**Postmodernism in Literature**
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**Lecture - 09**
**Intertextuality, Kristeva and the study of Postmodern Texts**

Hello, everyone good morning and welcome to yet another session of the NPTEL course Postmodernism and Literature. Today's lecture is title Intertextuality, Kristeva and the study of Postmodern Text. And at the outside of the lecture let me draw your attention to this in which where we can see a movie poster referring to a 16 century painting by Michelangelo. The movie poster released in 2003 of the movie Bruce Almighty.

We can find that is a very direct allusion to a painting by Michelangelo has creation of Adam with which was painted around 1511, if we can talk about two kinds of relationships: the first one operates at the horizontal level between the reader and the author.

And, this is also a very conventional way of understanding the reading of text, which we have also noted that has been completely dismantle Kesavan hump completely rejected by a number of postmodern theories beginning from Barthe. And the second kind talks about a vertical relationship, which is between text and text they could be a single text referring to just another text.

I could also be one take suffering to multiple kinds of text from different sites and intertextuality is this vertical relationship between text and text which also contributes to a meaning making process which also contributes to the reading a process which conventionally involved, only the reader and the text or the reader and the author and it is in this context; that we need to locate all the discussions related to intertextuality in this lecture.

And again a connecting this aspect with Barthes essay the death of the author we are we are also reminded that no text x axis in a bubble; and then literature and all other kinds of text also exist in the network relation. A relationship of a network with each other and there is a way in which every text also alludes to refers to all and draws from another text which sometimes could be a deliberate effort from the author and sometimes it could also

be an accidental coincidence that the reader begins to identified by way of his or her own experience or his or her own familiarity with particular kinds of text in contacts and if you recall the discussions on death of the author in the is one of the earlier sessions, but noted particularly that a text unity lies not in its origin, but in its destination hey he was also drawing her attention to the absence of originality.

That there are no original texts that everything that which is which we could identify within a text is already been written or it already has a relationship with other existing text and context and this is a very postmodern thing to begin with that we I have already noticed and intertextuality.

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Also in that sense it is a very postmodern phenomenon though there are works that pre date the postmodern movement. Though there are number of theorist who have also identified, the aspect of post the aspect intertextuality in text, which are not always a readily seen as postmodern.

It is important to notice that the elements that intertextuality foregrounds; it maintains close continuities with the idea of the postmodern.
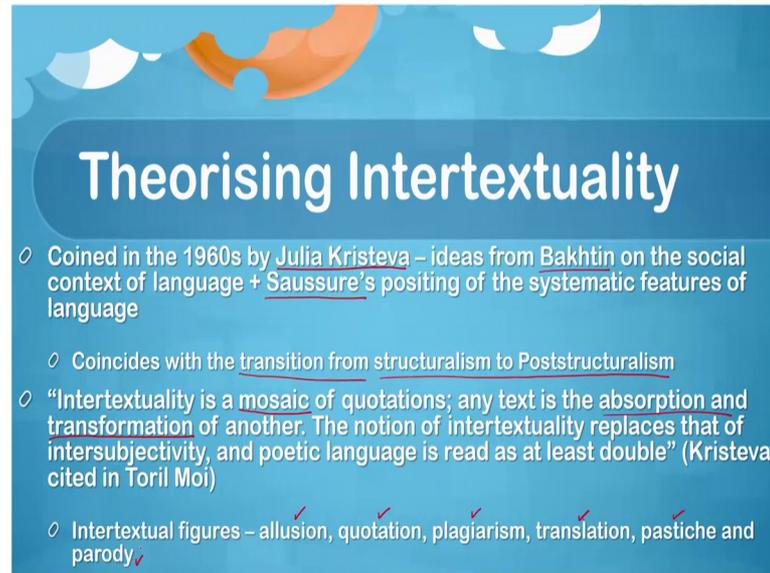
The primary focus of this lecture is on understanding how intertextuality has been theorized particularly by Julia Kristeva; who also coined the term in the 1960s though there has been allusions to this aspect this a phenomenon a literary text. Nobody, has a really use the term intertextuality it is such an extent as Kristeva had done from the 1960s onwards and Kristeva had also drawn inspiration from the ideas of a Bakhtin and also from Saussure's posting of the systematic features of language. And here we also find that like many other poststructuralism theorist her work also coincides with the transition from structuralism to post structuralism.

So, like Barthe we can locate Kristeva also at city seminal point where transition could be noted from one movement to the other. And this movement from structuralism to post structuralism, as we have noted is also transition towards postmodernism and to quota Kristeva who was cited by Toril Moi intertextuality is a mosaic of quotations any text is the absorption and transformation of another.

The notion of intertextuality replaces that of inter subjectivity and poetic language is at least double. And when we talk about intertextuality as a literary phenomenon as something that, we can see in different texts and contexts. There are also particular intellectual figures that would help us identify the presence of intertextuality intex are it could be allusions quotations plagiarism which is a really not seen as a flow, but kind of

a, but a certain kind of use of intertextuality, translation, pastiche and parody which are also essential features of post modern writing.

