[Dialogism, Intertextuality and Metamodern Sensibility in Ali Smith's *Autumn*]

Frederika Pekarčíková

Pavol Jozef Šafárik University,
Košice, Slovakia

[Abstract] *This paper examines the dialogue of voices in Ali Smith's novel* Autumn *to explore the role which art plays in the writer's fiction, an issue which has been largely neglected in studies of her work to date. In the novel, the theme of art is addressed through several different voices, but the effect of polyphony that this generates is not necessarily part of the theme's dialogic design. The paper also argues that intertextuality is employed to establish the semantic position of the character of Elisabeth, suggesting a metamodern sensibility.*

[Keywords] *dialogism; Bakhtin; transtextuality; Genette; metamodern sensibility; Ali Smith;* Autumn*; art*

24 [ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

[1]   Introduction

Ali Smith is widely acknowledged as one of the most prominent contemporary British authors, and her *Seasonal Quartet*, a series of four novels thematically arranged around the concept of the four seasons, was published to general acclaim between 2016 and 2020. This paper discusses the first novel of the *Seasonal Quartet*, *Autumn*, which portrays the season of harvests, changes, and transformations. Set amidst the social and political turmoil of contemporary Great Britain, *Autumn* tells the story of the lifelong friendship between the centenarian Daniel and the thirty-two-year-old Elisabeth. The fragmented narrative allows Smith to reveal glimpses of the characters' memories about the origins of their friendship and its development together with the events set in the contemporary world. The doubts about the appropriateness of the friendship between the two characters across such an age gap are directly referred to in the text itself; Elisabeth's mother questions the nature of the relationship in front of her thirteen-year-old daughter: "[h]e's eighty five, her mother said. How is an eighty five year old man your friend?" (Smith 78). Nonetheless, the unlikely relationship becomes a starting point for discussions and dialogues and eventually matures into a lasting friendship. The novel is framed around the final days of Daniel's life, with Elisabeth making frequent visits to his bedside in a care home as he drifts in and out of consciousness. Even at this stage of their relationship, suspicions continue to be aroused; Zoe, the new partner of Elisabeth's mother, is also perplexed by the strength of their bond: "[w]hat a fine friendship, Zoe says. And you go and see him every week? And read to him?" Elisabeth responds with an emphatic statement of her feelings: "I love him" (Smith 216).

While the focus of the novel is placed firmly on the nature of friendship, relationships, family, memory and social class, the theme of art plays an equally important role in the novel. As Milly Weaver pointedly notes, "the heavy presence of the visual [art] in Smith's fiction" (530) suggests that the theme of art functions not only on a technical level within the novel but also in a thematic sense. This article focuses on Smith's dialogue with visual and literary art, arguing that while the theme of art passes through various distinctive voices which produce an effect of polyphony, this does not necessarily give the novel a dialogic character. It also aims to demonstrate that Smith's employment of intertextuality plays a major role in the construction of this polyphony, especially in the case of the voice of Elisabeth. A close reading of various intertextual references to literary works and works of visual art in Elisabeth's discourse helps to map the changes in her semantic positions, tracing a gradual movement from postmodern to metamodern sensibilities. The main theoretical framework of the argument is provided by Mikhail Bakhtin's theory of dialogism, Gérard Genette's theory of transtextuality, and Timotheus Vermeulen and Robin van den Akker's writings on metamodernism.

Bakhtin's theory of dialogism is employed to map the different voices that contribute to the construction of the theme of art, with the aim of establishing whether the novel celebrates the polyphony or supports one of the voices and thus presents the theme through what is ultimately a monological design. Genette's theory of transtextu-

[ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

25

ality serves as a helpful toolbox for the examination of the hypertextual and intertextual references that play a crucial role in the construction of one of the central semantic positions, represented by Elizabeth's perspective on art. Finally, Vermeulen and van den Akker's writings provide a useful framework for outlining the difference between the postmodern sensibility and the metamodern sensibility that, as this paper claims, can be identified in Elisabeth's voice.

[2]   Dialogue of Voices

Ali Smith's *Autumn* serves as a site of dialogue, with several characters making various statements on the topic of art and its purpose. In Bakhtin's theory, "*the passing of a single theme through many and various voices*" ("Problems" 265, original italics) is posited as an instance of a dialogic relationship between semantic positions that clash and interplay with each other ("Problems" 184). In simple terms, this means that characters with their own unique voices and discourses are placed into confrontation with other, equally unique characters and their views; as Bakhtin himself noted, "the novelistic plot serves to represent speaking persons and their ideological worlds" (*Dialogic Imagination* 365). Nevertheless, the simple presentation of voices is not sufficient, and novels should also offer exchanges between diverse semantic positions. As Bakhtin writes, "word, directed toward its object, [which] enters a dialogically agitated and tension-filled environment of alien words, value judgements and accents, weaves in and out of complex interrelationships, merges with some, recoils from other, intersects with yet a third group" (*Dialogic Imagination* 276). This primary ingredient of dialogic novels – the representation of differing semantic positions and the interactions which occur between them – relates to my proposed study of characters' voices and their attitudes towards art and its function. The term "semantic position" appears in Bakhtin's own theory, and as Caryl Emerson, the editor and translator of Bakhtin's *Problems of Dostoevsky's Poetics* (1984), explains, semantic position denotes "a point of view on the world, it is one personality orienting itself among other personalities within a limited field" (xxxvi).

This paper examines the voices of the novel's three focalizers, Daniel, Pauline Boty and Elisabeth, in order to illustrate the polyphonic character of the theme of art. The analysis reveals that Daniel is ascribed a postmodern position and Boty a postmodern feminist position, while the semantic position of Elisabeth changes in relation to the perception of art and its purpose. The analysis will primarily focus on these three central voices, because a fuller understanding of their stances throughout the novel will help to illustrate the development in Elisabeth's attitudes, more specifically the shift from her initial inclination towards postmodern conceptual and subversive art, a reflection of Daniel's semantic position, towards a postmodern feminist perspective. Furthermore, the analysis reveals that postmodern sensibility is replaced with a metamodern sensibility in Elisabeth's conception of art. Lastly, the analysis will also investigate whether any of the examined voices can be said to represent the authorial voice that is manifested

26 [ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

through the use of direct commentary, and the extent to which this may suggest a preference for one voice over another.

