



Paraphrase Engenders Intertextuality

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Abstract

Paraphrasing is an act of cerebral serendipity causing a fortuitous improvement upon the original text. It is a revival of creation in different words that are applied carefully to create another creation that would pave the way for Intertextuality. It is a semiotic study that explicates the closest relationship among texts with a special reference to cultural, pragmatic, and semantic elements embedded consciously or unconsciously in texts. Paraphrasing is employed as a linguistic tool to understand the original text buried deeply under inexplicable references. It is an autotelic agent served as a catalyst in the field of Intertextuality. This research article tries to bring forth how paraphrasing gives a fresh impetus to Intertextuality and creates resemblances among texts in the long tradition of literature. Besides, it shows how the new poets are in the habit of making plausible references at the expense of the old poets with the help of paraphrasing.

Key words

Intertextuality, Paraphrase, Interpretation, Semiotics, and Parody.

Introduction

Paraphrasing is an important skill in creating a good literary work. It gives a room for poets and critics to express their muffled ideas without changing the original meaning. It enhances the efficiency of language in distinct words, idioms, and expressions. It eschews plagiarism in academic writings and improves the understanding of the original text. Paraphrasing requires a judicious understanding of the original text before transforming it in the form of different words. It is an erudite process of the mind to expand the intellectual horizons of literary competency. It also needs a rapt attention of the text in order to find out the meaning accurately.

Intertextuality consists of anagram, allusion, adaptation, translation, parody, pastiche, and imitation. It is not a simple study about two texts but it is a psychological process which determines people's desire, likes, aversion, happiness, sadness, inquisitiveness etc. To be candid, it is an emotional drive that inherently entrenched in memory of poets. Actually, it is an ancient tale retold by the new poets modelled upon the old poets. Roland Barthes talks about the concept of Intertextuality in his essays and lectures. As a critic of Deconstruction, he explores the genesis of a reader in response to context-based criticism. He says in his essay "Theory of the Text"

Any text is a new tissue of past citations. Bits of code, formulae, rhythmic models, fragments of social languages, etc., pass into the text and are redistributed within it, for there is always language before and around the text. Intertextuality, the condition of any text whatsoever, cannot, of course, be reduced to a problem of sources of influences. (Barthes 133)

Language is a mixed feeling of heterogeneous people living around the world. The prime aim of language is to communicate expressions, emotions, feelings, and words to other people with a hope of eliciting proper responses from them. When a student tries learning a language, he/she imitates the sounds uttered by parents and teachers. The first step in learning a language is to copy exactly the proper application of words, pronunciations, stress, intonation, and grammar to get a sensible command of the language.

A student is given the right platform to understand a text which is not an autotelic agent rather it is a catalytic agent, possessing a valuable collection of cultural reference; all texts, therefore, contain ideological structures within. In Mikhail Bakhtin's term, a text has multiple voices that are closely connected with each other. A text's meaning is understood as its temporary rearrangement of elements with socially pre-existence meanings.

The English language consists of many expressions and words that are culturally rooted in tradition. Students learn many words from literary texts that are fastidiously crafted by many towering figures in the tradition of literature. Many new vocabulary, words, and expressions have been augmented to the English language. Even the Bible is considered to be the literary text where a lot of new expressions are stemmed and picked. To understand these ideas, there must be a tool for decoding the original ideas recorded by masters of the English language. The tool is nothing but paraphrasing. Paraphrasing is not a process of translating and condensing the gist but it is a process of resuscitating the original sense that is left or lost in the process of creating a text that has a close resemblance with the previous text. It gives a new dimension to the dissipated understanding of the original text.

Intertextuality is coached by paraphrase for creators in every age. In paraphrasing, creators can lift originality without a smudge and give a new shape to the original sense which has been eroded unconsciously by the poets even though the embedded meanings are indissociable and indivisible. Paraphrasing is a semantic justification of Intertextuality wrought carefully in Comparative literature also. The call of paraphrasing is to bring a text more intensively into the possession because the original content is an alienated text where the real meaning of an author is becalmed and there is no room for corroborate interpretations assayed by other poets. More explanations are brewed in justifying the close possible meaning of the text and also many utterances related to the text come to play their role in this interconnection.

