

Intertextuality and American Literature

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Abstract: Since its birth, intertextuality has been widely concerned by the academic circles. It has a great influence on various literary theory schools. It has a continuous understanding of the intertextuality of various literary style works. However, according to the geographical division of literary categories There is a certain gap in the analysis of intertextuality. The article selects the type of American literature as the subject of analysis. On the basis of the retrospective of intertextuality theory, it conducts an in-depth intertextual exploration of minimalism, religious vision literature and Chinese American literature, trying to make up for the corresponding Research gap.

1. Introduction

Intertextuality, also known as intertextuality, was born on the basis of Western structuralism and deconstruction. On the basis of inheriting the above advantages, it also absorbed some of the characteristics of postmodernism, due to the development of its theory and contemporary text theory. Conformity has gradually become a “scientific study”, which has been widely valued by literary theory researchers. In addition, intertextuality theory greatly expands the research horizon of literature with its strong tolerance to traditional literature. Through the textual processing of external strength, all social and political content, or psychological, The content of history is part of the mutual text. The traditional autonomy and self-sufficiency characteristics are broken, and the fragmentation and uncertainty of the text itself are enhanced, thus giving them the possibility of multi-directionality.

The study selects American literature as the object of analysis, integrates the intertextuality of several representative literary styles, and examines the current academic research on intertextuality theory. It can be seen that the research direction is too biased toward theory. It is more general, or focuses on the analysis of a particular style of literary works. From a regional perspective, the content of intertextuality in its typical literary style is relatively small. Therefore, the regional category of American literature is The intertextuality research of the foundation development can effectively make up for the theoretical gap in this aspect and form a more perfect complement to the intertextuality theory.

2. Rertospection of Intertextuality Theory

Intertextuality refers to the intertextual relationship between different texts (two or more), which can refer to literary works at the historical level as well as to the actual level (including social politics, economy, history, culture, etc.). The text is established through the current author's imitation, adaptation, splicing, and application. The essence of intertextuality theory lies in the question of the originality of the text and the authority of the author of the text. Julia Kristeva is recognized as the pioneer of the theory of intertextuality. She believes that the intertextuality between texts originates from the formation of textual words. Reflecting and interweaving, and according to this, the text is divided into two parts - “generating text” and “phenometic text”, and pointing out that text intertextuality is reflected in the deep communication and integration of the two.

At the same time, Mikhail Bakhtin also played an important role in promoting the creation of intertextuality theory. Although he never used the concept of “intertextuality” directly in his

research, the analysis of intertextuality theory always runs through his research process. Among them, Mikhail Bakhtin pointed out that all kinds of quotations are the basis of text construction. Any style of literary works, and even any text, is nothing more than a conversion from the absorption of another text. In order to support the rationality of the intertextuality theory, Mikhail Bakhtin proposed the “long-term” theory to break through the traditional concept of synchronic text and affirmed the distance between the text and the reader. Roland Barthes' contribution was to further promote the intertextuality theory. Later, Harold Bloom, Gérard Genette, Jacques Derrida, Paul de Man, John Simmons Barth and others also enriched the theory of intertextuality from different perspectives and paths. Table 1 is an overview of the development stage of intertextuality theory and its corresponding representatives and works.

Table 1 The development stage of intertextuality theory and its representative figures and works

Development Phase	Representative	Masterpiece
Creation Phase	Julia Kristeva	Restricted Text, Word, Dialogue and Novel, Revolution in Poetry Language
	Mikhail Bakhtin	Dostoevsky's Poetics
	Roland Barthes	The Pleasure of Text, Theory of Text
Poetic Misunderstanding Phase	Harold Bloom	Deconstruction and Criticism, Anxiety of Influence, A Map of Misreading
Adjustment and Correction Phase	Gérard Genette	Introduction to Generalized Text, Parchment, Secondary Literature
	Jacques Derrida	Structure, Sign and Play in the Discourse of Human Sciences
	Paul de Man	Allegories of Reading, Blindness and Insight, The Rhetoric of Romanticism
Post-Modernity Phase	John Simmons Barth	The Literature of Exhaustion, Lost in the Funhouse: Fiction for Print, Tape, Live Voice

Source: Authors sorted by references

3. Intertextuality in Minimalism

Minimalism is a major genre in American literature. It also plays a pivotal role in the world literary world. Here, the works of the influential female writer Ann Betty in the American literary world, *The Great External World*, and Ernest Hemingway's *Cat in the Rain* is an intertextual exploration for analysis cases. In the process of his creation, Ann Betty was deeply influenced by the style of Hemingway's works. For example, he had bluntly stated in an interview, and hidden plots and innuendo applications were derived from Hemingway. The academic community generally believes that the “*Great External World*” and “*Cats in the Rain*” have a very deep intertextual relationship. The latter's influence on the former is not only reflected in the theme display, but also in the role relationship and spatial metaphor. field.

