

# **Intertextuality in the Selected Works of Dan Simmons**

Jiří Švec

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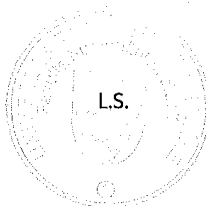
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doc. Ing. Anežka Lengálová, Ph.D.  
děkanka



  
PhDr. Katarína Nemčoková, Ph.D.  
ředitelka ústavu

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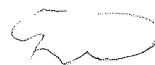
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## **ABSTRAKT**

Tato práce se zaměřuje na teorii intertextuality a na nejdůležitější směry této teorie. Dále představuje a analyzuje vybraná díla Dana Simmonse a nachází intrtextuální prvky v jeho dílech. Práce dochází k závěru, že intertextualita a její prvky jsou v dílech Dana Simmonse využívány v hojné míře. V jeho dílech jsou analyzovány jak nejzákladnější indikátory intertextuality jako jsou aluze a citace, tak i hlubší intertextuální vztahy zejména ve spojitosti s díly Johna Keatse.

Klíčová slova:

intertextualita; aluze; citace; Dan Simmons; John Keats; *Hyperion*; *Pád Hyperionu*

## **ABSTRACT**

This thesis focuses on the theory of intertextuality and on the most important approaches towards this theory. It focuses on introduction and analysis of selected works of Dan Simmons and it also examines the intertextual relationships in his works. The thesis concludes that intertextual relations and issues are very often used in the works of Dan Simmons. Analysis of his works has shown the most obvious indicators of intertextuality such as allusions and quotations and also deeper intertextual relations, mainly with connection to the works of John Keats.

Keywords:

intertextuality; allusions; quotations; Dan Simmons; John Keats; *Hyperion*; *The fall of Hyperion*

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## INTRODUCTION

In the beginning was the Word.<sup>1</sup>

While reading this sentence in Dan Simmons's science fiction novel years ago, I could not believe that I am reading this famous line from the *Bible* in science fiction novel. At that time I did not know how is this way of borrowing called. Today I know that this way of using lines or sentences from another text is something what is called allusion.

When trying to get more information about allusions, I find out that allusions are only part of bigger theory which is called intertextuality. I realized that the sentence which attracted me and what it represents is only one aspect of the broad theory of intertextuality. Sometimes it is very easy to get lost in definitions and opinions on this theory. This is the reason, why one of the goals of this thesis is to introduce only the most important critics and their approaches towards this theory.

Second goal of this thesis is to decipher intertextual relations between Simmons and other writers because the more I learned about this theory, the more I realized how is Simmons often using the "tools" of intertextuality in his books. I will try to uncover the parts in which Simmons starts to use works or characters introduced in works of other authors. Simmons is frequently using allusions, quotations and other intertextual forms in his novels. Because of this, the reader of his books is facing the problem of misreading or not fully understanding Simmons's ideas. Sometimes the further knowledge is needed, because if we are able to read and understand those relations, reading becomes more rewarding and satisfying.

The point of this thesis is not to depreciate the originality of Dan Simmons as a writer. The point is only to show how Simmons works with intertextual "tools" and how originally is he able to use already existing ideas, characters or sentences, in his own novels. Sometimes the originality of his works lies exactly in the way he uses allusions and other issues in situations we never thought it is possible.

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<sup>1</sup> See Dan Simmons, *Hyperion* (London: Spectra Bantam Books, 1995), 179.

## 1 INTERTEXTUALITY

Intertextuality looks like the term which is clearly understood and used among the critics and theorists from all over the world. But if we are more interested in this term and we want to go deeper, or we are trying to learn about the history and the theorists who influenced the term, we may find out that this term and its definitions are sometimes very complicated and confusing. Some of them are ignoring others or are not paying enough attention to works and opinions of the others. As this theory was influenced by two intellectual movements, each of the theorists has slightly different opinion and approach which may result in such a confusion and difference.

In following part, I am going to focus on the best known definitions of the term intertextuality, on the most important theorists connected with the term and on differences between their approaches.

For those who are not concerning with intertextuality in more detail the basic descriptions and definitions seems to be pretty clear and satisfying. One of the basic definitions can be find in M. H. Abrams's *A Glossary of Literary Terms*:

Intertextuality, popularized especially by Julia Kristeva, is used to signify the multiple ways in which any one literary text is in fact made up of other texts, by means of its open or covert citations and allusions, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are "always already" in place and constitute the discourses into which we are born. In Kristeva's formulation, accordingly, any text is in fact an "intertext" – the site of an intersection of numberless other texts, and existing only through its relations to other texts.<sup>2</sup>

Such description can be sufficient for majority of people who looks for definition of a term. But for purposes of this thesis it is essential to go little bit deeper into description of this term.

The theory of intertextuality is relatively new. The term was firstly used by Julia Kristeva in her works in the late 1960s. She coined this term in her work. Her credit for this is undisputable. Unfortunately Kristeva's work and her opinions on intertextuality are very often neglected or even ignored by majority of the key audience. Mary Orr argues in her book *Intertextuality* that, the one who is praised for his work on intertextuality is Roland Barthes, a scholar, whose works on intertextuality are mostly cited and used in

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<sup>2</sup> See M.H. Abrams, *A Glossary of Literary Terms*, eight edition. (Boston: Thomson Wordsworth, 2005), 325.

practice.<sup>3</sup> Before going to the Julia Kristeva and her works, I would like to write something about the history of intertextuality.

## 1.1 History of the theory

In this chapter I would like to focus on the “ancestors” of the theory of intertextuality and also on the term which is rival to the intertextuality. Intertextuality is very often connected with works of Swiss linguist Ferdinand de Saussure and Russian literary theorist M.M. Bakhtin.

Kristeva’s work was influenced by Saussure’s study of signs. This study was called *semiology*.<sup>4</sup> Semiology is connected with the production of meanings from signs. In connection with literature, semiology studies the production of literary meaning which are based on the same codes.<sup>5</sup> Semiology over the years became the science which influenced structuralism. Structuralism is philosophical, critical and cultural movement. On basis of this science – semiology, the revolution in thought was build. This revolution is known as “linguistic turn” in human sciences. Graham Allen asserts in his book *Intertextuality*, that this revolution can be seen as one origin of the term intertextuality.<sup>6</sup>

As a second “root” of intertextuality is very often mentioned M. M. Bakhtin and especially his work on utterance. Bakhtin’s works were introduced to the French speaking audience through Kristeva’s essay “Word, Dialogue and Novel.” Bakhtin is considered as one of the most important and leading literary theorists. He is tightly connected with the term intertextuality.<sup>7</sup> However his influence on Kristeva’s work makes him one of the theorists from whom works, the notion of intertextuality emerges.<sup>8</sup> Those works are dealing with utterance. Utterance is very important for Bakhtin because from utterance the idea of *dialogism* was born. He is proclaiming in his works that all utterances are *dialogic*. Utterances always emerges from bigger literary work or complex history. Main idea of

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<sup>3</sup> See Mary Orr, *Intertextuality: Debates and Context* (Cambridge: Polity Press, 2003), 21.

<sup>4</sup> See Graham Allen, *Intertextuality* (London: Routledge, 2000), 10.

<sup>5</sup> See Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (Oxford: Oxford University Press, 2001), 232–33.

<sup>6</sup> See Allen, *Intertextuality*, 10.

<sup>7</sup> See Allen, *Intertextuality*, 15.

<sup>8</sup> See Allen, *Intertextuality*, 16.

dialogism is that there is not free utterance or discourse in literature or in everyday communication.<sup>9</sup>

From this notion of dialogism Kristeva's term intertextuality emerges. Before I start to write about Kristeva's and other theorists, who are inevitably connected with intertextuality, I am going to write a few words about the term which precede, or is somehow rival to intertextuality. This term is *influence*.

The concept of influence is much older than intertextuality. The first usage of this term can be traced back to the middle 18th century. At that time what matters was originality and brilliance. Thus the critics search for every evidence of influence in works of writers and poets, to lessen their genius. From that time on influence is very discussed topic. The idea who is influenced by whom and if it was intentional is actual even nowadays. Michael Baxandall came up with kind of grammatical question – who is the patient and who is the agent of influence. Traditional thinking is that X influenced Y. But in reality the agent is Y. If we think of it this way the vocabulary connected with influence is richer.<sup>10</sup> There are two post-war theorists with their own theories of influence. Both are connected with New Criticism. Those are Walter Jackson Bate and Harold Bloom. Bate is in his works focusing rather on the time in which influence became a problem than the problem itself. He is focusing on the burden of works written in past. Harold Bloom is developing Bate's works in many ways and is also theorist who is connected with influence alike intertextuality. He is famous for his work *The Anxiety of Influence* (1973). In this work he assert that influence and its burden is mainly felt by poets. He introduces his vision of precursors. He sees the influence as an eternal struggle between "fathers" and "sons." Bloom is very often connected with intertextuality because of his declaration that: "The meaning of poem can only be another poem"<sup>11</sup> or "Influence, as I conceive it, means that there are no texts, but only relationships between texts."<sup>12</sup> What is different between Bloom's theory and intertextuality is that influence is still author-centered theory which

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<sup>9</sup> See M.H. Abrams, *A Glossary of Literary Terms*, seventh edition (Boston: Heinle and Heinle Thomson Learning, 1999), 62–63.

<sup>10</sup> See Jay Clayton and Eric Rothstein, *Influence and Intertextuality in Literary History* (Wisconsin: University of Wisconsin Press, 1991), 6.

<sup>11</sup> See Harold Bloom, *A Map of Misreading* (New York: Oxford University Press, 1975), 94.

<sup>12</sup> See Bloom, *A Map of Misreading*, 96.

focus on “father–son” issues.<sup>13</sup> Unfortunately influence gets pushed away by intertextuality which is from its introduction in the 1960s far more popular among literary critics.

## 1.2 Poststructuralists approach towards the theory

Now finally returning to the Kristeva and poststructuralists approach to intertextuality. The main group of poststructuralists connected with the term came from France and gathered around famous French journal *Tel Quel*. I want to mention two of the most important members. Those are Julia Kristeva and Roland Barthes. First of all I am going to introduce and explain the term poststructuralism.

Poststructuralism is concept which emerged in the 1970s. This concept replaced and attacked the concept of Structuralism – which I am going to introduce later. One of the leading theorists is considered Jacques Derrida. His paper on “Structure, Sign and Play in the Discourse of the Human Sciences” (1966). This paper influenced poststructuralism in many ways. He attacks the notion of structuralism in this paper.<sup>14</sup> The main idea of poststructuralism, in connection with text, is that each text is in its nature polysemous. They insist that the texts are uncertain. It means that neither text nor sign has for poststructuralists singular meaning. They praised the instability of the meaning and also the “freedom” of meanings. Poststructuralists critics objected that structuralism is not providing sufficient scientific objectivity and methodological stability.<sup>15</sup>

As I wrote above, Kristeva is appraised as a coiner of the term. However her works has been marginalized by Anglo–American alike French theorists. In Anglo–American “side” it can be due to the fact that her works were not translated until the 1980s. Why are her works marginalized among French theorists is not that clear.<sup>16</sup> However even that her opinion and work on topic is not very popular, I think that it is essential to know something about her and her work on intertextuality.