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So, who is Julia Kristeva she is a Bulgarian theorist and a key proponent of French feminism born in 1941 and her a status in the in the (Refer Time: 05:51) of a French feminism is the longs along with Simone de Beauvoir, Helene Cixous, Luce Iragaray. She is also or she is also been seen is very controversial particularly forehead denunciation of identity politics which is also seen as a key feature of all kinds of feminist or thoughts and ideology.

But Kristeva on the other hand also believed in maintain; that it is harmful to posit collective identity above individual identity. She it also drawn a lot of critical flag on the count of that and interestingly she is also associated with the Tel Quel group in Paris.

Tel Quel was an avant-garde French literary magazine; which run its course from 1960 to 1982 and a number of key theories of a French structuralism and also postmodernism had been associated with the; this magazine Tel Quel such as Barthe Foucault Deriida (Refer Time: 06:47).

And Gerard Genette and the term Tel Quel means as such or unchanged. So, this she does a play a very key and prominent role in both in French feminism and also in French post structuralism.

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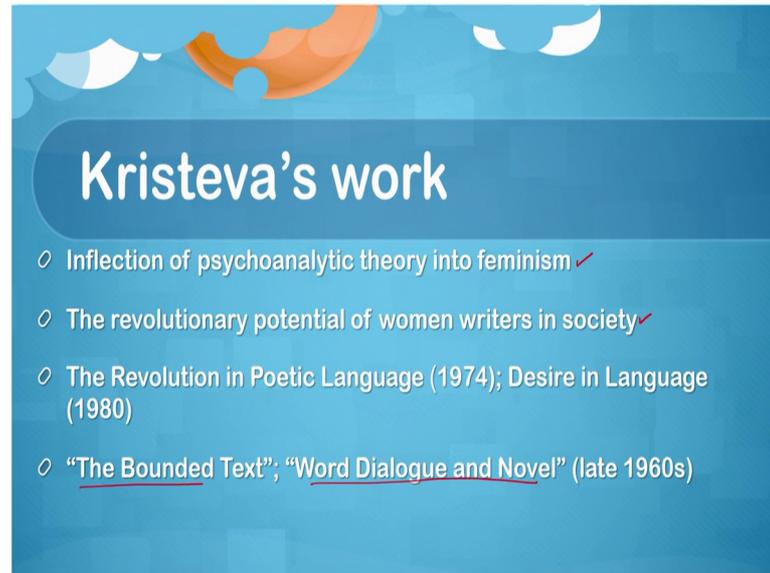


And Kristevas work I could be identified in two different ways: though she is written prolifically and how works could be seen as a foundational aspect of French feminism itself. There are the two ways in which we can allocate how work. Firstly, as an inflection of psychoanalytic theory into feminism and secondly, as a set of works; which can identify the revolutionary potential of women writers in society.

And her significant works in this regard the revolution in poetic language published in 1974 and design in language published in 1980. And it was particularly in the essays that she published in the late 1960s such as the bounded text and word dialogue and novel that she spoke extensively and also in a move focused way about intertextuality.

And like many other friends oppose structuralist she also had derived lot of inspiration from socios linguistics tem and we can find in it her work she seeks to connect the linguistic with the ideological thus eventually is also becomes a political reading.

She draws extensively on Bakhtin and Medvedev and it is in this context has we have muted we locate Kristeva's departure from structuralism and most of his most of her earlier works just like Barthes could be seen as more structurist in nature the idea of intertextualiyt had already been engaged with by many other theories been including.

Bakhtin and it also refer to the intersection of a given textual arrangement with a broader set of exterior texts or the text of society and history, but the Kristeva, who popularized the notion of intertexttuality; particularly focuses on the relationship between text with other texts and the term intertexts inter text.

And the term intertextuality also has a Latin origin, Latin etymology the term intertexto meaning to intermingle while weaving.

Having said that Kristeva draws extensively from Bakhtin into popularized into formulate the aspect of intertextuality. It is important to understand; what Mikhail Bakhtin who is a rational theories in scholar who also left from 1895 to 1975 how he contributed to the idea of the novel and how he engaged with the aspect of intertextuality.

Interestingly the terms does not appear in any of his writings his never used the term intertextuality to talk about the various aspects of novel, but; however, when he survey his reading its rather evident that he was fond of this concept he was a fond of identifying aspects of intertextuality and that he was also one of the earliest a theories to talk about novel in a more superior sense.

In the sense it according to Bakhtin the novel noble also referred to the discourse of history of literary texts and of social conditions like; a poverty of a social conditions like a poverty and also of philosophy and theology. in that sense he also a presents the novel in contrast with various other monophonic genres it is epic and poem and Bakhtin also believe to that the novel embodies other voices that it gives a space to the other or to the different and it encourages.

The dialogue between discourses; so, it was this notion of seeing the novel as a space which promotes other voices and encourages are different kinds of discourses across text and across sites and across cultures that influenced Kristeva and others.

