Intertextuality in the Literature

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Abstract: Literature is not the product of a specific nation; rather it is a combination of the experiences of all nations. So to speak, there is inheritance amongst the literary texts all over the world literature. Thinking of the global changes and technological development, it is quite easy to see the issue of interaction between the nations which is called "intertextuality".

This concept appears in a literary work within different interactions. Especially the religions, trade, wars, social and or economic movement, internet and technology have significant roles in this because this interaction is provided through these factors in the society. Now that, the society is mirrored up in the literature, these affects necessarily will be seen in the literature and the scholars deal with finding formic, contently and stylistic resemblances among the cultures and literary areas in a literary work. In this study, two aspects of these interactions in the literature will be handled as theme-based and form-based. The stylistic resemblances will be treated under the form-based part.

Keywords: Intertextuality, Interaction, Literature, Language, Genre, Form, Theme, Content

1. Intertextuality in the Literature

Literature is not the product of a specific nation; rather it is a combination of the experiences of all nations. So to speak, there is inheritance amongst the literary texts all over the world literature. In her work "Word, Dialogue and Novel", Kristeva (1986) had defined this inheritance as the *"intertextuality"* which is "a mosaic of quotations; any text is the absorption and transformation of another". According to Kaplan (2005), any literature displays the characteristics of a nation through different means, the most important of which is the language. Thinking of the global changes and technological development, it is quite easy to see the issue of interaction between the nations. In this sense, all nations borrow or lend some items from each other and in terms of literature, this literary shopping occurs through the languages, that eventually brings the subject of intertextuality before us.

Intertextuality appears in a literary work within different interactions. Social events concerning all the humans in the universe are effective in this action. Especially the religions, trade, wars, social and or economic movement, internet and technology have significant roles in this because this interaction is

provided through these factors in the society. Now that, the society is mirrored up in the literature, these affects necessarily will be seen in the literature and the scholars deal with finding formic, contently and stylistic resemblances among the cultures and literary areas in a literary work.

In this study, two aspects of these interactions in the literature will be handled as theme-based and form-based. The stylistic resemblances will be treated under the form-based part.

2. Content and Theme Interaction

Every nation has similar mythologies and wherever it is gone, it seems that the stories bear resemblances. Somehow, the colors of the tears, fears and love are the same even though the colors of people are different from each other so the subject of literary works thematically are more or less the same. *Romeo and Juliet* of British literature shows many similarities with *Leyla and Mecnun* of Turkish Literature. Although sometimes, there is no time synch between the texts, yet, the themes and the content show the same utterances told by the heroes and heroines of the stories. Parla (1990, p. 14) mentions that some themes stand still the same for each society unless the form is imitated by poet or author, since the rest is mostly the same and "what literature reflects are the common things; "in literature there is nothing 'strange' or 'from outside'".

Carl Jung (1968), in his *The Archetypes and the Collective Unconscious*, leads attentions to the *archetypes* in literary cultures. Observing this work, it can be easily said that "every nation in the world has been following the same traces throughout the history and this situation will go on in a cyclical movement in the coming years since literature is the *work of mankind*".

In other words, now that language is the mirror of any culture, this is essentially an interaction among the cultures. While observing the literature, scholars come across with essentially "*intertextuality*" in every literature. To Parla (1990):

> "What literature reflects are the common things; "in literature there is nothing 'strange' or 'from outside' …. For instance [Harry Levis in his 'close reading' method] was offering a capacious comprehensive reading including while following 'riot' archetype by starting from Greek Mythology and the Old Testament to Albert Camus's existentialist 'rebel', characters revealing out by following the traces of 'riot' archetype (Satan, Faust, Don Juan etc.); followed transformations of these characters in various literary works (from Magus prototype to the Middle Ages' cursed Faust; then to Goethe's Renaissance hero, Faust etc.); myths' turning to motif by personification; use of motif as leit-motif with a new technical stress or emphasizing; epistemological or sociological events that lie behind the appearance of a new literary genre." (p. 14)

Another subject related with this interaction is the concept "*metalanguage*" that is used by post-structuralists while examining a literary work. According to this examination, "every literary work includes many other meanings and languages; namely a work is not only composed of what is seen but also composed of unseen themes and contents that can be called '*context*' or '*background*'" (Barthes, n.d.).

For instance, while reading J. D. Salinger's "*Catcher in the Rye*", it is possible to find Jung. Theme is a child's incapability of adapting the life that is resulted in missing the past always, namely to have a clear sight into the works, it is needed other texts written in that language or not. Or while reading Henrik Ibsen, it is impossible not to see Darwin's and Socialism's effect on both author and the work for example "*A Doll's House*". Or in Shaw's "*Pygmalion*", Marx's "class distinction" exists there though Marx is nor an Irish or English unlike George Bernard Shaw is an Irish and writes is in English and for English.

