PREFACE

Intertextual enquiries have enriched and revolutionized the literary realm bringing out the interdependence among texts, rereading the textual signals, scanning their lapses, absences and gaps and rewriting them bringing out the missing links so that the past narratives are revised to lend the other person’s point of view or incorporate the many sided discourses. These intertextual rereadings lead to the revision and subversion of the hegemonic texts of the past which celebrate the perceptions of the dominant structures, penned by the master writers steeped in their discursive operations. Intertextuality as a literary tool was in practice right from the beginning of literature. But its theoretical exposition began in a transitional period between structuralism and poststructuralism by Julia Kristeva while introducing Bakhtin to the literary scenario of Europe in 1966. Saussure and Barthes are also highly influential in the developmental trajectory of this concept. Harold Bloom with his concept of the ‘anxiety of influence’ had its effect on the theory and practice of intertextuality. If poststructuralists used intertextuality as the facilitating tool for the deployment of multiple codes, voices and the celebration of plural subjectivities, structuralists use the same concept for addressing the fixity of meaning. Structuralists like Riffaterre and Genette make use of this concept in their analysis of the specific interrelationship between texts. Poststructuralists perceive the prevalence of intertextuality from modernist times with its potential for alternate readings. But postmodernism and its celebration of the simultaneous coexistence of multiple discourses within the same textual space utilize its potentialities to the maximum by validating versions and subversions of unidirectional and monologic texts. Feminism
and postcolonialism deploy intertextual strategies in their interrogation of the canon and their representation of the marginalized selves and voices. The elaborate use of intertextuality is seen in the non-literary art forms like painting and cinema while the wide and the varied prevalence of this concept in the World Wide Web is known by the term hypertextuality. As modes of resistance and voices of challenge, postcolonialism and feminism make elaborate use of intertexts and countertexts to offer the points of view of the racial and the gendered marginal. Though the terms countertext and intertext are mostly used in identical signification, in this study countertext is used to refer to the postcolonial rereading of canonic texts offering the resistant spirit of the native voice. The omissions of the dominant texts become the celebration of the intertexts which expose the missed out voices in the masterpieces.

Both Jean Rhys and Coetzee make use of the subversive capacity of the intertexts to render the view of the racial and the gendered marginal. Jean Rhys as a West Indian writer gives a direct representation of the postcolonial and feminist voices in her intertextual work *Wide Sargasso Sea* which is a subversive rewriting of the masterpiece of Charlotte Bronte, *Jane Eyre*. In *Wide Sargasso Sea* Rhys talks about the typical Creole experience of colonialism and patriarchy and traces the resistance of Antoinette Cosway to her prefiguring in *Jane Eyre* as Bertha Mason. J. M. Coetzee as a South African writer occupies a strategic position in the ideological scenario of South Africa and voices the feminist and postcolonial resistance through *Foe* in which he rereads Daniel Defoe’s colonialist island tale *Robinson Crusoe*. The postcolonial counter discourse of the native is given in the character of the mute slave Friday while the feminist voice is that of the narrator Susan Barton, who is absent in the canonic
text. Both Rhys and Coetzee maintain the intertextual references to the respective master narratives by open and veiled allusions, by the use of the names of characters evoking reference to the previous texts and also by the recasting of the situations of the earlier texts in the new textual space.

The study titled “Texts, Countertexts and Intertexts: An Analysis of Jean Rhys’ *Wide Sargasso Sea* and J.M. Coetzee’s *Foe*” analyses *Wide Sargasso Sea* and *Foe* as texts possessing intrinsic aspects of textuality, as countertexts offering the postcolonial counter discursive relationship with their previous texts and also as feminist intertexts celebrating the woman’s voice and discourse. This study is done in five chapters. The first chapter is an introduction that gives an exposition of the concept of intertextuality tracing it from its origin and development through various theoretical movements including its appropriation by those movements. A brief account of the aims and objectives of feminism and postcolonialism along with the benefits of intertextual enquiries in these discursive fields are also analyzed. The study is essentially concerned with the feminist and postcolonial use of intertexts and countertexts as practical tools of subversive revision rather than its theoretical stance in abstraction.

Chapter Two titled “Implications and Explications: *Wide Sargasso Sea and Foe as Texts*” analyses *Wide Sargasso Sea* and *Foe* as texts in their self conscious implications. *Wide Sargasso Sea* is the reclamation of the voice and narrative space of Antoinette Cosway, the regenerated self of Bertha Mason, the mad Creole wife of Rochester in *Jane Eyre*. Along with the obvious intertextuality, the text is a modernist
revision of the narrative strategies in *Jane Eyre*. This chapter also discusses the gothic elements as a strategy of revision and subversion. The plot, character construction, elements of dream and fantasy, images and symbols are also analyzed to render an idea of the uniqueness of the text. *Foe* writes back to *Robinson Crusoe*, the colonialist island tale by one of the pioneers of the realist novel, Daniel Defoe. It maintains an intertextual relationship with two other works by Defoe, *Roxana* and the short story “A True Revelation of the Apparition of One Mrs. Veal”. *Foe* is also analyzed as an allegory of the ‘art of fiction’ writing. The elements of postmodernism that the text maintains in being a self reflexive metafiction are also analyzed in this chapter.

