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Assessment of Intertextuality in Both Versions of the Novel *10:01*

Ladan Modir and Sohaimi Bin Abdul Aziz

School of Humanities, University Science Malaysia, 11800, Penang, Malaysia.

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Abstract

This paper compared the concept of intertextuality in the narrative structures of both postmodern printed and hypertext versions of the novel *10:01* by Lance Olsen. The motivation behind this assessment was not to embrace or reject the ways of using this concept, but rather to point to specific aspects of its implication and reader's experience while interacting with it. This evaluation indicated that the intertextuality in the interactive and digital narrative structure of the hypertext version is more significant and stimulating than printed form though in some situations multiple diversions cause reader's confusion. Further, comparison between them showed that reader's reading experience revolutionized in the hypertext *10:01* while navigating the hyperlinks in the intertextual structure.

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1. INTRODUCTION

Narrative structure is a crux component in a novel which is an accumulation of ideas that a writer has deliberately chosen, framed, and arranged into a rational sequence or pattern in hopes of influencing a reader's knowledge, attitudes, or actions. One of a critical step in understanding the comparison between patterns of hypertext narrative and printed-based one is the realization of the importance of intertextuality. Although, intertextuality is the similar trait of both versions of the novel due to their postmodern characteristics but the ways of reader's exploring for attaining such outer texts are different. In the postmodern novels, a text can no longer be viewed as having linearly a univocal implication, but it is "a multi-dimensional space in which a variety of writings, none of them original, blend and clash" (Barthes 1977: 142). In fact, the crucial point about intertextuality is that "it is in confrontation with the view that author is the sole source of the meanings of the text (Ali et al., 2003: 112). Similarly, the textual structure of the novel *10:01* does not suggest a single story but a set of mini-narratives. However, the concept of intertextuality in postmodern digital studies like the hypertext version of *10:01* is slightly different from its printed one. Because, in addition to its implication of the relationship between various interconnected texts, it revolves around the

association between text and hyperlinks as well. Therefore, the following mini-narratives of both versions convey the idea of intertextuality and its different manifestations in the both versions.

2. MATERIALS AND METHODS

Postmodernist approach structures the theoretical framework and the entire assessment has been done following the qualitative substance analysis methodology.

3. TEXT ANALYSIS**3.1. Intertextuality in the Printed Version of *10:01***

It is commonly agreed that every novel presents an image of the world in which its characters exist and interact. Olsen by describing various characters who sit in a movie theater in the Mall of America in the mid afternoon depicts such image in another way. His novel does not have a rigid linearity of most print narratives due to its postmodernity and intertextuality. In the print-based *10:01* the writer by indicating diverse characters, for instance, Kate Frazey, who is Franz Kafka's great-great granddaughter and revealing Kafka's affair with another bony woman named Grete Bloch friend of Felice Baure, to whom Kafka was briefly engaged

and wrote many letters from 1912 to 1917 to her; those letters turned to a book *Letters to Felice*, blends little narratives to produce intertextuality. Indeed, the impact of such mingling is to add a certain level of realism to the fictional world of the novel, and it also helps the readers who are familiar with other texts to relate them to the stories. On the other hand, those readers who have not come across to, for instance, Franz Kafka's name will be confused and motivated to search for it. Additionally, it shouldn't be ignored that the other aim of Olsen's bringing different texts within his sub-stories is to create aporia or a sense of disorientation for readers. Because, one of the main purposes of the postmodern novels like *10:01* is to produce unstable meaning. In fact, providing the unique and holistic meaning is not Olsen's target, but he leaves the novel with traces of meaning to readers' response in the process of reading and meaning making. Consequently, such intertextuality offers aesthetic experience and pleasure to readers. For instance, in Nadi Slone's episode at 00: 06: 39: 02 two different outer texts are the absorption and transformation of each other:

Nadi Slone's, one seat in front of Claude Melies and two behind Jeff Kotcheff, is recalling the pub drama she saw in London last month. Nadi was there for opening of her first exhibition outside of U.S. Her work consists of traveling to famous museums and taking clandestine photographs of people passing by famous pieces of art without seeming to notice them--daydreaming, chatting, tending to their astronaut infants in baby carriages--without, however, ever documenting the famous piece of art itself. The evening before her flight back to America she had nothing to do, so Nadi picked up a time out, checked the fringe listings, and chose a performance of Peter Handke's *My foot, My Tutor* playing upstairs in a small pub not far from the Elephant & Castle tube stop. The performance space was no larger than a bedroom...There were two actors and three audience members, including Nadi. There were two rows of seats, each comprised of four folding chairs. If you stuck your legs out, you would trip the players. Yet they never broke stride, never dropped their personae, displayed nothing save intense industry and surprising talent (Olsen, 2005: 123).

Here, first Peter Handke's drama *My foot, My tutor* indicates the focus of his play, which is 'language'. His play is performed without any spoken dialogue.