For example, in "Ode to a Nightingale" John Keats says, "My heart aches, and a drowsy numbness pain, my sense, as though of hemlock I had drunk, or emptied some dull opiate to the drains one minute past, Lethe-wards had sunk" (Keats 67). No new poet can render the same meaning achieved by Keats during 1820's. Poets can translate words and phrases but their poetic calibre is muzzled while transmuting the essence hidden inside the poem. A poem is an intricate web consisting of a simple writer and a complex reader. The simple writer inside the poem never confuses his readers but the complex reader construes the poem as a bewildering agent. It is the fallacy attributed to readers. The Lethe River mentioned in this poem has dual meanings; oblivion and death. The complex reader may take the river as death but the real meaning intended by Keats is oblivion. The reason for the bafflement is based on many possible utterances cultivated in the process of ferreting out meanings. Thus, the meaning of a poem is purely based on extension and intention conceived by readers. From these gate-crashed utterances, paraphrasing takes its impetus and calls for a new development.

In Intertextuality, paraphrasing is a patch work of a text that wants a new sense of clarification. Some explanations assayed in the form of paraphrase meet the requirement to a fashion and some will be turned to be a damp squib because a text has weeds and seeds; good and bad are intrusively amalgamated into the text. Sometimes, attempting a paraphrase in a canonical text is sheer absurd and proved vain. Some poems want mending linguistically or aesthetically and they need more explanations and clarifications. To address this, paraphrasing has become an advancing tool in the field Intertextuality. In this aspect, paraphrasing helps discover the undiscovered and express the untold. By virtue of this pragmatic tool, people understand how ordinary meanings have become exordinary while paraphrasing a text with myriad explanations. The figurative and metaphorical meanings are difficult to understand because they are naturally formed from culture and tradition. These poetic complexities are eased by paraphrasing.

For example, nobody repeats an age-old saying that it is the early bird that catches the worm. It is registered indelibly in the minds of people. No semblance is invented to eclipse the saying. Even sheer copying has become the forbidden fruit in this aspect. Copying cannot encapsulate the real meaning understood by people. There are two possible meanings for achieving the old sense: If you get up at the crack of dawn, you will succeed your attempt or when we are promptly attentive to our business, we are rewarded. These two paraphrases would match the saying mentioned in the first line of this paragraph. Paraphrasing can achieve the closest possible utterance of the old sense with the help of new meaning.

Any writer can paraphrase in two ways; interpretative and mimetic. Interpretative paraphrase means expressing something in other words with possible utterances. The other is mimetic which hinges on word-substitutions. If word-for- paraphrase is attempted, there can hardly be seen any originality. Paraphrasing in exact possible words would complement the text that has already been written. It will become a new text born out of the old. A mimetic paraphrase at the expense of the original text does not

withstand for a long time. If any language enthusiast wants to be a better poet, he/ she will choose interpretative paraphrase in order to become another William Shakespeare or John Milton. Walter Nash in his beautiful essay, "The Possibilities of Paraphrase" says, "we, the strong ones, survived, but he, the moral weakling, perished" (Nash 80).

The plainest text is the most complicated one because it has a cultural overtone strongly rooted in the impregnable tradition. The lexical patterns are beyond understanding and the linguistic patterns are completely foreign to the non-linguistic learners. Keeping these facts, one must embrace all the verbal and nonverbal encumbrances in order to create another classic. For an example, "things fall apart" (Abrams 897) a famous phrase registered in "The Second Coming" by W.B. Yeats. The line is very simple but its intentional meaning is very difficult to catch on. This line inspires T.S. Eliot to write a modern epic poem, *The Waste Land*. This poem is a complete paraphrase of "The Second Coming". Eliot understands the hidden idea of the poem and uses different words to capture the essence of the barren life lead by the modern people whose morals are beyond repairing. Things are fallen asunder and they cannot be glued or mend easily. The spirit of decadence is beautifully paraphrased and captured by Eliot. He does not copy the words rather he comprehends the essence of Yeats.

The reason for the editorial page placed in many newspapers is to disseminate language, grammar, along literary tastes to readers with a hope of honing the basic communicative as well as literature knowledge. Both the skills should be injected into the confirmed readers who have a penchant for receptive literary skills. A newspaper has been the best tool for a language learner to make the best practice of enriching intertextual literariness embedded in texts. Texts, here, mean an amalgamation of the nuts and bolts of grammar, usage, rules, culture, custom, fashions, folktales, and stories with engaging plots. Without having the linguistic competency, no poet can achieve a complete meaning of a poem. Likewise, without having a flair for literary taste, no linguist can attain a complete meaning of a prose passage.

Intertextuality has become the cultural idiom of different people according to their place and mother tongue. In the English language, this idiom has a fixed meaning and has been followed by many poets and linguists who have laid a foundation for framing rules in the form textbooks and usage books. Though the English language pays its debt to Greek and Latin majorly for grammar, it develops and absorbs many words and expressions in the shape of semantic progression. Roger Ascham says, "If you want to learn a language, you must teach it" (Ascham 99). The language and literariness are amalgamated in Comparative literature to ensure the happening of Intertextuality.

