gothic novel, it concerns primarily the elements of the Gothic genre (such as peril, the element of the uncanny, supernatural terror, mystery, madness or generally the atmosphere of dark romanticism). As a result of that, the undertone of the story is eventually raised to a higher level, and therefore it fundamentally underlines the substantial role of the genre even more. As well as with the Gothic genre, we are also dealing with a change of the concept of a detective novel in the way to entertain the reader.

Thus, that sort of an alteration feature accompanies us through the process of reading.

Regarding the classic Gothic novels in the context of the European Gothic, they are usually filled with castles, doomed love, crypts, vampires, darkness, or graves. Gothic fiction was further developed in the course of the 18<sup>th</sup> and 19<sup>th</sup> centuries through authors like Ann Radcliffe, Matthew Gregory Lewis, Mary Shelley, Charlotte Brontë, or Bram Stoker. The American Gothic novels, on the other hand, did not have any long tradition to build on. And yet, in 1798, in the work entitled *Wieland: or, The Transformation: An American Tale*, Charles Brockden Brown made it. He managed to redefine the term “Gothic” for a newly established nation. The novels he subsequently produced were conscious attempts to combine elements from various traditions into something new, something American, into an American novel that emerged from the native scenery, native incidents, and which was then blended into the form and style of European models. Furthermore, Brown laid the cornerstone of one of the most significant literal devices – doubling. The feature of a double personality, or the mirroring element in general, has served not only as a source of inspiration for other authors, but also as a source of themes and material in the world of popular culture (Deliverance, or The Texas Chainsaw Massacre, for instance). Over time, the genre of American Gothic has begun to evolve and thrive. Authors like Edgar Allan Poe, Howard Phillips Lovecraft, or Stephen King and many others, they all contributed to the development of that literature, as they had gradually added substantial building blocks into Brown’s original concept within their works.<sup>31</sup>

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<sup>31</sup> ELLINGER, Kat. „GOTHIC: THE TRANSFORMATION, AN AMERICAN TALE“. *Diabolique Magazine*, June 11 2016, <https://diaboliquemagazine.com/gothic-transformation-american-tale-2/>.

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### **Changes and transformations with regard to the life stories of the characters**

Although the names of the characters are either similar or completely identical to those in the original works, the life stories or overall background of the characters can sometimes be very different.

To start with, in the original story of Dr Jekyll, written by Robert Louis Stevenson, there was never a single mention of him having a daughter, let alone two daughters (as in this novel, in which we are dealing with two daughters – Mary and Diana). In contrast, for instance, the original story of Rappaccini's daughter did feature a girl character named Beatrice Rappaccini as in this story. Yet, the life story and the background details vary entirely. In Hawthorne's original story Beatrice eventually dies when drinking the antidote, however, in Goss's story Beatrice survives and Giovanni (her lover) dies.

Also the origin of Catherine's name in this novel is different from the one in the work of Herbert George Wells. While in the original story Dr Moreau hunted, chased after the Beast Woman with a gun and eventually killed her, in Theodora Goss's story, Catherine (representing the Beast Woman) was called after, as she had been a lost cat. Moreover, in this novel, it was precisely her who eventually had survived and Dr Moreau was the one who had died.

Last but not least, the literary change and transformation of the original Frankenstein's monster story. The character of Justine, in Goss's novel, has both similarities and differences with the story of Frankenstein's monster written by Mary Shelley. The creator of both of the monsters, Victor Frankenstein, lived in Geneva in both of the stories. Also the character of Justine herself was originally described as a maid in Frankenstein's family. However, there is a substantial distinction between those two literary works, which concerns what follows after William's death. Whereas in Shelley's story the monster, which is actually nameless, begged Victor to make a mate for him otherwise he would kill him during his wedding night, in the Goss's story the monster called Adam ordered him to create a female for him or he would kill his whole family. Therefore, in both of the stories the monster threatens Victor to kill some of his loved ones. On the other hand, what follows after the creation of monster's female differs. Mary Shelley narrates that Victor eventually decided to get rid of the body of the female monster as he had been so afraid of them to reproduce themselves. And, in order to eliminate this risk, he threw the body into the sea. Theodora Goss, unlike that, describes how Victor created Justine and, moreover, taught her and took care of her. Eventually, it was right him who was thrown into the sea by Adam, his first monster, as he had refused to let Justine be with him. In addition to that, Victor Frankenstein, creator of the monster, died in the end – either by an accident or being killed by Adam. Another difference relates to the life of the monsters themselves, the ones who survived. While Shelley's monster felt lonely, misunderstood, tormented by remorse of his deeds, Goss's Justine, our heroine, was alone too, however, soon she has become known and kind of famous for her strength and height. She had actually lived like a human, though, she had been not a human. She even had not aged. As the days passed by, Justine has been called the Cornish Giantess.

### Conclusion

While reading the story of *The Strange Case of the Alchemist's Daughter*, one can notice that the novel encompasses not only the elements of the Gothic literary tradition, but also a hint of humour, irony, the element of feminism, or the exploration of a detective story as well. Based on that, this work therefore possesses a great amount of outstanding and extensive intertextual features, themes and topics that basically represent an endless field of possible ways to explore and analyse this novel, and also to discover further clues and hints present in the text.

The elements mentioned above might then serve to elevate the traditional concept of a familiar story to demonstrate it in a different way. The purpose of it may be either to popularize the story or to change the classic story in the new context to make it more mysterious for the reader in order to explore the eternal human conflicts present in both the British and American literary tradition. The more mysterious it is, the more the reader needs to be focused on the plot. Thus, the reader might moderately be encouraged to read the original stories to get a new insight, very gently though.

Undoubtedly, the phenomenon of transformation also plays an important role in this novel, and it is actually applied on two levels here. The first one refers specifically to the characters of the story (for instance, the internal and external change of Dr Jekyll/Mr Hyde, or Mary Jekyll's personal development). In the second case, it deals with the transformation of genres in the context of contemporary fantastic fiction, i.e. with a change in the conception of both the traditional concept of the detective novel and the classic Gothic novel in the way which would entertain the reader. Again, this may be another sign or attempt to popularize the canon of the Gothic and Victorian fiction.

Last but not least, the most fundamental feature of this novel is - intertextuality. The story of *The Strange Case of the Alchemist's Daughter* contains a lot of references to other world-famous literary works such as *The Strange Case of Dr Jekyll and Mr Hyde*, *Dracula*, *The Island of Doctor Moreau*, and many others. However, not only does it refer to such works, but also to personalities who are known in a certain way (e.g. Jack the Ripper) or to any other existing facts (e.g. the Cornish Myths and Legends).

In conclusion, nothing comes out of sudden. There is always an initial point, a certain source of inspiration, from which we embark on our own journey through the fantasy world. Then, it is only up to us to decide which way we go. And, to be honest, what more could we want than to be the masters of our own imagination, our own literary realm, our own world.

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