THE INTER-TEXTUAL IMAGINARY

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Abstract: *From a postmodern perspective, a literary text never ends, it continues in other literary texts. Besides the physical limits, besides the title, the first lines and the final point, besides the internal configuration, any narrative text develops in a literary system of references belonging to other literary texts. The term inter-textuality describes the textual interaction which is realized within the same narrative text. Starting from Roland Barthes's definition of the inter-text as the impossibility of living outside the finite text, the inter-terxtuality becomes the true condition of the narrative textuality. In "The Name of the Rose" by Umberto Eco, the inter-textual imaginary stands for medieval chronicles, the religious confessions, the hidden mentality of the period of the period described. The novel contains inter-references that combine themselves in a perfect imaginary belonging simultaneously to history and to the literary plot. Considering that the narrative text tells a story which was already told, functioning as a 'champ de reference' based on a discursive unity which is made possible only by the inter-textual imaginary. Extending the aria of analysis, the same inter-textual imaginary becomes the basic unit that develops, as a cinematographic discourse, into a multiplied illusion of reality.*

Keywords*: imaginary, inter-textual, narrative discourse, cinematographic discourse.*

Introductory Unit

The study "The inter-textual Imaginary" intends to analyze the inter-semiotic relationship that was established between a narrative text and its cinematographic representation. Both were considered discursive form of representation. The narrative discourses are also put in relation with the reader/audience discourses.

Starting from Julia Kriesteva's point of view, any narrative text may be taken into consideration only in the eyes of the reader. It is the reader who gives meaning to the text, and not only the author. The two perspectives, the reader's and the authors, collide and generate the galaxy of the multiple meanings of the same narrative text. [1] In order to analyze the relationships between the author's perspective and the reader's perspective, it is necessary to see the author's function inside the text.

Each narrative text is a form of a discourse representation, and each discourse is bi-vocal expressing two different intentions at the same time: the speaking characters' intentions and the author's intentions. The character is a locator of the narrative text and, thus, his/her words may function as "ideo-logemes"[2] (Bakhtin 1982: 194). The function of an ideo-logeme is to link a concrete narrative structure (the narrative text) with other narrative structures (the discourses). This kind of function may be noticed only at an inter-textual level of a narrative text (Kristeva 1980: 268). Each character uses a specific language in order to create his or her discourse (different from the others) and to represent a certain and unique point of view regarding the world.[3] But the characters are not the only forms of the locator. There are also impersonal discourses or

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[1] The meaning of a narrative text, as well as the meaning of any literary text, is transferred not only from the author to the reader, but it is also created by the reader, or at least mediated through.

[2] An ideo-logeme represents the particular type of language used only by a single character. It has the function to individualize the character through his/hers discourse.

[3] In fact, all the discourses in a narrative text are distant forms of the author's discourse.

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different literary genders intercalated in the narrative text. The discourse becomes the object of the narrative representation. For each character, his/her actions are sustained ideo-logically. It is not the image of the hero that characterizes a character functioning within a narrative text, but his or her discourse.

Generally speaking, the discourse represents the emitter, but it also represents itself, in other words, the discourse becomes the object of the narrative discourse. The character who speaks and his/her discourse are forms of inter-textual manifestation that require special formal procedures. The narrative text becomes more than an artistic representation of a single discourse, of a single linguistic conscience, the author's or the characters', it connects all the discourses placing them in an inter-relation network, each one lighting up the other ones.

Extending the analysis outside the narrative text, the network of the discourses that function within the narrative text is put into a discursive relationship with the reader. In his turn, the reader first assumes the discourses of the narrative text and, secondly, he creates his own discourse. The new discourse does not function in a written form as the others do. It is imagined by the reader while he is reading the text. It could be said that he is imagining the discourse. [1] Thus, the narrative texts could generate other type of discourses outside the written form. But each narrative text generates a theoretical pattern that function only inside the text.[2] Summing up these patterns there could be established many narrative structures and a lot of narrative strategies that are to be used in writing other narrative texts or in analyzing them. But this is an impossible theoretical strategy as well, because each narrative text must be different from other narratives texts. (Barthes 1987: 160) The difference is not an irreducible quality of the narrative text itself, but it is a progressive difference created by the infinite literary space that gravitates around the finite narrative text.[3] This is the place where the discourses from inside the narrative text inter-act with the discourses from outside the text (the readers' discourses). This particular space is also the place where the meaning generated by the discourses of the narrative text, so unfinished and incomplete, mingles with other meanings created by the reader/s' discourses. The process of reading becomes a creative one, producing imaginative texts. [4] In this type of text, the meanings create a huge network of meanings never superposing one another, but giving different perspectives of understanding and interpretation to the finite text. The imaginative text could be seen as a panoramic view over the meanings that a finite narrative text is capable to generate. This process never ends and it does not have a specific starting point, it configures the plurality of meanings of a narrative text. In the moment of reading, the reader becomes an author functioning in the imaginary context

[1] This particular discourse, the reader's, functions only in relation to a specific narrative text. The reader may imagine a personal and individualized discourse to each narrative text that he reads. It is not the same distinctive discourse that relates the reader to the narratives texts that he reads.