Julia Kristeva was born in Bulgaria in 1941. In 1965 she moved to France where she finished her studies at The University of Paris VII. In Paris she met and worked with theorists such as Roland Barthes or Lucien Goldman. She became Professor of Linguistics

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<sup>13</sup> See Clayton and Rothstein, *Influence and Intertextuality in Literary History*, 9.

<sup>14</sup> See Abrams, *A Glossary of Literary Terms*, eight edition, 247.

<sup>15</sup> See Allen, *Intertextuality*, 217.

<sup>16</sup> See Orr, *Intertextuality: Debates and Context*, 22.

at Paris VII in 1974. When she lived in Paris, Kristeva became one of those radical thinkers who gathered around the famous and influential French journal *Tel Quel* (1960–1983).

Kristeva's definition and work to intertextuality has its roots in Bakhtin's and Sussure's works as already mentioned above. One aspect is taken from Saussure and his works on science of signs - semiotics. Strong basis of her work on intertextuality are seen in this science.

Her works on Bakhtin are crucial because her dialogue "with" Bakhtin is in its nature intertextual. Kristeva, as Bakhtin did, named her work on transformation of semiotics as "translinguistics." That she is following Bakhtin is visible on many occasions. One example for all is from her work *Desire in Language*: "each word (text) is an intersection of words (texts) where at least one other word (text) can be read."<sup>17</sup>

There are several Kristeva's definitions of intertextuality. The main point remains that for her, intertextuality means that each text, utterance, work is transformation already existing work. That each text is constructed from quotations from various texts etc.<sup>18</sup> For her, the intertextuality can't be studied only as pure "source" or "influence". For Kristeva the text is *practice* and *productivity*. That means that text does not have stable meaning.<sup>19</sup> In her works she does not pay much attention to relation of the social text to the literary text. She also does not consider literature from historical point of view. What her works are famous for is that she does not emphasize the role of the reader. For her only true reader is writer.<sup>20</sup>

The second theorist I would like to mention is Roland Barthes. He is connected both, with structuralism and poststructuralism. He is mostly appraised figure, while talking about intertextuality. Barthes is famous mainly because he came up with an revolutionary proclamation about the reader and author. He added his voice to the intertextuality and it is his version of textuality provided entry to the *Encyclopédie universalis*. In this work we

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<sup>17</sup> See Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Columbia University Press, 1990), 66.

<sup>18</sup> See Clayton and Rothstein, *Influence and Intertextuality in Literary History*, 20.

<sup>19</sup> See Allen, *Intertextuality*, 32–36.

<sup>20</sup> See Clayton and Rothstein, *Influence and Intertextuality in Literary History*, 21.

can see obvious similarity between his version and the version of Kristeva, used in her *Semiotiké*.<sup>21</sup>

Roland Barthes was born in 1915 in France. He studied at the University of Paris till the 1943. He worked as a teacher in Romania and Egypt. In 1977 he became the first eminence to hold the *Chair of Semiology* at the College de France. Barthes is considered as one of the most influential essayists and social and literary critic of the 20th century. His studies of semiotics helped to establish structuralism and New Critics as leading intellectual movement. He is also one of the theorists connected with the beginning of poststructuralism. It is unfortunate that his life ended in the car accident in 1980.<sup>22</sup>

As mentioned above Barthes's bring new ideas to the term intertextuality. Those ideas are mainly connected with the reader and the author. Crucial work to this topic is his famous work "The Death of the Author" (1968). Barthes notion is that every text is intertext. And it is the mixture of citations and it also contains codes, model rhythms and social discourses which are relocated inside of it. Barthes approach is mainly towards the author of the quotations and citations. Not only, who is producing them but also who circulates them. Barthes thinks of intertextuality as a theory of reading. He states this in his book *The Pleasure of the Text* (1975).<sup>23</sup>

Important date connected with this author is the year 1968. In this year he splits from structuralism and moved towards theory of poststructuralism. This move can be seen also as the move to intertextuality. At this he wrote two main works connected with intertextuality. Those are already mentioned essay "The Death of the Author" and his book *S/Z* (1974).<sup>24</sup> For Barthes the author is dead because the modern author composing his work from "already-read" and "already-written."<sup>25</sup> More important for Barthes became reader, who is replacing author. This is happening at various levels of the text. The reader is now a person who holds together the text itself. As he wrote "the birth of the reader must be at the cost of the death of the Author."<sup>26</sup>

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<sup>21</sup> See Orr, *Intertextuality: Debates and Context*, 33.

<sup>22</sup> See John Lechte, *Fifty Key Contemporary Thinkers* (London: Routledge, 2008), 147.

<sup>23</sup> See Orr, *Intertextuality: Debates and Context*, 33.

<sup>24</sup> See Lane, *Fifty Key Literary Theorists*, 15-16.

<sup>25</sup> See Allen, *Intertextuality*, 70-73.

<sup>26</sup> See Roland Barthes, *Image – Music – Text* (London: Fontana, 1977) , 148.

For both Kristeva like Barthes is intertextuality more than “influence” or “source.” Barthes is not as radical in this question as Kresteva seems to be.<sup>27</sup> Barthes asserts that “the citation which go to make up a text are anonymous, untraceable, and yet *already read*: they are quotations without inverted commas.”<sup>28</sup> Barthes and his vision of intertextuality is concerned more about whole cultural code than focusing on specific and obvious intertexts. This cultural code is compounded from discourses, clichés, ways of saying etc.<sup>29</sup> Both of them fought against misusing of the term intertextuality. Their vision of intertextuality is bounded to poststructuralism and its persistence on uncertainty of texts.

We can say that their fight was not as successful as they would like it to be. That they were not successful can be seen in the structuralist approach towards the intertextuality. Their approach is more direct and is connected with the “influence” and “source.”

### 1.3 Structuralism and Gérard Genette’s approach towards the theory

There are few of structuralist theorists connected with the term intertextuality. However for the purpose of my thesis, the most important is Gerard Genette. Before going to him and his work I am going to describe the structuralism.

Structuralism is inseparably connected with linguistic theories of Ferdinand de Saussure. Structuralism, in connection with literary texts, is concerned with the system of literary texts. This theory is not paying much attention to what text means and it rather focuses on the structure of the text. The theorists, who consider themselves as structuralist are trying to find an answer on the question, how is it possible that reader can understand the text. Their aim is to establish the system of rules and codes which is essential for directing of form and meaning of all literary works. With 1960s this theory was suppressed by poststructuralism. However structuralism survived and moved to the areas such as the semiotic analysis of cultural phenomena, stylistics and others.<sup>30</sup>

Now I am going to write about Gérard Genette and his work on intertextuality, because it is his work which will be the most guiding to my analysis on Dan Simmons books. Gérard Genette is a famous contemporary French literary theorist and critic. He was born in Paris in 1930 and graduated in 1954. He was an apprentice of the R. Barthes.

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<sup>27</sup> See See Clayton and Rothstein, *Influence and Intertextuality in Literary History*, 149-150.

<sup>28</sup> See Barthes, *Image – Music – Text*, 160.

<sup>29</sup> See Allen, *Intertextuality*, 74.



Genette is famous for his work, which was aimed at the formal textual analysis and mainly at the narrative discourse and narrative fiction. He aimed at those topics in his works *Figures I, II, III*. He divides the narrative act into three parts: A story (*histoire*), the narrative discourse (*recit*), and the narration (the act of telling the story).<sup>31</sup>

Because Genette was highly influenced by the structuralism, he can be considered as the theorist belonging to the “group” of structuralist. In his works he is not concerned with individual symbols or works, but he focus on the way in which signs and tests function within and are generated by describable systems, codes, cultural practices and rituals. As long as other theorists took Kristeva’s term intertextuality and reworked it in their own way by adding something extra, or focusing on one particular part, Genette goes another way. He actually rewrote her theory. He redefined her term and divided it into five other fields - terms. From those the term intertextuality represents only the most obvious intertexts – quotations, allusions and plagiarisms. It is his vast theory of hypertextuality which replaces the whole aspect of Kristeva’s term intertextuality.<sup>32</sup>

For my thesis the most important work of Genette is the book *Palimpsests* (1982). This book is one of his books dealing with his vision of intertextuality. Other books concerned with intertextuality are *The Architext* (1979) and *Paratexts* (1987). In those books, Genette pushes the approach of “structuralist poetics” to the field of intertextuality. He is introducing and mapping the theory which he called *transtextuality*. This term can be described as an intertextuality from the viewpoint of “structural poetics.”<sup>33</sup>

Genette firstly joined to the discussion about intertextuality in his book *Introduction à l'architexte* (*The Architext*). He get back to this topic in the 1982, in his book *Palimpsests* (*Palimpsests*) where he stated his different approach to the intertextuality, than were those of Kristeva’s and Barthes’s. Genette is writing about dialogic relations between texts. He described the term intertextuality as quotations of the other texts which appear in the analyzed text. He sees intertextuality as one of the part of the transtextuality.<sup>34</sup> *Palimpsests* are highly valued among the critics mainly because it is perfect example of “open structuralism.” This book mainly maps the parody and imitation. He pays attention to the

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<sup>30</sup> See Abrams, *A Glossary of Literary Terms*, eight edition, 309–12.

<sup>31</sup> See Lechte, *Fifty Key Contemporary Thinkers*, 88.

<sup>32</sup> See Orr, *Intertextuality: Debates and Context*, 106.

<sup>33</sup> See Allen, *Intertextuality*, 98.

parody because of its possibility to transform the text rather than some example of counter-genre. Genette asserts that individual works can be reworked or parodied and genres can be only imitated. That is why this book is not just another example of plagiarism but it is a perfect example of licensed imitation. Genette is in this books analyzing such works as *Macbett*, *Shamela*, *Hamlet* etc. Third part of his trilogy about transtextuality is the book *Seuils (Paratexts – 1087)*. This book is focusing on paratextuality.<sup>35</sup>

He describes transtextuality as a “transcendence” or relationship between texts. He is focusing on the transtextuality in three volumes mentioned above. Genette has defined transtextuality as: “all that sets the text in a relationship, whether obvious or concealed, with other texts.”<sup>36</sup> Genette wanted to distance his approach from poststructural approach and so he coins the term transtextuality to cover all instances of the phenomenon and then he separated this term into five more specific categories. Those categories are intertextuality, paratextuality, metatextuality, hypertextuality and architextuality.<sup>37</sup>

*Intertextuality* – This is the first type of Genette’s term transtextuality. His approach towards the intertextuality is quite different from the one which was introduced by Kristeva. His approach to the intertextuality is much more restrictive. He reduces this term just to “a relationship of copresence between two texts or among several texts” and as “the actual presence of one text within another.”<sup>38</sup> He is reducing intertextuality on three practices or issues. Those are *quotations*, which are described as the most explicit and literal practice of those three. *Plagiarism* is described as less explicit and canonical practice. *Allusion* is yet even less explicit and less literal guise practice. Because of this reducing, the Genette’s version of intertextuality is no more concerned with the semiotic processes of cultural and textual signification.<sup>39</sup> Those issues are very popular in Simmons’s novels and short stories. Allusions and quotations are inseparably connected with his works. That will be one of the points of my analysis. I want to introduce those issues, describe them and show few examples of each. I will try to explain, why Simmons

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<sup>34</sup> See Ansar Nunning, *Lexikon Teorie Literatury a Kultury*, (Brno: Nakladatelství Host, 2006), 266–67.