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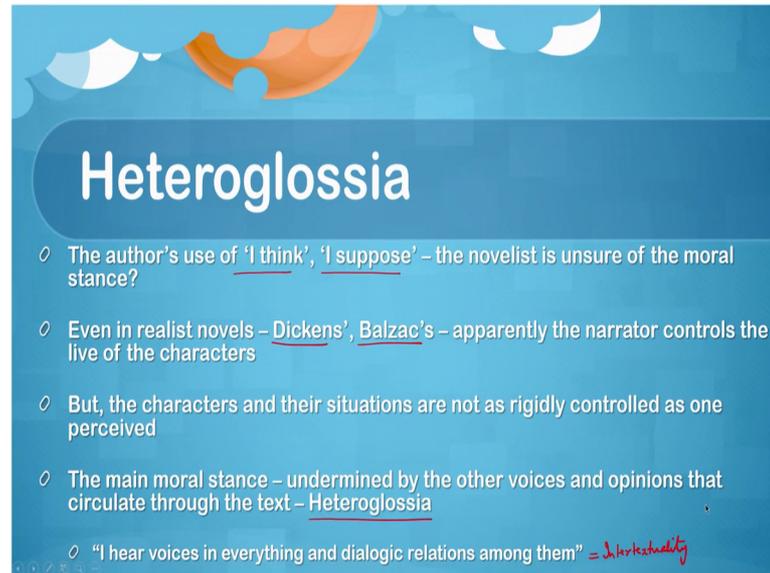


And it was in this context that Bakhtin also coined the term Heteroglossia, because he argued that even in the most realist of text such as that of Dickens or of Balzac's in which are traditionally and apparently the narrator supposedly controls the lives of the characters it is possible to see that the author uses term suggest I think or as I suppose when he is un sure of a I certain moral stance as which have been fore grounded in the novel.

And the Bukhtin argues that the narrator on the author is first used the term such as I think or I suppose because he is not rigidly and strictly in control of the characters and of the events and instance in the novel as we perceive it to be because a male moral stance with most of the realist novels foreground or they propagate it is also undermine many other voices and opinions that circulate through the text.

So, in order to talk about this aspect Bakhtin used the term Heteroglossia which also had become extremely popular in the transition phase within the transition phase from structuralism and post structuralism and to quote Bakhtin I hear voices and everything and dialogic relations among them and this could be termed as intertextuality which Kristiava extensively theorized and popularized and Kristiva was not the only one to talk about intertextuality in the contemporary.

There are different types of intertextual relationships could be identified and the most important and three types of intertextual relationships which could be identified in text. In context the first one is obligatory, the second one is optional and the third one accidental and most of these terms are rather self explanatory as well and it is also important to remind and it is also important to highlight that intertextuality does not always require deliberate kind of highlighting or even referencing or punctuation.

And it is not to site the intertextual reference and it is not seen as (Refer Time: 12:31), but it seen as a play of intertextuality and also the use of intertextuality is not always intentional and sometimes it could be and in advert and use of a certain reference from the past or even from the contemporary across disciplines in the post genres.

The first kind in the first kind of intertextual relationships the obligatory one it could be seen as the more deliberate approach by the author. And in this type there is also requirement that the reader should also be ideally familiar with the text that is being a in order to understand one particular text the something important examples would be Tom Stoppard's play Rosencrantz and Guildenstern are Dead, Rosencrantz and Guildenstern are two main a characters from Shakespeare's a play Hamlet.

And unless point understands are the contacts and the plot structure of hamlet it could be impossible to appreciate Rosencrantz and Guildenstern are dead in the deliberate use of a intertextuality. And it also requires that the author the readers are also familiar with this

context and familiar with this allusion and its yet another interesting fact that Shakespeare's a Hamlet also includes a lot of intertextual references from the legend of hamlet because it was also inspired from the legend of hamlet.

And so, there is more intertextuality at work over here and this sort of an identification of one text being intertextual of the other and that takes being intertextual of some other text it is a not. So, uncommon phenomenon that one could notice. Similarly from the modernist period we can also talk about Joyce's Ulysses which has an intertextual relation with homers odyssey.

And also from the contemporary there is lot of fan fiction could also be identified as an obligatory or a deliberate kind of intertextual deliberate kind of use of intertextuality or 50 shades of grey was originally written as a fan fiction for the twilight series. When we talk about the optional or the latent display of intertextuality the one of the examples that would come to a mind is the harry potter series which has a lot of a references direct and indirect from the lord of the rings, but this is a could be seen is more like an optional kind of display of intertextuality.

