TEXTUAL RELATIONS

1. INTERTEXTUALITY

For Gérard GENETTE

INTERTEXTUALITY is a:

◊ Relationship between two or more texts
◊ Presence of one text in another

For Michael RIFFATERRE

scope of intertextuality wider, dependent on reader’s literary knowledge and cultural memories.

Intertext:

◊ Reader's perception of the relations between a work and other works which precede or come after it

Thus:

◊ meaning is never totally fixed,
◊ meaning is agglomerative.

For BARTHES, intertextuality is even vaster

◊ the relationship between a text and all the knowledge, all the codes and practices that allow it to have meaning.

Thus :

◊ intertextuality will vary according to who is reading the texts (whether literary, visual or aural). Again, meanings will never be totally stable.

And also :

◊ not only individual readers, but communities, classes and generations will read, or decode, the same texts differently.

Intertextuality can thus be expressed as:

the relations between a text and other texts and contexts which give, or add, meaning to them.
2. HYPERTEXTUALITY (GENETTE)

HYPERTEXTUALITY

= “any relationship uniting text B (hypertexte) with an earlier text A (hypotext)”

HYPERTEXT

= “any text derived from an earlier text by simple transformation... or by indirect transformation ... by imitation”

HYPOTEXT -->--> HYPERTEXT

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3. TRANSTEXTUALITY

“a transcendance uniting the text with reality beyond the text”
4. DÉTOURNEMENT

Strategy of recuperation, plagiarism and redeployment

Guy DEBORD

“Any elements, no matter where they are taken from, can serve in making new combinations. The discoveries of modern poetry regarding the analogical structure of images demonstrate that when two objects are brought together, no matter how far apart their original contexts may be, a relationship is always formed. Restricting oneself to a personal arrangement of words is mere convention. The mutual interference of two worlds of feeling, or the bringing together of two independent expressions, supersedes the original elements and produces a synthetic organization of greater efficacy. Anything can be used.”

“It goes without saying that one is not limited to correcting a work or to integrating diverse fragments of out-of-date works into a new one; one can also alter the meaning of those fragments in any appropriate way, leaving the imbeciles to their slavish preservation of "citations.""

Minor détournement is the détournement of an element which has no importance in itself and which thus draws all its meaning from the new context in which it has been placed. For example, a press clipping, a neutral phrase, a commonplace photograph.

Deceptive détournement, also termed premonitory proposition détournement, is in contrast the détournement of an intrinsically significant element, which derives a different scope from the new context. A slogan of Saint-Just, for example, or a sequence from Eisenstein.

Les Lèvres Nues #8, May 1956
5. BRICOLAGE/BRICOLAJE

Bricoler: to make something out of almost nothing

Lévi-Strauss:

◊ the bricoleur uses “the means to hand”, or what he finds lying about,

◊ the bricoleur won’t hesitate to change or to adapt the means to hand.

Derrida:

“If we call ‘bricolage’ the need to borrow concepts from an inherited text, whether it be coherent or in ruins, we can say that all discourse pertains to ‘bricolage’”