# AN OUTSIDE IN: A THOUGHTFUL
# WRITING AND READING ACTIVELY WITH INTERTEXTUALITY

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**Abstract:** This paper offers some concepts into what way for directions in bringing texts together. What call up our interest is curiosity to know about others writings. This brings us to intertextuality. What is intertextuality? How many types of intertextuality? How does it work in achieving an active reading and making a thoughtful writing? Texts viewed before are lacking in independent meaning, according to Kristeva, Barthes, Riffaterre, and other pioneers of the field, every text has its meaning only in relation to other texts. I refer to different genres of intertextual models and then explain these intertext'smodels in classic literatures and modern literatures terms of enhancing reading development that are the keys of mature and thoughtful writing. My findings indicate that intertextuality integrated with the abilities of the process of thinking abilities that the reading process comprises and the hallmark of mature and thoughtful writing. This means that intertextuality helps gradually mastering the forms of thought in reading and writing.
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**Keywords – Reading Actively, Thoughtful Writing, Classic Literature, Modern Literature Intertextuality**

## INTRODUCTION

*I live in a world of others' words* (Bakhtincited in Bauman 2004:1)

Writing and reading are how our minds explore and explain our world. The use of language is what makes us human.Reading engages your mind with other conversations and opens up additional perspectives. To read actively is to work at interpreting the many layers of a text. When we read actively, we give our full concentration and attention to the

text. Active reading is also productive reading. As critical reader, we will analyze the text and evaluate its ideas and methods of presenting them. We will think of other subjects or issues to which the text might be connected.

The author compiles the text by reading other texts and the text becomes available to the audience in a process of reading. This is for two reasons. Firstly, the writer is a reader of texts (in the broadest sense) before s/he is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations and influences of every kind. Secondly, a text is available only through some process of reading; what is produced at the moment of reading is due to the cross-fertilization of the packaged textual material (say, a book) by all the texts which the reader brings to it. A delicate allusion to a work unknown to the reader, which therefore goes unnoticed, will have a dormant existence in that reading. Reader's experience of some practice or theory unknown to the author may lead to a fresh interpretation.

The thinkers here are the reader 'critical' for some reasons. Firstly, they are examined in the light of subjects which involve criticism, principally literary studies or English and cultural studies, but also other disciplines which rely on the criticism of books, ideas, theories and unquestioned assumptions. Next, they are critical because studying their work will provide you with a tool kit for your own informed critical reading and thought, which will make you critical. Last but not least, these thinkers are critical because they are crucially important, they deal with ideas and questions which can overturn conventional understandings of the world, of texts, of everything we take for granted, leaving us with a deeper understanding of what we already knew and with new ideas.

When we think critically, we are actively using our intelligence, knowledge, and abilities to deal effectively with life's situation. Similarly, when you write thoughtfully, you perform the following ways:

- Seeing different perspective is crucial to getting a more complete understanding of ideas expressed in passage we read.
- Mind Maps are visual presentations of the various ways ideas can be related to one another. Mind maps are also a powerful approach for writing, helping you to generate ideas and to begin organizing them into various relationships.
- Using language ethically, when language use is sloppy or clear it leads to the same sort of thinking.

One effective way to develop your ability to use ethically and responsibly in communicating your thoughts, feelings, and experiences is to read widely.

This study is written from theassuredness that intertextuality still a fundamental part in the effort to understand literature and culture in general. Without a working science of intertextual theory and practice, readers are probably stayed in traditional concept of writing and reading, which have been radically challenged since post-structuralism.

The theory of intertextuality insists that a text (for the moment to be understood in the narrower sense) cannot exist as a hermetic or self-sufficient whole, and so does not function as a closed system. (Still and Worton, 1990: 2) Intertextuality for Bloom is a product of the 'anxiety of influence, this anxiety, the keystone of Bloom's account of literary writing and critical reading (Allen, 2010: 137).

'Intertextuality' is a term coined by Julia Kristeva, but which we shall use to cover a somewhat broader range of theories than those which she expounds in her seminal work on intertextuality, 'Word, dialogue and novel' or 'Problemes de la structuration du texte'. (Allen, 2010: 5) She argues that a text is in fact a structuration, that is, an apparatus which produces and transforms meaning (Worton and Still, 1990: 17).