Daniel's semantic position is profoundly connected with postmodernism and postmodern discourse. He favours postmodern art and adopts poststructural perspectives when discussing and explaining literary narratives to the young Elisabeth. Furthermore, art has formed an intrinsic part of Daniel's life and career, and the reader sees Daniel's career as a songwriter as a core part of his identity. His internal monologues often feature rhymes, clichéd phrases or even the choruses of his own songs. He admires the art of Jean Dubuffet and Pauline Boty, often describing Boty's collages and paintings to Elisabeth.

Daniel's semantic position is primarily expressed in his dialogues with Elisabeth, which reveal that his perception of art includes a poststructuralist interest in deconstruction and subversion. He perceives every act of meaning making and the behaviour of characters in literary narratives as existing solely within the bounds of discourse, and this informs his efforts to engage Elisabeth's attention and her critical thinking skills by devising a game called "Bagatelle," whose name derives from Daniel's love of word games (Smith 116). Elisabeth asks him whether it isn't "a bit too far, to walk as far as the river" (116) because "[s]he didn't want him to have to go so far if he really was as ancient as her mother kept saying" (116). Daniel replies with "[n]ot for me, Daniel said. A mere bagatelle" (116). The word "bagatelle" catches Elisabeth's attention as she is unfamiliar with its meaning. Daniel explains that it means "[a] trifle" and adds that "[n]ot *that* kind of trifle [dessert]. A mere nothing. Something trifling" (116, original emphasis). Since the main aim of the game is to "*trifle* with the stories that people think are set in stone" (Smith 117, emphasis added), Daniel's play with the meaning of the words is clearly apparent. The goal of the game is thus to subvert stories which are "set in stone": grand narratives, myths, legends, or fairy tales, essentially the stories that people devise to make sense of the world in which they live. The game is applied to the fairy tale of "Goldilocks and the Three Bears." Daniel reinterprets the story, expressing pity for the bears and identifying Goldilocks as a "bad wicked rude vandal" (117). When Elisabeth protests that "[t]hat's not in the story" (117). Daniel simply answers with the question: "Who says?" (117). Through this game, Daniel is attempting to illustrate how every narrative employs subjective viewpoints; every story has a narrator who relates the tale within the framework of their own beliefs, ideologies, and experiences.

The resulting story which Daniel and Elisabeth concoct together as part of the game becomes an example of a postmodern text that depicts a dialogue between a gun-wielding character who represents the white majority and their confrontational reaction to a peaceful figure in a tree costume who symbolises marginalised groups. The dialogue is an intrinsic component of their story, with each of the characters mouthing phrases and diction which are typical in contemporary discourse on immigration and globalisation: "Normal people don't go around wearing tree costumes. At least, they don't round here. God knows what they do in other cities and towns, well, that's up to them. But if you got your way you'd be dressing our kids up as trees, dressing our women up as trees" (Smith 125). Nevertheless, the capacity of the other, the marginalized other, to articulate their

[ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

27

own voice also emerges as an integral part of their narrative. The incorporation of multiple perspectives in narratives is a specific feature of postmodern discourse, an aspect noted by Steven Connor, who remarks that "[p]olyphonic plenitude, the searching out and affirmation of the plurality of different voices, became the leading and defining principle of postmodernism's cultural politics" (14). This trait is reflected not only in cultural and social contexts, but also in literary texts. Daniel emphasizes this need "to welcome people into the home of your [Elisabeth's] story" (Smith 119) by creating and giving voice to the character in a tree costume, who represents an ideological opposition to the man with a gun. Furthermore, the concept or the main idea behind the story remains more important than its form or the flat characters who stand for ideas and groups of people. This representational function of characters is mentioned in Mürüvvet Dolaykaya's analysis of postmodern characters, with the writer arguing that they become vehicles "through which the [postmodern] text reverberates certain issues and concerns" as opposed to representing conventional "social, economic, and psychological realities of individuals" (1001).

While the story which develops from Daniel and Elisabeth's game is a work of joint authorship, the narrative is predominantly a reflection of Daniel's postmodern ideology and discourse, which he is tentatively attempting to introduce to Elisabeth. The game allows Daniel to draw Elisabeth's attention to the fact that narratives consist of discourses and that every experience is conditioned by them. Elisabeth expresses her frustration with the game by saying:

> There is no point in making up a world, Elisabeth said, when there's already a real world. There's just the world, and there's the truth about the world. You mean, there's the truth, and there's the made-up version of it that we get told about the world, Daniel said. No. The *world* exists. *Stories* are made up, Elisabeth said. (Smith 119, original emphasis)

Daniel's response here is intended to draw Elisabeth and the reader's attention to the artificiality of the discourses that surround us, and which form our experience of the world. Crucially, he casts doubt on the normative authority of discourses which are presented as a collection of absolute truths about the world, and which thereby formulate an individual's experience of such a world. He wants to disrupt Elisabeth's preconceived notions about the separation of fictional stories and the reality that she terms "the world". Her perception that the universality of "the world" that exists for everyone and the fictionality of stories are two separate concepts highlights her naivety, which is eventually lost when she finally accepts Daniel's explanation that "whoever makes up the story makes up the world" (119). This epiphany quickly takes root, and only moments later she challenges him further: "So how do we ever know what's true?" (121). Daniel replies with an encouraging exclamation: "Now you're talking" (121). Daniel questions the systems of power that control language through his repeated efforts to challenge Elisabeth's demarcated categories of reality and fiction. The game thus reflects Daniel's idea that literature animates the moral and ethical imagination of the individual in a position of control, in

28 [ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

this case the author of the story, who selects discourses that will be represented in their narrative. He tells Elisabeth that "if I'm the storyteller I can tell it any way" (121), thereby drawing attention to the postmodern sensibility in his understanding of storytelling – since, as Christopher Butler maintains, "[t]he most important postmodernist ethical argument concerns the relationship between discourse and power" (44). Daniel's awareness of the relationship between language and power and his need to awaken this understanding in Elisabeth forms the basis of his semantic position, which is clearly indicative of a postmodern vison of art.