Because, it is not imperative and the part of the read it to understand the law to be familiar with the lot of the lot of the rings trilogy in order to appreciate harry potter series and in the accidental kind of intertextuality; the reader connects a text with another text cultural practice or experience

So, it could be very in the author may or may not be aware of these experiences that the author that the reader has it a very personal level it is also possible for intertextuality to operate across genres and across disciplines and even across edges one of the examples that we could think about is the way in which Nietzsche the existence of philosopher how he was influenced by Richard Wagner's early operas.
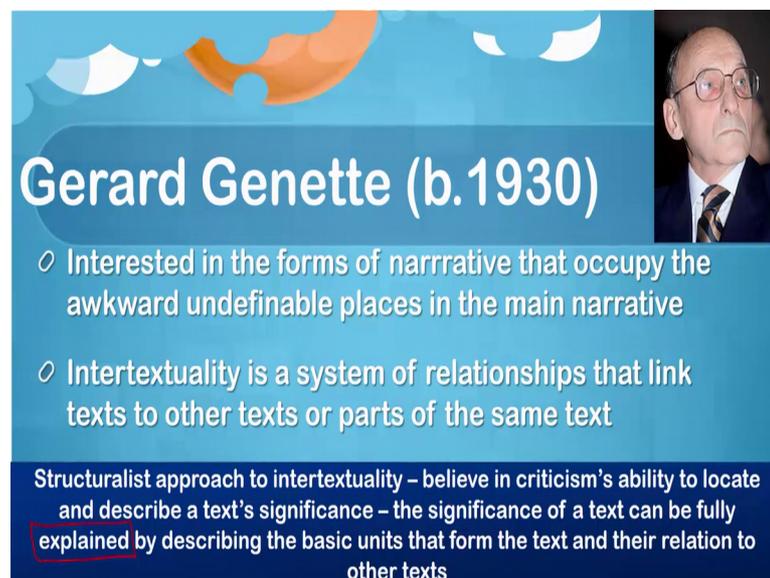
So, here we find even a connection between philosophy and music operating at the level of intertextuality there are also two ways in which one could approach intertextuality there is a structuralist approach and also post structuralist approach.

In this lecture we shall be focusing and highlight in the post structuralist approach as a postmodern phenomenon, but it is also important to get a sense of how the structuralist approach differs. Radically, from the post structurilist approach because though all this

host and most of our discussions we also locate postmodernism as an extension of post structuralism and how it departs from the structuralist modes of thinking and structuralist frameworks.

One of the key proponents of structuralist a theory is a Gerard Genette was born in 1930, he is his more popular for his work on narratology and was interest in the forms of narrative that occupy the awkward undefinable places in the main narrative and this could also be seen in connection with his work on intertextuality. According to intertextuality is a system of relationships that link text to other text or parts of the same text.

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What makes his approach to intertextuality different is that he adopted a structuralist approach to intertextuality. So, in this approach the critic believes that the criticism has the ability to locate and describe, a text significance in other words the significance of a text can be fully explained by describing the basic units that form the text and their relation to other text.
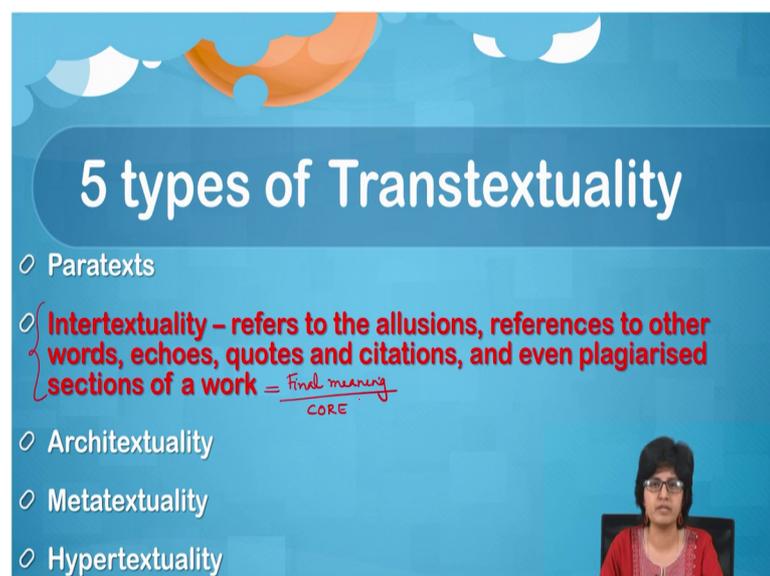
So, structuralism focuses on how this analysis; how this identification of intertextuality essence and the meaning freaking process and how it also takes the leader and takes the critic to a journey which takes us to the final destination the final meaning.

But, in the post structuralist approach that is no such thing as the final meaning in. In fact, the celebration of unfinalizability of meaning in the post structuralist approach we begin to identify and locate the intertextual aspects we locate the text significance in the in the way in which eludes to it refers to other text, but that does not necessarily a lead to a final meaning it also it is only leads us to and unfinalizability of meaning because one text could lead to the other.

And that text could be a reference to another text or other cultural context or even a personal experience and this there could do this no particular formula in which one one in which one could do this and there is no finality to this either.

So, in the post structuralist approach there is a rejection of a particular kind of intertextuality, but the structuralist use intertextuality in order to make a complete a sense or unified sense of the work which they also think is a doable and then approachable thing, then it also spoke about 5 types of transtextuality that was a term that he used to talk about this aspect such as paratexts which is also a 1977 work by (Refer Time: 18:53) and intertextuality, architextuality, metatextuality and hypertextuality.