## DISCUSSION

This research used descriptive

Kristeva fill up Bakhtin's thought of couples contrast, but she emphasizes that both the monologic and the dialogic poles are to be found in any text. It is this sense of the otherness of language which explains Bakhtin's most important concept, dialogism, and begins to demonstrate that concept's intertextual nature.

### *Bakhtin*

For Bakhtin, dialogue, the orientation of the now-said to the already said and the to-be-said, is ubiquitous and foundational, comprehending all of the ways that utterances can resonate with other utterances and constitutive of consciousness, society, and culture (Bauman, 2004 :5). However, Bakhtin's notion of dialogism is based on how human beings exercise language in specific social situations. For Bakhtin "the life of the word is contained in its transfer from one mouth to another, from one context to another context, from one social collective to another (Haberer, 2007: 57).

Intertextuality and the work of Bakhtin are not, that is to say, separable, and in understanding the former we clearly must understand something of the latter. Allen (Allen, 2010:20)  states that  an utterance, such as a scholarly work, may present itself as an independent entity, as monologic (possessing singular meaning and logic), yet it emerges from a complex history of previous works and addresses itself to, seeks for active response

from, a complex institutional and social context: peers, reviewers, students, promotion boards and so on. All utterances are ***dialogic***, their meaning and logic dependent upon what has previously been said and on how they will be received by others.

The mode of speaker's linguistic activity can be called "intertextual," in the sense that speakers always build something new by infusing it with their recollection of textual fragments drawn from previous instances of speech. (Gasparov, 2010: 3) All cognitive operations with language are intertextual in their nature.

### *Kristeva*

Julia Kristeva is one of the most original thinkers of our time. She is one of very few philosophers for whom the speaking being becomes a crucial constellation for understanding oral and written literature, politics and national identity, sexuality, culture, and nature. (McAfee, 2004: 1) According to McAfee Kristeva reveals that the oral is "a strange fold" among them. A part where inner drives are releved into language, where gender interacts with thought, where the human and culture meet.

Kristeva is acknowledged to have developed a number of key concepts, such as semanalyse, the genotext and pheno-text, semiotic chora and symbolic, and intertextuality.(Macey 2001, cited in Kabhtiyal 2016) According to Macey, Kristeva hits upon and elaborates her outstanding concept of intertextuality during her studies of Mikhail Bakhtin. Julia Kristeva's attempt to combine Saussurean and Bakhtinian theories of language and literature produced the first articulation of intertextual theory, and an examination of her work in this area forms a necessary part in the origins of the term.

Most critics agree that the term was coined in the late 1960s by Julia Kristeva, who combined ideas from Bakhtin on the social context of language with Saussure's positing of the systematic features of language. Kristeva assumes that a text is compiled as an assortment of quotations and is assimilation and a makeover of another. Intertextuality reinstates intersubjectivity (Kristeva, 1941:38). In The Bounded Text,Kristeva deals with the process of creating a text outside the already present discourse. The authors are not original and do not create anything from their texts from original minds but compile from the already existing texts. She explains text as a permutation of texts, intertextuality in the given text, where several utterances, taken from other texts intersect and neutralize one another, Kristeva thinks more in terms of text and textuality.

What call up our interest is curiosity to know about others writings. This brings us to intertextuality. What is intertextuality? How many types of intertextuality? How does it work in achieving an active reading and making a thoughtful writing? These three points

will lead this study to reveal the aim of learning intertextual strategies in order to improve thoughtful writing and critical reading.

**The Types in Intertextuality**

Here the term 'intertextuality' encompasses the widest possible range of textual interactions including those of sources and influences. The focus is on distinct and separate texts interacting, rather than on collaborations, different voices in the same text, or purely linguistic expressions, such as puns, homophones, foreign words and phrases, phonemes, and etymological play.

Heinrich Plett (Plett, 2001: 5)distinguishes between this broad understanding of intertextuality and the highly specialized usage of Kristeva, Barthes, and Derrida that excludes varieties of conscious and unconscious imitation from consideration. In a broad sense, intertextuality is the reference to or application of a literary, media, or social text within another literary, media, or social text. In literature, intertextuality is when a book refers to a second book by title, scene, character, or storyline, or when a book refers to a social 'text' such as a media, social, or cultural story.

This borrowing invites a comparison between your understanding of the text outside of the book, and its use inside of the book. Intertextuality asks us to think about why the author is choosing this particular literary or social text, how they are including the text in the book, and to what effect is the text re-imagined by the book, or the book shaped by the text.

