

Robin Cook's *Abduction*: Sources of the Novel

Alena Kolínská

Bachelor Thesis
2013



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně

Fakulta humanitních studií

Ústav anglistiky a amerikanistiky

akademický rok: 2012/2013

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Alena KOLÍNSKÁ**
Osobní číslo: **H10401**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **prezenční**

Téma práce: **Zdroje románu Robina Cooka Planeta Interterra**

Zásady pro vypracování:

Představení díla Robina Cooka, zejména románu Planeta Interterra
Vymezení klíčových teoretických konceptů (intertextualita)
Identifikace literárních a kulturních zdrojů románu
Shrnutí

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Abrams, M. H. A Glossary of Literary Terms. 8th ed. Boston: Thomson, 2005.

Graham, Allen. Intertextuality. 2nd ed. London: Routledge, 2011.

Gray, Richard. A History of American Literature. Malden: Blackwell, 2004.

Sanders, Andrew. The Short Oxford History of English Literature. Oxford: Oxford University Press, 2004.

Vedoucí bakalářské práce:

Mgr. Roman Trušník, Ph.D.

Ústav anglistiky a amerikanistiky

Datum zadání bakalářské práce:

30. listopadu 2012

Termín odevzdání bakalářské práce:

3. května 2013

Ve Zlíně dne 29. ledna 2013


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




PhDr. Katarína Nemčoková, Ph.D.
ředitelka ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně 28.4.2013

..... Alena Kalinová

1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevydělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

- (2) *Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlázení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.*
- (3) *Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.*
- 2) *zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:*
- (3) *Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacího zařízení (školní dílo).*
- 3) *zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:*
- (1) *Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst. 3).*
- (3) *Odpírá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.*
- (2) *Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.*
- (3) *Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jím dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.*

ABSTRAKT

Cílem této bakalářské práce je analýza románu *Planeta Interterra* (2000) spisovatele Robina Cooka z hlediska intertextuality. Uvede pojem *intertextualita* a stručně podá názory na vnímání intertextuality. Poté následuje rozbor dané knihy a hledání jejích možných zdrojů, které mohly spisovatele ovlivnit či inspirovat při psaní pro něj netypického románu. Z rozboru knihy vyplývá, že hlavními zdroji byly knihy *Utopie* (1516) Thomase Mora, *Lidé jako bozi* (1923) Herberta George Wellse, *Konec civilizace: aneb Překrásný nový svět* (1932) Aldouse Huxleyho a také řecká mytologie a historie všeobecně.

Klíčová slova:

Americká literatura; Robin Cook; intertextualita; Planeta Interterra; utopie; dystopie; fikce; dutozemě

ABSTRACT

The aim of this bachelor thesis is to analyze the novel *Abduction* (2000) by Robin Cook in the view of intertextuality. The term *intertextuality* is introduced, followed by a brief list of views on intertextuality. Subsequently the novel is analyzed, searching for the possible sources which might have influenced or inspired the author when writing a type of novel not typical for him. The analysis shows that the main sources for the novel were four: *Utopia* (1516) by Thomas More, *Men like Gods* (1923) by Herbert George Wells, *Brave New World* (1932) by Aldous Huxley, and Greek mythology as well as the history itself.

Keywords:

American literature; Robin Cook; intertextuality; *Abduction*; utopia; dystopia; fiction; hollow earth

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my supervisor, Mgr. Roman Trušík, Ph.D., for his invaluable advice, patience, guidance and support. I also owe a great thanks to Mgr. Gulja Dolinay and Mgr. Jitka Skopalová, the greatest English language teachers and to my family and friends for supporting me.

CONTENTS

INTRODUCTION	9
1 ROBIN COOK.....	11
1.1 Biography	11
1.2 Books by Robin Cook.....	12
2 ABDUCTION	17
3 INTERTEXTUALITY	19
4 SOURCES OF ABDUCTION	22
4.1 Introducing the main characters from the surface world.....	22
4.2 Involving specialized technical language	23
4.3 Discovering unknown place	24
4.4 Meeting highly advanced civilization.....	27
4.5 World under seas	29
4.5.1 Transportation.....	30
4.6 Places in the Interterra	30
4.7 Workforce	32
4.8 Dining habits.....	33
4.9 Dressing for celebrations	34
4.10 Interterran's appearance, entertainment and attitudes	35
4.11 Technology	37
4.12 Conception of life and death.....	38
4.13 Architecture and Government	40
4.14 Explicit references at the end of the novel	41
5 SUMMARY	43
CONCLUSION	45
BIBLIOGRAPHY	46

INTRODUCTION

Intertextuality is a relatively new word, coined by one of the most important linguists in rather recent times, Julia Kristeva, in 1960s. Even though the concept of the relation of texts were not her invention, as this field of study was started by Russian linguist Mikhail Bakhtin, Kristeva's sizeable contribution helped for better understanding and determination of the conception of intertextuality. Ever since the concept of intertextuality emerged, the literary works are, among others, being studied from this perspective of relations of one text to other texts. The purpose of this bachelor thesis is to analyze the novel *Abduction* by Robin Cook, first by identifying the intertextual references within the book, then by determining to what works Cook refers and finally by indicating how these references are expressed.

Cook's *Abduction* is mainly about a highly advanced utopian society living inside the Earth. It should not come as a surprise then, what works were the main sources or the most inspirational ones. The most probable are Thomas More and his *Utopia* as he basically started the genre of the utopian fiction, Herbert George Wells, considering he is a very popular author of fiction books, specifically his book *Men Like Gods*, and maybe also Aldous Huxley's *Brave New World* – although this is not a utopian fiction, Huxley's ideas are worth to follow – after all, utopia and dystopia are two sides of the same coin.¹

Robin Cook, born in 1940 in New York City, originally graduated from Columbia University, worked as a doctor and even started his own practice but eventually decided to abandon this sphere of activity and devoted himself to writing books. In the view of the fact that Cook is a Doctor of Medicine, it is no surprise that his works rely hugely on the medical surroundings. There are only two books among his whole life work he has written up to now that does not have an evident connection to medicine and those are *Sphinx* (1979) and *Abduction* (2000). Given the fact that there is not a single medical term in the book *Sphinx*, the subject of this thesis is *Abduction* where Cook remained committed to his specialization, even though only marginally. It is also the only book which combines his two passions, archaeology and medicine, and includes what is not typical for him – science fiction.

¹ The term *utopia* indicates an ideal, perfect society. The word *utopia* was used for the first time by Sir Thomas More in his fiction *Utopia* where he described a perfect commonwealth. The term *dystopia* indicates the opposite: disastrous future. (Meyer Howard Abrams, *A Glossary of Literary Terms* (Boston: Thomson, 2005), 327–28.

This thesis will at first briefly introduce the life of the American author Robin Cook and describe Cook's literary work, putting the emphasis on the analyzed book, *Abduction*. Then the major representatives of linguistics, studying the issue of intertextuality, will be introduced. At the same time at that stage, the term *intertextuality* will be explained – what intertextuality means, what the different interpretations of perception of this newly coined term are and a few examples to support the explanation. That part will end with conclusion of my perception of intertextuality. As the main part of this work will be the subsequent analysis of the science fiction thriller novel in the view of intertextuality. The analysis will be done in the chronological order in which the novel is written and further divided into groups according to the studied topics.

1 ROBIN COOK

1.1 Biography

Dr. Robert Brian Cook (shortened to Robin) was born on 4th May 1940 in New York City. He is an American doctor and a novelist known mainly for his medical thrillers. He is told to be a founding father of this subgenre of popular fiction.²

Robin Cook grew up in Leonia, a city in New Jersey. He is the middle child of three, older brother Lee and younger sister Laurie. Their parents were Edgar Lee Cook, a businessman and a commercial artist, and Audrey Cook, née Koons. Some of Robin Cook's books are dedicated to his family members. Initially, he was taken by archaeology and especially by ancient Egypt; later, he made a use of this passion in some of his books – most detectable it is in *Sphinx*, one of a few novels, that was not concerned with medical surroundings. Despite his enthusiasm for archaeology, he decided to become a doctor after he had been to a football match at Leonia High School where a boy had been injured.³ In 1962 he thus graduated from the Connecticut Wesleyan University, receiving a B.A. degree and in 1966 from Columbia University's College of Physicians and Surgeons with an M.D. Cook supported himself at the University by part-time jobs in a laboratory, cleaning monkey cages or washing dishes.⁴

He served an internship in Hawaii and this probably laid the foundations of his career as an author since his first book, *The Year of the Intern*, is largely autobiographical. Cook wrote this book while being a medical officer in the Navy where he served between 1969 and 1971, ending up as a lieutenant commander. After he got back to civilian life, he decided to make a specialization in the ophthalmology. Once completed the residence at the Massachusetts Eye and Ear Infirmary – an institute within Harvard Medical School – in 1975, he established his own practice and became a teacher at the Massachusetts Eye and Ear Infirmary.

Even though his first book made a success, it did not make the success Cook hope it would make. As this book was mainly accepted by doctors and students of medicine, Cook realized that in order to appeal to a broader audience, he needed to write in another way. In

² See Lorena Laura Stookey, *Robin Cook: A Critical Companion* (London: Greenwood Press, 1996), 18.

³ See Stookey, *Robin Cook: A Critical Companion*, 3–5.

⁴ See Gail Jennes, "Dr. Robin Cook's Novel 'Coma' Has Brought Him Fame and Wealth—Exactly as He Planned," *People*, July 25, 1977. <http://www.people.com/people/archive/article/0,,20068395,00.html> (accessed February 15, 2013).

this state of mind he devoted half a year of 1975 to reading and analyzing over a hundred bestselling authors. In doing so, Cook became aware that a genre to engage the largest group of readers would be a mystery-thriller genre.⁵

Until 1981 when Cook's fourth book *Brain* was published, he was writing his books while still working in both, his private practice and at the Massachusetts Eye and Ear Infirmary. After this fourth book had been released, he took a leave of absence and up till now has not returned to work as a doctor.⁶

Cook's first marriage lasted only a few months. His second wife, Barbara Ellen, née Mougin, is an actress and a model. She was Cook's inspiration for one of the main characters, Denise Sanger, in his book *Brain*. They married in 1979 but this marriage also unraveled after several years.⁷

At present, Dr. Robin Cook lives with his wife Jean, née Reeds. They got married in May 1998 and in September 1999 Cook's first child was born, a son whom they named Carmen Jones Cook.⁸

1.2 Books by Robin Cook

Cook wrote over thirty books and many of them were translated to approximately forty languages. Many of them were recorded on audiocassettes or compact discs and a few of the books were made into movies. The most successful among audience was *Coma*, filmed in 1978 directed by Michael Crichton; there was a remake in 2012 directed by Mikael Salomon, a two part movie, but it had not the success as the original one.⁹

The main genre which Robin Cook devoted himself to, are medical thrillers; as it has been mentioned before, he is being called the founding father of medical thrillers. Out of 32 books that he has written – 32nd one being published this year, 2013 – only two of them, *Sphinx* (1979) and *Abduction* (2000) were not about medicine. However, while in the *Sphinx* Cook was making sure there would not be a single medical term, in the *Abduction* the medicine is again incorporated.¹⁰

⁵ See Stookey, *Robin Cook: A Critical Companion*, 3–5.