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And in intertextuality he refers to the allusions the references to other works the echoes the quotes and citations and even plagiarised sections of a work in order to lead us to the final meaning of a text or even the core of a text. So, coming back to our discussion of intertextuality as oppose structuralist of phenomenon how do we defined text.
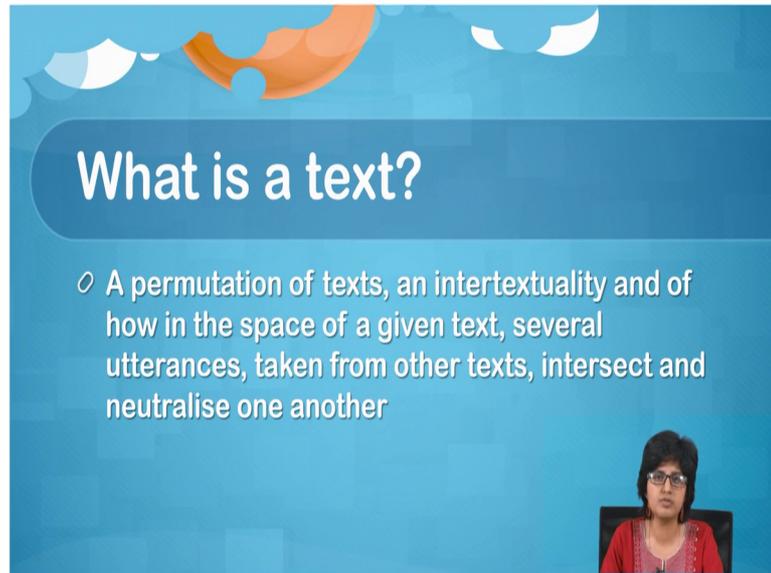
A text is a permutation of text and intertextuality and of how in the space of a given text several utterances taken from the other texts intersect and neutralize one another.

So, we the challenging definitions about text is something that could be seen as a common feature across postmodern thinkers across post modern writings and this discussion is not different from that it also important to briefly 12 upon Kristeva's work again Kristeva who popularized the notion of literary texts as exercise the intertextuality.

She first and foremost the emphasize the connections between text and also saw text not as a closed systems what is dynamic processes open to the world. And in this notion we also identify a close a connection with that of a Barthes that of the author and also about the various things that who was spoke about in his what is an author.

So, as K Kristeva puts it how does a text work as a dynamic process?

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So, in when we apply intertextuality when we make use of intertextuality to understand a text we are searching for the signifying phenomenon for the crisis or the unsettling process of meaning and subject, then for the coherence or identity of either one or a multiplicity of structures.

So, we need to focus on how Kristeva approach the idea of the subject can and how her approach and when to change during the transition from a structure listen towards post structuralism. Kristeva provides an entirely new approach to the subject and idea of subjectivity. She was also influenced by Derrida and (Refer Time: 21:07) in this aspect and you also find that she rejects the humanist idea of engaging with the subject and also subjectivity.

The humanist idea particularly liberal humanism a believed in seeing a text seeing a subject as a unified, coherent, object and we find question of moving away from this aspect using her feminist frameworks alongside the psychoanalytical framework of

looking at objects looking as at subject positions and looking at a text and she there by argues that the subject need not be a unified coherent side the subject could also be fragmented, contradictory, indefinable and also multiplied and undefined and also multiplied in unfinalizable.
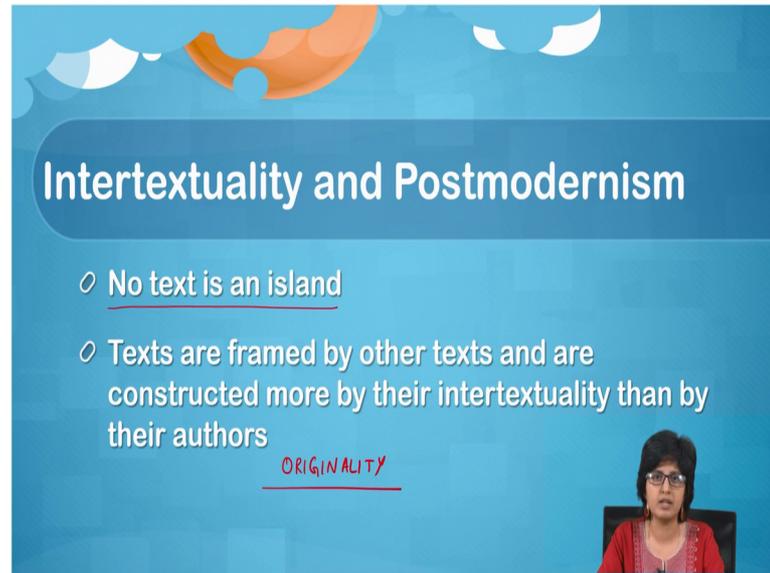
In that since she is focusing on the subject as the; decentered an eccentric site and this is very a important to bring to the four the connections between text and not to close of a text to leave the text open for multiplying interpretations and also the various other possibilities that the text generates including intertextuality.