Here are the patterns of intertextualityby Tracy Lemaster, (Lemaster, 2012):

*Designs*

1. A book shape

One form of intertextuality is a brief or prolonged reference to a literary text in a second literary text. For example, this reference might involve the author simply giving the title of another book, adopting a famous character name from another book, or revisiting a famous scene from another book. These brief references are meant to call attention to them as borrowing an outside text, and to how it is being applied and reworked in the primary book. Examples of longer intertexual references might include the adopting of an entire storyline from another book, or a lengthy scene from another book.

## 2. A text shape

A second form of intertextuality is a brief or prolonged reference to a media or social "text" in a literary text. For example, an author might reference a film, tv show, or song, or a well-known social "text" like the story of John F. Kennedy's assassination or Rosa Parks's bus ride. What makes intertextuality different from literature's common mention of things in the media and society is that the "text" which the book references has a narrative quality. Therefore, we still have reference to a story within a book, even though the story is not a piece of literature.

*Purposes*

1. Comparison

   Intertextuality involves an implicit comparison by putting two "texts" together. When literature references another text, we are asked to draw from our knowledge of the text in its original form, and compare this to how it is being used, changed, or reframed by the primary book. Intertextuality functions on comparison and contrast of similarities and differences.

2. Dialogue

   Intertextuality invites a conversational dialogue between two "texts." Because both the primary book and its intertext are narratives, rather than static items or images, we can engage the full storyline that each contains to create a narrative conversation. Sometimes, the two narratives are very different and can therefore create competing dialogues about which is dominant, or most important.

3. Destabilization

   Intertextuality can sometimes destabilize, or shake up our understanding of, the original text being referenced or a scene or idea in the primary book. The original text may be a "story" that most feel very familiar with, but its use or reframing by the primary book changes our feelings or reveals something new about this original story. Conversely, the book may be presenting a scene, character, or argument that we feel we are beginning to understand when it is disrupted and destabilized by entry of this intertext.

*Impacts*

1. Transformation of the Primary Book

   The first influence intertexuality can have is on a reader's understanding of the primary book. This is a matter of evaluating effect on the book at hand.

Why does the primary book choose this similar or dissimilar intertext, where is it used, how does it add to or change our understanding of the scene it is in and how does it evoke important arguments the book is making overall?

2. Transformation of a Prior Text

Intertextuality can also influence our understanding of the original text, causing us to "reflexively" re-read, or reconsider, our understanding of the original text. Even if the outside text is not being reworded or rewritten in any way, by placing it in a new book, the outside text is reframed and therefore changed. Does the author explicitly or implicitly change the intertext from its original form and in what ways?

3. Reinterpretation of Both

Intertextuality can create a simultaneous re-reading of both the primary book and its intertext. This involves a back-and-forth rereading of each text based on what their similarities and differences reveal about one another.