⁶ See Stookey. *Robin Cook: A Critical Companion*, 18.

⁷ See Stookey, *Robin Cook: A Critical Companion*, 9.

⁸ "Cook Robin," *AEI Speakers Bureau*, 2012. <http://www.aeispeakers.com/speakerbio.php?SpeakerID=261> (accessed February 15, 2013).

⁹ "Robin Cook – IMDb," *IMDb Ltd.*, 1990, <http://www.imdb.com/name/nm0177257/> (accessed February 15, 2013).

¹⁰ See Stookey, *Robin Cook: A Critical Companion*, 24.

Cook's very first book, *Year of the Intern* (1972), is also a little deviation of his later writings of medical fiction; *Year of the Intern* is a highly autobiographical book,¹¹ although names are changed. It describes his first year in a hospital in Hawaii where he worked as an intern and the development he went through as both, a doctor and a human being – while becoming a better and experienced doctor, he felt that his feelings, emotions and empathy were worsening. It was meant to be a warning for doctors in training and also he criticized the process of becoming a doctor and the American healthcare as a whole. The second book, *Coma* (1977), was an immediate success and the book that actually made him a renowned author.¹² It is one of the few books that were made into a movie. This book describes the black market with body organs. In his third book, *Sphinx* (1979), Cook returned to his youthful passion for archaeology. It is a fiction about the black market with antiquities in Egypt, involving theories about a tomb of Seti I, hidden under the tomb of King Tutankhamen.

Brain (1981) returns to medical surroundings. Two doctors investigate the weird behavior of women – both mental and physical – and their latter deaths or even disappearings and experiments on people. *Fever* (1982) tells a story, in which people are purposely made ill with leukemia. Another book starts at Boston Memorial, where unexplainable deaths are on rise and that is when two friends – doctors – start exploring if someone is not playing God there; the book has a very apt name – *Godplayer* (1983). A conspiratorial theory about forged tests on fetuses and involuntary brain surgeries and mind influencing is in the book *Mindbend* (1985); fetuses are claimed to be damaged in order to convince mothers-to-be for abortions so that a pharmaceutical organization could use them for experiments on involuntary participants, including doctors who are given drugs and then made to undergo a brain surgery to ensure they would do as they are told. In *Outbreak* (1987), Physicians' Action Congress is deliberately spreading Ebola virus in order to eliminate foreign doctors to come to the United States and to eliminate hospitals providing cheap health care. In *Vital Signs* (1991), the main character from the *Outbreak* appears again. *Vital Signs* are said to be the most controversial book among Cook's writings.¹³ In this book, children's births are made into a business by sterilizing women

¹¹ See Lorena Laura Stookey, *Robin Cook: A Critical Companion*, 18.

¹² See Stookey, *Robin Cook: A Critical Companion*, 33.

¹³ "Books: The Official Robin Cook Site," *John Earl*, 2011, <http://www.robincookmd.com/robin-cook-books.php> (accessed February 15, 2013).

who would then go for an artificial fertilization that would be successful only after fifth or sixth attempt, each of them costing a good amount of money. *Mortal Fear* (1989) depicts a conspiratorial theory about genetics and the lust for power over a human life in which a doctor gives himself after accidentally finding a death gene instead of the gene that would stop aging, what was originally his intention. *Mutation* (1989) is another book in the field of genetics; a doctor makes a perfect child: the baby boy is a genius, his intelligence high above understandable; but the high intelligence has a penalty that must be paid – the small genius misses some of the human traits. Soon, unexplainable deaths appear and in the end the doctor and his wife find out it is their son who is responsible. At the end, the doctor kills both, himself and the son.

Lawyers want more money and thus they need more cases; in *Harmful Intent* (1990) they make the cases themselves by harming people and then accusing doctors from malpractices. Another piece of Cook's writing depicts as wealthy adolescents die, seemingly because of cocaine overdosing – even though their families claim that the children did not take drugs; *Blindsight* (1992) tells a story in which Mafia boss kills people who signed up as organ donors so that he can manage the supply and demand of surgeries of corneas. This book started series featuring two characters, Jack Stapleton and Laurie Montgomery. *Terminal* (1993) deals with a miracle of 100% remission of medulloblastoma – a brain cancer; the problem appears when a doctor finds out that all the people were purposely infected by the cancer in order to be cured again; all of them were wealthy and after being cured, they were willing to support the health centre. *Acceptable Risk* (1994) depicts the danger of antidepressants; the story starts in Salem in 1692 where a woman is accused of witchcraft; then it moves to the present where a doctor wants to find out whether all the Salem cases could have been caused by ergot, a fungus infecting cereal plants, working as a hallucinogen. The doctor groups scientists to go to Salem where they research the fungus and its effects. They invent a pill and called in Ultra. Firstly, the results are outstanding and Ultra is a dream pill, promising to earn a fortune; however, the scientists later find out that the attacks that happened in near surroundings are caused by them. In the chase after money they refuse to stop using the drug. Eventually, majority of them die in flames and the rest of them end in an asylum with irreversible brain damage. The next book describes as, in order to cut back expenditures on patients, those are given *Fatal Cure* (1994); a nuclear technician irradiates patients so that they would die soon and will not cost the hospital money. However, two doctors – married couple – who find that out end up with no actual proofs after investigating – they suppose the whole executive

council is involved but without proofs, there cannot be a trial. The next literary work is about two siblings who spread *Contagion* (1995) of deadly diseases on patients in only one specific hospital so that people would be scared to go there and instead go in another one. It is second book from the Jack Stapleton and Laurie Montgomery series. *Invasion* (1997) took a little departure from Cook's usual writing. It does deal with medicine in the sense that there are diseases and doctors but unlike his usual medical thrillers, this is a sci-fi book involving aliens and humans turning into half-lizards due to the contagion. This book was not accepted very well, the critiques, for example in Publishers Weekly or Scott Veale in New York Times, were rather negative.¹⁴ *Chromosome 6* (1997) is third book from Jack Stapleton and Laurie Montgomery series; after a body is found with a missing liver, the two start investigating which brings them to Africa. Not only cloning but also genetic experiments are being performed there and due to one of the experiments, a new race is developed, very close to Lucy (Australopithecus). The book deals with organ transplantation that is made into business and with ethical problems in genetics. *Toxin* (1998) is a story about malpractices in slaughterhouses due to which dangerous E-coli is spread. Last book published in nineties is another fiction from Jack Stapleton and Laurie Montgomery series – *Vector* (1999) depicts the story of disappointed Russian emigrant who wants to punish US for not being the dream country he hoped it would be. As a former technician within a factory producing biological weapons, he decides to spread anthrax. Due to a dispute he has with a group he originally wanted to cooperate with, their intention is thwarted.

In 2000, *Abduction* was released. *Shock* (2001) is another medical thriller in which two young women discover that a luxury clinic, on the pretext of help to couples who cannot have children, does illegal cloning, takes away ovaries from women without their consent and performs unethical experiments, and even committing a few murders. Following writing includes experiments with DNA and attempts to cure serious diseases while marginalizing the ethic; in addition, *Seizure* (2003) uses the antagonistic characters from the previous book, *Shock*. The unethical clinic has moved to Bahamas and continues with their experiments. Seven Cook's subsequent books continue the Jack Stapleton and Laurie Montgomery series – *Marker* (2005), in which a nurse murders patients who have been diagnosed with genetic markers of a serious illness, *Crisis* (2006), in which a doctor

¹⁴ "Invasion: Robin Cook," *Amazon.com*, 1998, http://www.amazon.com/Invasion-Robin-Cook/dp/product-description/0425219577/ref=dp_proddesc_0?ie=UTF8&n=283155&s=books (accessed February 16, 2013).

is accused of a malpractice and at the very end turns out to be a murderer, *Critical* (2007) describing sudden rise of infectious illness in hospitals owned by one company and involving mafia once again, *Foreign Body* (2008) dealing with inexplicable deaths of the United States's patients at a clinic in New Delhi, revealing the United States medical organization being in charge as they felt threatened by the loss of money when patients go for a surgery abroad, *Intervention* (2009) starting in the antiquities shop from *Sphinx*, combining the two Cook's passions, archaeology and medicine, *Cure* (2010) describing a fight for a breakthrough patent on curing by stem-cells, and *Death Benefit* (2011) dealing with "farming" organs for those who need them, trading with health insurance policies and controlled deaths.

To date, Cook's last novel is *Nano* (2013), featuring the protagonist Pia from the preceding *Death Benefit*.

2 ABDUCTION

The story of Cook's twenty-second book – and second non-medical book – starts on a ship called *Benthic Explorer* in the Atlantic Ocean. The crew is there on a project “drilling into a magma chamber within a seamount west of the Azores.”¹⁵ Perry Bergman, the founder, president, and the largest shareholder of Benthic Marine, is woken up by strange vibrations. Meeting Mark Davidson, an operations commander, he finds out the vibrations were caused by a rattling drill train, due to a broken diamond studded bit. Perry Bergman is frustrated – the undersea mountain resists the drilling, not only investors but also most of the crew are starting to be nervous and his dream project is aiming to a dead end. His frustration is why he agrees to go with a team replacing the broken bit. The team comprises Dr. Suzanne Newell, a senior oceanographer and Donald Fuller, a submersible pilot and skipper and an ex-naval line officer, and three professional The United States Navy divers, Richard Adams, Louis Mazzola and Michael Donaghue. While the divers are preparing in a diving bell, the other three are in a submersible and Suzanne is presenting Perry the undersea life and fascinating geological formations. Both actions are suddenly disturbed by strong vibrations and the submersible is rapidly descending into a hole they supposed is a graben.¹⁶ Despite their desperate attempts, the submersible is uncontrollable and they are sucked into the hole. On second attack of the vibrations two divers, Richard and Michael, are sucked as well.

The crew of the submersible find themselves in a dark cave filled with air. Soon they gather that it is not a natural geological formation when the silence is disrupted by a loud siren and the scaring sound is followed by opening a door that seems to appear out of nowhere. The room behind the door has walls, floor and ceiling made of stainless steel and far inside, there are three huge glasslike balls in which they discover the two divers with something resembling a placenta connected to their abdomens. In a while the balls break up and the divers fall out, feeling well in spite of not going through a decompression. Right after that the room is filled with an unknown gas which dissolves their clothes. Then another door opens in a wall that seemed homogenous a moment ago. The group moves there, the door closes and the room is filled with a liquid; thankfully right after reaching the ceiling the liquid starts draining off. It had two effects – hair all over their bodies is

¹⁵ See Robin Cook, *Abduction* (New York: Berkley Publishing Group, 2000), 3.