<sup>35</sup> See Orr, *Intertextuality: Debates and Context*, 107-108.

<sup>36</sup> See Gérard Genette, *Palimpsests: Literature in the Second Degree* (London: Nebraska Press, 1997), 1.

<sup>37</sup> See Allen, *Intertextuality*, 101.

<sup>38</sup> See Genette, *Palimpsests: Literature in the Second Degree*, 1-2.

<sup>39</sup> See Genette, *Palimpsests: Literature in the Second Degree*, 2.

uses them in particular context. Now I will give closer definitions of the terms allusion, quotation and plagiarism.

*Quotation, Plagiarism, Allusion* – As I mentioned above, during my analysis on the works of Dan Simmons, I will focus on the vision of intertextuality mainly from the structuralist point of view, and especially from the one introduced by Gérard Genette. This is due to the fact that his work is the most “clear” one, the one which is descriptive and can be introduced in practice. As I have already mentioned Genette sees intertextuality as the part of the bigger concept which he called transtextuality. Within this concept, intertextuality becomes mere mixture of quotations, allusions and plagiarism.

*Quotation* – Quotations are usually easy to find in the texts. It is because they are usually distinguished from the rest of the text by the quotation marks. If it is longer quotation we use block quotation. Thus we can say that quotation is one the most overt references which can be found in the text. It differs from the plagiarism, because quotation is not hiding that it was borrowed from someone/something.<sup>40</sup> Simply said the quotation is a repetition of a phrase or statement from a book, speech and the like, used by way of authority, illustration or proof.<sup>41</sup>

*Plagiarism* – Plagiarism can be defined as the piece of text/work which was written on the basis of another text. It is close to the imitation. But plagiarism is unauthorized using of others work and presenting it as his/her own thoughts and ideas. We are not crediting or mentioning the author on whom our work was built.<sup>42</sup> Sometimes it can be hard to distinguish plagiarism from pastiche or imitation. What distinguish those terms is that plagiarism is literary “theft” and is considered as dishonest action.<sup>43</sup>

*Allusion* – It has many in common with quotation but is more indirect. Allusions do not distract the meaning. It usually intensifies meaningfulness in extensive way. It is said that we can only allude to what preexists. Allusions distinguish from quotations in one particular way. We can't refer to another allusion, because allusions can't self-allude.<sup>44</sup>

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<sup>40</sup> See Orr, *Intertextuality: Debates and Context*, 130.

<sup>41</sup> See Richard Gill, *Mastering English Literature*, third edition. (New York: Palgrave Macmillan, 2006), 312–13.

<sup>42</sup> See Orr, *Intertextuality: Debates and Context*, 140.

<sup>43</sup> See Baldick, *The Concise Oxford Dictionary of Literary Term*, 194.

<sup>44</sup> See Orr, *Intertextuality: Debates and Context*, 139.

Allusion is often described as a hint or indicator to another literary work. Allusions are sometimes very hard to find and only experienced and educated readers may find them. As long as they are explicit, the further knowledge must be shared by the readers. Some of the allusions might be very surprising. The term can be defined like a passing reference. It works without explicit identification, to the literary or historical, person, place, event.<sup>45</sup>

From this definition it is obvious that it is up to reader to decipher allusion. So we can read the text in two ways. First is that we do not recognize those allusion. Second is that we are able to recognize them and thus we are able to find and achieve the deeper meaning of the text.

*Paratextuality* – It is the relation between the text and the paratext. The paratext can be described as something what lies on the threshold of the text. It consists of two parts: *Paritext*, consisting of elements, such as titles, chapter titles, prefaces and notes. It means what we can find “inside” of the text. *Epitext* could be seen as a mixture of interviews, publicity announcement, reviews by and addresses to critics, private letters etc. It means what is “outside” of the text. The paratext is the sum of the paritext and the epitext.<sup>46</sup> In connection with Dan Simmons the part called epitext seems to be really wide. He is very popular author. Thus we can find a lot of interviews in magazines, journals and on electronic medias. We can also find tons of reviews. As to the second part called paritext, this is not as broad as the second part.

*Metatextuality* – This term, or context, seems rather undeveloped by Genette. Or it may look that he is not paying too much attention to this term. He describes this term as a “commentary” of the one text to another text. As he describes it, it is the process during which the one text is united with another, of which it speaks without necessarily citing it (without summoning it). Sometimes we do not even name it.<sup>47</sup>

*Hypertextuality* – Genette is dealing with this term in his book *Palimpsests: Literature in the Second Degree*. Genette describe this term as: “any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext) upon which it is grafted in a manner that is not that of commentary.”<sup>48</sup> What Genette calls

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<sup>45</sup> See Abrams, *A Glossary of Literary Terms*, eight edition, 10.

<sup>46</sup> See Allen, *Intertextuality*, 103.

<sup>47</sup> See Genette, *Palimpsests: Literature in the Second Degree*, 4.

<sup>48</sup> See Genette, *Palimpsests: Literature in the Second Degree*, 5.

in his works hypotext is termed by the most of other critics and theorists as the *inter-text*. This can be seen as a major source of signification for the text. Hypertextuality can be seen as a relationship between the text and a text or genre on which it is based on. According to Genette all texts are hypertextual.<sup>49</sup> However Genette's usage of the term hypertext should not be confused with the term hypertext coined by the T. H. Nelson. Where Genette's hypertext is focused only on print-texts, the Nelson's hypertext is focused on electronic texts which includes also print-texts.<sup>50</sup>

In my thesis I will also try to mention and find hypertextuality in chosen works of Dan Simmons, because these connections between Hypotext and Hypertext are very close or almost identical to the term intertextuality as written in earlier chapter. As written in Mary Orr's book on intertextuality, it is Genette's term hypertextuality which replaces Kristevan intertextuality. Relations between the text A (hypotext) and B (hypertext) are very strong in some of the Simmons's works. It will be mainly Genette's book *Palimpsests* which will help me to define and describe those relations between the texts in later chapter's.

*Architextuality* – This term is focusing mainly on the genre of the text. Architextuality is the most abstract and implicit term of those contained in the transtextuality. Genette while describing this term, writes that it is not the novels job to identify itself as a novel. This identifying process is up to reader, critic etc. That means that Genette highly value the reader expectations and his reception of the work. This term also include the thematic and figurative expectations about texts.<sup>51</sup>

Now I will focus on the works of Dan Simmons. I want to try to find as many intertextual issues as is possible. The most guiding for me will be the work of Gérard Genette. Firstly I will write something about Dan Simmons himself.

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<sup>49</sup> See Genette, *Palimpsests: Literature in the Second Degree*, 5.

<sup>50</sup> See Orr, *Intertextuality: Debates and Context*, 50.

<sup>51</sup> See Genette, *Palimpsests: Literature in the Second Degree*, 4.

## 2 DAN SIMMONS AND HIS WORK

Dan Simmons is one of the contemporary American writers of *fiction*. Simmons was born in Peoria, Illinois, in 1948. He grew up in the various cities of the Midwest Illinois. During his study he won a national Phi Beta Kappa Award for excellence in fiction, journalism and art. From 1971 onwards till 1987 he worked as a teacher. During his teaching years he won several awards from Colorado Education Association and was finalist for the Colorado Teacher of the Year. Simmons seems to be obsessed with the idea of writing. As a teacher he successfully tried to teach the youngsters from his classes how to write and so he disproved the notion that “writing can’t be taught.”

The breaking point in his life came in 1982. That was the year when his daughter was born and also the year when his first short-story “The River Styx Runs Upstream” was published. That was starting point in his writing career especially because this story won the Rod Serling Memorial Award. From this point onwards he focused on writing and than in 1987 he quit his job and became full-time writer.<sup>52</sup>

He became successful from the very beginning of his writing career. His first novel *Song of Kali* (1985), the story of American writer who is looking for long lost Indian poet in modern Calcutta, won the World Fantasy Award (1986). It is still one and only of his books which won this award – World Fantasy Award is the main feature of World Fantasy Convention. The judges of WFC are choosing the best books, novels artist etc., from the field of fantasy for previous year. The awarding started in 1975. It is one of the most prestigious awards the writer of fantasy can get.<sup>53</sup> His first novel after he became full-time writer, the *Carrion Comfort* (1989) won the Bram Stoker Award from the Horror Writers of America, Locus Award and August Derleth Award. In the same year his first science fiction novel was published. This novel is called *Hyperion* (1989). It is the first part of dualogy which is huge, both in scale and in success alike. Dualogy is focusing on the planet called Hyperion. The parts of dualogy are *Hyperion* and *The Fall of Hyperion* (1990). This dualogy is very often called as a *Cantos Hyperion*. This cantos is followed by

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<sup>52</sup> Dan Simmons Official web site, <http://www.dansimmons.com/books/bibliography.htm>, (accessed January 20, 2013).

<sup>53</sup> World Fantasy Board, “world fantasy convention,” <http://www.worldfantasy.org/index.html>, (accessed January, 25 2013)

another dualogy, which is set in the same universe but after hundreds of years later. Its parts are *Endymion* (1996) and *The Rise of Endymion* (1997).

Other novels and stories followed during the years. What is typical for Dan Simmons writing is the switching between genres. He writes horror stories - *Summer of Night* (1991), *Children of the Night* (1992) and *Fires of Eden* (1995). Detective stories (Hardboiled genre) – *Hard case* (2001), *Hard Freeze* (2002) and *Hard as Nails* (2003). This trilogy is special because it pays tribute to the American writer Donald E. Westlake and especially to those of his books written under pseudonym Richard Stark.<sup>54</sup> Simmons is famous for his science fiction novels – *Ilium* (2003), *Olympos* (2005) and *Flashback* (2011). In the last decade Simmons focused at what is known, or is usually described, as a Historical-fiction – *The Terror* (2007), *Drood* (2009) and *Black Hills* (2010). Those last three books are considered as Simmons move towards mainstream. Even Simmons himself admits that it was calculated step to attract broader audience than he tried before.<sup>55</sup>

As I mentioned above this categorization is not proper approach to his books. Even that I located *Ilium* into the science fiction genre, we can say that it is not pure science fiction, but because it is meeting the most of the elements of this genre it is considered as a science fiction. At this point I can mention Genette's term architextuality. Genres are one of the goals of architextuality and as Genette asserts it is usually up to the reader to consider if it is an tragedy, comedy or fantasy.<sup>56</sup> In Simmons's books this defining or categorization is even harder, due to the fact that he is usually mixing genres within one story. I think that it is one of the reasons, why he is so popular writer.