[2] The same narrative pattern could be applied to most of the narrative texts, but this does not mean that it generates other narrative texts. Besides, it does not influence the reader and it also does not extend its function outside the narrative text, generating the reader's discourse.

[3] The meaning of the term "difference" does not refer to "otherness", but it expresses the relationship between the meaning of a narrative text and its literary representation, the relationship between what is expressed and how it is expressed. Paraphrasing Jacques Derrida's point of view, Christopher Norris considers that "meaning is never finished or completed, but it keeps on moving to encompass other, additional, supplementary meanings, which 'disturb' the classical economy of language and representation". (Norris 1987: 15)

[4] These texts do not exist as such, because they are writable forms of narration.

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that he creates. Thus, between the two authors there could be developed a literary dialogue, investing each other's discourse with meaning. But meaning is not transferred directly from the author to the reader. A narrative text does not exhibit only one meaning, but an infinite number of meanings, according to Umberto Eco. The actual meaning of a narrative text is mediated through the reader's perspective. This mediation generates inter-textual discourse. Following Roland' Barthes' theory, the meaning of a narrative text does not reside only in the text itself, promoting the author's discursive perspective, but it is also created by the reader in relation to that particular narrative text. [1] (Barthes 1987: 161)

The inter-textual discourse that will be analyzed is the one that was suggested by the author in the narrative text and imagined by the reader in the reading process. It is not a text by itself. Maybe that is why the term "imaginative" might be considered appropriate. In fact, its presence equivalences with zero; but its functions prove that it exists.

The Inter-textual Imaginary

In the process of writing a narrative text, the author inserts in the text a meta-fictional perspective upon the past that it is related. Each narrative text includes a "histoire" that is to be literarily developed and turned into fiction. The textual incorporation of the past triggers the author's perspective, because it was he who selected the facts, who arranged them in a logical form, who completed the puzzle, who created the plot and who started to write the text in his own individualized style. On the other side, there is the reader, who understands and interprets the content of the narrative text, who places himself in the process of communication with that particular text, who speaks not only about what he reads but also about he notices beyond the text, in the imaginative space around the text.

It is already known the formalist theory about the irreducible plurality of the discourses inside the narrative texts. More than that, at the end of the 60's and the beginning of the '70, Julia Kristeva and the Tel Quel group started an attack against the "setting author", in the sense of the humanistic meaning of the word. The author is recommended not to be considered as the only original and generative source of standard meanings in a narrative text. This made a lot of changes in the theory regarding the notion of "text" as an autonomous entity with immanent significance. The same thing happened in United States when Wimsatt and Beardsley, the great representatives of the New Criticism, started their attack against "the error of intention". (Wimsatt 1954: 79) Nevertheless, it was impossible to reject the author, the concept of the author. It is still needed a critical language that includes this concept. But, this time, it must be placed in relation with another important concept, the reader. The imaginative meeting between the two entities of the same unit, which is the narrative text, takes place on the ground of inter-textuality. Considering Riffaterre;s point of view, the inter-textuality replaces the binary relation *author - text* with another binary relation *reader – text*. The new relationship supports the idea that the meaning of a narrative text is extracted from the other narrative discourses that already exist.(Riffaterre 1984: 142) A particular narrative text is always placed in relation with the anterior narrative discourses. It functions as a part of other narrative discourses, and that is the place from which the

[1] Continuing this analysis, the reader actualizes the entire network of literary texts, not only the narrative ones, in the process of reading.

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narrative text takes its meaning. But these narrative discourses may belong to the reader as well as to the author.

The term inter-textuality represents a real "prise de position". (Angenot 1083: 122) It is the point where the discourses meet, allowing the author to propose his "histoire" turned into a fictional plot that becomes a meta-fiction in the eyes of the reader. The reader has to recognize not only the traces of the narrative "histoire", but also to admit that his knowledge about this "histoire" is limited, because he has access only to one narrative text. [1] For example if the reader wants to learn about life in the Renaissance time he may read the chronicles, or he may read the romances written at that time, or he may read "Don Quijote". It is impossible for him not to put all these narrative discourses in relation. They do not exclude but highlight one another. Each discourse is different from the others, but it will help the reader to create the image of the hero of that time, or the old atmosphere, and so on.