¹⁶ graben – geology term – when a fault block falls in relation to the rock on either side

completely off and they feel slightly drugged. When the liquid is completely gone, another door opens. The room behind this door is completely different: instead of the steel, there is a shiny and smooth laminate, a carpet is on the floor and on the walls are holographic pictures. There are also beds, clothes and a table with food and drinks which tastes according to personal preferences of person who is eating or drinking it. After the food they put themselves to sleep. Once awake again, the group finds out they slept so long that their hair grew again. Then, under the guidance of Arak and Sufa, they start exploring the Interterra, a world inside the Earth. The Interterra is a place where everything is perfect; appearance of people as well as their behavior, the surroundings, the environment. People there call themselves first-generation people and people from the Earth's surface second-generation people. The history of first-generation people is almost six hundred million years old; they moved inside the Earth because of asteroids showering the surface. Since then they have been improving themselves and therefore their technologies and knowledge they have now is beyond understanding. Still, they feel threatened by the second-generation people because their technologies are improving as well and the discovery of the underground world would have terrific consequences. That is why they had planned to abduct Dr. Newell – an intelligent and recognized oceanographer – to get the information whether the Interterra is safe. The group is then told that they cannot go back to their world and in spite of being in place resembling heaven, they do not like it. Perfection can become boring and they feel like birds in a golden cage. Moreover, the two divers killed two Interterrans in an accident. Now they have to escape from the Paradise and having found a man, Harvey, saved from Titanic, they have someone who will help them if they take him back as well. Suzanne wants to stop them in order to protect Interterrans and so she runs away from her four colleagues to tell their plans to the Council of Elders. Unfortunately, it is too late to stop them as they took hostages. The Council of Elders has only one option: to send them all back – back in time. Arak and Sufa die and the five men find themselves in the colonial America.

3 INTERTEXTUALITY

Reading a book is an activity that can engage everyone because each person can interpret the content on their own. Behind each word and phrase there could be multiple meanings depending on what the reader have read and experienced before. The same can be said about authors and writing. Even though writers's works do not have to correspond with their beliefs, it would often correspond with their experience and works of literature they consider to be of a high quality. Whether we want or not, we are influenced by the world around us; so must be the authors. Intentionally or not, phrases or lines or story lines would reappear in various works of various authors. *Intertextuality* is a literary term coined by Julia Kristeva, a Bulgarian-French semiotician, in 1960s and it denotes a relation of one text to another/others. The theory of intertextuality, though, not employing the term itself, was firstly proposed by Mikhail M. Bakhtin, a Russian semiotician. However, Bakhtin analyses an ambiguity of a word, while Kristeva focuses on a text as a whole. To write something original in these days is not possible. As Barthes, a French semiotician, notes in his essay "Death of the Author"

We know that a text does not consist of a line of words, releasing a single "theological" meaning (the "message" of the Author-God), but is a space of many dimensions, in which are wedded and contested various kinds of writing, no one of which is original: the text is a tissue of citations, resulting from the thousand sources of culture.¹⁷

Barthes basically states that a text is a compilation of quotes from preceding works. Bakhtin puts it similarly:

The speaker is not the biblical Adam, dealing only with virgin and still unnamed objects, giving them names for the first time [...] In reality [...] any utterance, in addition to its own theme, always responds [in the broad sense of the word] in one form or another to others' utterances that precede it.¹⁸

From those two citations it can be understood that everything has been written about already, every topic has been covered and every type of protagonist and antagonist has existed already. Nothing can be truer for Cook's writing. His medical thrillers were a new genre to a certain extent but almost all of them bear the same pattern – an evil company, a brave woman or man who, at the end, would save the world – or the United States at least – he reuses his own works. *Abduction* seems to have many relations to many works and

¹⁷ See Roland Barthes, "Death of the Author," in *Image-Music-Text*, ed. Stephen Heath (New York: Hill and Wang, c1977), 142–48.

¹⁸ Quoted in Allen Graham, *Intertextuality* (London: Routledge, 2000), 21.

Cook himself does not deny it – there are explicit references in many places. The references, be they explicit or implicit, do not have to corrupt the work though and do not imply an inability of an author to create a good piece of writing. The referential ideas, lines or phrases must be carefully chosen, cautiously put together and linked solicitously, or else it would be only an unintelligible, senseless pile of sentences in a disorderly manner. Intertextuality may add a value to a text. Allen Graham, an Irish professor, scholar, and poet, says that “Intertextual reading encourages us to resist a linear reading of texts from cover to cover.”¹⁹ Every text bears amount of allusions, references or even quotations from texts that have been written before and on which a writer relies.

Intertextuality, despite being introduced to literature decades ago, has not one specific description, having as many interpretations as the interpreters.²⁰ Generally, it denotes a feature of literature to have relations to other texts. Intertextuality can be basically divided into two main groups; the first, descriptive, is to be understood as intentional, specific references which an author includes into his or her text, the second, ontological, views it in a broader sense, discussing the (un)intentionality of text relations.²¹ Ferdinand de Saussure, the Swiss linguist with whom this field of study has actually begun, put intertextuality as a process of selecting and combining pre-existing texts and thus the newly created text as such would have high amount of references. Kristeva views intertextuality as a mosaic that is composed of quotations and that every text absorbs and transforms other texts. This is essentially the common idea for poststructuralists, among whom Kristeva belongs. Currently the term *intertextuality* is viewed as number of possible connections among texts, irrespective of the (un)intentionality or (un)necessity.²² The extent of a reference can vary widely and may have many forms – an allusion, a metaphor, a parody, a sign or an exact quotation or naming of an author or his or her work.²³ For another poststructuralist, Jacques Derrida, a French philosopher, intertextuality means “dependence of any text on a host of prior figures, conventions, codes and other texts.”²⁴

With the help of summarized ideas of prominent linguists and philosophers, I see intertextuality as references in a text that would remind readers (receivers) of their

¹⁹ See Graham, *Intertextuality*, 6.

²⁰ See Graham, *Intertextuality*, preface.

²¹ See Richard Aczel, “Intertextualita,” in *Lexikon teorie literatury a kultury*. eds. Nünning, Ansgar, Jiří Trávniček, Jiří Holý (Brno: Host, 2006), 351–53.

²² See Graham, *Intertextuality*, 8–11.

²³ See Adrian Beard, *The Language of Literature* (London: Routledge, 2003), 64.

²⁴ See Robert Stam, *New Vocabularies in Film Semiotics* (London: Routledge, 1992), 24.

backgrounds, previous readings and experiences. If, for example, a small child watches the *Madagascar* movie (dir. Eric Darnell, Tom McGrath), he or she will not recognize the reference to William Golding's *Lord of the Flies* (1954) when seeing the animals blowing on conches, nor to *Moulin Rouge!* movie (dir. Baz Luhrmann, 2001) when Gloria, the hippopotamus, changes into a green fairy – but for an adult it would be clear. The same situation would be a person without any knowledge of English speaking countries hearing the term “birds and bees,” that is absolutely clear even for the small child in, for instance, Britain, but incomprehensible for someone with no knowledge about those cultures. Further, a cook in a pub may not understand the term “ten-four” which would be perfectly comprehensible for truck drivers who would know it refers to the radio communication.

Intertextuality, therefore, is not only in books but in all kinds of texts; a text is not to be understood purely as a piece of writing but as a wide range of expressions. Those involve movies, advertisements, songs, plays and so on but also pieces of art – paintings, statues, and even everyday speech where people make references constantly, using quotes from movies, advertisements or books or using clichés as it is by the way shown for instance in Edward Albee's satire *The American Dream* (1961) where the three members of one family hardly talk to each other and when they do, it is only in clichés.

Intertextuality, therefore, can add a value to the text, forcing readers to think in a broader context, forcing them to read more and thus broaden horizons but also can corrupt it when it is over-used or misused.

4 SOURCES OF ABDUCTION

4.1 Introducing the main characters from the surface world

First three chapters in Cook's *Abduction* introduce the main characters. There is the first reference to another book – Dr. Suzanne Newell. Out of thirty two books that Cook has written, twenty three incorporate a young, beautiful, intelligent woman as a main character. It is not evident from the beginning that she will play the major part in the story; nevertheless it is obvious that she will be important. Thus this character refers to Cook's previous works and his style of writing in which he includes such characters. Further, despite women rights being introduced rather lately in the United States – as for instance girls were not allowed to attend grammar schools until the almost end of 1700s or women right to vote introduced in 1920 with several states ratifying it much later, the last Mississippi in 1984 – the concept of a strong, independent woman seems to be important in the American culture. The image appears in the *Narrative of the Captivity and Restoration of Mrs. Rowlandson* written in 1682 where a brave woman kidnapped by “savages” – Native Americans – manages to overcome all the obstacles, return back to her village and moreover, to publish a book with the story; in Nathaniel Hawthorne's *Scarlet Letter* (1850) in which a woman is sorely tried and eventually becomes a strong, helpful, loving person; in the famous picture *American Progress* by John Gast (1872) where a beautiful woman leads civilization to the West; in Willa Cather's *My Antónia* (1918) where women are strong, independent, capable and very active; in the poster *We Can Do It* by J. Howard Miller (1943), picturing a woman dressed in dungarees, with a hard expression and in a typical man posture – showing strength; in Ira Levin's *Rosemary's Baby* (1967) in which the protagonist has to face evil; and many others. Dr. Suzanne Newell is a young, beautiful and intelligent woman; further in the novel she is described as an independent, brave, with high moral standards and a very clever person as she practically leads the group through the process of the introduction to the Interterra.

Connected to the introduction of characters, the names in the *Abduction* appear to be chosen conscientiously. *Suzanne* bears a reference to Bible, where Susannah had to defend herself against a false accusation and she is described as a very beautiful and above all courageous woman²⁵ – in *Abduction* Suzanne does not have to defend herself but still has

²⁵ Sus. 1:1–29 (Common English Bible)

to be brave and in a sense is in the Interterra to defend her world, the people of “second generation,” against the false accusation of the intent of getting into the Interterra. The meaning of name *Perry* is a wanderer or traveler or “a dweller by a pear tree,”²⁶ there is also rather archaic English adjective “peregrine” meaning “coming from another country;”²⁷ another meaning inside that is the symbolism of a pear which includes wisdom, affection, human heart²⁸ and Perry is described as a wise man and a family type. *Donald* is the only African-American person in the whole book; the meaning is characteristic – it signifies “the dark one” another meaning is “great chief;”²⁹ and this fits the Donald’s job position.