**Thoughtful Writing and Reading Actively**

Read actively is to give our full intention, concentration and attention to the text. Active reading is productive reading in order to analyze the text and evaluate its ideas which lead to a critical reader. As a critical reader we will think of other subjects or issues to the text might be connected. Using reading to create new writing and redefine the familiar connect us to intertextuality. The writer is a reader of texts before she/he is a creator of texts, there is a process of intertextual in the act of reading before it is become a thoughtful writing. The competence to think creatively makes delivering such ideas feasible. We think creatively means we discover ideas and connect those ideas that are useful, exciting, original, and worth developing First time we decide to write, we need to come up with some outset ideas to write.
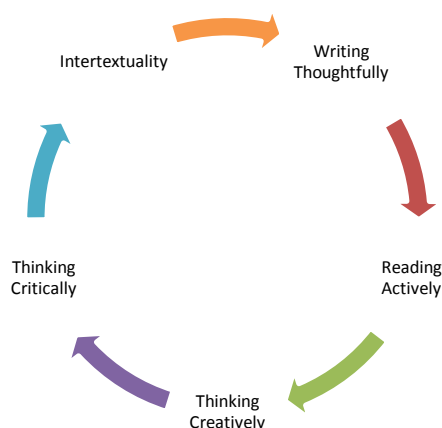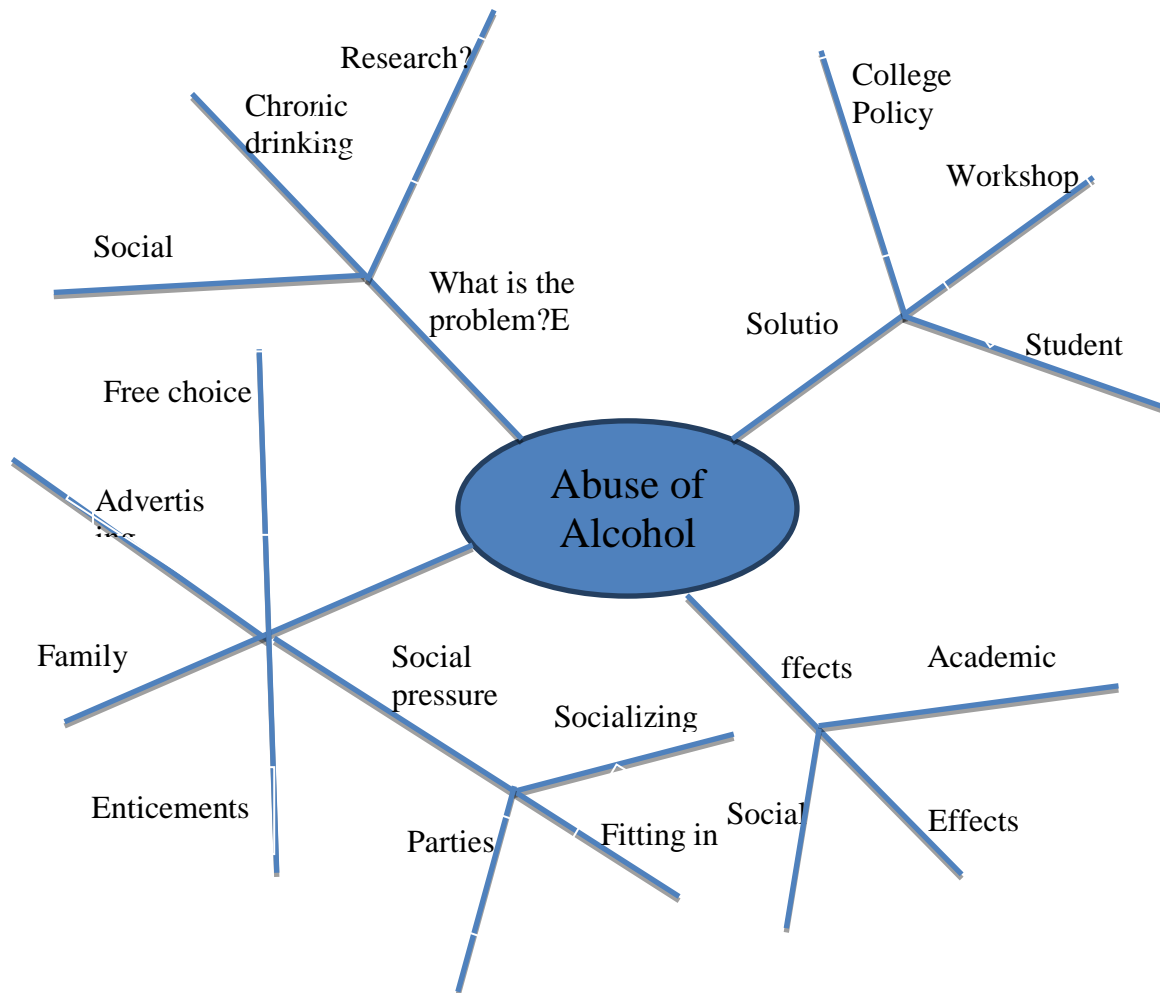
There are four qualities of an active, critical, thoughtful reader (chaffee, 2005: 28) that will lead a thoughtful writing:

1. **Curious:** reading in order to know more, to learn something different, to expand the adventure of worldview. When we read a writing text we may refer those writing into another writing to find out another understanding and delivering some ideas.

2. **Open – minded:** an open-minded reader does not simply close the book when a text become difficult, because if there is something to be learned, an alternative point of view to be gained, a thoughtful reader will extend the same courtesy to the author.

3. **Knowledgeable:** the knowledge to be gained from reading is not solely on the overall subject matter, but from the writer's use of language and store of general knowledge (historical, cultural, political, and etc).