His appreciation of the postmodern artistic vision is further emphasised in his descriptions of the Pop Art collages and paintings of Pauline Boty that he introduces to Elizabeth during their walks. Daniel's initial ekphrasis of Boty's collage, the only one which is related in full in the novel, describes one of the artist's untitled works which features a variety of objects and painted images. He asks Elisabeth to close her eyes and visualize the work based on his description:

> The background is rich dark blue, Daniel said. A blue much darker than sky. On top of the dark blue, in the middle of the picture, there's a shape made of pale paper that looks like a round full moon. On top of the moon, bigger than the moon, there's a cut-out black and white lady wearing a swimsuit, cut from a newspaper or fashion magazine. And next to her, as if she's leaning against it, there's a giant human hand. And the giant hand is holding inside it a tiny hand, a baby's hand. More truthfully, the baby's hand is also holding the big hand, holding it by its thumb. Bellow all this, there's a stylized picture of a woman's face, the same face repeated several times, but with different coloured curl of real hair hanging over its nose each time – Like at the hairdresser? Like colour samples? Elisabeth said. You've got it, Daniel said... And way off in the distance, in the blue at the bottom of the picture, there's a drawing of a ship with its sails up, but it's small, it's the smallest thing in the whole collage... Finally, there's some pink lacy stuff, by which I mean actual material, real lace, stuck on to the picture in a couple of places, up near the top, then further down towards the middle too, And that's it. That's all I can recall. (Smith 73–74)

In this lengthy and detailed description of the collage, not a single detail is left unaccounted for. Daniel's simple diction reflects his intention to communicate the content of the collage in an intelligible manner to his young friend; although his inexact description of the hair dye samples on show at hairdressers is immediately detected here by the eleven-year-old Elisabeth who is fully aware of how they are used, she is nonetheless able to form a connection between Daniel's explanation and the actual object. Furthermore, his vague and nondescript account of some of the collage's materials, such as "pink lacy stuff," is combined with his general lack of an explanation for why these disparate objects appear together in the composition. After reading Daniel's description, the reader can detect that all of the elements in the collage are linked to female experience and identity: the "full moon" symbolizing the female lunar cycle, the "lady wearing a swimsuit" referring to the sexualized images of women found in magazines, the held hands which remind

[ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

29

us of the role of a mother, the hair sample suggesting the typically female experience of having one's hair dyed in a salon, "a ship," one of the few inanimate nouns in the English language which may be ascribed female gender, and lastly the lace, the delicate material which is commonly used in women's garments. Nonetheless, Daniel's description ignores any explanation or analysis of the content of the collage, ignoring the feminist context of the work in favour of a focus on the colours, their richness and contrasting shades; for example, "rich dark blue," "a blue much darker than sky," "pale paper," "black and white lady," or "pink lacy stuff." This may signal Daniel's own preoccupation with the vibrant colour palette which is so characteristic of Pop Art, with the bright colours intended to evoke the advertisements and commercial imagery that birthed the movement (Sooke 8).

Daniel's semantic position and discourse exerts a powerful influence on the young Elisabeth, and she takes on the role of pupil, repeating her teacher's knowledge, sometimes verbatim. With her adoption of Daniel's discourse, perceptions, and attitudes towards art and its purpose, her own discourse becomes monologic. Bakhtin explains that "[i]n a monologic design, the hero is closed and his semantic boundaries strictly defined" ("Problems" 52); in other words, a finalized idea is placed into the mouth of the hero. This process is illustrated in the passage where Elizabeth tries to explain the subject matter of her conversations with Daniel to her mother:

> And he knows about that poet you like who killed herself, Elisabeth said. Plath? her mother said. About suicide? You so don't get it, Elisabeth said. What exactly don't I get about an old man putting ideas about suicide and a lot of lies about Bob Dylan into my thirteen year old daughter's head? her mother said. And anyway, Daniel says it doesn't matter how she died so long as you can still say or read her words. Like the line about no longer grieving, and the one about daughters of the darkness still flaming like Guy Fawkes, Elisabeth said. (Smith 79)

This passage also features various intertextual references, such as direct quotations and allusions to literary works and artists, and this supports the notion that Daniel is "putting ideas" into Elisabeth's head, with the young girl only able to repeat the concepts to her mother rather than formulate them herself. By jumping seemingly at random between authors, ideas and quotations, Elisabeth signals her lack of comprehension and understanding of her discussions with Daniel. Her reproduction of Daniel's complex ideas about art and the use of Dylan Thomas's quotation together with the reference to Sylvia Plath's suicide to describe this vision of art reflects only a single voice, a single semantic position – that of Daniel. Thomas's poem "In the White Giant's Thigh" juxtaposes natural imagery and phenomena with human behaviour in its portrayal of infertile women's yearning to conceive a child. Women who are "no longer grieving" rebel and flame "like Guy Fawkes" in the poem. Daniel appears to connect this idea of the natural feminine need for a child as depicted in Thomas's poem with artists' aspiration to create art; as Elisabeth tells her mother, even though Plath died, "you can still say or read her words." A work of art has the potential to outlive its creator, just as we would expect

30   [ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

a child to outlive its parents. It seems unlikely that the thirteen-year-old Elisabeth would be capable of developing the idea that connects the female desire to conceive a child with the universal human need to create something in our lives which would leave some tangible and memorable product in the world after our death; even less likely is the possibility that Elisabeth would be able to express this line of thought using the unique and intricate intertextual relationship between the lines of Thomas's poetry and ideas about immortality and importance of art. Elisabeth's words essentially do little more than echo Daniel's voice and his vison of art, and we can therefore consider her discourse to be monologic.

The deep influence that Daniel's discourse exerts over Elizabeth and her understanding of art is also emphasized through the hypertextual relationship between Smith's novel and Shakespeare's drama, in which the hypotext, *The Tempest*, crucially influences meanings in the hypertext, *Autumn*. According to Gérard Genette, hypertextuality can consist of either a simple transformation or a complex transformation, i.e. an imitation (25). Smith simply transforms Shakespeare's play by extracting a pattern of specific actions and relationships from the play, which she adapts for the purposes of her own narrative. The correlation between Daniel and Prospero is developed cautiously throughout the narrative by ascribing specific abilities to Daniel. In addition to the scene in which Daniel performs a magic trick with a coin to startle Elisabeth's cat, Elisabeth dreams about Daniel's magical "ability to change things" (Smith 40). Other borrowings from *The Tempest* include the parallels which are drawn between Elizabeth and Miranda; when a girl carrying a book appears in one of Elisabeth's dream sequences, she concludes that "[s]he must be Miranda, from The Tempest. Miranda from The Tempest is reading Brave New World. She looks up from her book as if she's just realized Elisabeth is there too. I've come to bring you news of our father, she says" (Smith 204). By imagining Miranda to be her sister, Elisabeth is also underlining the parallels between Prospero and Daniel, which suggests that Elizabeth must be aware, at least subconsciously, of the scale of the influence that Daniel holds over her.