Finally there appears a mythological theme. Cook has proven his passion for mythology and Greek culture in his previous books and he did not forget to ensure his readers about his passion in *Abduction* either. The name of the submersible has a reference – *Oceanus* might be seen as simply made up name from “ocean” but in fact, *Oceanus* was a god of all rivers, including ocean as a river encircling the Earth, in the Greek mythology. He was a leader of Titans – the oldest family of the Greek gods who resided Olympus.³⁰ In connection to that, *Sea Mount Olympus*, a nickname given to the underwater mountain the crew was exploring, refers to the Mount Olympus, the highest Greek’s mountain. That is in the Greek mythology home to the Greek gods and goddesses. In the Greek legends, the summit of Olympus was hidden from human eyes in clouds in order to restrict humans to enter the divine place. Cook reversed that – the summit of the mountain is hidden under water and under the ocean floor, the civilization hidden from human eyes and restricting the entrance as well.

4.2 Involving specialized technical language

It is evident that apart from ideas from classical literary works Cook put an effort into a research for technical terms from the field of the navy and the oceanography and thus made the novel rely also on the professional literature; to ensure convenient reading for his

²⁶ “Latin Dictionary,” <http://www.latin-dictionary.net/search/english/wanderer> (accessed April 13, 2013).

²⁷ “Oxford Dictionary Online,” <http://oxforddictionaries.com/definition/english/peregrine?q=peregrine> (accessed April 13, 2013).

²⁸ See Jules Janick, *The Pear in History, Literature, Popular Culture, and Art* (West Lafayette: Department of Horticulture and Landscape Architecture, Purdue University, 2002), 7.

²⁹ “Behind the Name: the etymology and history of first names,” <http://www.behindthename.com/name/donald> (accessed April 13, 2013).

³⁰ See E. M. Berens, *Myths and Legends of Ancient Greece and Rome*, (New York: Maynard, Merrill,&Co.), 107.

readers and not to force them to doing a research, a glossary is included in the book. As for the navy language, there is mentioned the use of *Geosat*, “U.S. Navy’s gravity measuring satellite used to create contour maps of the ocean bottom,”³¹ the specific language which is used while talking through the radio transmitter or hydrophone, referred to as *UQC*: *ten-four* meaning “message received,” *roger* meaning “understood,” *ETA* meaning “estimated time of arrival,” or using colors instead of names for the divers once under water and many others.

Oceanographic terms start with the name of the Perry Bergman’s company, the Benthic Marine. *Benthic* is an adjective referring to sea deeps and is followed instantly by setting the ship above the *volcanically* and *seismically* active *Mid-Atlantic Ridge* and with that closely connected *magma chambers*. When describing the mysterious *seamount* – which in itself is a technical term, there are very specific terms such as a *guyot*, which is a seamount with a flat top, followed by the *Mohorovicic discontinuity*, an area within the earth where there is a large change in the transmission of seismic waves.³² Throughout the book there are many technical terms – this is a very specific feature of Robin Cook’s writing who never fails to add such terms into his works.

4.3 Discovering unknown place

There is first explicit reference in the chapter four when exploring the unusual hole; Dr. Newell says that the descent into it reminds her of Jules Verne’s *A Journey to the Centre of the Earth* (1864; 1871 in English). The journey of Cook’s protagonists truly is similar to the Verne’s as it can be also seen from the implicit references – in the Verne’s book, the entrance into the centre of the Earth is in an extinct volcano; the protagonists in *Abduction* consider, as one of their theories, the hole to be an extinct volcano as well. The discovery of the inner world is to a certain degree similar: the uncontrollable falls – Axel, a nephew of the main protagonist in Verne, falls into a hole and then the inner world is discovered, then there is the submersible’s – assumed – fall in Cook that leads to the inner world as well; the dark caves through which the protagonists have to travel, even though in Cook the journey is much shorter, are similar to one another; the inexplicable light at the end of the caves, as an entrance to the inner world, light that seems to be out of this world. As in the Verne’s *Journey to the Centre of the Earth*, the group in *Abduction* sees a sort of a light

³¹ See Cook, *Abduction*, 9.

³² See Cook, *Abduction*, 404.

that has to be electrical but is clearly of a highly advanced origin and thus not known to them.

The theme of light that is not explicable is incorporated in literature from its very beginnings and it seems to play a significant role there. It is often connected with something unknown or new, something that should be feared. The Bible starts with the creation of light – it is the third verse of the whole book; that was the beginning of creating a world in the biblical conception. Further there are also stories within the Bible where people saw light signifying the God's presence – for example in Exodus 34:29, Ezekiel 8:2, Matthew 17:2, the Acts of the Apostles 26:13 and so on. Then there are ghost stories where light appears as a symbol of something fearful – in books, for example Amelia Edwards's *Ghost Coach*, all the stories about Will-o'-the-wisp, in popular American TV series for both, children – *Who is Afraid of the Dark*, and adults – *The Ghost Whisperer*.

The fall into the bottom of the sea might also remind readers of another work by Jules Verne: *Twenty Thousand Leagues Under the Sea* (1870); at the end of the Verne's book the submersible is sucked into a whirlpool, leaving the readers contemplating whether the captain Nemo and his crew would survive or not and where they would live once their secret has been given away. Before Verne, the idea of a whirlpool in the wide ocean sucking a boat was also in Edgar Allan Poe's book *MS. Found in a Bottle*. As the same for Verne, this is at the very end of the book, with no further explanation; readers can only speculate about what will happen next. Cook has this idea in the *Abduction*, only slightly reversed – it is not at the end of the story but at the beginning – and as a beginning of the story – hence it can be said that the idea of how to get to the inner world truly was taken from those previously mentioned. Also, the idea of uncontrollable machine falling, or uncontrollably heading, in the direction of the centre of the earth, emerges in Edgar Rice Burroughs' book *Pellucidar* where the protagonists are trapped in an "iron mole," a machine to explore earth beneath the surface and able to go through solid rocks; unable to turn the mole back, they explore the inner earth. This reminds of *Abduction* by the uncontrollable machine that is very advanced, by the high technology machine itself and by the way of exploring the inner world.

Cook must have done an extensive research to be able to write about all the geology facts, undersea exploration and work of sub divers; before the actual story in the inner earth begins, there are extensive descriptions of the undersea landscape and what each member of the crew is responsible for. As being written already, this is a typical feature of Cook's writings as he never forgets to include very specific and technical vocabulary

which adds a sense of professionalism to his books. As well as the professionalism concerning marine exploration, Cook included a great amount of medicine to the *Abduction*, which is a reference to his previous popular books from medical environment. That starts with chapter seven when the group slowly explores the place; there are strange glass balls in which the two divers from Benthic Explorer are floating in some kind of a liquid and with “something like an umbilical cord” fastened to their abdomens, making the adult divers look like “a couple of giant embryos.”³³ Not purely medical but chemical – which is inevitably connected with medicine – are the following events: a gas resembling fog that dissolves clothes, which is the group wearing, by a depolarization; then they are forced into another room which is soon filled with a liquid up to the ceiling – once the liquid is gone, the five realizes they lost all their hair and, moreover, they feel drugged – dizzy, tired and confused – and they realize they have been decontaminated.

As they walk through a corridor, there are three-dimensional pictures – holographs – that are unusual because of its vivid colors, pictures that “all look like scenes from ancient Greece.”³⁴ In the next scene, the group is in another room where they find garments which again would remind a reader of the ancient Greece – shorts and a tunic in the length to knees, all in a perfect white color. Once again, it clearly refers to Cook’s passion for ancient civilizations and his previous work, especially the book *Sphinx*, which mostly takes place in Egypt and deals with the ancestral heritage. Connected to the ancient civilizations, there is another explicit reference when Suzanne is comparing the undersea landscape to Atlantis, a legendary island from Plato’s *Timaeus* and *Critias* (360 BC). Once Perry sees the landscape, he says it “looks like some ancient temple area”³⁵ and Suzanne comes with the Atlantis. This theme reappears in many works of literature from books to song lyrics to movies and even games, at infinite number of writers. What can also cross reader’s mind is the idea of frontier, or better to say, further setting of it. Perry says “Can you imagine bringing tourists down here and telling them it was Atlantis? What a freaking gold mine this could be.”³⁶ As Frederick Jackson Turner, American historian, wrote in his *The Significance of the Frontier in American History* (1893), and then presented in his speech at the Chicago’s World Fair, the frontier is what defines America – and Americans.

³³ See Cook, *Abduction*, 93.

³⁴ See Cook, *Abduction*, 109.

³⁵ See Cook, *Abduction*, 44.

³⁶ See Cook, *Abduction*, 109.

Americans have had the urge to spread further and further – for example, they very isolationist until 1890 when it came out in census that the frontier is gone and there is nothing more to explore and no one else to educate. Turner in his speech proposed that they have to find a new frontier; that inevitably led Americans to change their foreign policy and eventually to the Spanish-American war in 1898. In this case, Perry is considering appropriating the place – “colonizing” it – and making a gold mine of it.

Finally there is curious food – the cream consistence resembles hot cereals but the taste of it differs, presumably according to each one’s preferences. Food is a very common, and also popular, theme in fiction books and when using it, the fictional food would evoke intertextual references; as a few examples there is “lembas,” kind of bread made by elves in Tolkien’s *Lord of the Rings* (1954); “amarouny,” a very special kind of food served in jelly consistency in TV series *The Visitors* (1983) filmed in co-production with former Czechoslovakia, West Germany, Switzerland and France; “hipulkivot,” miracle pills from the future, referred to also as “miracle berries,” where only one pill would give a person enough nutrition to last a week and with taste differing according to a color of a pill, in Hungarian TV series *The Mézga Family* (1968); or Clive Staples Lewis’ “Turkish delight” from *The Lion, The Witch and The Wardrobe* (1950), somewhat similar to the known confectionery but described as having such a good taste as nothing else could have. The food inventions are inseparable part of any fiction book and those mentioned before are to some level similar to the “pasty consistency” food and its delicious taste in *Abduction*; surely it seems rather unlikely for Cook to watch TV series from Eastern Bloc but as can be seen on imdb.com, the Internet Movie Database, these series are famous and have their fans even in the United States. What might be startling is the repetitive mentioning of Russians and the negative attitude towards them, at the beginning of the book where is mentioned Cold War and the subsequent race to drill into Mohorovicic discontinuity, it reapers in chapter seven when Donald is repeating over and over that it must be Russians who captured them in the caverns. It states the never ending competition and, moreover, intolerance towards Russians all the time since the Cold War and refers to the United States policies, attitudes and history.

4.4 Meeting highly advanced civilization

Chapter eight starts when the five wakes up, realizing their hair has grown again. That would probably immediately remind readers of the familiar tale of *Rip Van Winkle* (1819) by Washington Irving where the protagonist slept for 20 years and woke up with his beard

about 30 centimeters long. The amount of time is noticeably shortened as is the growth of the hair but nevertheless the theme is still incorporated. *Rip Van Winkle* belongs among popular American folk tales reused in many other works and it has been believed for a great time to be a real story; that is why it would be catching for a reader. At the same time Perry also mentions a fountain of youth, a popular legend that is most likely as old as humankind itself and is embodied in literature for just as long. From rather recent works could be mentioned *Tuck Everlasting* (1975) by Natalie Babbitt, which has been voted among 100 best books for children.³⁷ Then the first meeting with people ensues.