Chapter Three titled “The Voice of the Racial Other: *Wide Sargasso Sea* and *Foe* as Postcolonial Countertexts” studies these texts as counter discursive narratives offering the voice of the postcolonial Other, submerged under the colonialist discourses. The diverse ways in which *Wide Sargasso Sea* reclaims the discourse of the racially marginalized in validating the self of Antoinette Cosway over the colonial renaming and recasting as Bertha in *Jane Eyre* are dealt with. Though the obvious resistance to colonialism is done through the character of Antoinette and her narrative, the blacks, the natives of the West Indies represented by Christophine record their resistance through their refusal to comply and conform to the colonial point of view. They are shown to inhabit a realm which is beyond the grasp and hold of the discourse of the colonial masters. The postcolonial resistance of the blacks is complete while the Creole resistance of Antoinette is tainted by her complicity with the white masters in their marital and political liaisons. The postcolonial resistance is sketched
in a three-way process through the mutual relationship of the whites and the blacks, the blacks and the Creoles and the Creoles and the whites. It is through the interweaving of their mutual trust/distrust dichotomy that the postcolonial discourse is carried out. In *Foe* the voice of the postcolonial Other is emphatically presented in the figure of Friday, the tongueless slave of Cruso. Friday remains in his marginalized space in the first section of the text, gradually gains his space in the other sections of the narrative and in the last section which is the postmodern finale that resists all closures, he claims the narrative for the self. This reaching the postcolonial home of Friday topples the attempt at narration of the Friday story by the master manipulator and story teller Foe and also by the female narrator Susan Barton. Friday’s silence becomes more valid and it achieves more than the exploits of Cruso, the voluble debates and arguments of Susan and the pen and the authority of Foe. Friday refuses to write the language of the colonizer and hence refuses to be written by the discourse of colonialism. He does not keep away from the advantages of writing. Instead he uses the tools of language that colonialism provides to deny their discourse, by designing own method of communication by drawing. It is through the resistant figure of Friday that the postcolonial voice of *Foe* is heard.

The fourth chapter entitled “The Woman and the Web: *Wide Sargasso Sea and Foe as Feminist Intertexts*” is an enquiry into the feminist element in these texts. It traces these texts in terms of their writing back to the master narratives from the feminist/woman’s point of view. From the title it may be understood that not only the voice of the feminist challenge, but also the diverse aspects of woman’s discourse are deployed in the textual site. *Wide Sargasso Sea* is conspicuously the story of
Antoinette Cosway as against the story of Rochester, glorified through the narrative of *Jane Eyre*. Antoinette is at the site of a double colonization, both in terms of her gender and race. She has to resist colonialism and patriarchy alike with her narrative. Her feminist challenge is achieved by claiming the narrative control and space in *Wide Sargasso Sea* for herself and at the same time exposing the villainy and hypocrisy inherent in the character of Rochester by representing him as callous and calculative who values relationships only in terms of money. Her resistance reaches its destructive edge with the setting fire to the colonialist mansion of Thornfield Hall where she breaks the imprisonment imposed by patriarchy in preferring death to life in ideological subjugation. The narrative traces Bertha before her imprisonment in the clutches of patriarchy and relates the motives that leads to the destructive fire in *Jane Eyre* and validates Antoinette’s action as the interrogation and challenge of patriarchy. Another person through whose presence, the feminist challenge is offered is Christophine who vocalizes certain vehement comments on the divide of gender. *Wide Sargasso Sea* is noted as the feminist rendering of another feminist text, who dealt with the woman’s issue inadequately, leaving questionable spaces and gaps in between. *Foe* problematizes the issue of woman through Susan Barton, the female narrator of the Cruso story, whose hold and control of the narrative is undoubtedly feminist in nature. She also represents and theorizes a number of Coetzean preoccupations with regard to his location in South African ideological question and also in relations to aspects of textuality. She addresses the issue of the place of art and artifice in fiction writing. She occupies the realm of the half colonized Other in relation to the genuine Other Friday and exposes the liberal feminist complicity with
the dominant ideology in its apprehension of the postcolonial problematic. Susan Barton shares the intertextual space with *Roxana* as well which is suggested by the similarity of the names as she retains the first name of the protagonist of *Roxana*.

Chapter five is the conclusion which summarizes the arguments of the previous chapters and also discusses the impact of these two texts in the theoretical realm of intertextual /counter discursive challenges of the hegemonic texts. The relevance of these texts in the context of the subtle persistence of marginalization in gender and race globally is examined along with a brief account of the elements of comparison and contrast of the two writers and texts in question. The implications of this study in the analysis of intertextual relationship of texts are also touched upon with a few suggestions for the future researchers.