INTRODUCTION TO THE THEORY OF INTERTEXTUALITY: HYPERTEXTUALITY AND METATEXTUALITY FROM A DIFFERENT PERSPECTIVE

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ABSTRACT

This essay centers on the theory of intertextuality which requires a critical analysis of the term "text". The analysis of the intertextuality also leads to examining its two maim modes – hypertextuality and metatextuality – and their types. The research paper ends up with the conclusion that intertextuality as a theory and its modes – hypertextuality and metatextuality – and their different types are of quite significance for literary studies. This is because, as discussed in the study, they center on the text and they examine how texts are interrelated. This uncovers the similarities and interrelations that exist between texts.

KEYWORDS: *Intertextuality; hypertextuality; metatextuality; transposition; dissemination.*

1. INTRODUCTION

This essay is intended to elaborate on the theory of intertextuality. Although the real beginning of this kind of study refers to the "Saussurean and Bakhtinian theories of language and literature", as Graham Allen (2000, p. 3) claims, "most people would wish to credit Julia Kristeva with being the inventor of 'intertextuality'" (Allen, 2000, p. 11). This is because Saussure and Bakhtin did not make an obvious use of the word "intertextuality". The theory of intertextuality focuses on the contents that connect a particular text to another. In fact, a good discussion of this theory requires a critical analysis of the term "text". According to Julia Kristeva (1980), the "text" refers to the "trans-linguistic apparatus that redistributes the order of language by relating communicative speech, which aims to inform directly, to different kinds of anterior or synchronic utterances" (p. 36). This definition indicates that the text is not an invention; it is merely a reproduction or, as she claims, a redistribution of language. However, Michael Riffaterre (1980) argues that "the text refers not to objects outside of itself, but to an inter-text. The words of the text signify not by referring to things, but by presupposing other texts" (p. 228). Thus, the internal link exposes some clues for external elements. This argument indicates Riffaterre's perception of the "text" is similar to Kristeva's one that has been discussed previously and also her assertion in the excerpt below:

> The text is therefore a productivity, and this means: first, that its relationship to the language in which it is situated is redistributive (destructive-constructive), and hence can be better approached through logical categories rather than linguistic ones; and second, that it is a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another (Kristeva, 1980, p. 36).

Relating the "text" to the processes of "redistribution" and "permutation" shows that all texts are indeed "taken from other texts". In other words, new texts are made of redistribution and reconstruction of others. Preoccupied with Kristeva's intertextuality, Roland Barthes (1977) argues that the text is "a multidimensional space in which a variety of writings, none of them original, blend and clash" (p. 146). This argument indeed reinforces Kristeva's claim that in which she (1980) argues that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (p. 66) In other words, the text is rearranged and transposed to look like a new production. Even creative productions are written based on what authors love, read, watch, hear, feel, experience, imagine, or perhaps dream of. Barthes (1977) argues that any productive "text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation" (p. 148). Hence, texts are like melting pots in which many elements are used and mixed together to produce something new at the end.

Based on the previous discussions, Riffaterre (1994) claims that "intertextuality is a linguistic network connecting the existing text with other preexisting or future, potential texts" (p. 786). This is because, as Allen argues (2000), "texts and signs refer not only to the world or even primarily to concepts, but to other texts, other signs" (p. 115). Thus, "texts" are always dependent. This dependency reinforces Jay Bolter's argument of the concept "association" in the excerpt below:

> Association is always present in any text: one word echoes another; one sentence or paragraph recalls others earlier in the text and looks forward to still others. A

writer cannot help but write associatively: even if he or she begins with an outline and remains faithful to it, the result is always a network of verbal elements. The hierarchy (in the form of paragraphs, sections, and chapters) is an attempt to impose order on verbal ideas that are always prone to subvert that order. The associative relationships define alternative organizations that lie beneath the order of pages and chapters that a printed text presents to the world. These alternatives constitute subversive texts-behind-the-text (Bolter, 1992, pp. 109-110).