All the people are extraordinary beautiful, mostly composed of people in their early to mid-twenties, everyone “radiated good health with lithe bodies, sparkling eyes, lustrous hair,”³⁸ incredibly white teeth and “rosily radiant, flawless skin”³⁹ and their faces are divinely peaceful. This description would an avid utopia/dystopia reader immediately remind of H. G. Wells *Men Like Gods* (1923) where Mr. Barnstaple sees the first two inhabitants of the strange world: “With a kind of awe Mr. Barnstaple knelt down beside the prostrate figure and felt its still heart. He had never seen so beautiful a face and body before.”⁴⁰ and a few lines later Wells also mentions that the people from “ordinary” world think about the two as of Greek gods because of the their stunning beauty. When the group climbs the stairs to meet the astoundingly beautiful people, they learn that those people speak perfect English. The five is introduced to their guides, Arak and Sufa. It might be interesting to uncover whether there was a specific meaning to those given names. Surely *Arak* would immediately make many people think about the distilled alcoholic beverage typical in Asia; also, it is an Iranian city where a well-known director, Reza Badiyi, was born. Badiyi directed episodes of popular American TV series such as *Baywatch* (1990–1997), *Star Trek: Deep Space Nine* (1994–1996), *Dinosaurus* (1991), *Buffy the Vampire Slayer* (1997), *Dr. Quinn, Medicine Woman* (1993), *Hawaii Five-O* (1969–1979) and many others. *Sufa* is a name of Hebrew origin and means storm or thunder; further it is a name of kibbutz in Israel (founded in 1982) and as later on in the book will emerge, the idea of kibbutz is similar to the life in the Interterra – a collective ownership and way of

³⁷ See “Top 100 Chapter Book Poll Results,” *Elizabeth Bird*, July 7, 2012, <http://blogs.slj.com/afuse8production/2012/07/07/top-100-chapter-book-poll-results/> (accessed March 16, 2013)., “NEA - Teacher’s Top 100 Books for Children,” *National Education Association*, 2007, <http://www.nea.org/grants/13154.htm> (accessed March 16, 2013).

³⁸ See Cook, *Abduction*, 121.

³⁹ See Cook, *Abduction*, 126.

⁴⁰ See Herbert George Wells, *Men Like Gods* (Maryland: Wildside Press, 2009), 26.

living is typical for both. After introducing themselves, Arak familiarizes the group with where they are: in the Interterra, an undersea world that is to be found in a gap between the earth's crust and the earth's mantle, more precisely in the Mohorovicic discontinuity. Also, they introduce them to one of their habits, an Interterran greeting, which differs slightly from the traditional handshake – they only touch their palms without the usual grasp. This resembles, for example, the greetings of Maasai, a semi-nomadic tribe from Kenya or people in Benin, a republic in West Africa. Also, open palms, as a matter of fact, are a sign of peaceful approach – in the ancient times, the gesture was to show that no weapons were being carried.

4.5 World under seas

As for the “undersea world,” as Arak puts it, correcting Suzanne when implying that the Interterra is an underground world, it is describing the concept which suggests that the Earth is inhabitable inside as well as on the surface. This idea has been discussed in many works and beliefs since the Ancient times, for example Greek mythology where the Underworld, or Hades as it is also called after its ruler, is a place where souls go after death, the location being described as “beneath the depths of the earth.”⁴¹ As a myth of creation, Mandan, a Native American tribe, believed that their origin is under the ground – “The Mandan people originated at the mouth of this [Mississippi] river way down at the ocean. On the north side [...] was a high bank [and] at its foot [...] was a cavern – there is where the Mandan people came out.”⁴² A well-known hypothesis is the one by John Cleves Symmes, Jr. from the United States who claimed that the Earth is hollow and that there are entrances to it on the poles; he also held lectures on this topic and after his death his son continued to do so. Symmes also proposed to make an expedition to the North Pole to prove that his hollow earth theory is true; the expedition, however, was stopped by the United States president Andrew Jackson.⁴³ Another example is already mentioned Jules Verne's *Journey to the Centre of the Earth* or Edgar Rice Burroughs *Pellucidar*. There is a difference, though, as in *Burroughs* and *Verne* the inhabitants are primitive while in Cook's *Abduction* the people are a very advanced civilization. Even during the Second

⁴¹ See Robert Garland, *The Greek Way of Death* (Ithaca: Cornell University Press, 1988), 49.

⁴² See Martha Warren Beckwith, *Mandan-Hidatsa Myths and Ceremonies* (New York: American Folk-Lore Society, 1938), 10.

⁴³ See Tom Tiede, “He Thought Earth Was Hollow,” *Spartanburg Herald*, May 30, 1978:3.

World War there were attempts for discovering an entrance to the hollow earth.⁴⁴ It can be seen, then, in two different ways – either it is no novelty and thus it would be viewed well-worn; or it can be seen as a popular theme and as such would assure reader's satisfaction. As there are still being published other books within the genre of subterranean fiction – as an example Mick Farren's *Underground* (2002), Thomas Pynchon's *Against the Day* (2006), Jeff Long's *Deeper* (2007), or Rick Riordan's *The Battle of the Labyrinth* (2008) – it can be judged as the second case.

4.5.1 Transportation

The transportation in the Interterra is carried out by a kind of hovercrafts in the shape of a saucer, about nine meters in diameter and with “domed top similar to the kind of purported UFOs seen on the covers of tabloids.”⁴⁵ This idea of travelling is clichéd but still popular. It appeared in the Steven Spielberg's movies *Close Encounters of the Third Kind* (1977) or *E.T. the Extra-Terrestrial* (1982), in Arthur Charles Clarke's *Childhood Ends* (1953), in Herbert George Wells' *The War of the Worlds* (1898) and many others. Wells evidently influenced Cook's *Abduction* as there has already appeared similar idea and it will be again. It comes as no surprise that this topic is so favored – seeing an unidentified flying object (UFO) has been reported since ancient times: Titius Livius Paravius, a Roman historian, recorded that there people saw those in 218, 217, 212, 173 B.C., all of them described rather similarly, basically as round flat objects.⁴⁶ Many people believe those objects were real, for instance one third of Americans believe that UFOs are not only a fiction and half of Americans are not sure, as showed a survey that National Geographic Channel conducted.⁴⁷

4.6 Places in the Interterra

There again appears Atlantis theme when “second-generation humans,” as Sufa calls the group, are being taken to their quarters. Perry asks whether that place is Atlantis and Sufa informs that Atlantis is east from place where they are, under Azores. This is not an

⁴⁴ See “Nazis and the Hollow Earth,” *Stephen Wagner*, 2013, <http://paranormal.about.com/od/hollowearth/a/aa022206.htm> (accessed March 30, 2013).

⁴⁵ See Cook, *Abduction*, 133.

⁴⁶ See Richard Stothers, “Unidentified Flying Objects in Classical Antiquity,” *The Classical Journal* vol.103, issue 1 (2007): 82–83, http://pubs.giss.nasa.gov/docs/2007/2007_Stothers_2.pdf (accessed April 1, 2013).

⁴⁷ See “A Third of Americans Believe in UFO,” Natalie DiBlasio, *USA Today*, June 26, 2012, <http://usatoday30.usatoday.com/news/nation/story/2012-06-26/ufo-survey/55843742/1> (accessed March 31, 2013).

original idea either; legendary Atlantis has been proposed to be settled on many places, among those the Azores; for instance in the already mentioned Plato, in *Atlantis: The Antediluvian World* (1882) by American politician Ignatius L. Donnelly, in a work of a Russian Atlantologist Nikolai Zhironov *Atlantis: Atlantology – Basic Problems* (1970), in a book by British geologist Christian O'Brien's *The Shining Ones* (1999). Cook here relies on beliefs which were made public prior to his *Abduction*, presumably to add a feeling of authenticity as people are more likely to believe theories that they have been told already than to accept a completely new one; of course, fiction books are not written with the intent to convince people that things in it are true. However, as Mark Twain said, “Truth is stranger than fiction, but it is because fiction is obliged to stick to possibilities, truth isn't.”⁴⁸

The name of the city where the group is now staying is Saranta. This might be connected with the Greece again as there are ruins of a castle called Saranta Kolones, meaning forty columns – the castle was built of forty ancient slopes from granite;⁴⁹ Saranta is full of column shapes – towers, columned porticos, balustrades or “gargantuan supporting columns”⁵⁰ and thus it seems possible for the name to emerge there. Further, number forty plays significant role in religions; in the Old Testament in the Bible, there is written in the story about Noah that it rained for forty days and forty nights; Moses was on the Mount Sinai for forty days with the God, writing the tablets with ten commandments; it took forty years to Israeli people to come to the Promised Land and more and more; in New Testament Jesus Christ fasted for forty days in the desert; Jesus ascended to heaven forty days after the Resurrection; connected to the Resurrection and the Ascension, Christians should fast the *Lent* – 40 days when they should stay away from something important to them. Muslims are obliged to mourn for forty days after someone's death.⁵¹ Saranta plays significant role in the story and therefore it can be reason for naming it in that way. Also, Saranta can be an anagram for “as an art” which this city definitely is with all its perfect architecture, stunningly beautiful people or even “worker clones” that are

⁴⁸ See Mark Twain, *Following the Equator: A Journey Around the World* (Chicago: American Publishing Company, 1897), 156.

⁴⁹ See “Saranta Kolones – Attraction in Paphos,” *Discovery Network Travel*, 2005–2013, <http://www.paphos26.com/sights/saranta-kolones.asp> (accessed April 1, 2013).

⁵⁰ See Cook, *Abduction*, 132.

⁵¹ See “Islam Funeral Customs – Islam funeral customs,” Funeralwise LLC, 2011, <http://www.funeralwise.com/customs/islam> (accessed April 1, 2013).

later on shown to the five. Those are humanoids – “half-machine, half-living organisms who conveniently take care of themselves and even reproduce.”⁵²

Other places in the *Interterra* are mentioned only marginally later in the novel and those include cities Calistral and Barsama. Barsama is a small village in the Kayseri province in Turkey and might be fitting the Barsama in *Abduction* since the only description of it is that “the city of Barsama is very pleasant, [...] although it is quite small.”⁵³ It is rather amusing that Calistral can be an anagram for “all racist” considering the fact that all inhabitants of the *Interterra* have the same pale complexion.