4. **Creative:** when we read creatively, we think about how to incorporate the text's viewpoint or information into our own context. The text becomes more than a series of inter-locking ideas. It stimulates us to do something differently, to take action, to reflect critically, to change our mind.

The process of reading is a thinking activity, expert readers also engage in metacognition while in reading. Aware of our thinking process as we are reading is a metacognition process and we use this awareness to improve our thinking.

Creative writing is often thought of as imaginative fiction, poetry, or drama for which the author invents characters and situation. We can use our creativity thinking in selecting and narrowing our topic, in the way we generate and research ideas, in the way we organize our ideas, and in the way we focus on our ideas. We can use our creative thinking to write imaginative, inviting introduction that will make our readers. Mind maps are visual presentations of the various ways ideas can be related to one another. The following picture is presented the mid maps thinking – writing concept using fish bone map (Chaffee, 2005: 96)

Research?

Chronic drinking

Social

What is the problem?E

College Policy

Workshop

Solutio

Student

Free choice

Advertis ing

Abuse of Alcohol

Family

Social pressure

Socializing

ffects

Academic

Enticements

Parties

Fitting in

Social

Effects

**Applied Intertextual in Rewriting (Classic to Modern)**

**A. A Book Shape**

Shakespeare famously customized existing plots when writing his plays, and added to them an acute perception of human experience which gave them universal significance. Thwarted love, ambition, greed, jealousy, fear – if you want to write a story about a fundamental predicament, there is a Shakespeare play to fit the bill. Therefore, it is not surprising that he has inspired so many writers

When wetake a classic approach to Shakespeare, swooning over *Romeo and Juliet* and *A Midsummer Night's Dream,* or prefer the more complex works like *The Winter's Tale*, this list will steal your heart, call out to you from a balcony and keep you flipping the pages.

Some writer found that some modern novels and movies inspired and retelling the classics novels: **Sally O'Reilly** in her writing finds those classical novels

like follows (https://www.theguardian.com/books/2014/apr/30/top-10-novels-inspired-shakespeare-herman-melville-patricia-highsmith):

1. Moby-Dick by Herman Melville (Macbeth/King Lear)

   Melville's Great American Novel draws on both Biblical and Shakespearean myths. Captain Ahab is "a grand, ungodly, god-like man … above the common" whose pursuit of the great white whale is a fable about obsession and over-reaching. Just as Macbeth and Lear subvert the natural order of things, Ahab takes on Nature in his determination to kill his prey – and his hubristic quest is doomed from the start.

2. The Black Prince by Iris Murdoch (Hamlet)

   This is a brilliant depiction of obsessive love, though its plot is a typically convoluted Murdochian creation which is inspired by Freud and Plato as well as Hamlet. It tells the story of a twisted friendship between two writers, and features some cheekily cross-dressed sex scenes in which Julian (a young woman) dresses up as the gloomy Dane. Murdoch is strongest on the unpredictability of love, and the black comedy that can result

   There also **Emily Temple**'s views some modern novels which based on classic literature (http://flavorwire.com/297039/10-contemporary-novels-based-on-classic-lit-that-are-actually-worth-your-time):

3. ***The Innocents,*** *Francesca Segal's* (The Age of Innocents)

   The American release of Francesca Segal's debut novel, ***The Innocents*** is a superb modern-day retelling of ***The Age of Innocents***, Edith Wharton's classic novel of upper class scandal. Now, adaptation, cross-pollination and flat out stealing are nothing new in the literary world**. *The Innocents*** that we decided to put together an entire reading list of wonderful contemporary novels based on works of classic literature, so you can indulge in the present and the past in equal measure. In Segal's fantastic debut, she reimagines Wharton's scandal-ridden 1870s New York as a tight-knit Jewish community in modern day London, replacing the free spirited Countess Ellen Olenska with Ellie Schneider, a model recently kicked out of Columbia for appearing in a porn film, and protagonist Newland Archer with Adam Newman, who becomes

entranced by Ellie's "seedy glamour." Compelling, smart, and silkily written, this novel just might become a classic of its own.