I would like to give brief definition of science fiction as a genre, because the main analysis is focusing on the novels which belong to this genre. Science fiction is very often described as a prose of fiction which is set in imagined reality which is different in its nature and in functioning from our world. Science fiction should contain the space or time traveling and its story is very often set in future or on other planets.<sup>57</sup> As written in Roberts book on this genre, science fiction is "imaginative fiction" which differ from "realistic" fiction in the approach of the author. In the "realistic" fiction, author needs to be as

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<sup>54</sup> Jiří Popiolek, "Úžasné výpravy za poznáním Dana Simmonse," *Pevnost 106*, February, 2011, 10.

<sup>55</sup> Jiří Popiolek, "Úžasné výpravy za poznáním Dana Simmonse," *Pevnost 106*, February, 2011, 11.

<sup>56</sup> See Genette, *Palimpsests: Literature in the Second Degree*, 4.

<sup>57</sup> See Adam Roberts, *Science Fiction* (London: Routledge, 2006), 4.

accurate as possible. The science fiction author can imagine whatever he wants.<sup>58</sup> The term science fiction is used from the 1920s onwards. As a predecessor of this genre is very often considered Mary Shelley's novel *Frankenstein* (1818). However as a first true modern science fiction novels are considered Jules Verne's *Voyage au centre de la terre* (1864) and H. G. Wells's *The Time Machine* (1895).<sup>59</sup> The history and development of this genre is complicated and long and to write about it would be over the framework of this thesis. I can mention names such as Isaac Asimov, Arthur C. Clark, Philip K. Dick, Ray Bradbury, Frank Herbert, Edgar Rice Burroughs, J. G. Ballard, Ursula Le Guin, Robert Heinlein or Brian Aldiss.<sup>60</sup> Those are the authors inseparably connected with science fiction and their novels helped to popularize this genre among the broader audience. Science fiction today is more popular than ever. The media such as television or internet helped to popularize this genre. During the years many subgenres emerged. Among them the most popular are cyberpunk, military science fiction, steampunk, hard science fiction or space opera. Now I will write something about the space opera because this subgenre is connected with the novels of Dan Simmons, which are analyzed in this thesis.

Space opera has a long history. Back in the 1940s the name space opera was used to refer to the really bad science fiction. At that time there was no author, who would voluntarily named his work to be space opera. First shift in the meaning of this sub-genre, from really bad science fiction to the old-fashioned or dead style, can be seen in the 1960s. This shift was connected with the New Wave project in England. Even after this shift the space opera did not have the status of seriously taken science fiction. Its status changed in the 1970s, when Del Rey Books published the works of Leigh Brackett and called them space opera as a contemporary term of praise. Finally in the 1980s the space opera gained its meaning as we know it today, mainly because of Star Wars and Star Trek series. Space opera is described as the science fiction which usually takes place in the distant future in space or on other worlds and in other galaxies. Space opera means science fiction which is large in scale, colorful, dramatic, usually with likeable heroic central character. We can

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<sup>58</sup> See Roberts, *Science Fiction*, 4.

<sup>59</sup> See Baldick, *The Concise Oxford Dictionary of Literary Term*, 231.

<sup>60</sup> See Richard Gray, *A History of American Literature* (Oxford: Blackwell Publishing, 2004), 757–62.



also say that space opera is usually ambitious project in commercial and literary terms alike.<sup>61</sup>

When considering, which novels I would like to introduce in the closer analysis, the novels *Hyperion* and its sequel *The Fall of Hyperion* were my first choice. I believe that intertextuality and its tools, and how are they introduced by Genette and others, can be detected in those novels. Of course there are other candidates among Simmons's works. I could choose the *Children of the Night* - Simmons is working with theme, introduced by Bram Stoker in his novel *Dracula* (1897). Simmons is writing about vampires in Romania, in 20th century. He is paying tribute to Stoker's novel by this work. Another candidate could be *Summer of Night* - pure pastiche of the famous novel *It* (1986) written by Stephen King. Simmons is following King's novel in many ways. He also uses the group of children as main characters. They alone can see the true face of evil and they have to fight against it without help of adults. There are even deeper similarities between those two books. Another choice could be dualogy *Ilium* and *Olympos* - based on Homer's *Iliad* (eighth century BC) with addition of Shakespeare's *Tempest* (1610) Proust's *Search of Lost Time* (1871 - ) and many other works of classical literature, mixed up in one of the best space operas written in last decade. As seen on examples there are numerous candidates for analysis, but I have chosen *Cantos Hyperion* due to fact that it was Simmons's first science fiction work, which is still considered as his best.

Now I will introduce books, I have chosen for the closer analysis. I will try to give a brief summary of the plot. In later chapters I will focus on the most obvious elements of intertextuality in the novels *Hyperion* and *The Fall of Hyperion*.

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<sup>61</sup> David G. Hartwell and Kathryn Cramer, "How Shit Became Shinola: Definition and Redefinition of Space Opera," issue number 308, (August 2003), <http://www.sfrevu.com/ISSUES/2003/0308/Space%20Opera%20Redefined/Review.htm>, (accessed January 29, 2013).

### 3 *HYPERION AND THE FALL OF HYPERION*

Plot of the novel *Hyperion* is set in 28th century. In this distant future the world is at the dawn of Armageddon. Simmons introduced his own vision of how it could look like in the distant future. The earth long ago destroyed during the “Big Mistake” and humankind living among the Universe in what is called the Hegemony of man. In this world the seven pilgrims, chosen by the Shrike Church, under the supervision of the TechnoCore, are seeking the Time Tombs at the planet of Hyperion. There the deadly Shrike is waiting to fulfill the wish of one of them and to kill the rest. The seven pilgrims are The Consul, starship captain Het Masteen, the priest Lenar Hoyt, the soldier Fedmahn Kassad, the poet Martin Silenus, the scholar Sol Wintraub with his new-born daughter Rachel, which is not counted as a one of the pilgrims, and the detective Brawne Lamia. Each pilgrim has his/her own reason why he/she came to Hyperion and during the book their reasons are revealed.

However the planet Hyperion is very important for other two powerful factions of the universe. The first one is so called TechnoCore. This is a group of artificial intelligences (AI's). TechnoCore has its own plans and interests with the humankind and especially with the planet of Hyperion. TechnoCore wants to control Hyperion, because TechnoCores skill to foresee future is in no-use when they want to focus on Hyperion's future. During the novel the TechnoCore seems to be a helpful force to the Hegemony in many ways. They help the humankind with traveling between the worlds via the network of farcasters. Farcasters are teleport-like devices which help people to travel between the worlds in no-time. TechnoCore provides humankind with the datasphere, megasphere and metasphere. Those “spheres” are informational tools for people and AI's. We could say that they are working on the same basis as internet does today. TechnoCores AI's are divided into three groups: the Ultimates – they want to create an Ultimate Intelligence, the Volatiles – they want the same as Ultimates but they also want to destroy humankind when the right time comes, the Stables – they see future in continuing relationship with humankind. It is important that nobody really knows the location of the Core. During the novel it became obvious that humankind is dependent on the TechnoCore and its help.

Second faction with its own interests to Hyperion are the Ousters. Ousters are long-lost relatives of the humankind and they works as a bogeyman among the citizens of Hegemony. They have split after “Big Mistake” (destruction of the Earth), and travel further into the universe. They adapted to the life in the state of weightless. They evolved

in different ways than people of Hegemony and started to live in clusters of space-ships and habitable asteroids. Neither are they connected with the Hegemony nor the TechnoCore. But again they have their own plans with the Hyperion, Time Tombs and Shrike. Actually their fleet is enclosing to the Hyperion at the same time as pilgrims are landing on the surface of Hyperion.

The novel is in fact divided in several parts – chapters. Each chapter is the story of one of the pilgrims. They agreed at the beginning that it is important for success of their pilgrimage to know the past of other pilgrims. Each of them is describing the reason why he is travelling back to the Hyperion and to the Time Tombs and what he wants to achieve. Between their stories their pilgrimage is described in mini-chapters. Those parts are describing the “present,” the hardships of the travelling on the collapsing world which is under attack of the Ousters. The story of *Hyperion* ends after the last of the pilgrims have told his story and when they enter the valley of Time Tombs.

*The Fall of Hyperion* is bigger in scale of events. Whereas the story of *Hyperion* was mainly focusing on pilgrims, *The Fall of Hyperion* focuses also on the Hegemony and war between the Hegemony and Ousters. TechnoCore slowly but adjustably reveal and implement its plans in this book.

*The Fall of Hyperion* is typical sequel. Originally those two books were written as one but due to its length it was divided in two parts. *The Fall of Hyperion* starts, where *Hyperion* ends. However Simmons changed the style of narration in this second book. The main character of the sequel is the reincarnation of John Keats. It is the cybrid persona. One of the cybrids called Johnny appeared also in the *Hyperion*. Cybrid is artificial life form, Artificial Intelligence. Cybrids works as AI's personifications in human world. Cybrids were build on the basis of the poems, works and letters written by John Keats. The main idea of cybrids in Simmons work is to “reborn” the important people from human-kind past. Unfortunately all those cybrids usually gets insane and commit suicide or die by natural death. Keats's cybrid is exception. This cybrid was built by the TechnoCore. He has further knowledge about his ancestor and his connection to the Brawne Lamia via his dreams. Though the cybrid is built on persona of John Keats he is using the name Joseph Severn. It is because the CEO Meina Gladstone does not want to reveal cybrids real identity.

Cybrid and his ability to dream about the pilgrims is very important for the CEO of the Hegemony, Meina Gladstone. Gladstone became one of the important characters of the

sequel. The fate of pilgrims is important for her fate and for the fate of the Hegemony. Gladstone is playing her own dangerous game with the Ousters and TechnoCore. Her plans and goals are revealed during the book.

The truth about TechnoCore is uncovered in this book. TechnoCore in first book functioned as an advisor and ally to the Hegemony. But in second book it became Hegemony's biggest enemy. As the story goes on, Keats's cybrid becomes the thread for the TechnoCore and its plans. Therefore TechnoCore transfer him to the planet far from the centre of Hegemony. The planet is seems to be perfect replica of the "Old Earth," but it turned to be the original Earth which was assumed to be destroyed during the "Big Mistake." Thus became clear that "Big Mistake" was not mistake at all. It was TechnoCore's calculated step towards liberation from the human race.

Meanwhile the war between the Hegemony and Ousters for the Hyperion is becoming more furious than ever. Because Hegemony's underestimation of Ousters real power, Ousters are gaining more space around Hyperion and are enclosing to the planet. Even that Hegemony is shocked by the power of Ousters, Hegemony still believe that they can defeat the Ousters. It all changes when the other planets of Hegemony's web are suddenly attacked by the other swarms of Ousters. This unexpected attack was considered as something nearly impossible by the leaders of Hegemony.

Fortunately back on the planet Earth the Keats's cybrid reveals the truth about those attacks. He finds out that those are not Ousters who are attacking other planets of Hegemony. Aggressor is the most radical wing of TechnoCore, the Volatiles, who want to destroy whole Hegemony and enslave the Human race. Keats's Cybrid manages to contact the CEO in the dream. Cybrid tells CEO the truth about TechnoCore and its plans for utilization of human race for creating an Ultimate Intelligence - God.