So, when Kristeva rebels against the liberal humanist approach of locating the subject or locating the coherence and the unitary within a text. What she also does us to foreground? The unconscious the radically other and the incoherent within a text or within a context or even a range of texts; and here by focusing on the subject as a and unstable shifting and a conflict ridden site she is also trying to suggest that the one could never print out of work to its essence.

There is no way in which one could close the reading by locating the core or identifying the essence of the text and declaring the final meaning.

So, this is how the this is how intertexuality works in the post structuralist sense by moving away from all kinds of an all kinds of final meaning by also taking liberating. The subject away from this restricting away from this rigid form of understanding with locate the subject is a coherent as a unified site and this is also significantly; I reiterate move away from all kinds of liberal humanist critical practices.

So, in that sense how we began to see the connections between intertexuality and postmodernism. In a very typical way the clear of intertexuality in the postmodern is argues and maintains and foregrounds at no text is an island because every text is a frame by other text and a constructed more by their intertextuality than by their authors.

Here, we also a reminded to the absence of originality and also the fake claims to originality the Barthe and Foucaults spoke about when the way deconstructing the idea of the text and in the idea of the author. One could think about the number of examples in this context and there are even works which allude to other works even in the titles is William Faulkners novel Go Down, Moses; on the sound and the fury.
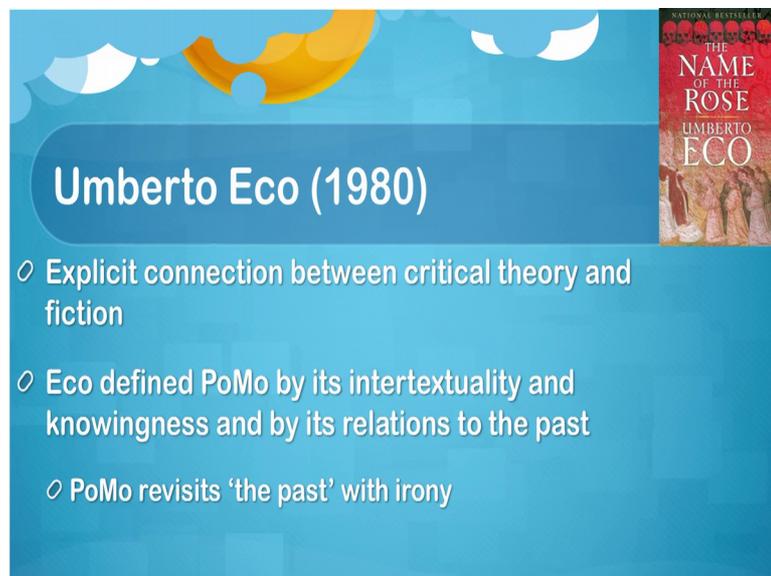
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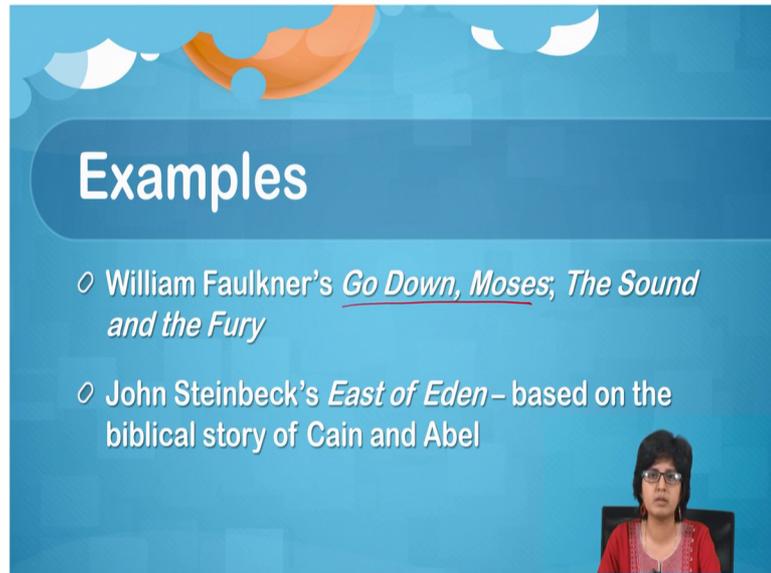