4.7 Workforce

The worker clones are basically inferior to *Interterrans* and perform all manual work that is needed; they are “hauntingly beautiful”⁵⁴ as the *Interterrans* are but have no names and are unable to speak in order to not personalize relationships among workers and their masters. They also wear a “hoop earring.” These are not newly invented rules for a specific race of people; this is purely copying how slaves were treated – they were called by unspecific terms like wench, filly, shoat, buck, gul or uncle, or given numbers instead of a name⁵⁵ to avoid getting personal. The choice of colors here is interesting as well; while *Interterrans* have shinningly white clothes, all the worker clones are in black. This can bring the idea of race issues since all the *Interterrans* have the same tone of skin – alabaster, translucent, rosily radiant, none of them any other. The workers, too, have the same skin color as the *Interterrans* but the clothes color might be the hint since their inferior position in this utopian society; the inferior position is even emphasized by the place where the workers live – under the ground. It can also remind a reader about Aldous Huxley’s *Brave New World* (1932) with its strict class hierarchy where the highest class, called Alphas, wore grey, the lowest, Gammas, wore black. Also Thomas More with his *Utopia* (1516) surely comes to mind as the *Utopians* wore plain clothes in the natural color of wool and the colorful, ornamented clothing was only for their slaves. There is another similarity to More’s *Utopia* as the citizens there wore the same simple clothing as well as the *Interterrans* do. It is not very surprising, after all, that Cook would take some ideas from

⁵² See Cook, *Abduction*, 140.

⁵³ See Cook, *Abduction*, 350.

⁵⁴ See Cook, *Abduction*, 132.

⁵⁵ See Joseph A. Bailey, “Slave Names In the Americas,” *Black Voice News Online*, October 2010, <http://www.blackvoicenews.com/columnists/joseph-a-bailey-ii-md/45114-slave-names-in-the-americas.html> (accessed April 3, 2013).

More – he was the one who coined the term utopia and although his utopian writing was not definitely the first, it was a significant piece that influenced literature to a great extent. Slightly different, yet still similar might seem H. G. Wells' *Time Machine* (1895); the Eloi, stunning, graceful beings with beautifully flushed faces, loving light and shiny things, carefree, radiant, but naïve, living in airy buildings and enjoying nature; and then the Morlocks, dark creatures from the underground who do all the work in the future land but who are dangerous and wild. Similarly, Interterrans would never hurt anyone but worker clones do not mind – they simply do as they are told.

Colors generally seem to play an important part in *Abduction* as there are mainly just two: black and white. As mentioned above, the clothes for people are white, for workers black. Then the buildings, which are built of polished black basalt but inside are all white – polished white marble, white cashmere, white furnishing. The hovercrafts, too, are white inside, with a black round table. Black and white colors that are being contrasted here may evoke yin and yang, the never ending fight among good and evil and a symbol of balance that exist in nature. Black and white contrast is also in the already mentioned painting *American Progress* – white as the good, known and civilized, dark as the potentially dangerous savagery that needs to be colonized and civilized. Moreover, the white clothes for Interterrans versus black clothes for worker clones would remind greatly of the racial slavery in the North America after 1640s.⁵⁶

As the same as in Wells' *Time Machine*, the underworld where the workers live is rather unknown place and no one has ever been there; in the *Time Machine* it is expressed implicitly as the Eloi were scared of everything that was dark and would have not stayed in an open space after the Sun came down. In *Abduction* it is Sufa who says it when Suzanne asks her if the worker clones live in caves; "I suppose. [...] I've never been down there nor do I know anyone else who has."⁵⁷

4.8 Dining habits

Another similarity to other authors writing utopian-dystopian genre are the dining habits. The same idea appeared for example in Wells' *Time Machine* where Eloi are eating together at tables of a polished stone; in Aldous Huxley's *Brave New World* the communal

⁵⁶ See Clifford Edward Clark et al., *The Enduring Vision: A History of the American People* (Boston: Wadsworth Cengage Learning, 2008), 58.

⁵⁷ See Cook, *Abduction*, 142.

activities are so common that people can barely be on their own; in More's *Utopia* the communal dining is described in detail. In Ancient Greece, the communal meals served the purpose of bonding. The food itself is an interesting topic. As mentioned before, it resembles hot cereals with the pasty consistency but tastes according to personal preferences. In the tenth chapter is uncovered how it is being made – mainly from planktonic proteins and vegetable carbohydrates,⁵⁸ suggesting that the main component is from sea; that is similar to Verne's *Twenty Thousand Leagues under the Sea* in which “all [the food was] supplied by the sea.”⁵⁹ It can also have a reference to the Ancient Greece again, as the fruit, vegetable and fish were the main part of the diet.⁶⁰ Also the importance of precious metals is lowered significantly; the plates, cups and cutleries are made of gold and no one cares about their value – those are only utensils. Very similar it is in *Utopia*, where the silver and gold is used only for making chamber-pots, close-stools and chains and fetters for slaves. Connected to the food, the alcohol that is favored in the Interterra is called crystal. It is very strong distillate with crystal clear color and might strongly remind of the famous – and already mentioned – alcohol called *arak* which is very strong as well as the alcohol volume might reach ninety percent and is also limpid.

4.9 Dressing for celebrations

Interesting is the notion of a ribbon tied to a bow on necks of Interterrans – they wear those at a welcome party for the group from the surface world. It is mentioned only twice in the whole book, specifically in the tenth and eleventh chapters but may refer to rather important periods in history. Firstly it would probably remind a reader of choker necklaces that have been popular throughout the whole history – in the ancient civilizations once again, the livery collars used since fourteenth century, the ruffs popular in sixteenth century and still in use in some occasions nowadays, the Edouard Manet (1832–1883) paintings where women often wear choker necklaces of various styles, or also the well-known American horror folk tale *The Girl with the Green Ribbon Around Her Neck* (the color varies in different interpretation, being red or yellow sometimes). Also in the Rococo era (approximately 1735–1790) it was popular to wear the choker necklaces – as, after all,

⁵⁸ See Cook, *Abduction*, 149.

⁵⁹ See Jules Verne, *Twenty Thousand Leagues under the Sea*, (Hertfordshire: Wordsworth Editions, 1992), 42.

⁶⁰ See “Hoplite Association - Bringing 5th Century BC to Life,” Hoplite Association, 2001, <http://www.hoplites.org/FOOD.pdf> (accessed April 5, 2013).

Edouard Manet's paintings hint. However, the idea of a bow brings the thought of something more important and that is the French revolution. The Revolution that took place among years 1789 and 1799 was an attempt of reign of sense and honor and it meant the switch from absolutism to citizenship and democracy. The connection to the ribbon is in Maximilien Robespierre (1758–1794), one of the leading figures of the French revolution. Leaving aside the outcomes – Robespierre's execution and the cruel progress of the Revolution itself – and looking only at the ideals, this is what the Interterra is about – equality, democracy and sense. Another hint for the French revolution reference might be name *Garona* as one of the Interterrans is named. Garonne is a river in France and a few departments established during the French revolution were named after it.⁶¹

4.10 Interterrann's appearance, entertainment and attitudes

Another explicit reference is to Cecile B. DeMille (1881–1959), an American Oscar-awarded film director and producer. His name is brought on to compare the immense beauty of the Interterrans to something that a reader can imagine more easily when the people of second generation are brought to a welcome party. Furthermore, as another reference to goddesses, there is a woman named *Luna*, which in the ancient Greece mythology is a goddess of the Moon (sometimes the goddess is also called Selene instead of Luna).⁶² It is repeated how comely the people are and it is emphasized that there are no old people though there are children as young as three years of age and the oldest seeming to be maximally in late thirties. This reminds of Huxley's *Brave New World*, where there is a very small amount of old people, because they are being kept young and beautiful and then die before they can get any older than sixty.⁶³ Also Ira Levin's *This Perfect Day* (1970) deals with the idea of improving people's lives and not letting them grow old – there the people are being killed with drugs when they are slightly over sixty two years old.⁶⁴

Subsequent reference is implicit yet very obvious – it is linked to Cook's profession as well as to his previous writings since Cook is a doctor and almost all of his books are related to medical surroundings and often deal with some staggering invention. On the

⁶¹ See "Tarn-et-garonne," Michael Charnine, August 19, 2012, <http://keywen.com/en/TARN-ET-GARONNE> (accessed April 5, 2013).

⁶² See Berens, *Myths and Legends of Ancient Greece and Rome*, 86.

⁶³ See Aldous Huxley, *Brave New World* (New York: Harper Perennial Modern Classics, 2010), 121.

⁶⁴ See Ira Levin, *This Perfect Day* (New York: Random House, 1970), ch.4, Kindle edition.

welcome party the divers are given *caldorphin* which serves erotic purposes and once rubbed on a hand would bring utter pleasure when a person would touch palms with another one. The name surely brings *endorphin* to mind, which is also called “hormone of happiness” due to the nice feelings it brings when the hormone is released to the brain; further, the prefix *cal* might refer to *calcium* which regulates neurotransmitters as well as the endorphin does and so it promotes the feeling of happiness.

Some things seem to refer to the Bible as well. In the third chapter of Genesis is mentioned “[...] I am putting a curse on the ground because of what you did. All the days of your life you will have to work hard [...]”⁶⁵ Interterrans, as mentioned before, leave all the hard work on the worker clones and as for themselves, “the idea of work is not something they can relate to.”⁶⁶ The teaching of Jesus is all about love and rejecting violence, as an example can be mentioned “Blessed are those who make peace. They will be called sons of God.” or “Love your enemies. Pray for those who hurt you.”⁶⁷ The Interterrans’s attitude towards violence is very negative and the violent behavior make them feel sick literally; they found it shocking since there is none in the Interterra as it has been selected against eons ago⁶⁸ and they consider love to be their wealth.⁶⁹ This elimination of violence appears also in *This Perfect Day* where even the word fight is considered vulgar or in *Utopia* where they despise wars as something that goes against nature. The concept of love, though, is brought much further than the biblical meaning proposes and again reminds a reader of the Ancient Greece – they have no problem with being naked in front of one another, they have sex as a sport, enjoy it with whomever and are bisexual. The “love your neighbor as you love yourself” is brought to an extreme and as such it emphasizes how advance the Interterrans are, not judging for sexual orientation or preferences. There are even orgies as there were in ancient civilizations. This concept of free love also makes a reference to Huxley’s *Brave New World* where everyone belongs to everyone else and it is basically viewed immoral to be in a monogamous relationship or in a relationship that would last longer than a few months. That, furthermore, may remind of the religious commune Oneida established in the United States where the free love was

⁶⁵ See Gen. 3:17 (New International Reader’s Version).

⁶⁶ See Cook, *Abduction*, 179.

⁶⁷ See Matt. 5:9 and Matt. 5:43 (New International Reader’s Version).

⁶⁸ See Cook, *Abduction*, 187.