3. Form Interaction

The matter of intertextuality shows itself in the literary text not only in terms of meanings, themes, events etc., but also it is seen that world literature covers similar formic elements. These elements can be examined under several subtitles.

3.1 Genre

There is nothing strange in the literature because every unit in the literature owes some to other literatures. When genre is observed, it is visible that there is a common point within all literatures: all works have been written either in *prose* or *verse*.

Later these two writing forms have gotten new names according to their contents; or form of literary works is either prose or verse or mixture of both. Going back the history, for example in the *Poetics*, although Aristotle strongly suggested to use poetical language for an effective product, this idea is followed by later theatre writers; however, not all of them have agreed to use it in the same way. William Shakespeare, for instance, did not use *rhyme* (Shakespeare, n.d.).

Another striking point that can be derived from the *Poetics* by Aristotle is that the history of *tragedy* and *comedy* depends on the earlier times than Greek works. Aristotle mentions:

> "… The Dorians claim the invention both of Tragedy and Comedy. The claim to Comedy is put forward by the Megarians,--not only by those of Greece proper, who allege that it originated under their democracy, but also by the Megarians of Sicily, for the poet Epicharmus, who is much earlier than Chionides and Magnes, belonged to that country. Tragedy too is claimed by certain Dorians of the Peloponnese. In each case they appeal to the evidence of language." (Harmon, 2005, p. 35).

In the modern world of today, everybody talks about *theatre* and every literature has *theatre;* whereas it had been cited on the previous times before Greek's works. Another outstanding example can be the concept of "*short-story*". This literary genre belongs to American literature which was invented to be able to reply the demand of mobile men of Old India because they were mobile and did not have enough time to read a huge ad thick Victorian *novel* so they developed the concept of short story which is supposed to be as short as "one should be able to be read it in one sitting" (Short story, 2017). This new genre has become one of the most significant genres of the era since the speed of the life in parallel to the technological developments has been much more increased than of those West Indians.

3.2 Style

Every writer or poet follows a style that belongs to him/herself; for instance, in orientalist way of evaluating events, "events and intentions" are more important than the results. This can be even seen in the structure of sentences such as in Turkish, *verb* is in the end of the sentence; somehow this situation tells us that the excuses, explanations, reasons etc. are also very important before the final action or decision. On the other hand, this is on the very contrary in English, the *verb* takes place just after the *subject;* namely "*who made"* and "*what happened (result)"* is more important.

Literature, as said before, is a total accumulation of mankind and essentially there must be intercourses among the writers. Every writer is affected from each other. This interaction reflects on their works in different ways. One of the ways of this reflection is called *style*.

In the field of poetry, for example, the use of iambic pentameters, which gives a pattern of ten syllable lines with an accent on every second syllable. The Italian sonnet is sometimes called the Petrarchan sonnet after Francesco Petrarch. The Petrarchan sonnet was brought into England by Sir Thomas Wyatt, it was adapted to the English format because of linguistics' differences in each language (Masson, 1995).

In the drama scope, "unlike Shakespeare and his contemporaries, T. S. Eliot, in *Murder in Cathedral,* prefers to follow Aristotle's recommendations in the *Poetics* related with the art of drama." (translated by Sauder).

In the area of novel, both Joyce and Woolf contributed to the drastic change of fiction by twisting the concept of realism into something new in which experiences are represented directly and the language used is beyond traditional expressions. For instance, James Joyce's Ulysses experiments in types of stream-of-consciousness narrative, while Virginia Woolf's Mrs. Dalloway is an example of a series of interior monologues (Stream of Consciousness, 2015).

4. Language Interaction

Language interaction may seem in a literary work in some perspectives. Language is the main and vital material of a literary work. Language exists in a work both linguistically and as a culture reflective. "In a society, there can exist either the situation of monolingual or bilingual or multilingual." (Wardhaugh, 98) All of these have some important effects on literature.

4.1 Monolingualism

Talking about the effect of mono-language in literature is not so logical for today's cosmopolite world since wherever a person goes, it can be probable to encounter with English words. Also except for a foreign language's impact on any native language, in every nation there is a standard language in writing. However, as to oral language, it brings many other concepts together like "*accent*" and "*dialect*".