At the end of the story CEO with help of her FORCE is destroying the network of farcasters and by doing so also TechnoCore, because its "body" is in this network of farcasters. Unfortunately by destruction of this network, the Hegemony steps into the age of chaos. Without farcasters the inhabitants of Hegemony lost their contacts with other planets. From this time on, they can travel only by space-ships which is very long process. Many planets lost their status. The governments are changed and people now have to find new ways of living their lives, due to the fact they have no more access to datasphere and farcasters.

Back at the Hyperion the war ended because the Time Tombs opened and the Shrike disappeared due to the bravery of one of the member of pilgrims. Story ends at the planet of Hyperion, where the Consul is leaving the planet via his ship and the rest of pilgrims staying on Hyperion.

Despite the all undisputable intertextual relations throughout the books, one of the biggest “source” of intertextuality can be seen in the figure of John Keats, in his works and life. Simmons himself, while talking about his books *Hyperion* and *The Fall of Hyperion*, admits that he wrote those books because of his obsession by the John Keats and his work. For almost four years he was studying Keats’s works and because of this, he wrote *Hyperion* and *The Fall of Hyperion*.<sup>62</sup>

This obsession by Keats’s work is noticeable in the Silenus’s tale. During conversation between Silenus and Sad King Billy, King asks Silenus on his opinion about the purest poet. Silenus’s answer is that for him the purest of all poets is definitely John Keats due to the fact that Keats dedicated his life to the poetic creation.<sup>63</sup> I believe that this opinion on Keats and his work is not only Silenus’s but mainly the Simmons’s himself.

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<sup>62</sup> The Magazine of the Science Fiction and Fantasy Field - Locus Online, “Dan Simmons: A Man for All Genres,” <http://www.locusmag.com/2002/Issue10/Simmons.html> (accessed March 18, 2013).

<sup>63</sup> See Simmons, *Hyperion*, 214.

#### 4 INTERTEXTUAL RELATIONSHIPS: KEATS AND SIMMONS

The titles themselves are great pointers to the biggest “source” of intertextuality in Simmons novel. *Hyperion* is pointing to the poem written in the 1819 by John Keats. The poem is called “Hyperion.” Simmons’s *The Fall of Hyperion* is pointing to the poem “The Fall of Hyperion – A Dream” (1819). The second “source” can be seen in the life of the John Keats. But one must have basic knowledge of both – the poem and Keats’s life to recognize those textual relations inscribed in Simmons’s novels.

On the first look there is not much similar between the poems and science fiction novels. Way of narration is absolutely different due to the fact that on the one side are poems and on another stand novels. But if we look closer we are able to find other and more important intertextual indicators than just titles. Here lies one aspect of Simmons’s originality. He took the Keats’s works and transformed them into the readable novel.

Firstly I would like to look at the poem. The poem “Hyperion” tells the story of the Titans and Olympians. The poem focuses on the aftermath of the battle between the Titans and Olympians. This battle ended with Titans defeated and overthrown. Poem’s aim is to describe the woes and grief of the fallen Titans. They were defeated by their own offspring. The fallen leader of Titans – Saturn is also despaired and he sees no hope in Titans future. At the gathering of the surviving Titans only few of them are still eager to fight against Olympians. Among them the most furious is Enceladus. He still sees the chance in defeating of Olympians. He takes Hyperion as an example of the persisting power of Titans. Even though Hyperion is not that powerful as he used to be. The poem ends at the isle, where Apollo encounter the mysterious being called Mnemosyne. Apollo then became immortal.

Textual relations starts with the god of sun Hyperion. In the poem, Hyperion stand as a symbol of the hope for the other Titans:

All eyes were on Enceladus’s face  
 And they beheld, while still Hyperion’s name  
 Flew from his lips up to the vaulted rocks  
 A pallid gleam across hi features stern:  
 Not savage, for he saw full many a God  
 Wroth as himself. He look’d upon them all,  
 And in each face he saw a gleam of light,<sup>64</sup>

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<sup>64</sup> See Keats, *Hyperion*, Book II, lines 346–352.

In Simmons's novel the planet Hyperion is also seen as a symbol of hope. Hyperion is the location of the biggest interest among the main powers of the universe. Hegemony, Ousters and TechnoCore alike are eager to get this planet, and especially the Time Tombs, under their control. The importance of the planet and pilgrimage to the Time Tombs is stated right from beginning of the novel, when CEO of hegemony is contacting one of the pilgrims:

It is essential that the secrets of the Time Tombs and the Shrike be uncovered. This pilgrimage may be our last chance. If the Ousters conquer Hyperion, their agent must be eliminated and the Time Tombs sealed at all cost. The fate of Hegemony may depend upon it.<sup>65</sup>

Hyperion is thus the key point in the upcoming war between the factions in the novels. The same can be said about the poem, where Hyperion is the god, who can change the fate of the Titans and turn their defeat into victory. Simmons took this god from the poem, transformed him and yet kept the Hyperion's importance.

Another aspect of the textual relation can be seen in the war. In poem the Olympians were able to defeat their precursors/parents – Titans.<sup>66</sup> At beginning, the war in Simmons's novel does not seem to be the same as in poem. From start it looks like that progeny/Hegemony is cooperating with its offspring/TechnoCore. It seems that both factions are fighting against third important power of the Universe: Ousters. True nature of conflict is revealed in *The Fall of Hyperion*. In this novel we can find the relations between the novel and poem because the Keats's cybrid reveals the truth to the CEO Gladstone. The truth is, that the real enemy of Hegemony is TechnoCore. Thus we can see the fight between the parents and their offspring as it was introduced in poems. In this aspect Simmons's novels goes further. The war ends with TechnoCore destroyed and Hegemony turned into the chaos. At the end of the novel we can see the beginning of the new era. In this new era, the rest of Hegemony is cooperating with the Ousters.

Special place Simmons's novel is held by one of the pilgrims. This pilgrim is the old poet Martin Silenus. Simmons is using this character as an successor of John Keats in many ways. When is Silenus describing his childhood he describes how was he affected by his teacher and friend. As Keats himself also Silenus can be seen as the poet of Romantic period:

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<sup>65</sup> See Simmons, *Hyperion*, 6.

My scientific education, on the other hand, was something less than stringent. Don Balthazar had little interest in what he referred to as “the mechanical side of the universe.” I was twenty-two before I realized that computers, RMUs, and Uncle Kowa’s asteroidal life-support devices were machines and not some benevolent manifestations of the animas around us. I believed in fairies, woodspirites, numerology, astrology, and the magic of Midsummer’s Eve deep in the primitive forest of the NAP. Like Keats and Lamb in Haydon’s studio, don Balthazar and I drank toasts to “the confusion of mathematic” and mourned the destruction of the poetry of the rainbow by M. Newton’s prying prism. The early distrust and actual hatred of all things scientific and clinical served me well in later life. It is not difficult, I have learned, to remain a pre-Copernican pagan in the postscientific Hegemony.<sup>67</sup>

This is first of many pointers to the fact that Silenus as character is not only well aware of Keats’s work and life, but also that Silenus is going in Keats’s steps.

Throughout both novels Silenus is mentioning that he is working on his own *Cantos*. As Keats, also Silenus was not able to finish his work. This is the reason why Silenus returns to the Hyperion. He believes that Shrike is his muse and the Hyperion is only place, where he can finish his *Cantos*. He is getting closer to this goal in *Fall of the Hyperion*. In one of the chapters tracking Silenus’s fate, we can see the clearest relations between Simmons’s and Keats works. Those relations are noticeable in the chapter in which Silenus returns to the City of Poets. He is again after several years returning to the writing of his *Cantos*. He is describing his *Cantos* as follows:

The poem dealt with the death and displacement of the Titans by their offspring, the Hellenic gods. It dealt with the Olympian struggle which followed the Titans refusal to be displaced—the boiling of great seas as Oceanus struggled with Neptune, his usurper, the extinction of suns as Hyperion struggled with Apollo for control of the light, and the trembling of the universe itself as Saturn struggled with Jupiter for control of the throne of the gods. What was at stake was not the mere passage of one set of deities to be replaced by another, but the end of a golden age and the beginning of dark times which must spell doom for all mortal things.<sup>68</sup>

This certain part is directly pointing to the Keats poem. In the way it also shows that Silenus’s version does not stop where Keats’s poem does. It goes further in the continuing struggle between Titans and Olympians. The last lines can be also seen as parallel to the Simmons’s novel. Because at the end of the Simmons’s novel the “golden age” of Hegemony is ending and human race have to face the annihilation from the “hands” of TechnoCore.

Following paragraphs are describing how Silenus’s version of the story continues: “Silenus had come to the most difficult and exciting part of the poem, the scenes where

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<sup>66</sup> See Keats, *Hyperion*.

<sup>67</sup> See Simmons, *Hyperion*, 185.

<sup>68</sup> See Dan Simmons, *Fall of the Hyperion* (London: Spectra Bantam Books, 1995), 168.



conflict has raged across a thousand landscapes....”<sup>69</sup> and finally he gets to the part in which Silenus’s version definitely splits from Keats: “Under their flag of truce, Saturn and his usurper, Jupiter, faced each other across a treaty slab of sheer-cut marble..... Both of the kings of the gods expressed fear of some *third* usurper, some terrible outside force that threatened the stability of either of their reigns. Silenus watched in pure astonishment as the characters he had created through thousands of hours of effort defied his will and shook hands across the marble slab, setting and alliance against...”<sup>70</sup> This part is evoking the battle between the Ousters, Hegemony and TechnoCore. In preceding part Silenus admits that: “The Hyperion Cantos made no secret of the multiple identities of these gods: the Titans were easily understood to be the heroes of humankind’s short history in the galaxy, the Olympian usurpers were the TechnoCore AI’s, and their battlefield stretched across the familiar continents, oceans, and airways of all the worlds in the Web.”<sup>71</sup> Thus it seems that Simmons is with help of his character Silenus, using allusions to the Keats works and is also using the reality of Silenus’s world as the source of his ideas. The mentioned “*third* usurper” could be the Ousters but it also could be another force. The identity of the usurper is not revealed because Silenus is interrupted by the Shrike. After pointless arguing with him is Silenus impaled on the Shrikes thorns. Another parallel can be seen between Simmons’s and Keats works. Like Keats, also Simmons’s character Silenus is not able to complete his *Cantos*.

*The Fall of Hyperion* by Simmons is following more or less in the steps of Keats’s poem “The Fall of Hyperion – A Dream.” In both works the dreaming is very important function. In both works the poets are very important characters.

In Keats’s poem, the poet falls asleep and dreams. He found himself at the strange old sanctuary. The sanctuary is enormous. In distance he see huge feature and altar with steps on both sides. He has to climb those steps. But as he approaches he almost dies. As he touched the first stair the pain slowly vanishes. At the top of stairs the mysterious voice speaks to him. The poet wants to know, why there is no more people. Voice tells him that he is of dreamer tribe. Voice assert that dreamer and poet are distinct. The speaker turns out to be Moneta. She is one of the fallen Titans. She gives him a gift, which is curse for

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<sup>69</sup> See Simmons, *Fall of the Hyperion*, 169.