Based on this quotation and also the previous discussions, one can claim that intertextuality exists because "writers" are influenced by other "texts" or perhaps external elements. This argument indeed underpins what has been elucidated earlier that all texts, even the good ones, are intertextual. For instance, Ibn Tufay's *Hayy ibn Yaqzan* (d.1185), Kipling's *The Jungle Book* (1894) and Burroughs' *Tarzan of the Apes* (1914) have similar themes. The three novels centre on a child being brought up by animals. Hence, texts cannot dispense with each other. Allen (2000) recapitulates the earlier discussions when he argues that "texts, whether they [are] literary or non-literary, are viewed by modern theorists as lacking in any kind of independent meaning. They are what theorists call intertextual" (p. 1) This is indeed the essence of the meaning of the intertextual theory. Relatively, the four novels selected for this study cannot completely be understood without denoting historical events such as the 9/11 attacks and the US occupation of Iraq. This is because the four stories are built on the ruins of that history.

Texts are always in dialogues with other texts. In her analysis of these dialogues, Kristeva (1980) distinguishes between a "horizontal axis (subject-addressee) and vertical axis (text-context)" (p. 66). The former refers to the dialogical relationship between the reader and writer. And the latter refers to the internal and external relationships in the text. Kristeva (1980) claims that "these two axes" have been discussed by Bakhtin under the names of "*dialogue* and *ambivalence*", but these two concepts "are not clearly distinguished" (p. 66). Hence, she disseminates them under the name of "horizontal axis" and "vertical axis" (Kristeva, 1980, p. 66). Kristeva's two axes consist of "three dimensions or coordinates of dialogue [that] are writing subjects, addressee, and interior texts" (Kristeva, 1980, p. 66). In other words, they are the writer, reader, and the text. She elaborates that "the word's status is thus defined *horizontally* (the word in the text belongs to both writing subject and addressee) as well as *vertically* (the word in the text is oriented towards an anterior or synchronic literary corpus" (Kristeva, 1980, p. 66). While the former focuses on the linkage between the author and the reader, the latter stresses on the coherence between the text and other external texts, or as argued earlier, the dialogue that exists among the different texts. This dialogue has been elaborated by Kristeva (1980) in the excerpt below, but under the name of "ideologeme":

> The ideologeme is the insertion of a given textual arrangement (a semiotic practice) with the utterance

(sequences) that it either assimilates into its own space or to which it refers in the space of exterior texts (semiotic practices). The ideologeme is that intertextual function read as "materialized" at the different structural levels of each text, and which stretches along the entire length of its historical and social coordinates. This is not an interpretive step coming after analysis in order to explain "as ideological" what was first "perceived" as "linguistic." The concept of text as ideologeme determines the very procedure of a semiotics that, by studying the text as intertextuality, considers it as such within (the text of) society and history. The ideologeme of a text is the focus where knowing rationality grasps the transformation of utterances (to which the text is irreducible) into a totality (the text) as well as the insertions of this totality into the historical and social text. (pp. 36-37).

As discussed above, Kristeva argues that the text is always in dialogue with the world outside it. The term "ideologeme" does not only indicate that "texts" can reflect "other texts", but can also mirror "history", culture, or any external elements. The concepts of "arrangement", "interpretation" and "transformation" that are involved in this relation will be discussed in detail when I scrutinise the modes of intertextuality.

Gèrard Genette (1997) has further developed this theory but he utilises the term "transtextuality" as an alternative of intertextuality (p. 1). He relates transtextuality to "all that sets the text in a relationship, whether obvious or concealed, with other texts" (Genette, 1997, p. 1). He also relates transtextuality to the "relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as actual presence of one text within another" (Genette, 1997, p. 1). By making a comparison between Genette's definition of "transtextuality" and the earlier discussions of Kristeva, Barthes, Riffaterre, Bolter and Allen, one can obviously notice that Genette's "transtextuality" is merely a synonym of "intertextuality". However, Genette's contribution for this theory is undeniable for he has coined a number of concepts that assist critics to examine the internal operations of intertextuality. For instance, the "hypertextuality" and "metatextuality", which will be discussed further under the subheading "modes of intertextuality", are his coinage.

2. BACKGROUND OF INTERTEXTUALITY
Before analysing the different modes of intertextuality, I need to elaborate on some concepts that are viewed as traditional types of intertextuality such as plagiarism, quotation, citation, translation, reduction, excision, and expurgation. Among these concepts, plagiarism seems to be the most problematic one. This is because it is classified as a type of larceny. In other words, "in its more explicit and literal form, it is the traditional practice of *quoting* … without specific references. In another less explicit and canonical form, it is the practice of *plagiarism*" (Genette, 1997, p. 1). Writers may rewrite a complete or part of a work which has already been written by

others. However, this type of intertextuality mostly occurs among student at schools and universities more than writers of literature.