4. *Bridget Jones's Diary, Helen Fielding (Pride and Prejudice)*

Helen Fielding has stated openly that her bestselling novel is based on Jane Austen's enduring classic, and if you've seen the film adaptation, you probably remember the visual joke that is Colin Firth playing Mark Darcy, who is, of course, named after Austen's famous Mr. Darcy, who, of course, Colin Firth played in the excellent 1995 BBC adaptation. The novel (which is better than the film, by the way), is just as charmingly self-aware of its own influences — when we first meet the aforementioned Mark Darcy, Bridget thinks, "It struck me as pretty ridiculous to be called Mr. Darcy and to stand on your own looking snooty at a party. It's like being called Heathcliff and insisting on spending the entire evening in the garden, shouting 'Cathy' and banging your head against a tree." Indeed.

5. *The Penelopiad, Margaret Atwood (The Odyssey)*

Like LeGuin, Atwood explores the feminine side of one of our most essential literary works, this time through the eyes of Penelope, Odysseus's loyal wife. Witty and charming, Atwood challenges the patriarchal standard of Greek myths and entertains us at the same time.

There is also Kate Erblandexploring the retelling novels from the classic one: http://mentalfloss.com/article/57225/11-modern-retellings-classic-novels

6. Great, Sara Benincasa (The Great Gatsby)

It seems highly improbable that anyone read F. Scott Fitzgerald's *The Great Gatsby* and thought, "man, this would be great if it somehow involved fashion blogs"—well, at least until comedian Benincasa did. The book is Benincasa's second (her first is the memoir*Agorafabulous!: Dispatches From My Bedroom*) and her first novel, and it creatively reimagines the world of *The Great Gatsby* in a contemporary context. The location stays on Long Island, but moves to the Hamptons, and Jay Gatsby is now a girl—and the creator of a popular fashion blog—while narrator Nick Carraway is now the slightly socially awkward Naomi Rye (Carraway, Rye, how cute!). Moreover, Daisy is a gorgeous young Hampton's resident who never seems to understand the

power of her beauty. Yup, you read that right: Not only is *Great* a modern
taken on *The Great Gatsby.*

It is characteristic of works in theoretical linguistics that some particularly striking
examples have been used repeatedly, by different authors and for different purposes; this
habit in itself can serve as a vivid illustration of the intertextual nature of language usage.
What hovers over all these psychological, social, and stylistic overtones of the sentence is a
comic image or what is captured by the reader who rewrites it.

The creativity of rewriting with present situation needs critical thought in
expanding the content. Inspiring from classic novels made these authors realizing
something must retelling from those classic novels. Its beauty of those story's plots and
characters or moral content even ideology arose the critical thinking of those modern
novels to rewrite those legend stories.

### B. A Text Shape

In the domain of oral poetics, intertextuality has been a defining focus since
the latter part of the seventeenth century,when oral tradition became a key element in
marking the juncture between pre-modern and modern epochs in the evolution of
language and culture.

1. In Arabic poetry, the qasida (ode) is considered by scholars to be one of its most
   distinguishing aspects. Originatingaround 500 bc, it is also considered to be
   fundamental to the development of pre-Islamic poetry. It is composed in mono-
   rhyme having between fifteen and eighty lines.The qasida contains three subtopics
   or recurring themes; the nasib or the story of a destroyed relationship and home, the
   fakhr which portrays self-praise for a tribe or oneself, and the rahil which is a
   journey into the desert involving camels. The qasida also involves biographical
   anecdotes called akhbar, which shows stories of revenge-taking and blood-sacrifice
   necessary to go through a rite of passage. The major components of the akhbar are
   the recurring themes of blood-revenge, initiated by the death of a father or loved
   one, and the "arrested development" of a person during their youth.

   Example of a *nasib* poem by Labidibn Rabiah:

   Effaced are the abodes,
   brief encampments and long-settled ones;
   ***At Mina the wilderness has claimed***
   ***Mount Ghawl and Mount Rijam.***

The torrent channels of Mount Rayyan,
Their teachings are laid bare,
Preserved as surely as inscriptions are
preserved in rock,
Dung-darkened patches over which,
*since they were people, years elapsed,*
*Their profane mouths and sacred ones*
*have passed away.*
They were watered by the rain
the spring stars bring,
And on them fell the rain of thunderclouds,
downpour and drizzle... (https://en.wikipedia.org/wiki/Islamic_poetry )

The common theme of pre-Islamic Arabic poetry is the description of Bedouin life, the stories of rites of passage and sacrifice, depicted through imagery and the use of metaphors. This was mostly oral in composition until the third century
The poem filled with the words that sounding the Bedouin Life as Muslims. And the words that are in italic and bold are inspired from the religious life that had been transferred into menology texts.