<sup>70</sup> See Simmons, *Fall of the Hyperion*, 170.

<sup>71</sup> See Simmons, *Fall of the Hyperion*, 168.

her, but wonder for poet. He is curious what act could made, once majestic Moneta, to look so desperate. She is showing the fall of the Titans to him. She suffers because she still clearly memorize defeat of the Titans. She is describing the events to him. He witnessed her grief and sorrow. In Canto II ,Moneta continues in the story of Titans. The poem ends with description of the Hyperion, who is one of the last powerful Titans.

In Simmons novel the dreaming poet is second cybrid of John Keats. He was created after the death of the first cybrid. He is aware of the fact that he is the second “version.” As he explains to the CEO he is genetically human but with access to the Core.<sup>72</sup> At first CEO thinks that cybrid can read in the mind of his predecessor. Cybrid informs her that he can't read in his mind but he dreams about Brawne Lamia and other pilgrims, because she has Schronloop in which first cybrids memory is inscribed. As a poet in Keats story also cybrid has further knowledge, about the past. He knows the stories of pilgrims and about their travel to the Hyperion and Time Tombs. As poet in the Keats poem also cybrid can't influence the actions he witness. He can only watch the undergoing hardships and sorrows of the pilgrims. As story of Simmons's *The Fall of Hyperion* continues the cybrid became more involved in the story then the poet in Keats's poem. It can be due to the fact that Keats's poem is not finished. As Simmons's story goes further the cybrid starts to play one of the key roles in the novel.

As mentioned above, the dreaming is very important function, not only in cybrids part of the story. Dreaming changes many characters life in Simmons's novels. There are other examples such as Kassad and his first encounter with mysterious girl in dreamlike simulation. Sol Weintraub and the dream in which the mysterious voice tells him that he has to sacrifice his daughter. Paul Duré and his dream, in which the cybrid advice him to leave the world of Tau Ceti Center and so on.

When looking at the relations between Keats's poems and Simmons's novels from Genett's point of view, the relation hypotext – hypertext is obvious. This relation is clear because Simmons is reworking Keats's poems and he uses them as a model for his own works.

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<sup>72</sup> See Simmons, *Fall of the Hyperion*, 14.

#### 4.1 Intertextual relations between Keats's life and Simmons's novels

However as there can be seen very strong intertextual relations between the poems and novels, another strong relation can be seen between Simmons's novels and Keats's life. This relation is especially strong in the second novel. Resurrected cybrid of John Keats is trying to find his purpose and identity, throughout *The Fall of Hyperion*. It seems that he is only used by the Hegemony and TechnoCore alike. As I mentioned earlier he is important for Hegemony because of his dreams. Unfortunately he strives for some bigger purpose. He is well aware that he is not the real John Keats. Even worse is for him that from very beginning he has to hide his identity. He is hiding under pseudonym of Joseph Severn. As Thilo von Pape shows, Joseph Severn was in the real life an artist and one of the Keats's closest friends.<sup>73</sup>

Similarity between the cybrids life and the life of the real Keats is strongest in the second part of the novel. Cybrid is "imprisoned" on the Old Earth with another familiar character from Keats life – Leigh Hunt, who works in Simmons's novel as an advisor to the CEO. They are send there by TechnoCore because cybrid became the thread for TechnoCore. Back at the Earth, the illness, which killed real Keats, returned to Keats's cybrid. He became sicker and sicker as day passes. He starts to remember the people and situations from the life of the real Keats. They travel to the Rome, where the real Keats stayed last few months of his life. Cybrid is following the Keats last days. He gives the instructions of his burial to the Hunt, who is trying to take care of him. In novel Hunt replaces Joseph Severn, who originally stayed with Keats till his death.<sup>74</sup> But because cybrid was using Severn's identity, we can say that in Simmons novel the Severn was also present when Keats died. Before his death he get access to the megasphere and speak with his creator Ummon. Ummon is one of the oldest AI's and TechnoCores hierarchy is belonging to the Stables. He reveals the truth about the TechnoCore and its plans to the Keats's cybrid. Ummon is citing the lines from Keats's "Hyperion" as an explanation why the majority of AI's want to destroy humanity.<sup>75</sup> Then he send him back to his body.

At the end of Simmons's novel cybrid dies of tuberculosis and is buried at the same place as the real Keats. On the gravestone is the famous citation "here lies one whose

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<sup>73</sup> See Thilo von Pape, John-Keats.com, <http://www.john-keats.com/>, (accessed 12 February, 2013).

<sup>74</sup> See Thilo von Pape, John-Keats.com, <http://www.john-keats.com/>, (accessed 14 March, 2013).

name was writ in water.”<sup>76</sup> After death the cybrid’s “mind” leave the dead body and travels to the metasphere. After that act he visits Gladstone in a dream and tells her the truth about TechnoCore.

## 4.2 Important characters for Keats and Simmons

Many characters introduced in Simmons’s novels are taken from Keats’s poems or life. Names of those characters, their behavior and functions are in many cases similar to those from Keats poems and life. There are four the most important characters for both authors. Those characters are Moneta aka Mnemosyne, Martin Silenus, Brawne Lamia and already mentioned John Keats. Moneta and Silenus are taken from Keats’s poems. Case with the Brawne Lamia is little bit complicated.

Moneta/Mnemosyne is very important character for Simmons and Keats alike. This character appears in both poems and also in both novels. Simmons it using this character in very similar way as Keats does. Moneta in Keats poems is tightly connected with the dreams. She is very mysterious character and serve as guide throughout the poems – especially in “The Fall of Hyperion – A Dream.” Moneta in Simmons’s novels is connected with the Colonel Fedmahn Kassad. They encounter for the first time in historical simulation used for military purposes. On the Kassad’s enquiry, what are those simulation, the engineer answers that: “The HTN (Historical Tactical Network) stuff doesn’t simulate ... it *dreams*, dreams with the best historical accuracy in the Web – way beyond the sum of its parts cause it plugs in holistic insight as well as facts—and when it dreams, it lets us dream with it.”<sup>77</sup> In Keats poem Moneta/Mnemosyne appears in third book of *Hyperion*. She met with the Appollo, who can't remember at first who she is:

Of loveliness new born. ---Apollo then,  
With sudden scrutiny and gloomless eyes,  
Thus answer'd , while his white melodious throat  
Throbb'd with the syllables. ---"Mnemosyne!  
Thy name is on my tongue, I know not how,<sup>78</sup>

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<sup>75</sup> See Simmons, *Fall of the Hyperion*, 426.

<sup>76</sup> See Simmons, *Fall of the Hyperion*, 469.

<sup>77</sup> See Simmons, *Hyperion*, 131–132.

<sup>78</sup> See Keats, *Hyperion*, Book III, lines 79–83.

In Simmons's book, she does not talk to the Kassad, who does not know her name for long time. She reveals her name to him on Hyperion, where they met for the first time in the real world:

"Your name?" Kassad asked as they left the building with the shattered dome and walked through a dead city.  
 "Moneta," said his dream, "or Mnemosyne, whichever name pleases you more."<sup>79</sup>

Moneta is also connected with the time and time travel in both works. In poem she take the poet back to the Saturn's lair where he witness his grief and sorrow:

'Let me behold, according as thou saidst,  
 'What in thy brain so ferments to and fro!  
 No sooner had this conjuration pass'd  
 My devout lips, than side by side we stood  
 (Like a stunt bramble by a solemn pine)  
 Deep in the shady sadness of a vale,<sup>80</sup>

The feature of time and time traveling is stronger in Simmons's novels, where Moneta travels from the future and function as a Shrike's guard and guide. She can't fully control him but she can influence his deeds sometimes. Originally she is Sol Weintraub's daughter Rachel:

"Colonel Kassad knew you as Moneta," said Martin Silenus.  
 "Will know me as Moneta," said Rachel, her eyes clouding. "I have seen him die and accompanied his tomb to the past. I know that part of my mission is to meet this fabled warrior and lead him forward to the final battle. I have not truly met him yet." She looked down the valley toward the Crystal Monolith. "Moneta," she mused. "It means 'Admonisher' in Latin. Appropriate. I will let him choose between that and Mnemosyne-'memory'-for my name."<sup>81</sup>

At the age of 24 she is infected by Merlin's sickness. That means that she is getting younger till she is the child again. However this sickness prepared her for her duty of watching over the Shrike.

On those examples is again visible the Simmons's way of working with already existing ideas or characters in this case. Even though he took the character from the poem which appeared in Romantic period, he was able to give this character very important part in his science fiction novel. Moneta has the same or similar functions as in the poem but Simmons also developed her character in the way to fit into his work.

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<sup>79</sup> See Simmons, *Hyperion*, 162.

<sup>80</sup> See Keats, *The Fall of Hyperion – A Dream*, 289–294.

<sup>81</sup> See Simmons, *Fall of the Hyperion*, 501.

The second important character is Martin Silenus. Silenus appeared in Keats's "The Fall of Hyperion – A Dream" only as kind of pointer:

The cloudy swoon came on, and down I sunk  
Like a Silenus on an antique vase.<sup>82</sup>

In poem, this name points to the old usually drunk satyr Silenus. Silenus is taken from the Greek Myths. Satyrs are described as a wild creatures, which are mean, rude and thoughtless. They are well known for their lust. Their priorities are to drink, eat and to have sex. Satyrs are usually described as a weak and cowardly creatures.<sup>83</sup> Simmons's Silenus is very similar to the satyrs from those Myths. This similarity is obvious, when Silenus lost his ability to write a poetry. He gets desperate and wants to kill himself. Before he did so he want to offer some decadence to citizens of Hyperion:

From a biosculptor aptly named Graumann Hacket, I obtained the hairy flanks, hooves and goat legs of a satyr... Graumann made interesting alterations to my sexual apparatus. Word got around. Peasant girls, indigenies, the wives of our true-blue city planners and pioneers-all awaited a visit from Hyperion's only resident satyr or arranged one themselves. I learned what "priapic" and "satyriasis" really mean. Besides the unending series of sexual contests, I allowed my drinking bouts to become legendary.<sup>84</sup>

However he did not kill himself, because after few years of his decadent life, he finally found his muse again. When we encounter him at the pilgrimage he lost his satyr-like appearance. But still something "pleasantly demonic"<sup>85</sup> had preserved. Unfortunately for others, his behavior remains the same. He is usually drunk. He is rude, moody and vulgar. Silenus is making great contrast to the other pilgrims.

The last character, which I want to mention closely is Brawne Lamia. Brawne Lamia has connection to both, to Keats's work and his life. Brawne is pointing to the girl he met and fall in love with. Lamia is pointing to the poem of the same name and to the creature from the Greek mythology.<sup>86</sup> Simmons mixed those two individuals and created his own character. Lamia is described as physically and mentally strong person. In his works Mrs. Lamia works as an detective and she fell in love with her employer. This employer is the

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<sup>82</sup> See Keats, *The Fall of Heperion - A Dream*, I 55 - 56.