Unlike plagiarism, the use of quotation and citation is legal because the new text does not claim the possession of what has been quoted from the original text. According to Genette (1997), the quotation refers to "the traditional practice of *quoting* with quotation marks" (p. 1). These "marks" confirm that the intertext is quoted and the new text can also mention the reference such as the writer's name and the work's title. In fact, the use of quotation reinforces what has been discussed earlier where Kristeva (1980) argues that "any text is constructed as a mosaic of quotations." (p. 66) In addition to that, Barthes (1981) claims that "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" (p. 39). Thus, both theorists expose that the practice of "quotation" and "citation" is normal and it can exist in "any text".

Translation is another traditional type of intertextuality in which the original text is supposed to be presented in another language. Translation can also be partial when writers derive parts of their works from foreign texts. In general, this type of intertextuality can mostly be influenced by the ideology of the translator. Horst Frenz (1973) alleges that the translator can deform "a literary work and thus becomes responsible for presenting an idea or point of view or a mood which was actually not expressed by foreign writer" (p. 105). Therefore, critics must have adequate knowledge of the original text in order to deconstruct any distorted translation.

Texts can sometimes be excised and reduced purposely. Allen (2000) argues that "excision and reduction might make us think of what in Britain are known as bowdlerized versions of texts, versions of Shakespeare or popular novels which Victorian publishers often published minus the 'sexy' or religiously controversial bits" (p. 109). Similarly, the current Arabic text of *One Thousand and One Nights* that is available in Arabic book-stores does not contain many of the depraved descriptions which the original text has. In fact, elements of original texts can be obliterated or reduced in their new versions with the aim of conforming to the traditions, religion, or even political system of a certain nation.

In addition to that, expurgation and the "self-expurgation" is the process "in which the author himself produces a censored version of his own work" (Genette, 1997, p. 235). This expurgation is done for the purpose of improving a certain work. As a way of making the self-expurgation palpable, one can refer to the example discussed by Allen which shows Thomas Hardy's self-expurgation of his *Tess of the D'Umberville* which was firstly published in 1891 and then "was finally published in 1912" as *Alec D'Urberville* (Allen, 2000, p. 109). As an example of these expurgations in the novel, Allen (2000) claims that "in order to conform to the expectations of the late-Victorian audience of *The Graphic* Hardy had to alter his narrative so that Tess, instead of being raped by *Alec D'Urberville*, goes through a fake marriage with him" (p. 109). In fact, "*The Graphic*" is the name of "the literary magazine" that published his novel (Allen, 2000, p. 109). As seen in the discussions of Genette and Allen, both merely emphasise on the process of "expurgation" that is performed by the work's author. Therefore, they call it "self-expurgation". Anyhow, expurgation can also be practised by people other than the author of the work.

3. MODES OF INTERTEXTUALITY

In fact, the traditional types of intertextuality are simple and normally used by people without realising that they are using intertextuality. In this section, I will explain different types of intertextuality which are more complicated. These types or modes are categorised into two main concepts, hypertextuality and metatextuality, as explicated below:
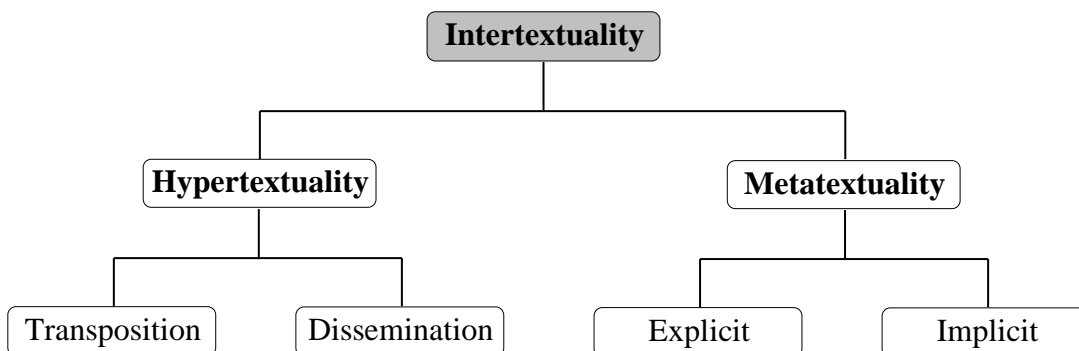