Nonetheless, this influence over Elisabeth's semantic position gradually wanes during her college years, and she adopts a gendered perspective that enters into a dialogue with the essentially masculine vision of postmodern art presented to her first by Daniel and later by her thesis supervisor. For Bakhtin, dialogically oriented discourse that interacts with other consciousnesses "affirms the independence, internal freedom, unfinalizability, and indeterminacy of the hero" ("Problems" 63). This transformation from a monologic to dialogic position is particularly apparent in Elisabeth's changing perception of the art of Pauline Boty, an artist whose work forms the main aesthetic framework of the theme of art in *Autumn*. Boty's Pop Art is repeatedly referenced throughout the novel, representing not only the subject of the dialogues between Daniel and Elisabeth but also, through the assertion of Boty's own semantic position, the presentation of a prominent voice which expresses and embodies her postmodern stance towards art through her collages and paintings. The many passages which are devoted to the ekphrasis or discussion of Boty's art outline not only her obvious formal connection with Pop Art (acting as

[ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

31

a focalizer, she explicitly states that "art could be anything, beer cans were a new kind of folk art, film stars a new mythology" (Smith 246)), but also the thematic and conceptual link between her and postmodern art. Elisabeth sees Boty's art as possessing the capacity to reconceptualize or re-examine the represented object, marvelling at "Boty's sheer unadulterated reds in the re-image-ing of the image" (Smith 139).

Elisabeth's ruminations on Boty's ability to re-imagine the original object remind the reader of postmodern thinking on the impossibility of separating reality and fiction. Boty's art plays with surfaces and superficiality in creating a fictional image of a real object. As David Hopkins notes in his study of postmodern art, the blurring of the borders between reality and fictional imagery first discussed by the French sociologist Jean Baudrillard is reflected in postmodern art which addresses the issue of authenticity (223). This trend is particularly prominent in Pop Art, a branch of postmodern art (Hoeveler 70) that is intrinsically connected with capitalism, consumerism and simulation, but Pop Art is also concerned with the concept of the reconceptualization of the original object, with artists reimagining the object by ascribing new functions or meanings to it. The importance of reconceptualization in postmodern art is clearly highlighted in the passage where the thirteen-year-old Elisabeth repeats Daniel's emphasis on the conceptual when relating his description of Boty's painting "The Only Blonde in the World" to her mother:

> Marylin Monroe surrounded by roses, and then bright pink and green and grey waves painted all round her. Except that the picture isn't literally of literal Marilyn, *it's a picture of a picture of her*. That's important to remember. Oh is it? Her mother said. Like if I was to take a photo of you and then paint a picture of the photo, not you. And the roses look a bit like flowery wallpaper rather than roses. (Smith 81, emphasis mine)

The emphasis which is repeatedly placed on the idea of representation versus reality forces us to consider the artwork as an example of conceptual art in which the representation of the object on the canvas, in this case Marilyn Monroe, stands for something different than the actress' actual identity. In Boty's artwork, the real Marylin Monroe loses her identity, is stripped of depth and complexity, and is presented as a hollow object representing concepts – female experience and capitalism's prioritisation of the female appearance over the identity, desires, or flaws of individual women. The concepts behind the artwork may also prompt us to consider it as a work of political art which embodies Boty's feminist agenda, but it should be noted here that neither Daniel nor Elisabeth go as far as to recognize the political aspects of Boty's art in their dialogues. Nevertheless, the title which Boty gave to her work, "The Only Blonde in the World," reveals the artist's gendered and ironic approach to her creation, implying that the object – in this case Marilyn Monroe on the canvas – is the exemplary model which other women should strive to imitate. The media image of Marilyn, a representative image which is intended to arouse aspiration among women, is ironicized in Boty's work, as she rejects the conceit that media images, whether of Marilyn Monroe or other (famous) women, should form the basis for women's behaviour and physical appearance. Her painting is "a picture of a picture" which reflects precisely that; "a picture," a surface image of a woman shorn of

32   [ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

any complexity. As such, Boty's work exposes the fabricated sexist fantasies prevalent in the media.

The emphatic representation of female experience enters the dialogic relationship with the more general characteristics of Pop Art, a genre in which male artists are predominant. Warhol's depthless "Marilyn Diptych" depicts the image of the sex symbol and an object of male desire. As Tina Rivers Ryan explains:

> Warhol transforms the literal flatness of the paper-thin publicity photo into an emotional "flatness," and the actress into a kind of automaton. In this way, the painting suggests that "Marilyn Monroe," a manufactured star with a made-up name, is merely a one-dimensional (sex) symbol.

Both Warhol and Boty depict the same subject matter, the media image of Marilyn Monroe, but while Boty emphasizes the inherent sexism in such depictions of women, Warhol focuses on the commodification of the object in postmodern society; Boty problematises the essentially sexist equation of a woman with a depthless media image, but Warhol embraces the idea that the female body is just another media object, seeing little difference between the social and cultural roles which female bodies, male bodies or cans of soup play in the consumer world of late capitalism. As Fredric Jameson writes, the political dimension of Warhol's works includes the foregrounding of commodification prevalent in the second half of the 20th century (9). Despite the critical and political statements located in postmodern Pop Art, both, Boty's and Warhol's canvases are devoid of any real depth; as Fredric Jameson has noted, postmodern art "does not really speak to us at all" and lacks any "hermeneutic gesture" (8) that would allow the viewer to move beyond the concepts and ideologies of the works. The works of both Boty and Warhol can only be experienced as surfaces, as texts that provide us with specific political messages, but that is all; the essence of the depicted object or the social and psychological reality behind the works are absent, and we are left with only appearances and ideologies.