<sup>83</sup> Lucie Tabarová, "Koně a jiné hipické bytosti v řecké mytologii," (Bachelor thesis, Masaryk University Brno, 2012) - 19. In Archive of Thesis/Dissertation, [http://is.muni.cz/th/333545/ff\\_b/Kone\\_a\\_jine\\_hipicke\\_bytosti\\_v\\_recke\\_mytologii..pdf](http://is.muni.cz/th/333545/ff_b/Kone_a_jine_hipicke_bytosti_v_recke_mytologii..pdf) (accessed April 3, 2013).

<sup>84</sup> See Simmons, *Hyperion*, 216.

<sup>85</sup> See Simmons, *Hyperion*, 14.

<sup>86</sup> See Thilo von Pape, John-Keats.com, <http://www.john-keats.com/>, (accessed 13, March, 2013).

first Keats's cybrid. At the end Lamia became pregnant, but unfortunately the cybrid is destroyed. However his "mind" survived in Schronloop, device which is operated in Lamia's head. Simmons is here again developing the "original." Now his aim was the love-story from the real life of John Keats.

## 5 INTERTEXTUAL RELATIONS TO THE OTHER WORKS

As proved in earlier chapters, the connections between Simmons's novels and Keats's poems are indisputable. As mentioned above, Simmons draw a lot of information from Keats works and life. However in Simmons's novels is another strong "source" of intertextuality. This "source" is more about structure and how is the story written, then what is happening. The source is Geoffrey Chaucers famous work: *The Canterbury Tales* (1390). This relation is present only in the Simmons's *Hyperion*. The relations between *Hyperion* and *The Canterbury Tales* is what Kristeva and others called intertextuality and Genette described as hypertextuality. Simmons is following *The Canterbury tales* in more than one way. It could be objected that there are also relations between the *Hyperion* and *The Decameron* (1398) of Giovanni Boccaccio, but I believe that the *Hyperion's* hypotext is mainly Chaucer's story due to the fact stated in *The Canterbury Tales*. In fact we can say that Boccaccio's *Decameron* is hypotext of the Chaucer's book.<sup>87</sup>

In both cases the books are based on the story of groups of pilgrims. The pilgrims in Chaucer's book are from the different background, profession and different classes. We can read the "Knight's tale," "Merchant's tale," "Clerk's tale," "Wife of Bath's tale" and many others.<sup>88</sup> The same can be said about the pilgrims from the Simmons's book. Among the pilgrims of Simmons's book we can read tales of – the priest, soldier, poet, scholar, detective, consul and starship captain. This diversity is one of the aspects of intertextuality between Simmons's and Chaucer's books. Simmons adopted the Chaucer's structure of book in his novel *Hyperion*.

Another relation which is obvious and in which is Simmons following Chaucer is the shifting between the genres. Where Chaucer shifts between medieval narrative – bawdy anecdote, allegorical fable etc., Simmons is shifting between the genres of modern science fiction – military science fiction, cyberpunk, space opera, social science fiction and others.<sup>89</sup>

There are another connections between those two books. As written in *The Canterbury Tales*: "And notably from the end of every county of England they travel to Canterbury,

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<sup>87</sup> See Geoffrey Chaucer, *The Canterbury Tales* (London: Penguin Classics, 2008), xiii–xiv.

<sup>88</sup> See Chaucer, *The Canterbury Tales*, xxv.

<sup>89</sup> Jiří Popiolek, "Úžasné výpravy za poznáním Dana Simmonse," *Pevnost 106*, February, 2011, 10.



seeking the holy, blessed martyr who has aided them in times of illness.”<sup>90</sup> It is very similar to what the pilgrims to Hyperion are and what they seek. They are also from “every county” of Hegemony and they travel to the Valley of the Time Tombs where they want to encounter the mysterious Shrike. Shrike is also the figure which is considered as blessed. This notion is shared by many people of the Hegemony and there is even the religion which is based upon the worshiping of the Shrike. Shrike’s followers formed the Church of Final Atonement, which is also called a Shrike Church by the ordinary citizens of Hegemony. This Church is choosing the pilgrims to the Shrike and Time Tombs for decades. It is believed that Shrike fulfill wish of one of the pilgrims and rest of them will suffer for eternity on Shrikes giant thorn tree. At this point the *Hyperion* turns away from *The Canterbury Tales*. While blessed martyr, whom was St Thomas Becket the Archbishop of Canterbury was murdered,<sup>91</sup> the Shrike is in fact the murderer of thousands of the people. Nevertheless the fact is that both of them are popular pilgrimage figures. In Shrikes case, this fact is very ironic.

The most apparent intertextual relation between two works can be seen at the end of the first chapter of the *Hyperion*. This chapter ends with the quotation from “The General Prologue” of *The Canterbury Tales*. As written in the previous chapters on intertextuality quotation is considered as the most explicit way of expressing intertextuality:

He seyde, ‘Syn I shal bigynne the game,  
 What, welcome be the cut, a Goddes name!  
 Now lat us ryde, and herkneth what I seye.’  
 And with that word we ryden forth oure weye,  
 And he bigan with right a myrie cheere  
 His tale anon, and seyde as ye may here.<sup>92</sup>

In both books this quotation is finishing the prologue. In case of *Hyperion* this quotation is placed at the end of the first chapter, but due to the fact that in this chapter we get familiar with all the pilgrims and their purpose we can say that this chapter works as “The General Prologue” does in *The Canterbury Tales*. The one, who utter this quotation to the others, in Simmons’s novel, is Martin Silenus. As I mentioned in the previous chapters, this is very important character. He is the character, who is providing reader with most of the

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<sup>90</sup> See Chaucer, *The Canterbury Tales*, 3.

<sup>91</sup> See Chaucer, *The Canterbury Tales*, 3.

<sup>92</sup> See Simmons, *Hyperion*, 25.

quotations and allusions throughout the Simmons's novels. Those other Quotations he uses are from the various sources, not only from *The Canterbury Tales*.

The character of Martin Silenus is the most disturbing in the way of language he use, opinions and his behavior. Contrast between his behavior and his story and the stories and behavior of other pilgrims are the most visible ones. Language and style used in his story is far from the language used in the following story of scholar Sol Weintraub. The huge contrast between those two stories can be seen. However Silenus's and Weintraub's parts have one thing in common. Both parts have textual relations to the religion. Religion seems to be very popular Simmons's topic. Throughout his works he uses allusions from Christianity and especially from Judaism very often.

Simmons uses allusions to the Abraham and his son in the story of Sol Weintraub. Sol Weintraub works as a "successor" of Abraham. There are several hints throughout the Simmons's novel. Weintraub as Abraham has wife named Sarai, whom dies in both cases. The biggest allusion is connected with his daughter Rachel. In Biblical story God gives command to Abraham:

And he said, Take now thy son, thine only *son* Isaac, whom thou lovest, and get thee into the land of Mori'ah; and offer him there for a burnt offering upon one of the mountains which I will tell thee of.<sup>93</sup>

Abraham obeyed and took him there to sacrifice him. But God stops him because he could see that Abraham would obey his command. God showed him the lamb hiding in bush. Abraham sacrificed this lamb instead of his son. In Simmons's novel, the voice tells Weintraub almost exactly the same words in the dream:

"Sol! Take your daughter, your only daughter Rachel, whom you love, and go to the world called Hyperion and offer her there as a burnt offering at one of the places of which I shall tell you."<sup>94</sup>

Unlike the Abraham, Weintraub does not intend to obey this command at first. Unfortunately his daughter has at the same time accident on Hyperion which cause the "Merlin sickness" to her. She returns to their parents. As she is growing younger, Weintraub starts to argue with the voice, God, which appears for several times in his dreams. At the end Weintraub succumb to the voice and offers her daughter at the planet of Hyperion to the hands of Shrike, who vanishes with her to the future.

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<sup>93</sup> Genesis, 22:2

Allusions to Christianity are also used in “The Poet’s story.” This story starts with allusion to the *Bible*. Originally in *Bible* is written:

In the beginning was the Word, and the Word was with God, and the Word was God.  
He was with God in the beginning.  
Through him all things were made; without him nothing was made that has been made.  
In him was life, and the life was the light of all mankind.<sup>95</sup>

Simmons’s in his novel used only the part of the first line: “In the beginning was the Word.”<sup>96</sup> This beginning Simmons took and used in his novel. Simmons through Silenus continues in little bit shocking and disturbing way: “Then came the fucking word processor. Then came the thought processor. Then came the death of literature. And so it goes.”<sup>97</sup> With this addition to the well known lines from the *Bible*, Simmons stated the tone of “The Poet’s Tale.” This beginning is saying a lot about following pages of Silenus’s story. His story is one of lonely man, one of long living poet, who lost ability to express the words, then find them again, then lost his muse, then find it on the planet Hyperion and lost his muse again before his life’s work is done. As mentioned above, throughout this part we can find the biggest amount of allusions and quotations and also strong language.

The same phrase used at beginning of Silenus’s story is used three more times in his narration, thus we can say, that it is representative of what is known as parallel construction. For two times is this construction connected with the birth/rebirth or realization of self. Firstly, it is when Silenus himself was born. He is focusing on the Christian notion of the birth of the child. He is attacking this notion by putting the TechnoCore almost at the Gods place. He is also pointing at the fact that there is no need, even nowadays the conventional way, to giving a birth to children.<sup>98</sup> Secondly, this phrase is used in the connection to the Silenus and his way to becoming true poet. He realizes what is it to be poet and the fact that at the time he realizes it he can’t talk, can’t stop him. The phrase is used once more at the very end of the Silenus’s story:

In the beginning was the Word.  
In the end...past honor, past life, past caring...

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<sup>94</sup> See Simmons, *Hyperion*, 255.

<sup>95</sup> John, 1:1

<sup>96</sup> See Simmons, *Hyperion*, 179.

<sup>97</sup> See Simmons, *Hyperion*, 179.

<sup>98</sup> See Simmons, *Hyperion*, 181.

In the end will be the Word.<sup>99</sup>

At this point Silenus is referring to his own life. He is pointing to his obsession by words, by poetry and by his life's work. It is the part of his story that he won't die until he finishes his work. He is returning to the Hyperion because he believes that Shrike, especially when killing, is his muse.

Parallel constructions are very popular tool used by Simmons. Throughout the book we can find a lot of them. Other examples of such constructions are for example: "Fade to black" which is used as a tool for skipping in time within the story and "Notes for a sketch of ..." is used for describing briefly the situation or place in which Silenus is at the particular period of the time.

Simmons is in Silenus's story using the tools connected with intertextuality very often. Among them, quotations are the most frequent ones. Simmons is trying to describe the Silenus's character and his opinions and knowledge with the help of those quotations. He is quoting such persons as Dante Alighieri, Bertrand Russell, Tycho Brahe, Yeats and many others. With help of those quotations and references to the studies and works of other people, Simmons created Silenus as a complicated character with various knowledge and distinctive view and opinion, about the poetry and the world itself.<sup>100</sup> Quotations are used frequently not only by Silenus. Whenever used, they seems fit to particular situations they are used in.