Figure 1: Modes of Intertextuality

As seen in the diagram, historical intertextuality occurs in literature through different modes. These modes are divided either as hypertextuality or metatextuality. In addition to that, hypertextuality and metatextuality have their own subtypes as well. For instance, hypertextuality is categorised into transposition and dissemination. In contrast, there are two

types of metatextuality—explicit and implicit. Above all, these four concepts have their own strategies as will be discussed further.

3.1. Hypertextuality

Before analysing hypertextuality, a brief discussion of the term "hypertext" that is used in computer science can be of assistance. This is because theorists like Barthes, Genette and Riffaterre had derived the same term and applied it to literature. In fact, the beginning of the term "hypertext" is related to Theodore Nelson in 1965 (Bolter, 1992, p. 105). Theodore Nelson (1987) utilises the word "hypertext" to refer to a "fully non-sequential writing, a branching text that allows the reader to make choices; it is something that can be best read in front of an interactive screen" (p. 2). For instance, internet surfers experience this interactivity when they choose the links to take them to other pages or websites. In other words, the "hypertext" is the "forms of writing that reflect the structure of what we write about; and the readers can choose different paths according to their attitudes and the stream of their thoughts, in a way until now believed to be impossible" (Nelson, 1987, p. 3). By the same token, George Landow elaborates that the "hypertext" is used in computer science as an alternative of the concept "hypermedia":

> Hypermedia simply extends the notion of the text in hypertext by including visual information, sound, animation, and other forms of data. Since hypertext, which links one passage of verbal discourse to images, maps, diagrams, and sound as easily as to another verbal passage, expands the notion of text beyond the solely verbal, I do not distinguish between hypertext and hypermedia. Hypertext denotes an information medium that links verbal and nonverbal information. In this network, I shall use the terms hypermedia and hypertext interchangeably (Landow, 1992a, p. 3).

As seen above, the "hypertext … links one passage of verbal discourse to images, maps, diagrams, and sound as easily as to another verbal passage, expands the notion of text beyond the solely verbal." This example seems to be unclear because it centres merely on internal computer relationships. However, Bolter has illustrated the above relation with regard to books, not computers. As he explicates, the "hypertext consists of topics and their connections, where again the topics may be paragraphs, sentences, individual words, or indeed digitized graphics" (Bolter, 1992, p. 111). In more obvious words, the "hypertext is like a printed book that the author has attacked with a pair of scissors and cut into convenient verbal sizes" (Bolter, 1992, p. 111). The previous discussions that emphasised on the use of hypertext in computer science and the examples given on the hyperlinks in computer programs and internet has invoked Barthes (1982) to argue that "a hypertext document system allows authors or groups of authors to link information together, create paths through a corpus of related material, annotate existing texts, and create notes that point readers to either bibliographic data or the body of the referenced text" (p. 17). In other words, Barthes has appropriated the hypertext used in computer to literary theory.

Although the insertion of the term "hypertext" in literary studies is related to Barthes, Genette (1997) has conceptualised "hypertextuality" to denote "any relationship uniting a text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that commentary" (p. 5, brackets and italics original). Therefore, a good comprehension of hypertextuality requires a sufficient knowledge of the hypertext and hypotext. In this research, I utilise the four novels as "hypertext" and the history mirrored in their contexts is referred to as the "hypotext". Riffaterre (1994) argues that "hypertextuality is derived from the text in a concerted effort to approximate the sum total of the ideas, of the descriptive and narrative sign-systems, of the thematic material the text has appropriated to its own purposes, and, finally, of the text's social, cultural, and historical backgrounds" (p. 786). This indicates that the hypotext can be another text, history or probably culture. This has similar the comparative literature, and particularly the interdisciplinary approach that highlights the intertextual association between literary texts and other disciplines such as history, culture, and science.