2. Middle school teacher in Anaheim, California, rewrote the lyrics to a popular hit song as a way to teach her 7th graders about Islam. But one mother is upset because she feels it promotes the religion. According to *EAGnews.org*, Nichole Negron's son mistakenly brought home a learning journal that is normally kept at school. But being that she is an involved mother, she looked through it and found the teacher's lyrics pasted to a page. Her son said they sang it several times in the classroom.Here are the lyrics (sung to the tune of Rachel Platten's "Fight Song"):

Like a sandstorm
On the desert
Sending camels
Into motion

Like how a single faith
Can make a heart open
*They might only have one God*
*but they can make an explosion*
Chorus:

And all those things they have to say
*Islam … Allah's on the way*

*They will preach them loud tonight*
Can you hear their voices this time?

*This is their fight song,*
*Spread Islam now song,*
Prove that they're right song,

Their power's turned on,
Starting right now they'll be strong
They'll play their fight song,

And they don't really care,
If no Jews or C's believe,
Cause they still have
A lot of others to reach

The Moguls rule in India,
*Spreading Islam from their bones*,
Still believe,
Yeah they still believe

Chorus

Like a sandstorm
on the desert
sending camels
into motion

Negron brought her concerns before the teacher and the assistant principal, but wasn't taken seriously. The teacher said she was only trying to prepare the students for a test, but admitted to thinking it might be problematic. The assistant principal blamed the mother's faith for finding the song offensive(http://www.truthrevolt.org/news/teacher-writes-song-7th-graders-sing-about-islam ). This old poem made as a song by the Muslim's teacher that inspired by the fight of Islam faith in the land of minority where everybody called them a terrorist. The chosen words that sounding the fight for the faith. Inspired by the Muslim's condition in Gaza and Palestine, this poem uses the words that describing the face of Islam and the power that come from inside.**Islamphobia** is the ISIS creates in all over the world that made the student's mom worried what that teacher's intention in teaching Islamic song in that California School?

If texts are made up of bits and pieces of the social text, then the on-going ideological struggles and tensions which characterize language and discourse in society will continue to reverberate in the text itself. Intertextuality, here, concerns a text's emergence from the 'social text' and also continued existence within society and history.

The 'outside in' of the previous into now text is two narratives that are very different and can therefore create competing dialogues about which is dominant, or most important and can sometimes destabilize, or shake up our understanding of, also the original social 'text' that being referenced or a scene or idea in the primary social life. Critical thought of the author arose those wonderful words in songs and poem, they were being reading actively with producing thoughtful writing.

**CONCLUSIONS AND SUGGESTION**

To read actively is to work at interpreting the many layers of a text, the author compiles the text by reading other texts and the text becomes available to the audience in a process of reading. Reader's experience of some practice or theory unknown to the author may lead to a fresh interpretation. When we think critically, we are actively using our intelligence, knowledge, and abilities to deal effectively with life's situation. One effective way to develop your ability to use ethically and responsibly in communicating your thoughts, feelings, and experiences is to read widely. Without a working science of intertextual theory and practice, readers are probably stayed in traditional concept of writing and reading, which have been radically challenged since post-structuralism.

This study explores how intertextuality working in making thoughtful writing and critically reading through some literary works. The writer found that some modern novels and movies inspired and retelling the classics novels: **Sally O'Reilly** in her writing finds those classical novels, also **Emily Temple**'s views some modern novels which based on classic literature and **Kate Erbland** exploring the retelling novel from the classic one Bakhtin calls these dialogic text, while poems go to monologic text. These novels are 'book shape' type in intertextuality.

Some poems made up from social condition, religious interference like a *nasib* poem by **Labidibn Rabiah**, , it is also considered to be fundamental to the development of pre-Islamic poetry. It is composed in mono-rhyme having between fifteen and eighty lines. There is **also Middle school teache**r in Anaheim, California, rewrote the lyrics to a popular hit song as a way to teach her 7th graders about Islam, that is called *Fight Song*. These poems are 'texts shape' type in intertextuality.

Intertextuality, here, concerns a text's emergence from the 'social text' and also continued existence within society and history. The 'outside in' of the previous into now text is two narratives that are very different and can therefore create competing dialogues about which is dominant, or most important and can sometimes destabilize, or shake up our understanding of, the original text being referenced or a scene or idea in the primary book or social texts.

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