In the theme display, *Cat in the Rain* and “*The Great External World*” are devoted to the depiction of the predicament of women's family status, reflecting the indifference of the relationship between husband and wife in the family, and adopting metaphorical means to express the characters in the process of the theme display. The feelings are expressed through animals. In the role setting, *The Great External World* runs through the imitation of the intertextual strategy in the details of the text. The setting of the characters such as hero and hero and animal has a high degree of “family similarity”. Table 2 shows the theme of animal metaphor. And intertextual relationships in role settings. In the spatial metaphor, the layout of the two is also full of intertextuality. For example, in

the The Great External World, the “container” of the apartment metaphor is used to block freedom. The path refers to the road to freedom, and the ladder leading to the first floor. Predicting the social hierarchy, the article Cat in the Rain is the room of the American wife, the garden outside and the stairs leading to the door.

Table 2 The Intertextual Relationship between Cat in the Rain and Great External World

Intertextual Relationship	Specific Project	Cat in the Rain	Great External World
Showing Themes with Animals	Closeup on cat/dog	2 times	4 times
	Scenes mentioning cat/dog	7 places	7 places
Role Setting	Heroine	Young american wife	Wife Renee
	Male protagonist	Husband	Husband Tad
	Animals	Cat	Dog
	Strangers	Owner, Waitress	Beggar, Random guys

Source: Authors organize according to the masterpieces

4. Intertextual Usage in Religious Vision Literature

The intertextuality of the literary schools of religious vision in American literature, the selection of Nobel Prize winner William Faulkner's famous book *Absalom, Absalom!* for the analysis of the target. The novel is very epic, and outlines the various aspects of the American Southern society in the second half of the 19th century. The author draws more on the biblical stories when conceiving the novel. First, in the biblical story, the relationship between land pollution and human moral behavior, God “purifies” them in a way that forces mankind to leave all idols. Faulkner uses Quentin's resentment against the South and the Southerners as a line of words, pointing out the theme. The destruction of the land by the individual will eventually cause the land to destroy the ending of the family. Secondly, there is a significant intertextual relationship between the Saddam family in the novel and the Old Testament mythology. First of all, the title recalls the tragedy of the parent-child killing of King David, the love of children, the brothers and sisters, and the Old Testament. The colors that come with it are in the same vein, profoundly revealing the contradictions of people, people and people facing the inner heart. Moreover, from the downhill to the struggle to establish a dynasty, and then to its own decline and collapse, Sadeben closely echoes many myths in the biblical story. On the basis of the basic elements of the biblical story, through the re-creation of processing, realism in the works. The content has been interpreted more deeply and has become a reflection medium for real historical content.

5. Intertextual Strategies of Chinese American Literature

Chinese American literature is a unique style in the American literary world. On the basis of intertwining and integrating the two cultures of the East and the West, the style writer often has a dual cultural vision, thus showing a unique cultural sensibility. Here, the representative of “Asian Writing Pioneer” Tang Tingting's *The Woman Warrior* is selected as the object of analysis. The author takes the perspective of modern women as the starting point when creating the works, and forms an intertextual relationship with the traditional Chinese stories. Feminist thinking. Specifically, adopting a strategy of polyphony and narrative to achieve the goal of equal exchange between Eastern and Western cultures, and then present the author's own cultural values in an incisive way, that is, the deep coordination between the American spirit and Chinese traditional culture. Balance with culture. In the process of writing, the author used the frequency of Chinese ancient mythology in many ways to rewrite the way of the Chinese heroes in the traditional Chinese culture, moderate westernization, and gave the works a new cultural meaning.

6. Conclusion

For a long time, the intertextuality of literary works has been concentrated in the macroscopic field and the analysis of specific single works. There is a lack of interdisciplinary exploration of literary factions divided by geographical forms. The article selects the minimalist representative An Betti's works. *The Great External World*, the analysis of the intertextual relationship between the work and *Cat in the Rain*; the representative of the religious vision literature, *Absalom, Absalom!* Analysis of its intertextual relationship with the Old Testament; the Chinese American writer Tang Tingting was selected as *The Women Warrior* to explore the intertextuality of works in the dual culture. Through the above analysis, the intertextual strategies of several typical schools of American literature are systematically explored. The birth of excellent works cannot be separated from the application of intertextual strategies. The innovation of literary works is also reflected in this implicit or explicit mutual In the context of writing.

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