Hypertextuality can apparently be differentiated from metatextuality and other types of intertextuality by a number of features. I have discussed earlier that the hypertextual cohesion is normally "explicit" but not "commentary". This is because it does not have a critical purpose like metatextuality. In addition to that, Allen (2000: 108) explains that hypertextuality is an "intentional" and "conscious" form of intertextuality as can be seen below:

> What Genette terms the *hypotext* is termed by most other critics the *inter-text*, that is a text which can be definitely located as a major source of significance for a text. In this sense, Homer's *Odyssey* is a major inter-text, or in Genette's terms hypotext, for Joyce's *Ulysses*. In his use of hypertextuality Genette particularly refers to forms of literature which are intentionally inter-textual … Genette's concern is with intended and self-conscious relations between texts. Hypertextuality marks a field of literary works the generic essence of which lies in their relations to previous works. (p. 108).

Thus, I can now define "hypertextuality" as a "conscious" and "explicit" relationship between two texts or more where the relationship is not loaded with a "commentary" or critical objectives, unlike metatextuality that will be discussed further pages of this paper.

Although hypertextuality has been discussed by a few scholars, other theorists have implicitly and unconsciously dealt with some of its aspects. This will be exposed in this section where I analyse the hypertextual concepts. As an attempt to make the internal operations of hypertextuality clearer, I have restructured it into two main types: hypertextual transposition and hypertextual dissemination:

a. Hypertextual Transposition

Hypertextuality can refer to the "transposition" of some elements of the hypotext in the hypertext. In fact, I have derived the term "transposition" from Kristeva's discussions of intertextuality in the excerpt below:

> We shall call *transposition* the signifying process' ability to pass from one sign system to another, to exchange and permutate them; and representability the specific articulation of the semiotic and the thetic for a sign system. Transposition plays an essential role here inasmuch as it implies the abandonment of a former sign system, the passage to a second via an instinctual intermediary common to the two systems, and the articulation of the new system with its new representability. (Kristeva, 1984, p. 60).

Kristeva's elaboration on "transposition" indicates that her concept has the same meaning of Allen's "rearrangement". Allen (2000) argues that "a text's meaning is understood as its temporary rearrangement of elements with socially pre-existent meanings. Meaning, we might say, is always at one and the same time 'inside' and 'outside' the text" (p. 37). Hence, writers seem not to invent something original and their "only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them" (Barthes, 1977, p. 146). This means that they merely use the information, which they got from other written or non-written texts, and reorder it in a particular way to make it appear like a new production.

b. Hypertextual Dissemination

The concept "dissemination" has been stressed in critical theory after Jacques Derrida published an essay under its name in *Critique* in 1969 (Derrida, 1981, p. 287). The core of Derrida's argument is that the "hermeneutic concept of *polysemy* …. must be replaced by *dissemination*" (Derrida, 1981, p. 262). Derrida (1981) indicates that "the concept of polysemy thus belongs within the confines of explanation, within the explication or enumeration, in the present, of meaning. It belongs to the attending discourse. Its style is that of the representative surface" (p. 262). Based on that, the concept "dissemination" can mean "explanation", explication" and "enumeration".

Barthes (1977) claims that "the Text is not a co-existence of meanings but a passage, an overcrossing; thus it answers not to an interpretation, even a liberal one, but to an explosion, a dissemination" (p. 159). Yet, "dissemination" is used by Barthes to mean the process of extending the hypotext in the hypertext. Barthes (1977) also emphasises on the concept of "dissemination" when he argues that "one would need to pursue the present study, to pursue the reading of the text – its dissemination" (p. 141). I can now claim that the "dissemination" is a type of hypertextuality in which the hypertext explains, illustrates, or expands the hypotext.

3.2. Metatextuality

One can easily realise that there is a link between metatextuality and other concepts such as metafiction, metahistory, metalanguage, metaanalysis, and also metacriticism. One of the reasons is because they all share the use of the prefix "meta". This prefix is Greek in origin and means "beyond", "above", "over" and also "about" (Pape, 2008, p. 3; Popham, 2008, p. 18). I will analyse one of the concepts above, particularly metafiction, to expose what the prefix "meta" added to its meaning. This discussion can be of a great assistance in understanding what is meant by metatextuality. The term "metafiction", which was coined by William H. Grass in 1970, means "fiction about fiction: or more especially a kind of fiction that openly comments on its own fictional status ... the term is normally used for works that involve a significant degree of self-consciousness about themselves as fictions" (Baldick, 1990, p. 133). Thus, "metafiction" refers to a literary text that is written about another. It is called metafiction because it is consciously or unconsciously written "over" and "about" another fiction. As an example of the metafictions, Robert Stam and Alessandra Raengo in the quotation below expose a number of literary works that criticise, oppose or provide different perspectives of other narratives:

> Jean Rhys's *The Wide Sargasso Sea* (1966) retells Charlotte's *Jane Eyre* as the story of Bertha Mason, Mr Rochester's first wife and the by-now-celebrated "madwoman in the attic" of feminist criticism, leading us to reassess the racialized presentation of Berth as a "creole savage." … Another recent trend within literature involves the rewriting of a novel from the perspective of secondary or even imaginary additional characters. Thus we get *Robinson Crusoe* rewritten from the perspective of Susan Barton (Coetzee's *Foe*), *Moby Dick* from the perspective of the wife of Captain Ahab (Sena Naslund's *Ahab's Wife*), *Lolita* from the perspective of Lolita (Pia Pera's *Lo's Diary*), *Don Quixote* from the perspective of a female Quixote (Kathy Acker's *Don Quixote*). Here the possible permutations become endless, since any novel could be written from the perspective of a different character: an ecological rewriting of Moby Dick might give us Captain Ahab from the point of view of the whale (Stam and Raengo, 2005, p. 29, italics and brackets original).

These literary works ironise and parodise other earlier literary works. To summarise the previous discussions, "metafiction" is a critical use of fiction; "metahistory" is a critical use of history and the same with "metalanguage", "metaanalysis" and metacriticism". However, a problem appears in the terminology because the meaning of metafiction is only restricted to fiction. Similarly, metahistory is limited to history and also the same with metalanguage, metaanalysis and metacriticism. Thus, hundreds of terms might appear, using the prefix "meta", to reflect the same meaning. To overcome this duplication, Genette has coined the term "metatextuality" to recapitulate any "commentary" and critical "relationship" between any two texts. He argues that the "*metatextuality* … unites a given text to another, of which it speaks without necessarily citing it (without summoning it), in fact sometimes without naming it" (Genette, 1997, p. 4, italics and brackets original). Since any meta's relation can briefly be identified as metatextuality, concepts such as metafiction, metahistory,

metalanguage, metaanalysis and metacriticism will be included in that metatextuality.

Metatextuality sheds light on various "commentary" texts which are called "metatexts". According to Randal Holme (2004), the "metatext is the use of text to comment upon itself, or to explain what it is saying" (p. 49). In other words, it is a text that criticises another. Relatively, Genette (1992) illustrates that "all literary texts critics, for centuries, have been producing metatext without knowing it" (p. 82). This illustration coincides with Holme's argument that "students of academic writing may not be fully aware of how the way they cite a given authority may construct the view that they have of it. Such terms belong to what is called *metatext*" (Holme, 2004, p. 49). This is because their writings normally reflect opinions about the texts they use. If it is not explicit critical analysis, it can be implicit criticism.

There are two types of metatextuality—explicit and implicit. In fact, I have derived this division from the discussions of a number of scholars. Stam and Raengo (2005) relate metatextuality to "the critical relation between one text and another, however the commented text is explicitly cited or silently evoked" (p. 28). The use of the words "explicitly" and "silently" is also repeated by Daniel Chandler (2007) who argues that "metatextuality" refers to the "explicit or implicit critical commentary of one text on another text" (p. 206). By the same token, Holme (2004) indicates that the "metatext provides an implicit and explicit opportunity for the writer to give their own view on what they are saying" (p. 49). All these scholars indicate that there are two types of metatextuality. However, those scholars have merely centred on explicit and implicit metatextuality in general; they have not exposed their internal operations. In my attempt to clarify this point, I shall highlight the characteristics and strategies that are used in any explicit or implicit metatextuality.

a. Explicit Metatextuality
From the word "explicit", one can realise that this type of metatextuality indicates an obvious and direct commentary relation between two particular texts or more. Explicit metatextuality is similar to hypertextuality in its explicitness and consciousness; but it departs from it in its critical intention.