Moreover, as Karaagac (2001) said that "everybody teaches each other something in social constructions in which a very variety has been lived on "*idiolect*" which constitutes according to occupations, ages, geography in which is lived; in a better word, according to the ways that is passed, and in the languages

that constitute this social construction…" (p. 95). As seen above, Karaagac adds "idiolect" into the speculation of languages' effect. To this, native language, accent, dialect and (by depending on these) idiolect effect a literary work directly both physically (formally) and contently.

4.2 Bilingualism

Bilingualism refers to the concepts "*super-stratum*" and "*substratum*". Bilingualism in literature means that reflections of "substratum which is represented by invaded or governed class - it is seen when a great deal of nations live in places and times within the same geographical and political unity- and superstratum which is represented by invaders and governors," into a literary work. These reflections can be either "*cultural borrowings* or *prestige/intimate borrowings.*" The effects of double lingualism especially are visible in today's world as *English and English culture's influence* (Gulsevin & Boz, 2006).

Effects of bilingualism also have given birth to the concept of "*lingua franca*" that means a wide language as a second language in a particular time. Lingua franca for literature can have connotations as ideology, theme, style etc., namely accepted norms of that literary period.

Another influence of bilingualism is the problem of *translation*. In today's rapid world every literary work including poetry is translated into other languages. This translation causes "*accuracy*" problem in a literary work. To Schopenhauer, "poems cannot be translated; they can only be transposed, and that is always awkward" (cited in Iqbal, 2015)

As to prose, the texts can be translated into another language but the soul of a text cannot be translated. "Some languages have concepts that are unknown to the people of another language… it is spoken but cannot be translated but paraphrased…" (Finlay, 1974, p. 114).

The next problem with bilingualism is related with writer or poet's bilingualism. Now that author mirrors the society in which s/he lived, up, his/her language will influence the work linguistically or culturally.

4.3 Multilingualism

This is an umbrella term for this scope of literature. This includes all kind of languages starting from native language with dialects and accents, second language and other languages including jargons, and idiolects (Multilingual, 2017). This term is mostly related with nation's being rooted or /and multinational and/or colonizer/colonized.

To illustrate, let's consider English literature; it goes back to paganism. Step by step, it is possible to see the "effects of dialects (Celtic, Anglo, Saxon etc.), accents such as London accent; borrowings from other nations such as names for places from Scandinavian; Latin borrowings into English particularly towards the end of the Middle English period; effects of Christianity for instance the genres "*miracle*" and *"mystery plays*" come together with result of the religious interaction; also many mythologies especially belonging to Greek mythology etc… Colonization problem can be sub-exampled under English because (when considering the colonizer/colonized languages,) a part of (literary) history of

England is composed of colonization and its effects on their lives and cultures, e.g., even George Bernard Shaw's absence in English literature is an example of this because he is an Irish who wrote in English and for the English" (Davies et al., n.d.).

In a multilingual country, "*code selection*" and *"identity problem"* occurs in a literature just as in the society. As a multinationalist, multiculturalist, and multilingualist (especially for the first period of America) country, America is a good example for this situation Wardhaugh (1992) gives a place to N. Tanner's study, in his *An Introduction to Sociolinguistics,* on multilingualism and its effects on people in America

> "Tanner reports on the linguistic usage of a small group of Indonesian graduate students and their families living in the United States. Among them, this student knew nine different languages, with nearly everyone knew Indonesian (Bahasa Indonesia), Javanese, Dutch, and English. They tended to discuss their academic work in English but used Indonesian for most other common activities. Unlike Javanese, 'Indonesian …, whether the official or the daily variety is regarded as neutral, democratic language. A speaker of Indonesian need not commit himself to any particular social identity, nor need he impute one to those with whom he converses' …. The students also used Dutch, but mainly as a resource, e.g., for vocabulary, or because of the place it necessarily held in certain fields of study, e.g., Indonesian students. Local languages like Javanese tended to be used only with intimates when fine shades of respect or distance were necessary, particularly when in the presence of important older people" (p. 104).

Though this is a linguistics research, this will be useful for a clearer understanding the nature of multilingual people living in a multilingual setting. As in the research above, if people with such kind of language equipment leave free while writing, it comes out "*carnivalization*" concept of Bachtin's School (Selden, 1997). Carnivalization symbolizes language carnival in a literary work, e.g., *E*wan Mccoll's *"Uranium-235*" in which not only language carnivalization, from accents to German borrowings; from formal to informal use of languages but also content carnivalization exists.

5. Conclusion

To sum up, just like the cumulative development of the sciences, the literature also has grown bigger day-by-day since the centuries and every nation with a few words to say or write has added one stone into the bucket of literary carnival, eventually the intertextuality has become inevitable, especially in today technologically developed world.

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