Shrike is the one of the most important characters of *Hyperion* and *The Fall of Hyperion* alike. Each of pilgrims have some connection to the Shrike. Some of those connections are stronger than others. Especially Silenus has strong "relationship" with Shrike because he believes that Shrike is his muse. While talking about the Shrike he is using allusions to the Grendel and to the Frankenstein monster.

He sees the relationship between the Grendel and Shrike because both of them are killing, frightening and murderous creatures. Grendel is the monster which appeared in Old English epic poem *Beowulf* (sixth century A.D.). Its poet-narrator is anonymous. The story is from the old times when people still believed that the world is full of monsters. This epic poem is about the battle of Beowulf and his companions against the Grendel.

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<sup>99</sup> See Simmons, *Hyperion*, 233.

<sup>100</sup> See Simmons, *Hyperion*, 190–193.

Beowulf has to fight against two other monsters. Grendel is creature attacking king Hrothgar and his court of Heorot. This poem is not only about the fight between the creatures and group of heroes, but also about the struggle between good and evil.<sup>101</sup> This might be seen as another intertextual relation. The “good” (pilgrims and Hegemony) ones are fighting against the “evil” – Shrike. Unlike the Grendel, who was killed by the Beowulf, the Shrike seems unstoppable and immortal. During his story Silenus also pointed out the fact that first citizens and followers of Sad King Billy, whom he compared to the Hrothgar, on Hyperion, do not have heroes like the Beowulf and his band of warriors.<sup>102</sup>

Connection between the Shrike and Frankenstein Monster is on the basis of the creation. Frankenstein’s Monster was originally created by the human scientist Victor Frankenstein. Mary Shelley’s *Frankenstein*, is considered partially as a Gothic Fiction and as a proto-science fiction.<sup>103</sup> The Shrike is believed to be also the product of mankind and as Frankenstein monster also the Shrike is out of control. Frankenstein’s monster and fear from him is compared to the cybrids. As Keats’s cybrid explains to Hunt:

“Do you know why people are leery of cybrids?” Hunt asked. “Yes,” I said. “The Frankenstein monster syndrome. Fear of anything in human form that is not completely human. It is the real reason androids were outlawed, I suppose.”<sup>104</sup>

Simmons is using those allusions to compare Shrike with Grendel and Frankenstein monster. He is doing so because today the majority of people know that Grendel and Frankenstein monster are big, dangerous, evil creatures with superhuman strength. By this comparing he shows to reader that Shrike is creature with the same characteristics as other two.

Strong “relationship” can be seen between all members of pilgrimage and the Shrike. Colonel Fedmahn Kassad can be described as a “modern Beowulf”. He is one of the best known soldiers of Hegemony. Kassad is famous for his victory at Bressia. He is traveling to the Hyperion with one goal, to kill the Shrike or to die during this attempt. Kassad’s story can be simply described as a military science fiction.

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<sup>101</sup> See Andrew Sanders, *The Short Oxford History of English Literature* (Oxford: Oxford University Press, 2004), 21–22.

<sup>102</sup> See Simmons, *Hyperion*, 180.

<sup>103</sup> See Sanders, *The Short Oxford History of English Literature*, 351.

<sup>104</sup> See Simmons, *Fall of the Hyperion*, 14.

Simmons uses throughout his books the names of other authors, their characters or books from our world very often. He is using those names to name the places, cities, mountains, seas of world he created. For example Lord Byron's Plaza, Edgar Allan Sea, Cicero's inn, planet DaVinci etc. However those names usually don't have any impact on the story. They are only pointing to the fact that the first travelers to the Hyperion were artists and people with romantic soul.

Allusions which are harder to be recognized and need more advanced reader to decipher them, are numerous. Those are examples connected mainly with the science fiction genre. From the numerous examples I am going to describe only four of them.

John Carter Brigade – is allusion to the character of John Carter. Carter is typical all-American hero and warrior. This character appeared for the first time in the novel *A Princess of Mars* (1917). This novel was written by Edgar Rice Burroughs, one of the fathers of the sub-genre of science fiction which is called Pulp.<sup>105</sup> Therefore, it is not surprise that this allusion appeared in the part of the story which is told by the soldier, warrior and war-hero Fedmahn Kassad.<sup>106</sup>

Pilgrim's Progress Effect – is described in the book itself as a duty of every decent family to own a copy of popular book.<sup>107</sup> The name of this effect is connected to the John Bunyan. This writer appeared during Restoration period in 17th century and one of his most famous works was *The Pilgrim's Progress*. Even decades after this book was published for the first time, it was still very popular. Surprisingly this book was popular also among not well educated people.<sup>108</sup> That is the reason why this effect was named after this book. In Simmons's novel the effect is used in connection with first released Silenus's book – *The Dying Earth*. First successful book of poetry in decades.<sup>109</sup>

Cowboy Gibson<sup>110</sup> – this allusion is pointing to the person of William Gibson. Gibson is considered as one of the founders of the science fiction sub-genre called cyberpunk. The whole part in which appears this allusion – “The Detective's Tale: The Long Good-bye” – is in its nature the tribute and pastiche of Gibson's most famous and popular book

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<sup>105</sup> See Roberts, *Science Fiction*, 53.

<sup>106</sup> See Simmons, *Hyperion*, 134.

<sup>107</sup> See Simmons, *Hyperion*, 201.

<sup>108</sup> See Sanders, *The Short Oxford History of English Literature*, 249–251.

<sup>109</sup> See Simmons, *Hyperion*, 201.

<sup>110</sup> See Simmons, *Hyperion*, 393.

*Neuromancer*. *Neuromancer* is considered as a “Bible” of cyberpunk. *Neuromancer* also works as an inter-text to “The Detective’s Tale” of Simmons’s *Hyperion*. Both works are familiar in many ways. Strongest intertextual relation between those two works can be seen at the usage of Artificial Intelligences as the one of the main characters and initiator of the plot. There are Wintermute and Neuromancer on the one side. Those AI’s want to melt together to form the super AI. There are human beings who help them to achieve this goal – cowboy Case and “street samurai” Molly are the main human characters. In “The Detective’s Tale” of Simmons’s book, we can see the attempt of AI from TechnoCore which wants to transfer itself into the cybrid (AI in human body) Johnny. This transfer is against everything what TechnoCore stands for and thus they want to stop this AI to do so. AI and its cybrid are being helped by detective Lamia and the hacker/cowboy/cyberpucke BB Surbringer. With help of those two characters the AI succeed in its attempt to transfer its full consciousness into the Cybrid. Simmons also imitates and transforms Gibsons cyberspace. He divided his version of cyberspace into datasphere, megasphere and metasphere. Intertextual relations between Gibsons’s and Simmons’s works can be seen also in the cybrids name. Johnny is pointing to the Gibsons’s character “Johnny Mnemonic,” short story which appeared in 1981.

Orwell’s Big Brother<sup>111</sup> – is allusion to the Orwell’s book *Nineteen Eighty-four*. Big Brother is the character, dictator. In Orwell’s novel everything is under big censorship and direct control. People do not have any privacy. The past, historical fact are changed in favour of Party and Big brother. People are living in instant fear from Thought Police and vaporizing.<sup>112</sup> In Simmons’s novel this allusion points to the fact that it is very easy to trace citizens in Hegemony’s web and that they are under permanent monitoring.

At the end of this analysis I am going to introduce one last allusion to show that Simmons is not alluding only to the works of science fiction. Simmons is also using allusions to the classics such as Shakespeare’s *Romeo and Juliet* (1597). In “The Consul’s tale” he is using allusions to the one of the famous scene from *Romeo and Juliet*. Simmons is alluding the fight between the Mercutio and Tybalt in “The Consul’s Tale.” In Simmons’s novel, Mercutio is replaced by Mike the friend of Merin, who replaces Romeo.

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<sup>111</sup> See Simmons, *Hyperion*, 345.

<sup>112</sup> See George Orwell, *1984* (New York: Signet Classic, 1977).

They are both the young “space sailors” from Hegemony, which replaces Montagues. Against them stands the people of Maui-Covenant – the planet which is going to be joined to Hegemony. The people from Maui-Covenant replaces the Capulets. It is Siri – Juliet and her cousin Bertol/Tybalt. Most obvious allusion is in scene, where Bertol attacks Mike. They both prepare for fight as Mercutio and Tybalt did. Merin/Romeo intervene and as a result the Mike/Mercutio is gravely injured:

Mer. Ay, ay, a scratch, a scratch, marry, 'tis enough.

Where is my page? Go, villain, fetch a surgeon.

Ben. Courage, man, the hurt cannot be much.

Mer. No, 'tis not so deep as a well, nor so wide as a church-door, but 'tis enough, 'twill serve...<sup>113</sup>

Simmons's version goes in very similar way:

“It's not so bad, Mike,” I gasped. “It's just a little cut.” The blood flowed down over my hand and wrist. “It will serve,” said Mike. His voice was held taut by a cord of pain. “Damn. A fucking sword. Dou you believe it, Merin?”<sup>114</sup>

Simmons's story follows Shakespeare's story. Bertol kills Mike by stabbing him with the sword under the Merins arm when he tries to stop them. As a revenge Merin Kills Bertol.

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<sup>113</sup> See William Shakespeare, *Romeo and Juliet* (New York: Dover Publications, 1992), 45.

<sup>114</sup> See Simmons, *Hyperion*, 446.



## CONCLUSION

The purpose of this bachelor thesis was to analyze the selected works of Dan Simmons and to search for intertextual relations in those works. My goal was to prove that intertextuality is present in Simmons's works. The fact that intertextuality is present in Simmons's novels is proved by many examples introduced in the detailed analysis in Chapter 4 of this thesis.

The first part of this thesis is focused on the history of the term intertextuality and also on the most important theorists and their approaches towards the term. Special attention is paid to the Gérard Genette and his vision of the intertextuality, because his works were the most guiding in the analysis of Simmons's novels.

After the part concerned with the theory of intertextuality, the main part of my thesis follows. In this part I introduced Simmons's work and then I gave the brief summary of chosen novels – *Hyperion* and *The Fall of Hyperion*. After this introduction of Simmons and his work, I started the analysis.

The analysis focused on the most obvious inter-texts, which are the poems of John Keats. Various examples identified intertextual relations between Simmons's novels and Keats's poems. The importance of Keats's poems and his persona for Simmons are indisputable. I also focused on the way the Simmons reworked Keats's poems and many of his characters. At this part is visible how originally Simmons used themes from Keats's works and how he incorporated them into his novels.

In the next part it is shown that Simmons was not using only Keats's works as inter-texts, when writing his novels. Relations between Simmons's *Hyperion* and *The Canterbury Tales* of Geoffrey Chaucer are also analyzed. This relationship is based on the way the *Hyperion* is written and on this example is shown how is Simmons able to work with inter-texts in different ways. Other quotations and allusions which are introduced proved that those basic forms of intertextuality are very popular and important for Simmons and that he uses them to attract the attention of the reader and also to amuse them.

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