Despite the influence of Daniel's postmodern sensibility, Elisabeth's semantic position moves beyond the simple celebration of colours and concepts in art, and she becomes increasingly interested in feminist approaches to art. As a result, she starts to question the use of sexualised images in Boty's collages. This change in her perception occurs during her university years, when the need to articulate her own thoughts in her dissertation work forces her to realize that Boty's art reflects the danger of employing women as media images. Indeed, Elisabeth identifies Boty's undermining of patriarchal social structures in her collages and paintings before her thesis supervisor does. The dialogic exchange between them ensues in the following way: "[Boty] was gorgeous. But not a painter of anything more than minor interest. She stole everything of any note in her work from Warhol and Blake [said her supervisor]. What about the way she uses images as images? Elisabeth said. Oh God, everybody and his dog was doing that then, the tutor said. What about everybody and *her* dog? Elisabeth said" (Smith 154, original emphasis). Elisabeth reveals the lingering traces of a postmodern approach in her focus on the discourses presented in the art, but her growing interest in the feminist characteristics of

[ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

33

Boty's art that distinguish her work from those of Warhol or Peter Blake compel her to attempt to persuade her supervisor about the relevancy of the topic. She presents him with two paintings side by side:

> One was of a painting of images of ancient and modern men. Above, there was a blue sky with a US airforce plane in it. Below, there was a smudged colour depiction of the shooting of Kennedy in the car in Dallas, between black and white images of Lenin and Einstein. Above the head of the dying president were a matador, a deep red rose, some smiling men in suits, a couple of the Beatles. The other picture was of a fleshy strip of images superimposed over a blue / green English landscape vista, complete with a little Palladian structure. Inside the superimposed strip were several images of part-naked women in lush and coquettish porn magazine poses. But at the centre of these coy poses was something unadulterated, pure and blatant, a woman's naked body full-frontal, cut off at the head and knees... (The titles of the paintings were It's a Man's World I and It's a Man's World II). (Smith 155)

The gendered critique of capitalist and mass culture images intrigues Elisabeth. When comparing two paintings, she discerns objectified images of women who are stripped of their own identity in order to accommodate the male gaze or to convey the aesthetics that are valued in a consumerist society. After her supervisor asks her: "Why should we imagine that gender matters here?" Elisabeth answers: "That's actually my question too" (Smith 156). Elisabeth notes the contrast between the images of fully clothed men and scantily clothed women and decides that she wants to analyse Boty's artworks from a feminist perspective. She goes against her supervisor's advice; when he tells her that "[t]here's next to no critical material [on Pauline Boty]," replying with "[t]hat's one of the reasons I think it'd be a particularly good thing to do" (156). With her realisation that the work of female artists has been largely neglected in terms of academic research, with a general lack of secondary critical sources and the resulting exclusion of female artists from the canon of art history, Elisabeth resolves to challenge established views and discourses by analysing the representation of gender in Boty's Pop Art in her thesis.

[3] Perceiving Art Through a Metamodern Lens

The transformation of Elisabeth's discourse from a monologic form that reflects Daniel's interest in postmodern conceptual art to one that combines a postmodern perspective with a feminist one is further developed in the passages that suggest the emergence of a new metamodern sensibility in her semantic position.

Metamodernism has been defined as "a structure of feeling that emerged in the 2000s and has become the dominant cultural logic of Western capitalist societies" (Vermeulen and Akker, "Periodising the 2000s" 4). In general terms, metamodernism expresses the "desire to embrace a sense of hopefulness about the contemporary world" (Rudrum and Stavris 306) despite the lingering aspects of postmodern scepticism and pessimism. As Vermeulen and Akker write in "Notes on Metamodernism" (2010), "new generations of

34   [ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

artists increasingly abandon the aesthetic precepts of deconstruction, parataxis and pastiche in favour of *aesthetical* notions of reconstruction, myth and metaxis" (2, original emphasis). The reconstructive power of art's beauty should lead to the renewal or improvement of an individual's sense of self, their relationships, society, nature, and other aspects. Vermeulen and van den Akker also note that the metamodern sensibility can be expressed through neoromanticism, the return to a Romantic sensibility in "style, philosophy, or attitude" (8).

In *Autumn*, the presence of a metamodern sensibility emerges through an extensive range of transtextual elements that enrich Smith's complex narrative. In addition to exposing some aspects of the relationship between Daniel and Elisabeth which were discussed above, transtextual references are primarily employed to establish and reflect upon Elisabeth's semantic position. Over the course of the story Elisabeth reads various books, and these acts of reading also contribute to the construction of her own vision of literary art that seems to be immersed in the new metamodern sensibility. The transformative power of art offers its viewers and readers something far beyond the postmodern articulation of scepticism, nihilism, and the rejection of totalizing claims (Butler 15), and it is this form of art to which Elisabeth repeatedly alludes. The hypertextual relationship between *Autumn* and *The Tempest* exposes hidden spaces of meaning between the two works, including the element of connection between Elisabeth and Miranda. The two characters share many characteristics – including their youth, their compassionate nature, and the influence which a paternal figure exerts upon them – but they are also both capable of recognising beauty in the tragic and violent world. Helen C. Scott writes that "[i]n Shakespeare's play what she [Miranda] sees as figures of wondrous novelty are in fact the variously traitorous, murderous, weak, flawed, and inebriated higher and lower orders of the old-world home from whence her father was ignominiously exiled" (88). Scott discusses the irony behind Miranda's famous quote: "Oh, wonder! How many fine people there are here! How lovely mankind is! Oh, brave new world, That has such people in it!" (Shakespeare 89). In this exclamation, Miranda is transforming something corrupt into something noble. While reading Huxley's *Brave New World* as she waits in the post office, Elisabeth pauses at the section that quotes Miranda's well-known proclamation:

> the page she's on happens to be quoting Shakespeare. *'O brave new world!' Miranda was proclaiming the possibility of loveliness, the possibility of transforming even the nightmare into something fine and noble. 'O brave new world!' It was a challenge, a command.* To look up from it and see the commemorative money at the very second when the book brings Shakespeare and itself properly together – that's really something. (Smith 18, original italics)

Elisabeth concentrates on a passage that discusses the transformation of negative aspects of social and individual life into something positive. The beauty of the quote, the idea it expresses, and the aesthetic beauty of the commemorative coins displayed in the post office that catch her eye function as conveyors of her changed perception on society. The focus here is placed on the beauty of art, and the connection between the beauty of

[ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

35

the words she reads and the objects she notices leads Elisabeth to a realisation of the disconnection and isolation which afflicts people. In the crowded post office "[t]here is no one Elisabeth can exchange a look with about that, though, let alone tell the thing she's just thought about the book and the coins" (18). The microcosm of the post office may be taken to encapsulate the wider problems of society at large. Elisabeth also observes how the "uncommunal communal chair[s]" (18) in the post office encourage people to neglect and ignore each other; when "[s]he shifts in her seat and clanks the chair by mistake" the "woman along from her jumps slightly in the air but gives no sign at all that she knows or cares that she has" (18). The disconnection and fragmentation are further emphasized by Elisabeth's remark that the people waiting in the queue are "still staring into space" (Smith 17) and "[n]obody talks to anyone else. Nobody has said a single word to her the whole time she's been here" (17). This dispiriting setting perhaps influences her reading of the novel; similarly, her experience of reading the quoted passage while staring at the beautiful commemorative coins on display reflects her longing for beauty, while the connection between the beauty of the text and the physical objects possibly arises through her awareness of the fragmented and disconnected society. Alexandra Dumitrescu argues that metamodernism can be expressed as "the being's longing for innocence, beauty, and simplicity in times of sophistication, shifting aesthetic standards, and complexity." In one coincidental moment in the post office, everything comes together; Elisabeth understands how the beauty of art can trigger a need for connection and the simple sharing of small moments and stories with others. Even though "[t]here is no one Elisabeth can exchange a look with about that, though, let alone tell the thing she's just thought about the book and the coins" (Smith 18), she feels the compulsion to share it with others, an authentic reaction to the reality of 21st century life.

Elisabeth's attraction to beauty and her realisation of the transformative power of art can lead to the impression that art possesses a magical capacity to miraculously alter states and events. In *The Tempest*, the parallels between magic and art are established through Prospero's use of magic to bring the characters together, thereby altering the course of events and the lives of spirits and individuals alike. On each visit she makes to Daniel on his deathbed, Elisabeth reads to him even though he is unconscious and seemingly incapable of perceiving her words. This could be interpreted as her straightforward desire to be closer to him, to prolong their deep bond, to connect one more time before he passes away. On the other hand, her acts of reading could also be interpreted as manifestations of the magical abilities which are ascribed to classic narratives. As she reads Dickens's *A Tale of Two Cities* to Daniel, Elisabeth loses track of time; her surroundings and her problems seem to fade away, and the political and social upheaval lose their sense of urgency and importance (Smith 201–202). She even declares that "[t]he words had acted like a charm. They'd released it all, in seconds. They'd made everything happening stand just far enough away" (201–202). Furthermore, Daniel's miraculous awakening when Elisabeth arrives for one of their usual reading sessions can also be considered a magical occurrence in which the power of art – in this case literary art – initiates a miraculous transformation. Like a magical chant, the reading aloud of narratives seems capable of

36 [ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

inducing miraculous changes. Magic, the power of beauty and aesthetics and the empha-
sis on the metaphysical are all features of the Romantic sensibility or the neoromantic
return to them in our contemporary world.

The transition from postmodern to metamodern art and discourse is also revealed
through Elisabeth's internal monologues and her uttered speech. Clearly apparent in
the novel is the shift away from an interest in conceptual postmodern art that aimed
to deconstruct the meanings and truths which artists find problematic, and towards
a metamodern sensibility that centres on metaphysical experience, connectivity and the
reconstructive power of art. The early signs of Elisabeth's growing dissatisfaction with
postmodern art appear as she is completing her dissertation "on the representation of
representation in Pauline Boty's work" (Smith 156). As she deconstructs Boty's portray-
als of gender and the dominant societal discourses of the 1960s, Elisabeth gradually de-
velops a different perception of art. She starts to disparage Boty's art as "*Arty art*" (Smith
229, original italics), a term which she believes can be applied to art which "*examines and
makes possible a reassessment of the outer appearances of things*" (229, original italics). Elis-
abeth starts to lose her enthusiasm for postmodern conceptual art that aims to decon-
struct, re-examine, or reconsider any signifier, any object, any discourse that appears
within an artwork. While studying secondary sources for her research, Elisabeth comes
across the story of an art historian who destroyed "portraits of rich and famous people of
the time [around 1963]" (Smith 225). This act of destruction inspires Elisabeth to imagine
an unceremonious burial of art in which a group of people dig a hole "in a stubbly har-
vested cornfield somewhere in the middle of nowhere" (Smith 227) into which they toss
artworks, including pieces by Boty, together with the carcass of a "freshly slaughtered
horse or cow" (Smith 228). This vivid imagining of the destruction of artworks symboliz-
es the transformation of Elisabeth's semantic position, her realisation that the style and
function of postmodern art have petered out. The already harvested field which appears
in her vision, a space which has lost its fertility, symbolises the various artist(s) who
have produced art that has been superseded; their works have fulfilled their purpose and
offered cultural sustenance in the past, but they are neither desirable nor necessary in the
contemporary world. Elisabeth's vision represents the funeral of postmodern art.

The symbolic demise of postmodern art is not the only reflection of Elisabeth's trans-
formed state of thinking. A metamodern sensibility is clearly signalled in her speech,
especially in her dialogue with Zoe, the new partner of her mother. Now in her thirties,
Elisabeth has temporarily moved back into her mother's house due to her fears over the
potential outbreaks of violence in the wake of the Brexit referendum – but also, as she
herself admits to her mother, due to her desire "to be a bit closer to, uh, home" (Smith 198).
Elisabeth is struck by a deep sense of shame when she observes the intolerance which the
British state and its citizens demonstrate towards other nationalities (Smith 130), and she
perceives contemporary Britain as being "in a sullen state" (Smith 53). Elisabeth's firm
rejection of violence and desire in favour of a more empathetic and connected society
might also be reflected in her changing perception of art and its potential purpose in the
21st century. When Zoe asks her about Pauline Boty, Elisabeth grandly states that "[m]

[ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

37

y own preferred reading [of Boty's art] is: free spirit arrives on earth equipped with the skill and the vision capable of blasting the tragic stuff that happens to us all into space, where it dissolves away to nothing whenever you pay any attention to the lifeforce in her pictures" (Smith 239). In comparison with her previous poststructural engagement with Boty's art, this attitude exhibits a very different sensibility. By describing Pauline Boty as a "free spirit," something akin to an ethereal creature, Elisabeth is touching upon the realm of spirit that lies within the purview of metaphysics. Elisabeth is evidently more interested in the non-physical, spiritual, and emotional aspect of Boty and her art than in the discourses and ideologies which are reflected within it. Furthermore, "the lifeforce" that can be located "in her pictures" may be taken to represent the energetic force of the artist: the energy of the mind, the spirit, the consciousness, or even the soul unbound by any physical restrictions. Elisabeth appears to have abandoned her interest in the textual and discursive aspects in Boty's art, valuing instead the energy, consciousness and metaphysical qualities of art which are perceived as being capable of "blasting the tragic stuff that happens to us all into space." Elisabeth now sees the function of art as residing in its ability to assist us in dark times, to help us bear the "sullen state" of contemporary society.

Elisabeth holds almost a naïve belief in the transformative power of art and its ability to exert a positive effect on the lives of those who experience it. As was noted above, this need may stem from her awareness of how a fragmented and disconnected society which has lost its empathy towards others can be united and relations improved through direct encounters with universal art and aesthetic beauty rather than incessantly playing with language and discourses with the aim of criticizing. As Thomas McEvilley states, the project of conceptual art is "[t]he project of relentlessly focusing attention on the language-image relationship, and the related project of critiquing naïve acceptance of modes of representation as equivalents of the real" (84). The themes that focus our attention on relativism and the denial of meaning stand in direct contrast to "formalism's aspirations to universality" (85), McEvilley writes. Elisabeth's reaction to contemporary social and cultural contexts reinforces this need to return to the universal, to a shared concept of aesthetic beauty that can "blast the tragic stuff" that happens to all of us; it also suggests that the turn away from conceptual art is in fact a rejection of the scientific, linguistic, analytical and specific, which is unlikely to appeal to everyone and may not actually reflect universal viewpoints, remaining unable to transcend time and space. Elisabeth's semantic position suggests that it is aesthetically beautiful objects rather than thoughts and concepts – essentially dematerialized art objects – that can yield the positive results that contemporary society needs.

[4]   Aestheticizing Reality

Romantic sensibilities approach the creation and experience of art in terms of the "desire to aestheticize reality" (de Mul 22). As Jos de Mul writes, "the Romantic imperative to aesthetically transform life" (29) connects Romantic aesthetics with the effort to express an almost utopian hope. Since both the creator and the viewer of such art implic-

38 [ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

itly acknowledge the infeasibility of this project, it is possible to suggest that "we could describe the Romantic experience as one that occurs in the field of tension between modernity and postmodernity" (25). The oscillation between modern enthusiasm and postmodern irony is crucial to the Romantic experience. During a walk through her mother's village shortly after the Brexit referendum, Elisabeth encounters a house that has been vandalized with a hateful message: "the words GO and HOME" (Smith 53, original capitals). Weeks later, she notices that "someone [else] has added, in varying bright colours, WE ARE ALREADY HOME THANK YOU and painted a tree next to it and a row of bright red flowers underneath it" (Smith 138, original capitals). She thinks about "the wild joyful brightness painted on the front of that house in a dire time, alongside the action of a painting like that one [With Love to Jean-Paul Belmondo] by Boty" (138). Elisabeth reads the graffiti on the house in the same manner as she reads Boty's art. In "With Love to Jean-Paul Belmondo," Boty employs bright colours to capture the female gaze and celebrate female sexuality (Weaver 542). The painting features a prominent bright red flower, a motif which can be construed as a reference to the female genitalia, a celebratory act of femininity in the dire times when the struggle for gender equality was still being waged. Likewise, the bright colours of the graffiti on the immigrants' house function as symbolic markers of empathy and hope in a time in which "half the village isn't speaking to the other half of the village" (Smith 54). We are reminded once again of Elisabeth's assertion that art should be capable "of blasting the tragic stuff that happens to us all into space" (Smith 239); in this context, the sympathetic reaction in the dismal state of the village and, by implication, the country as a whole is conveyed through aesthetic means.

Beauty and aesthetic pleasure can represent a way of transcending our often tragic experiences and reality, and this transformation can take a metaphysical form. Elisabeth's concept of the artist as a spirit descending to the Earth and her suggestion that she is imbued with heavenly powers indicates that the transformative power of art can be embodied in the figure of an artist or the artwork itself. However, it is also the case that this transformation can emanate from the physical environment too, especially when we consider Elisabeth's equation of the artistic with the natural. She examines "the natural use of colour alongside the aesthetic use" (Smith 138) employed by Boty in her painting and the anonymous author of the graffiti flowers on the immigrants' house. Assuming that the natural and aesthetic uses of colour both fulfil the same function, she sees a correlation not only between natural and aesthetic tonalities but also between nature and art in a wider context. Elisabeth thinks about "[t]he cow parsley [she saw earlier on a TV show]. The painted flowers [on the immigrants' house]. Boty's sheer unadulterated reds in the re-image-ing of the image. Put it together and what have you got?" (Smith 139). This realisation prompts her to construct a new idea: "*calm meets energy / artifice meets natural / electric energy / natural livewire*" (139, original italics). The calmness of nature and human energy traced in art, the artificial character of a man-made product and the naturalness of wildlife, the vivacity of art and the organic vitality of the natural world, all these "meet" and interconnect. The power of art and the "livewire" of nature are comparable; they both emanate the same energy. Elisabeth's growing awareness of the reconcil-

[ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

39

iation between art and nature might be interpreted as a feature of the metamodern sensibility expressed through neoromantic traits. As James C. McKusick straightforwardly states at the beginning of his essay, "[o]ne of the defining characteristics of the Romantic movement in Europe is its enduring engagement with the natural world" (139), and since contemporary or metamodern art revives the Romantic project (Vermulen and van den Akker, "Notes on Metamodernism" 8), the productive energy and vitality established by art and nature alike appears to Elisabeth as a symbolic reflection of the power to change, the power to share our stories, hopes and compassion with others and the power to overcome the tragic aspects of our lives.