And also John Steinbeck's a novel East of Eden-which is based on the biblical story of Cain and Abel.
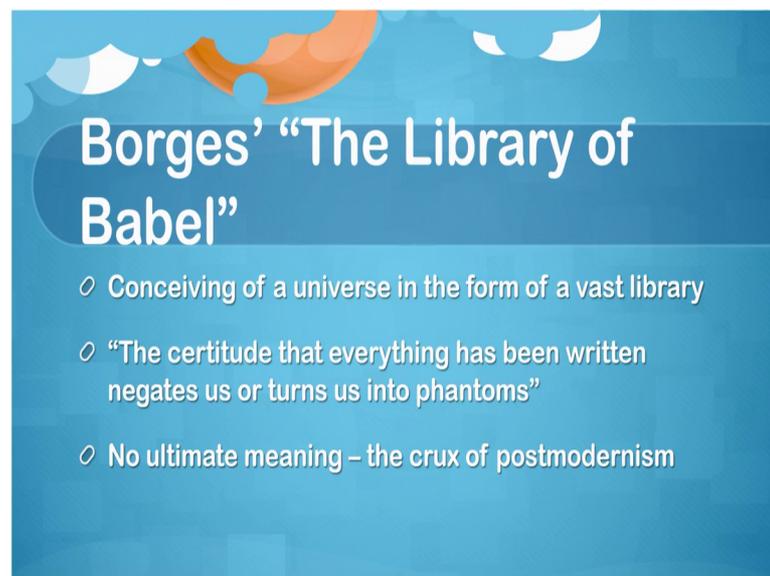
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And you know also extensive works which is Umberto Eco's 1980 novel Name of the Rose; which explores the explicit connection between critical theory and fiction and Eco was also one such postmodern write up who love to experiment with different kinds of critical theory and also use it rather deliberately and actively within his work of within his works of friction.

Evolves the (Refer Time: 25:02) taken and look it how he engaged to with the idea of hyper reality in the form of a travelogue. And Umberto eco particularly in his work particularly in his frictional works he defined postmodernism by its intertexuality and knowingness and by its relations to past. And in the way in which eco engages with a fast also is very postmodern it is in not in a very nostalgic way it is not in a in the way that historical fiction traditionally had engaged with past.

But postmodernism revisits the past with iron and Raymond Seddon also extensively talks about how Ecomax use of a intertextuality to engage with the various aspects of knowing which is particularly more challenging and more complex within the postmodern framework.

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We other significant example as on Borge' has short story "The Library of Babel" in which he concedes of a universe in the form of a vast library.
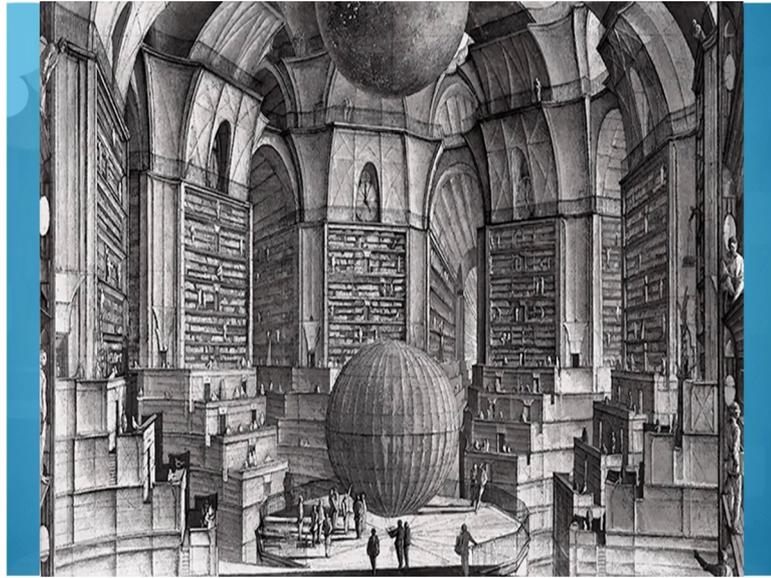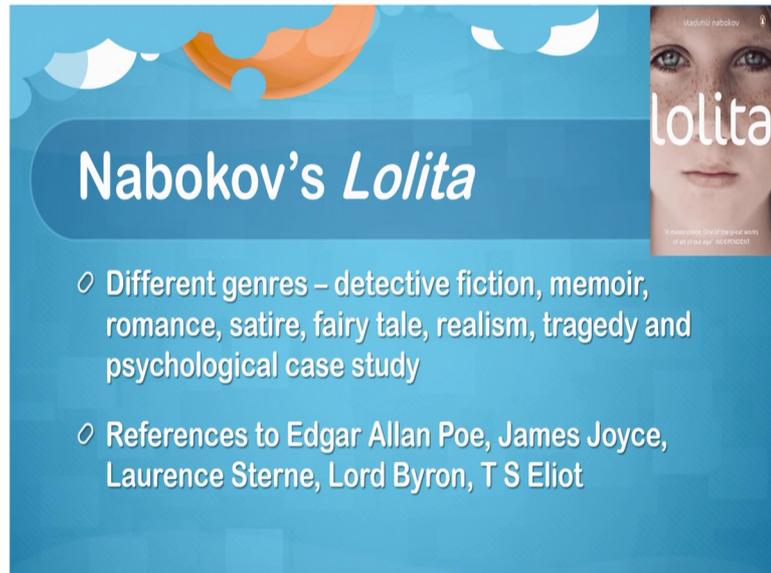
There have been many graphic descriptions of this idea of conceiving university library and also search and contemporary thinkers have even identified this with that of Google.