As Roland Barthes said, the inter-text represents "the impossibility of living outside the infinite text" and, thus, he turned the concept of inter-textuality into the true condition of the textuality of a narrative text. (Barthes 1987: 205) This is the case which makes the discourses work together, changing one another every moment. The reader becomes more active, his position was replaced and he may be considered as important as the author, participating to the process of giving the literary meaning to a narrative text.

Extending this analysis to the next level, there could be noticed that the same process takes place. The narrative text is turned into a cinematographic representation, replacing the narrative discourses with the cinematographic one. It was already mentioned that the narrative text is a discursive form of artistic representation, just as the cinematographic representation. As a discourse, the narrative text is made of other individualized discourses that interact defining the narrative reality. This reality is created by the verbal manifestation of all the discourses that are connected to one another. The hermeneutics of the verbal text is able to analyse the inter-relationships between the discourses at a linguistic and literary level. Besides the communicative intentions that any discourse may presuppose, the narrative discourse exceeds the linguistic level of representation. (Chafe 2001: 86). It may become the object of the cinematographic representation.[2] It presumes the intention of influencing and modifying the receiver. (Mills 1997: 5) The cinematographic representation is linked to the imaginative discourses of the audience. Thus, the film becomes the place where the past is turned into present, where "histoire" is watched just in front of the audience, because of the author, who proposed the narrative text, then the director, the actors, the sound engineer, the light engineer, and all the people involved in to process of making a film. The cinematographic representation becomes the place of convergence of all verbal and non-verbal semiotic forms of artistic performance and reception. The general meaning of the cinematographic discourse is rendered in connection with other semiotic systems: music, mimicry, gestural language and proximity, all represented on film. The inter-

[1] It is possible that the reader could have read other narrative texts that are linked to a particular text that he is now reading, but the analysis in question refers to the situation that takes into account only one narrative text read, even if the theory extends the aria of analysis.

[2] Each character uses a specific language in order to represent a certain and unique point of view regarding reality, defining his/her discourse. The characters' discourses function as references for their acts and reactions. Being textually expressed, they create an inter-textual cinematographic discourse which was depicted and made of other discourses.

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relation among all these semiotic cods of performance is possible because of their syncretism. The cinematographic discourse as a performative artistic representation becomes possible and functions as a materialized form of the narrative text. It is received by the audience as an artistic act generated by the superposition of the significant heterogeneous structures which perform simultaneously generating a bi-dimension perspective. The new dimension focuses on creating the illusion of reality. The audience functions as a reader, just as in the case of the narrative text. The audience generates its own cinematographic imaginative discourse. It is not quite the same as in the process of reading. While watching a film, the audience may respond or not to the illusion of reality that they are confronting, but the discourse that is imagined, this time, is less imaginative, because the audience has the purpose of recognizing, accepting the reality that is presented, and not to imagined one. The audience discourse is somehow altered by the reality that is watched, but, even so, the discourse of reception manifests itself as a form of acceptance, of believing in the reality performed on film.

The study "The Inter-textual Imaginary" links two artistic perspectives: literature and cinematography. Both are semiotic system of artistic representation. They carry on a discursive form of expression. Considering that the cinematographic representation is the place where the narrative text reveals its qualities and turns into an act of artistic performance. As a performance it uses other semiotic systems in order to create the illusion of reality. But the cinematographic representation may also be the place where the time of the past events, in other words the "histoire", meets the present of the performance and of the reception, with the only purpose of becoming reality. In order to perform or to understand the artistic process the events must be inter-connected with the previous events, the narrative discourses with previous discourses, and all of the with the imaginative discourse of the reader and of the audience. No one is innocent in this matter. The illusion of reality that comes from the cinematographic discourse is turned into reality on film. This new type of reality could be accessed by all the people involved. In the process of reading it is mainly imagined by the reader, but when it is performed and magnified, it is watched and recognized. The cinematographic representation makes possible the configuration of an inter-textual cinematographic context which was also linked to the narrative context, imagined or written. Analyzing the syncretism of both artistic structures (the narrative text and the cinematographic representation) the conclusion is that each one is meant to highlight the other in a continuous inter-systemic, inter-semiotic and inter-discursive dialogue.

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