The process and progress should be achieved only by Intertextuality through paraphrasing that needs a multiple set of words to replace the original text without tarnishing the source text. For example, a writer must internalise the cultural idioms and words of the Elizabethan period in order to understand the texts of Shakespeare. The writer ought to know the language pervaded during the era and he /she must know the language of Shakespeare and the language of modern students. He or she acts as a translator to bring forth the nuances of the old language to the students with a new shade of meaning by means of current vocabulary through Generalisation, Telescoping, Pejoration, Amelioration, Euphemism, Narrowing and Specialisation. These tools help expand the interpretations of literary texts.

The new shoe bites me is an infantile expression tendered by people in every walk of life. If one takes the literal meaning of the word bite, the sentence will be a sheer absurd. No shoe has teeth to bite or nibble at one's heel. Many researches are done by people to figure out the apt word for shoe biting, but the venture has proved a wild- goose chase. A new discovery was made on the phrase that it means a pinch of salt. One can browse the word in a dictionary and chance upon a linguistic serendipity. The word pinch also means a discomfort feeling when one wears a new shoe. Thus, dictionaries give not only the desired meaning but also the unexplored meaning. This can be achieved only by paraphrasing with the help of multiple layers of cultural and social understanding.

The new poet has an unconscious predilection for the past poet. The poetic influence paves the way for attaining Intertextuality in the form of paraphrasing. The poetic influence persuades Intertextuality and ignites the new writers to make a similar work by changing the patterns and makes things anew. The new writers pattern their model on the past texts and make them as intertextual texts. They maintain a cogent order between the past and the present. A coherent order is being pragmatically maintained by them in order to ensure Intertextuality. The poetic influence, the driving force, deriving from the past, has made a huge impact on promising young poets. When the writer, infected by his master, constitutes a work of art, the influence of the past

has moved drastically on his work as a result the new work has some interconnection in terms of characters, ideas, notions, dialogues, theme, and subject matter.

John Dryden distinguishes this act of paraphrasing by a reasonable analogy of water and oil. When oil is poured on water, it remains on the surface and the water remains below. Likewise, the borrowed idea can be traced by everyone like oil but the original idea is untraceable like water. This act of paraphrasing will spoil the original source and trigger a Pandora's box but at the same time, it enhances the beauty of the original. Adding a mixture of substances into jewellery will fortify the quality of gold, Francis Bacon knows this idea many years ago. It perpetuates the flamboyancy of gold in many ways. Thus, paraphrasing is an ambivalent act; it can act as well as react.

Conclusion

Literature is a perfect brew of life and language. Like a vacuum cleaner, it grasps every Tom, Dick and Harry and picks up a surfeit of different languages over the course of its progression. As a universal medium, it catches on the pulse of the same-tasted people who have a flair for belles- letters. The vital force of literature according to S.T. Coleridge is pleasure derived from imagination. Like a rain drop, imagination is the elixir of invention. Excited by imagination and fancy, poets, the best makers of the world, are able to enlarge their imaginary horizons in the wide land of literature. The creators are flourished by means of infinite sources explored and traced in world literature.

The new writer must have the command of the language and literature to understand both the old words and the new words to cement the most possible equivalent meanings. Though paraphrasing is telling the same thing in other ways, it is a sort of another form in text. In some cases, paraphrasing is very easy to understand the gist of the poem. This can be done only by the absorption of intertextual connection found not only in texts but also in culture. Paraphrasing the very essence of the text is highly needed to cope with the modern people who have the inclination for simplified language in the poetic form. In Comparative literature, paraphrasing bolsters literary critics and poets to think creatively in order to find novel ways to express the same ideas. Every creation has become a recreation of an old creation in the process of Intertextuality. Every invention is a sort of a discovery that has been existed in the universe before the birth of men. What is new to one generation is old to other generation. The centre point is not stable as people think; it keeps on changing so that it does not have a permanent position. Thinkers are tempted to court curiosity for it creates an assailable interest in humans to ask absurd and preposterous questions. Sometimes, the absurd question would invite a beautiful answer that is completely out of the box. These unique questions are important elements in creating a work of art.

The life of a man is determined by dualism. He needs a model to lead his life sans quibbles and problems. He wants to travel the used path that every human being is habituated to use it with a sense of ease. He does not have the courage to take the untrodden path lest the unmolested path would benight him. He is thus metamorphosed into a dualistic social animal. Conditioned by this dualistic nature, he is masqueraded into a Jekyll and Hyde. Ruled by the inner conflict, he falls into the habit of copying. Nothing is new in the ancient world that has been witnessing all the changes of mortal and immortal beings for ages. There is a strong connection always among things.

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