Which is in fact, also universe conceived in the form of a vast digital library or vast virtual library.

And to quote Borges words which is everything which is present in the short story the certitude that everything has been written negates us or turns the center phantoms. So, third absence of originality also takes away the aspects of reality and turns, knows it is a text and the author, but also the readers and to phantoms just illusions. So, this is also a celebration of the absence of the ultimate meaning which is again at the crux of a postmodernism.

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And the other example would be Nabokovs Lolita which was which was also a very controversial text as you would know, but this text was you can also be seeing as postmodern this playing various facets of intertextuality, because it engages with different genres within this a structure of novel at engages will detective fiction, memoir, romance, satire, a fairy tale, realism, the tragedy and even psychological case studies within the an atom structure and there are also a number of references to the other writer such as Edgar Allan Poe, James Joyce, Laurence Sterne, Lord Byron, and T S Eliot at some point in this course.

We should be again coming back to these text to talk about the various aspects of postmodernism.

And another contemporary work published in 2001 by Ian McEwan novel title atonement which is also made into a movie later on. It could be seen as a self aware novel in which we can find a number of intertextual references to text from across cultures in across a literary edges such as Gray's Anatomy, Woolf's Virginia Woolf's the Waves, Thomas Hardy's Jude the Obscure, Henry James' The Golden Bowl, Jane Austen's Northanger Abbey, Richardson's Clarissa, Nabokov's Lolita, Rosamond Lehmann's Dusty Answer, at even Shakespeare's the tempest Macbeth, Hamlet.

And 12th 12 night there also be in controversies about these many and allusions that Ian McEwan did and some also had a (Refer Time: 28:21) rising from certain other historical memo us. Nevertheless this is a supreme example of how intertextuality is it worked in the postmodern age in particular works or ranging from literature and as we have seen right at the beginning even in movie posters.
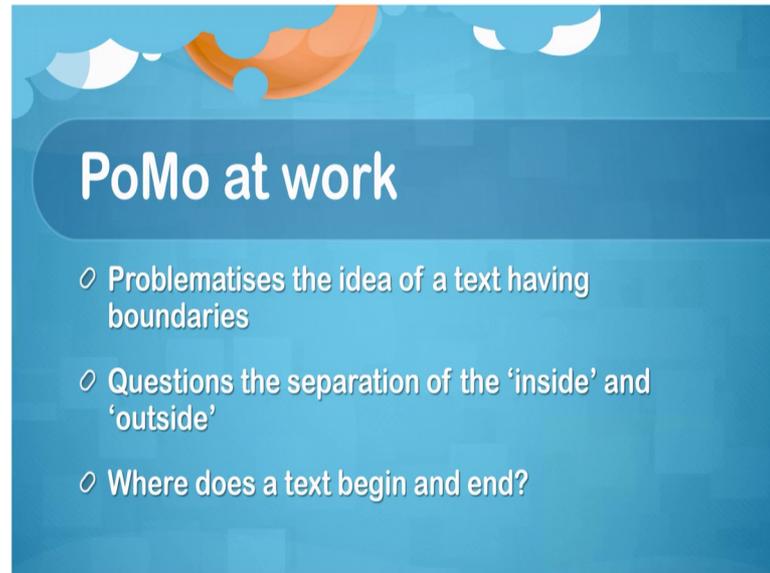
So, as we begin to wind up this lecture let me also highlight, how postmodernism could be located at work in the playoff intertextuality? Quite similar to intertextuality postmodernism also problematizes the idea of a text having boundaries. Intertextuality is about addressing the complexity of the questions that a separate the inside from the outside in the in with regard to a text or a context or a site which is even read as a text.

So, there is also confusion about when the text beginners and where it ends whether it ends at all, because in many examples that we have seen that there are these allusions; the references that which all which would also lead us to other text making the process of reading and engagement with a network of ideas a network of text which cannot be located to a single language a single culture or even a single age.

So, this reading this network which takes is across text which takes us across cultures and even requires an interplay of text with experience is a text with the other kinds of contentions it is in this aspect that we find post modernism at work and this is also make a intertextuality key feature in understanding postmodernism a literature and various other culture and literary artifacts.

So, having said that; we also need to be alert the various criticisms which have been fore grounded against postmodernism the ubiquiti of the term any have a felt that it is cloud down related terms and even particular ones us and a Linda Hutcheon, particularly had a

drawn attention to the excessive use of intertextuality which had completely reject at the idea of the author.

But I (Refer Time: 30:25) would not know whether this is a good thing or a bad thing because postmodernism is also about rejecting the conventional ideas about the author and moving that an, and taking the text away from what the author initially had intended it to me.

So, we can also begin to loot as a lot of into dialogue across these various concepts and phenomena that we have been discussing in the context of postmodernism and encouraging you to stay tuned and stay alert to these various interconnections and various networks when the postmodern structure we also wind of this lecture.

Thank you, for listening and I look forward to seeing you in the next session.