⁶⁹ See Cook, *Abduction*, 190.

encouraged as well. This community, just as in the *Brave New World*, “disdained exclusive attachments which might mimic monogamy.”⁷⁰

4.11 Technology

The advanced level of technology in the Interterra is shown throughout the whole book; the better description of it, though, begins with the twelfth chapter. The people of the second generation are given “telecommunicators” that look like wristwatches without a face and “eyepieces” which are aerodynamically shaped glasses with clear lenses – a telecommunication system operated by voice of its owner, allowing to “connect with central sources whose information will be displayed virtually through the glasses [...], provide communication with anyone else in the Interterra [...], call air taxi”⁷¹ and other things. It is rather clear then that it works both ways and thus the owner may be controlled over the telecommunicator. At first it can remind of *This Perfect Day* where the citizens are obliged to wear ID bracelets which, with the help of scanners, tell people what they can and cannot do or where they can or cannot go. The difference is that under certain circumstances they can avoid the scanners and thus can do what they would be denied otherwise. In the *1984* (1948) by George Orwell the resemblance is much higher as the citizens are under the watchful eye of the Big Brother nearly all the time and to escape it is much complicated than avoiding the scanners. The controlling systems are very common in dystopian writing – for instance in *Fahrenheit 451* (1953) by Ray Bradbury there is the mechanical hound which helps firemen to find anything that might be wrong and can kill immediately by overdosing the person with morphine. In *Brave New World* the people are under the control almost all the time by the constant collective activities; in the Margaret Atwood’s *Handmaid’s Tale* (1985), rather similarly to *Brave New World*, people are segregated into groups, dressed according to the division and under constant control of the “Eyes” – men monitoring if rules are carried out and also “Aunties” – infertile women who train and guard women who are valued for the ability to bear and deliver children; or in the *Matrix* (1999), a movie by Wachowski brothers, where technologies took control over people.

⁷⁰ “<http://www.oneidacommunity.org/teacherhandbook3.swf>,” Oneida Community Mansion House, 2013, <http://www.oneidacommunity.org/TeacherHandbook3.swf> (accessed April 7, 2013).

⁷¹ See Cook, *Abduction*, 206–07.

Further for the technologies, there is mentioned the Albert Einstein's theory of time relativity and it is connected to the age of the Interterra; Arak familiarize the group with it when talking about the age of the two worlds: "Your civilization is measured in terms of millennia, ours in millions, and the solar system in billions"⁷² and the group is also told that Interterrans's history is almost six hundred million years old. Playing with time is as old as fiction books themselves. As it is rather frequent in fiction books to travel to space to find an advanced civilization, it is more frequent for the story of utopian-dystopian books to happen in the future. Cook reversed that, the journey instead of up to the sky is brought down towards the centre of the Earth and instead of thinking about future he thought about the past which brought some level of originality to his novel. The time here is proved to be relative and as such made possible to "be controlled, manipulated, and changed";⁷³ with this are explained the two terms that were being used up to this point but their meaning stayed unknown – as the life evolved twice on the Earth, Interterrans, originally living on the surface, refer to themselves as "first-generation" and to the people currently inhabiting the surface "second-generation" people.

4.12 Conception of life and death

The next scene leads to the topic of immortality, topic which is popular in all genres of the literature. This starts in the Bible and the raising of Lazarus, then the resurrection of Jesus and the eternal life for those who believe in Jesus.⁷⁴ Even more similar might seem the Buddhist beliefs of reincarnation where one soul is being reborn over and over in many different states of being. In modern literature, there is again Clive Staple Lewis's *Chronicles of Narnia: The Voyage of the Dawn Trader* (1952) where a reader gets an insight into what life will look like after death. In Thomas More's *Utopia* are people allowed to adopt any religion they like as long as they believe in immortal soul. There is a high amount of vampires – immortal beings – in literature; as for the well known works there is Bram Stoker's *Dracula* (1897), Anne Rice's *The Vampire Chronicles* (1976–2003), Lisa Jane Smith's *Vampire Diaries* (1991–1992, 2009–2013) or the very recent and very controversial Stephanie Mayer's tetralogy *Twilight Saga*. The Natalie Babbitt's *Tuck Everlasting* is about a family finding a fountain of youth that made them immortal. Emily

⁷² See Cook, *Abduction*, 207–08.

⁷³ See Cook, *Abduction*, 208.

⁷⁴ See Rom. 6,23; Jn. 11,2–44 (New International Reader's Version).

Dickinson in her poetry discussed the topic of death and immortality. Again the theme of immortal soul leads to the ancient Greece where the gods were called “immortals,” Pythagoras (c. 570 B.C. – 495 B.C.), Greek mathematician and philosopher, believed in transmission of souls, Socrates and his student Plato believed in immortal soul.⁷⁵ What happens in *Abduction* is that there are not actually being born “new people” but their souls, called essences, are carried over and over into new bodies which are being produced artificially. The idea of downloading human mind emerged in many fiction books and movies – *Matrix* where the memories could even be sold; saving human minds into computers was also a topic in William Gibson’s *Neuromancer* (1984); in Greg Egan’s *Diaspora* (1997) humans copy themselves into supercomputers and live in a virtual world; or in *The City and the Stars* (1956) by popular the popular British writer Sir Arthur Charles Clarke where a city is controlled by a computer, people are created by machines and their minds are being downloaded into the computer when they die. Obviously this is one of popular topics in fiction literature and has been talked over many times and might well refer to people’s desire to be remembered.

The process of births reminds significantly of Aldous Huxley’s *Brave New World* as there is even very similar sentence, expressing that the nature as such is indifferent and people can do much better when it comes to the creation of men. There are even more similarities – just as in the *Brave New World*, nobody knows their parents anymore as a result of the artificial reproduction. In the *Brave New World* children are being educated with the use of hypnopaedia – learning in sleep – and in the *Abduction* children up to the age of four are held in containers with a liquid, similarly as if they were in mother’s womb; then they receive a mindprint, which means an essence is imported into their brains through a laser beam and thus they gain all the knowledge from all the preceding lives; the phrase “be decanted” instead of be born is used as it was in *Brave New World*. Next occurring euthanasia – because “death is a planned exercise in the Interterra”⁷⁶ – refers again to ancient Greece. The word itself is of Greek origin meaning good death and the topic of euthanasia appeared in several works of ancient writers, as examples could be

⁷⁵ See Tad Brennan, “Immortality in ancient philosophy,” *E. Craig (Ed.), Routledge Encyclopedia of Philosophy* (London: Routledge, 2002), <http://www.rep.routledge.com/article/A133SECT2> (accessed April 16, 2013).

⁷⁶ See Cook, *Abduction*, 241.

mentioned Aeschylus (c. 525 – 456 B.C.), Sophocles (c. 495 – 406 B.C.) or Euripides (c. 480 – 406 B.C.).⁷⁷

4.13 Architecture and Government

The reference to the ancient Greece continues with a Cerberus who is placed in front of the building where are people going for the act of dying and extracting their essences. The reference is clear as Cerberus in the Greek mythology was a three-headed dog, who guarded the entrance into the Underworld.⁷⁸ Later on, when the group moves to the spawning centre – centre where children are being created – the building resembles Parthenon, except it is black. Parthenon was built when Athens was at its top of power and the Parthenon was a symbol of democracy.⁷⁹ As it was a symbol of the peak of perfection for Athens, it is the same in the Interterra where it could be seen as a symbol of perfection due to the process of creation and education that takes place here. Furthermore, all the similarities are told to be originals, with the matching pairs on the surface world being only copies, given by the Interterra in an experiment to cohabit with the surface people. The experiment eventually failed and the places were taken back under the sea, but some of the gifts remained and some created legends as, for instance, Atlantis did.

Next occurring are houses where Interterrans live and it would take one's mind to More's *Utopia* again. The houses are all the same in shape, furnishing and color. They cannot be locked, because there is no need for that – there is no thievery, nor private ownership and there is enough of everything for everyone, exactly as it is described in *Utopia*. Further, each house, just as the same as in *Utopia*, has its own garden. The idea of common ownership is usual in utopian works but differs in the ways it is carried out. For instance, in Wells's *Men Like Gods* the private property is banished but the houses and flats varies widely from each other. It can be supposed then that everything must be shared in order to avoid jealousy and the temptation to gain what one has but the other one does not, as it is, for that matter, put for example in *Men Like Gods* – that “private property in all but very personal things was an intolerable nuisance.”⁸⁰

⁷⁷ See John D. Papadimitriou, “Euthanasia and suicide in antiquity: viewpoint of the dramatists and philosophers,” *Journal of the Royal Society of Medicine*, 100 (2007): 25–28, <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1761665/> (accessed April 17, 2013).

⁷⁸ See Berens, *Myths and Legends of Ancient Greece and Rome*, 133.

⁷⁹ See Mary Beard, *The Parthenon* (London: Profile Books Ltd., 2002), 118.

⁸⁰ See Wells, *Men Like Gods*, 64.

The building where the Council of Elders resides is of the same shape and size as the Great Pyramid of Egypt at Giza. Once more it is pointed out that the pyramid was given to the ancient civilization as a gift in an experiment to live together and that the culture was taught how to build the pyramids. Also, due to the description of the pyramid's colors – whole black with a gold top – it might remind of a pyramid pictured on the American one-dollar note where the top of it is shining. Inside the building there is an ankh, which was “ancient Egyptian symbol of life,” another obvious reference to the Cook's passion for this field as well as to his previous writing, *Sphinx*.⁸¹ Further, there are columns with the capitals decorated in gold and a giant bronze door which could remind of the Mausoleum of Halicarnassus in nowadays Turkish, but formerly the Grecian, territory. It was a highly decorated tomb with columns described very akin as those in the Interterran pyramid and a bronze chariot on the top.⁸²

Entering a spacious room, there can be seen twelve majestic chairs put into a circle. Not only is number twelve seen as a symbol of perfection, it re-refers to Ancient Greece and the twelve Olympians – major gods of Ancient Greece. Moreover, placing the twelve chairs into a circle strengthens the perception of perfection that the number twelve evokes. This room is an assembly hall for the Council of Elders, a government body of the Interterra. The twelve Elders may remind of the twelve apostles and thus refers to the Bible again, or, still within the Bible, the twelve tribes of Israeli nation. As it is the symbol of perfection it certainly emerged in several books but as the most probable seems that the idea was taken from the ancient Greece, precisely Sparta, where there was a Council of Elders of twelve members as well.⁸³

4.14 Explicit references at the end of the novel

Next occurring are explicit references to Jules Verne's and Sir Arthur Conan Doyle's writings concerning the hollow earth theories and also John Cleves Symmes's proposition that the Earth is open at the poles and that it is hollow. Symmes's intended expedition to the South Pole is mentioned as well when Susan is being questioned by the Council of Elders whether the Interterrans should feel endangered by the secondary humans. This is

⁸¹ See Cook, *Abduction*, 307.

⁸² See Jeffrey Hays, “Ancient Greek Architecture and the Greek Seven Wonders,” *Facts and Details Project*, January 2012, <http://factsanddetails.com/world.php?itemid=2012&catid=56> (accessed April 17, 2013).