In fact, the play consists of stage directions and characters' symbolic acts. These characters would say nothing for the entire length of the performance. Indeed, Olsen mingles this outer text to emphasize that like his characters in the novel that have rarely conversation together and just talk or feel imaginary in their fanatic thoughts, those characters in Handke's play also display themselves through their action and not any word. In another aspect, this silence refers to Nadi, who just satisfies herself by taking hidden photos of people who are passing by famous pieces of art without any specific purpose. However, the title of the play has its traces also in Shakespeare's play *The Tempest*; Act 1, Scene 2, where Ferdinand takes out his sword, but Prospero casts a spell on him that freezes him in place. And Miranda begs "O, dear father, make not too rash a trial of him, for he's gentle and not fearful" then Prospero says, "What, I say? My foot my tutor?-- Put thy sword up, traitor. Who makest a show but dar'st not strike, thy conscious" (Shakespeare, 1999: 22). These dialogues insist on a lack of understanding of lovers and may be comprehended as if there were any love in Nadi's life, she would have something to strive for it and there would be more sense in her life rather than just daydreaming and chatting. Overall, it can be said that by compounding different texts, Olsen's aim of intertextuality is to display that how postmodern America faces individual's loneliness, alienation, fanatic thoughts, and fearful feelings.

3.2. Intertextuality in the Hypertext Version of *10:01*

It is inevitable that intertextuality is enriched in the hypertext genre of the novel. Because there are certain links to complicate matters even further. Each of these external links exists simultaneously and supplements the surface narratives. In fact, within digital environment, reader's interpretation is realized by moves and choices. For example, in the case of Kate Frazy as explained in the printed version, while reading her lexias on the interactive structure, the image of Franz Kafka displays on the screen and stimulates for further exploring. In fact, the purpose of the intertextuality in the hypertext version is a reader's navigating mode which suggests that access to external web pages allowing zooming out from the main narrative to other web pages. The interactive structure of *10:01* enables the reader to shift from the homepage to the other texts. For instance, when Max Watt's story is depicted on the screen that "he has a blind identical twin brother back home that suffers from hyperhidrosis, the inability to stop sweating" (Olsen, 2005: 101) the blue term indicates a hyperlink which can be discovered about this disease

in a very informative and brief web-page as it is shown in (Fig 1).

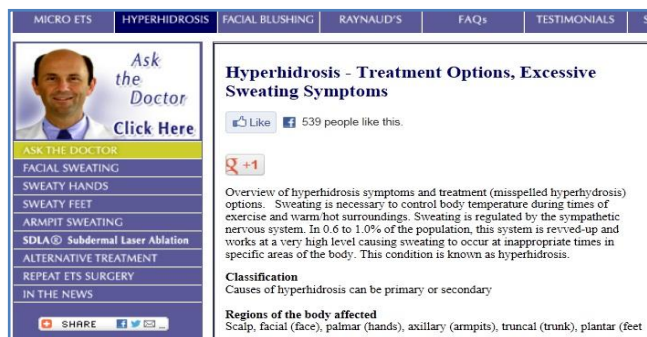
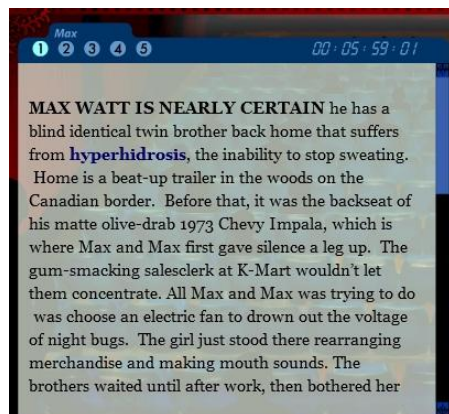


Fig 1: Zooming out of Hypertext Narratives Exemplifies Intertextuality

Therefore, numerous texts have been joined together from widely separated sources and bound with each other to form a new story and emphasizing intertextuality in the hypertext version. This purpose ties unrelated textual sections into a network. However, this structure is more than just the sum of its sections, and also the goal is more than simply mingle preceding texts. As George Landow suggests, “non or multi-linearity is a hallmark of hypertext” (Landow, 2006: 220). In fact, interactive structure of the hypertext version fashions the linking between segments. These associations set up essential concepts within the structure, influencing the reader’s interpretations and interactions with the narrative and as Katherine Hayles claims such “multiple reading path” is a defining characteristic of a hypertext (Hayles, 2002: 26). Further, such achievement relies on an entire extent of presumptions about how to gap up and identify parts of contents, incorporating what fragments of words constitute important lexias, what sorts of connections are persuasive and essential, and what sorts of contents can or should be read non-

linearly. On the other hand, intertextuality in the printed *10:01* has a distinguished purpose in which it mainly uses multiple short text fragments to present other interconnections among texts, but they are not available in the form of hyperlinks to be explored easily by readers. But in the hypertext version, external links reach out into the real world as they link up to the related websites. Consequently, the intertextuality is seen more clearly and therefore, the implication and formation of the narrative will be changed over each reader’s navigating experience.

4. CONCLUSION

Reading is a multifaceted skill that is reliant on the nature of the text and the media on which the text is written. The study of novels in a hypertext format is intended to encourage wider reading in different contexts and to introduce distinctive ways of looking at texts. Therefore, intertextuality can be used as a mode of writing that gives precedence to the associations between texts. Indeed, the interconnections between textual elements are the indispensable features of the proficient postmodern novels like *10:01*. However, hypertext version of this novel is a network of links and textual units, which is presented in different manner and multi sequential ways and has higher quality for displaying extra texts through by intertextuality than its printed one. Olsen by using a hyperlink as a text-based component insists that the connection is a part of the updating words. Indeed, there is continuously more importance and meaning within a link as its significance is subject to its associations to the other web-pages. Therefore, the rich interconnection of parts of the sub-narratives to each other and to other texts through by links makes an extreme logical intertextuality of the hypertext *10:01* in compare to its printed version.

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