[5] Conclusion

The central goal of this paper has been to examine the presence of dialogism in Ali Smith's novel *Autumn* and the theme of art and its representation as portrayed through the voices of the novel's focalizers. The semantic positions of the three focalizers, Daniel, Elisabeth, and Pauline Boty, are combined with an authorial voice which is expressed, albeit to a certain degree, alongside those of the three main focalizers through the use of an omniscient narrator. This omniscient narrator provides only one passage which is focalized by the fictional Pauline Boty, while the segments focalized by Daniel are marked by a degree of unreliability due to the fact that the character remains in an unconscious state throughout the narrative. Elisabeth's voice relates to the authorial voice that is manifested through direct commentary which may suggest a preference for one voice over another. At the end of the novel, the narrator abandons the pattern of forming a space for the clashes and interplay of voices; Elisabeth's final semantic position is isolated and left complete, since her final vision does not collide with any other position, with all of the key clashes being set up prior to the transformation of Elisabeth's voice, thereby negating the possibility of further dialogue and responses. The theme is depicted as the ultimately resolved interaction of various differing discourses.

Furthermore, this monologic design of the theme of art is suggested by the narrator's textual references to Daniel and Elisabeth. While the narrator at the beginning of each section, focalized by Daniel or Elisabeth, refers to Elisabeth by her name ("Elisabeth is staring up" (Smith 37), "It was the end of a winter... Elisabeth was eighteen" (149), "It was a sunny Friday evening... Elisabeth was nearly twenty" [223]), Daniel is referred to only as an old man or his name is inserted in parentheses as non-essential information: "old old man" (3), "old man is sleeping in a bed" (181), and "old man (Daniel)" (89). While we are shown Elisabeth's development and her changing perception of art and the world, Daniel remains static and unchanged. In the only three sections focalized by him, he is quite literally bedridden and unconscious. The narrator's rhetoric informs the reader's thinking about the prevalence and essentiality of the voices. The arrangement of events, the activities of the characters and the possibility for their development, together with their description, all exert a specific effect on the novelistic dialogue – which in this case leans more towards finalization and thus a monologic form of discourse.

40 [ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

[Bibliography]

Bakhtin, Mikhail. *The Dialogic Imagination. Four Essays.* Austin: University of Texas Press, 1981.

—. *Problems of Dostoevsky's Poetics.* Minneapolis: University of Minnesota Press, 1984.

Butler, Christopher. *Postmodernism: A Very Short Introduction.* Oxford: Oxford University Press, 2002.

Connor, Steven. "Introduction." *The Cambridge Companion to Postmodernism.* Ed. Steven Connor. Cambridge: Cambridge University Press, 2004. 1–19.

De Mul, Jos. *Romantic Desire in (Post)modern Art and Philosophy*. New York: State University of New York Press, 1999.

Dolaykaya, Mürüvvet. "Characterization in Postmodern Novel: Analysis of John Fowles' Mantissa in the Context of Postmodern Character." *DTCF Dergisi Journal* 57.2 (2017): 1000–1019.

Dumitrescu, Alexandra. *Metamodernism. A few characteristics*. (n.d.) Web. 11 November 2022. <https://metamodernism.wordpress.com/2013/12/26/metamodernism-a-few--characteristics/>.

Genette, Gérard. *Palimpsests.* Lincoln: University of Nebraska Press, 1997.

Hoeveler, David J. *The Postmodernist Turn: American Thought and Culture in the 1970s.* New York: Rowman & Littlefield Publishers, 2004.

Hopkins, David. *After Modern Art 1945–2000*. Oxford: Oxford University Press, 2000.

Jameson, Frederic. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham: Duke University Press, 1991.

McEvilley, Thomas. *Triumph of Anti-Art: Conceptual and Performance Art in the Formation of Post-Modernism*. New York: McPherson, 2005.

McKusick, James C. "Nature." *A Companion to European Romanticism*. Ed. Michael Ferber. London: Blackwell Publishing, 2005. 413–432.

Rudrum, David, and Nicholas Stavris. "Metamodernism." *Supplanting the Postmodern: An Anthology of Writings on the Arts and Culture of the Early 21st Century*. Eds. David Rudrum, Nicholas Stavris. London: Bloomsbury Publishing, 2015. 305–309.

Ryan, Tina R. *Warhol, Marilyn Diptych*. (n.d.). Web. 4 October 2022. <https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/a/warhol-marilyn-diptych>.

Scott, Helen C. Shakespeare's Tempest and Capitalism: The Storm of History. London: Routledge, 2020.

Shakespeare, William. *The Tempest*. Irvine: Saddleback Educational Publishing, 2004.

Smith, Ali. *Autumn*. London: Penguin Books, 2017.

Sooke, Alastair. *Pop Art: A Colourful History*. London: Penguin Books, 2017.

Thomas, Dylan. *In the White Giant's Thigh.* (1951) Web. 4 November 2022. <https://www.poeticous.com/dylan-thomas/in-the-white-giant-s-thigh>.

Vermeulen, Timotheus, and van den Akker, Robin. "Notes on Metamodernism." *Journal of Aesthetics & Culture* 2.1 (2010): 1–14.

[ostrava journal of english philology—literature and culture]
[Frederika Pekarčíková—Dialogism, Intertextuality and Metamodern Sensibility
in Ali Smith's *Autumn*]

41

—. "Periodising the 2000s, or, the Emergence of Metamodernism." *Metamodernism: Historicity, Affect, and Depth After Postmodernism*. Eds. Robin van den Akker, Alison Gibbons, Timotheus Vermeulen. London: Rowman & Littlefield International Ltd, 2017. 1–24.

Weaver, Milly. "Reading Words alongside Images: Ali Smith and Visual Portraiture." *Interdisciplinary Literary Studies* 20.4 (2018): 527–548.

[Address]
Department of British and American Studies
Faculty of Arts
Pavol Jozef Šafárik University
Moyzesova 9
040 01 Košice
Slovakia
frederika.pekarcikova@student.upjs.sk

Frederika Pekarčíková is a third-year PhD student at Pavol Jozef Šafárik University. Her Master's thesis examined intertextual references in Ali Smith's first three novels – Like, Hotel World *and* The Accidental. *Her current research focuses on Smith's representation of the theme of art in the author's* Seasonal Quartet, *looking specifically at various attitudes towards art and its purpose.*