⁸³ See Stanley Burstein et al., *Ancient Greece: A Political, Social, and Cultural History* (New York: The Oxford University Press, Inc., 1999), 149.

also the only place in the whole book that exactly mentions the term *hollow earth* and by this refers to the whole range of literature concerning this topic known as a subgenre of fiction – the subterranean fiction. There is also an explicit reference to *Seinfeld Show* (1990–1998) by Larry David and Jerry Seinfeld when the two divers and Donald discover a non-Interterran person; however, this has nothing to do with the subterranean fiction and appears only as a sort of a filler, chosen probably because it was one of the very popular TV series in nineties as many top-lists show. The last explicit reference which is of very peripheral importance is the TV series *All in the Family* (1971–1979) by Norman Lear.

5 SUMMARY

Robin Cook's thriller novel *Abduction* is full of references not only to books which are highly valued but also to his previous writings and his favored ancient civilizations. The most obvious references, even though not the most important ones, are those that are expressed explicitly – Jules Verne's *A Journey to the Centre of the Earth*, movies of Cecil Blount de Mille, ideas of John Cleves Symmes on the theory of the hollow Earth, the legend of *Atlantis* and the work of Sir Arthur Conan Doyle. Those references serve the purpose of helping readers to grasp the idea of the described story and since even being explained, those would be clear to anyone who would read the book despite not knowing those people or works before reading *Abduction*.

Less obvious, but more important for the story, are those references that remind readers of works by being mentioned implicitly. That does not mean expressing exactly same ideas only, but also ideas that are turned completely “inside out” and as such would evoke the notion of similarity. The reversed ideas include for instance the reference to the Greek mythology when describing a perfect civilization under the seafloor, unable to be reached by “common people” but only those, who are privileged to come, resembling gods on Mount Olympus, where the gods were above the clouds, unreachable in the very same way. Further, when looking for highly advanced civilizations, authors often seek in other galaxies, aiming up and up – Cook went down instead. Pure similarities emerged when speaking about reproduction, reminding greatly of Aldous Huxley's *Brave New World*, using even a very similar sentence, or when speaking about the nonsensicality of individualism; to Ira Levin's *This Perfect Day* when it comes to health care; to Herbert George Wells's *Men Like Gods* when it comes to the appearance of the people. Having introduced the word utopia, Thomas More was bound to be incorporated. His *Utopia* comes to mind many times and was definitely of great use when Cook was creating his world under the world – when speaking about sharing everything, having no property, having the same clothes and housing that do not have to be locked or when discussing worker clones – the modern form of slaves.

Other highly used sources were ancient civilizations – especially Greek and Egyptian and Greek mythology – there were clearly expressed references to the architecture, as the important buildings in the Interterra look like well-known buildings or ruins of the ancient times origin of which is a subject of constant discussions – the pyramids, the Parthenon. The mythology is also very clear by mentioning the symbols – the cross Ankh or the three-

headed dog Cerberus as remainders of Interterran's own mythology that is no longer believed. In connection to mythology and beliefs, there are also clear references to the Bible or Christianity as such – many times it is mentioned that the Interterra is a real Heaven or Paradise, also the idea of sharing everything and owning no property or the similarity to the story about brave Susanna in the Bible.

CONCLUSION

The purpose of this bachelor thesis was to analyze Robin Cook's *Abduction* by identifying the intertextual references and determining to what works Cook refers.

At first glance it seems that the most probable sources are these three: *Utopia* by Thomas More, *Men Like Gods* by Herbert George Wells, and *Brave New World* by Aldous Huxley. Even though there are more things Cook could have referred to, with the analysis of *Abduction* it is clear that those three works really were a great inspiration for Cook as he used many similar ideas from those three books: the appearance of the people, their clothing, their style of living, their attitudes towards violent behavior, their highly advanced technology as well as their intellect that is beyond understanding. In addition to those three works, the Greek mythology and Greek and Egyptian history were incorporated in a large extent: the archaeology in the Interterra is as it were in ancient Greece and Egypt and there are many references to Greek mythology as well: in names of the people or, more obviously, by directly showing signs of the mythology.

The difference between the references to the three books and the Greece and Egypt is that while the ancient civilizations and the mythology are mentioned explicitly and therefore those are evidently incorporated intentionally, the ideas from *Utopia*, *Men Like Gods* and *Brave New World* are only implicit, even though sometimes very obvious. Only the author himself knows whether incorporating such ideas was intentional or accidental but readers, who are fond of this genre of literature, would surely see the similarities and thus the book would definitely bring them no new information.

Intertextuality can be explicit when the work is named exactly or implicit – by an obvious word, sentence or a symbol. It can be intentional – and that is definitely the case with explicit references, even though it can also be implicit. However, it does not have to be intentional – and then the references would be implicit. As a proof there are those many examples of referential works for only one topic, or idea. Only the author himself can say whether the references should have been there or not, whether they were intentional or unintentional. The truth for the novel *Abduction* nevertheless is that it is full of references and that may bring readers of this book a feeling of satisfaction when they realize the link, or, when they do not recognize the relation, a feeling that he or she read a good book inundated with new great ideas.

BIBLIOGRAPHY

- Abrams, Meyer Howard. *A Glossary of Literary Terms*. Boston: Thomson, 2005.
- Aczel, Richard. "Intertextualita," in *Lexikon teorie literatury a kultury*, eds. Nünning, Ansgar, Jiří Trávníček, Jiří Holý (Brno: Host, 2006).
- "A Third of Americans Believe in UFO," Natalie DiBlasio, *USA Today*, June 26, 2012, <http://usatoday30.usatoday.com/news/nation/story/2012-06-26/ufo-survey/55843742/1> (accessed March 31, 2013).
- Bailey, Joseph A. "Slave Names In the Americas," *Black Voice News Online*, October 2010, <http://www.blackvoicenews.com/columnists/joseph-a-bailey-ii-md/45114-slave-names-in-the-americas.html> (accessed April 3, 2013).
- Barthes, Roland. "Death of the Author," in *Image-Music-Text*, ed. Stephen Heath (New York: Hill and Wang, c1977).
- Beard, Adrian. *The Language of Literature*. London: Routledge, 2003.
- Beard, Mary. *The Parthenon*. London: Profile Books Ltd., 2002.
- Beckwith, Martha Warren. *Mandan-Hidatsa Myths and Ceremonies*. New York: American Folk-Lore Society, 1938.
- "Behind the Name: the Etymology and History of First Names." <http://www.behindthename.com> (accessed April 13, 2013).
- Berens, E.M. *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill, & Co., 2007.
- "Books: The Official Robin Cook Site." *John Earl*. <http://www.robincookmd.com/robin-cook-books.php> (accessed February 15, 2013).
- Brennan, Tad. *Immortality in Ancient Philosophy - Routledge Encyclopedia of Philosophy*. London: Routledge, 2002.
- Burstein, Stanley, Sarah Pomeroy, Walter Donlan, and Jennifer Tolbert Roberts. *Ancient Greece: A Political, Social, and Cultural History*. New York: Oxford University Press, 1999.
- Clark, Clifford Edward, Joseph Kett, Neal Salisbury, and Karen Halttunen *Enduring Vision: A History of the American People*. Boston: Wadsworth Cengage Learning, 2008.
- Cook, Robin. *Abduction*. New York: Berkeley Publishing Group, 2000.

- “Cook Robin.” *AEI Speakers Bureau*, 2012.
<http://www.aespeakers.com/speakerbio.php?SpeakerID=261> (accessed February 15, 2013).
- Garland, Robert. *The Greek Way of Death*. Ithaca: Cornell University Press, 1988.
- Graham, Allen. *Intertextuality*. London: Routledge, 2000.
- Hays, Jeffrey. “Ancient Greek Architecture and the Greek Seven Wonders.” *Facts and Details Project*. January 2012.
<http://factsanddetails.com/world.php?itemid=2012&catid=56> (accessed April 17, 2013).
- “Hoplite Association – Bringing 5th Century BC to Life.” Hoplite Association. 2001.
<http://hoplites.org/FOOD.pdf> (accessed April 5, 2013).
- Huxley, Aldous. *Brave New World*. New York: Harper Perennial Modern Classics, 2010.
- “Invasion: Robin Cook.” *Amazon.com*. 1998. http://www.amazon.com/Invasion-Robin-Cook/dp/product-description/0425219577/ref=dp_proddesc_0?ie=UTF8&n=283155&s=books (accessed February 16, 2013).
- “Islam Funeral Customs.” *Funeralwise LLC*. 2011.
<http://www.funeralwise.com/customs/islam> (accessed April 1, 2013).
- Janick, Jules. *The Pear in History, Literature, Popular Culture, and Art*. West Lafayette: Purdue University, 2002.
- Jennes, Gail. “Dr. Robin Cook’s Novel ‘Coma’ Has Brought Him Fame and Wealth— Exactly as He Planned.” *People*. July 25, 1977.
- “Latin Dictionary.” <http://www.latin-dictionary.net/search/english/wanderer> (accessed April 13, 2013).
- Levin, Ira. *This Perfect Day*. New York: Random House, 1970.
- “Nazis and the Hollow Earth.” *Stephen Wagner*.
<http://paranormal.about.com/od/hollowearth/a/aa022206.htm> (accessed March 30, 2013).
- “NEA – Teacher’s Top 100 Books for Children.” National Education Association. 2007.
<http://www.nea.org/grants/13154.htm> (accessed March 16, 2013).
- “Oneida Community Mansion House.” *Oneida Community*. <http://www.oneidacommunity.org/teacherhandbook3.swf> (accessed April 7, 2013).
- “Oxford Dictionary Online.” <http://oxforddictionaries.com> (accessed April 13, 2013).

- Papadimitriou, John D. "Euthanasia and suicide in antiquity: viewpoint of the dramatist and philosophers." *Journal of the Royal Society of medicine*, 100. 2007.
<http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1761665/> (accessed April 17, 2013).
- "Saranta Kolones – Attraction in Paphos." *Discovery Network Travel*. 2005–2013.
<http://www.paphos26.com/sights/saranta-kolones.asp> (accessed April 17, 2013).
- Stam, Robert. *New Vocabularies in Film Semiotics*. London: Routledge, 1992.
- Stookey, Lorena Laura. *Robin Cook: A Critical Companion*. London: Greenwood Press, 1996.
- Stothers, Richard. "Unidentified Flying Objects in Classical Antiquity." *The Classical Journal* vol.103, issue 1. 2007.
- "Tarn-et-garrone." *Michael Charnine*. August 19, 2012. <http://keywen.com/en/TARN-ET-GARONNE> (accessed April 1, 2013).
- Tiede, Tom. "He Thought Earth Was Hollow." *Spartanburg Herald*, May 30, 1978.
- Twain, Mark. *Following the Equator: A Journey Around the World*. Chicago: American Publishing Company, 1897.
- Jules, Verne. *Twenty Thousand Leagues under the Sea*. Hertfordshire: Wordsworth, 1992.
- Wells, Herbert George. *Men Like Gods*. Maryland: Wildside Press, 2009.