b. Implicit Metatextuality
This type of metatextuality is always indirect because it is mostly achieved through the use of allusion. Therefore, analysing the implicit metatextuality cannot be performed without understanding the concept of "allusion". According to Michael Leddy (1992), allusion refers to "words [that] typically describe a reference that invokes one or more associations of appropriate cultural material and brings them to bear upon a present context" (p. 112). In other words, these "words" have double meanings, overt and covert. The former implicitly deals with the obvious "context". In contrast, the latter is ambiguous and refers to the "associations" that allude to elements outside the text. This is because some texts can apparently refer to traces of earlier texts. Reinforcing this

claim, Kristeva (1980) elaborates that "within the interior space of the text as well as within the space of the *texts*, poetic language is a 'double'" (p. 69). This "double" and ambiguous meaning distinguishes allusion from other types of intertextuality such as hypertextuality and explicit metatextuality. It also makes the analysis of allusion subjective. To avoid this subjectivity, critics must prove their arguments by denoting other evidences from the same text or even outside it.

Just like Leddy, Genette (1997) relates the word "allusion" to "an enunciation whose full meaning presupposes the perception of a relationship between it and another text, to which it necessarily refers by some infections that would otherwise remain unintelligible" (p. 2). This "enunciation" can be a word, a phrase, a sentence or maybe a complete paragraph. As seen in the excerpt above, Genette's perception of allusion is similar to Leddy's which have been discussed earlier. He merely elaborates that knowing the "infections" of the old text on the new text can assist the reader's understanding. However, William Irwin (2001) criticises Leddy's use of the word "typical" and claims that the "additional associations are more than just typical; they are necessary for correct and complete understanding" (p. 288). According to Irwin (2001), allusion is:

> A reference that is indirect in the sense that it calls for associations that go beyond mere substitution of a referent. Allusions often draw on information not readily available to every member of a cultural and linguistic community, are typically but not necessarily brief, and may or may not be literary in nature. (p. 289).

This quotation reinforces my earlier discussions that the "indirect" "associations" make the allusion more ambiguous if compared to hypertextuality or explicit metatextuality. It also indicates that the reader's interference is needed to complete his/her understanding of the text. Consequently, John Campbell (1994) argues that "allusions invite us to select from our mental library, knowledge which is not in the text itself and without which the writer's intention will not be fully communicated" (p. 19). However, the role of the reader can distort the meaning of the text when the reader is subjective or biased. Therefore, although Irwin (2001) "cannot deny that the reader must play a vital role in his or her own understanding of an allusion", he insists that the reader's "understanding" "must be in accord with the author's intent" (p. 293). In other words, when readers claim that a particular text alludes to another, evidence must be provided and proved. This coincides with the discussions of Allan Pasco (2002) who explains that "when allusion is unnoticed or misunderstood, the blame should fall on readers rather than on writers and their occasional use of covert allusion" (p. 10). Thus, readers must be aware of the double meaning employed in texts.

Though many discussions have been done on allusion, few of them have emphasised on its types. According to Pasco (2002), there are "parallel and oppositional allusions" (p. 110). The former refers to allusions that parallel pre-existed texts and affirm some notions that coincide with the standpoint of

its writer. This type of allusion will be avoided in my discussion here because it is irrelevant to metatextuality. The latter refers to the allusions which counter and oppose another text. In fact, the strategies of implicit metatextuality which will be discussed further are similar to what Pasco calls "oppositional allusion". According to Pasco (2002), "an allusion of opposition may weight parallels as a means of preparing a contrasting conclusion" (p. 103). In other words, text B can employ some elements of text A in a way to expose an opposition or a refusal of its contents. Pasco (2002) argues that "allusion of opposition has been virtually ignored … [because] allusions of opposition present particular difficulties, however, for their ironies and paradoxes usually bring nuances of extraordinary complexity to bear on some aspect of the created world" (p. 98) Although Pasco is correct in his emphasis on the concept of "complexity", oppositional allusion does not merely utilise ironies and paradoxes. Parody is also used in a great number of works to show an opposition to another text. In brief, oppositional allusions or implicit metatextuality can occur through irony, paradox, or parody.

4. CONCLUSION
Intertextually as a theory and its modes — hypertextuality and metatextuality — and their different types are of quite significance for literary studies. This is because, as discussed in the study, they center on the text and they examine how texts are interrelated. This uncovers the similarities and interrelations that exist between texts.

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