



# INTERTEXTUALITY SEMINAR



## Recap: intertextuality

Intertextuality is pervasive and inescapable

Individual texts always refer to each other:  
together, they constitute an intertext

Intertextuality is ideological in its representations  
and discourses

Intertexts are situated in a social, cultural and  
political context



## Recap: active audiences

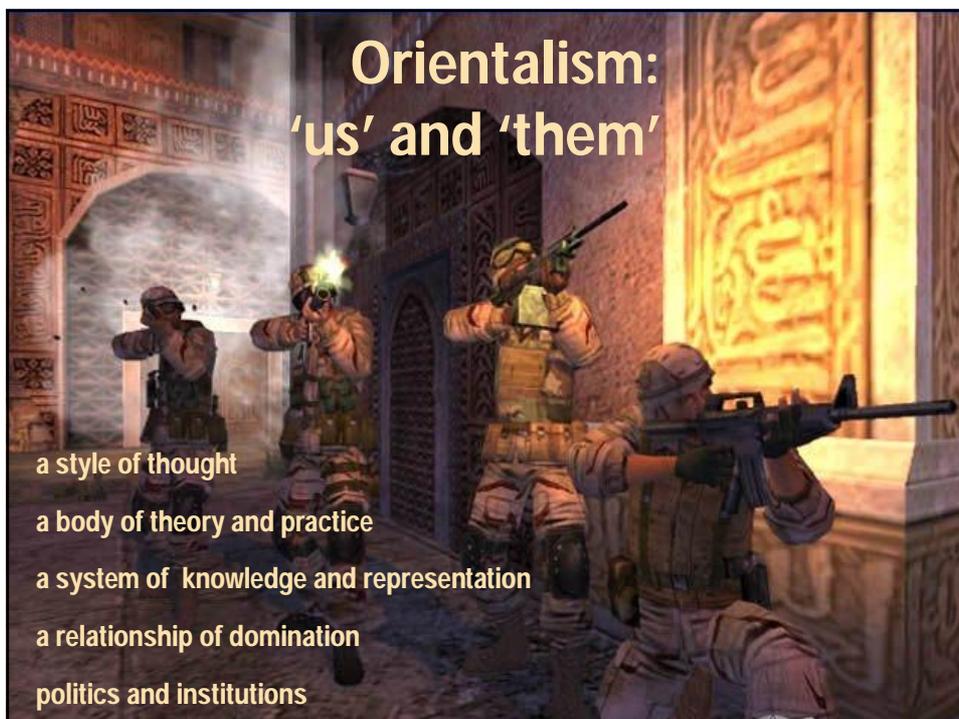
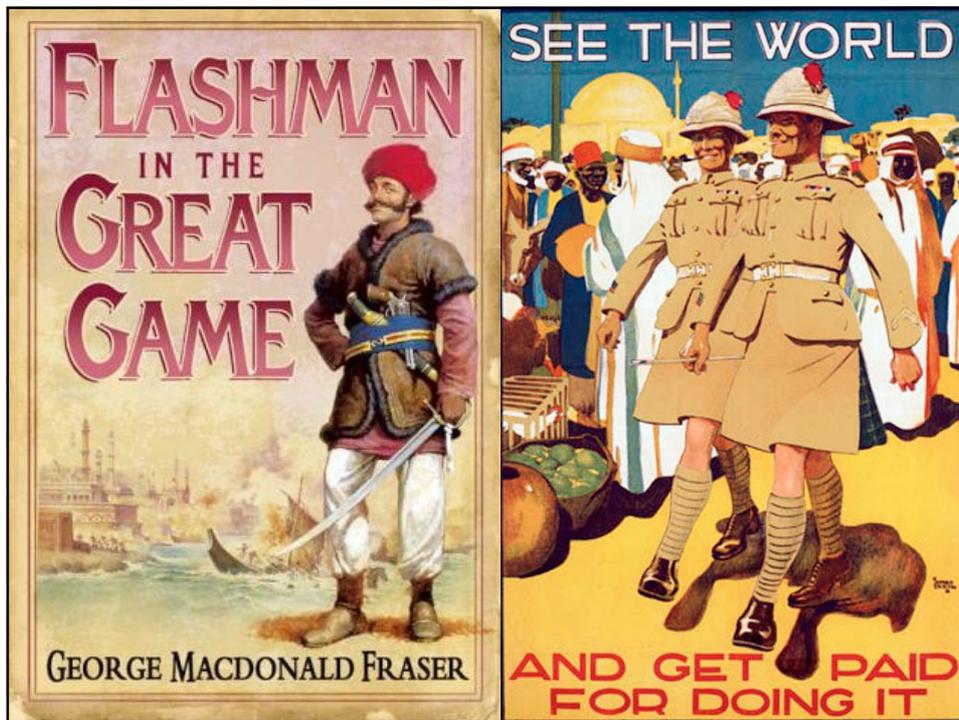
Meaning is not (only) in the text: audiences co-create it

Audiences actively construct ideological meanings

This process of meaning-making is cumulative, open-ended and inclusive: texts generate meanings generate texts, connected in an intertextual construct

A particular way of creating texts/meanings occurs when audiences literally produce new texts, adding their own (counter)hegemonic contribution to the intertextual web





Power-laden binary where  
'Us' the West speaks for/of  
'them' the silent East

East is projected as a  
dangerous, irrational and  
specular 'other'

The mirror other emerges as  
a mediating category to cope  
with the very new/different  
and control it

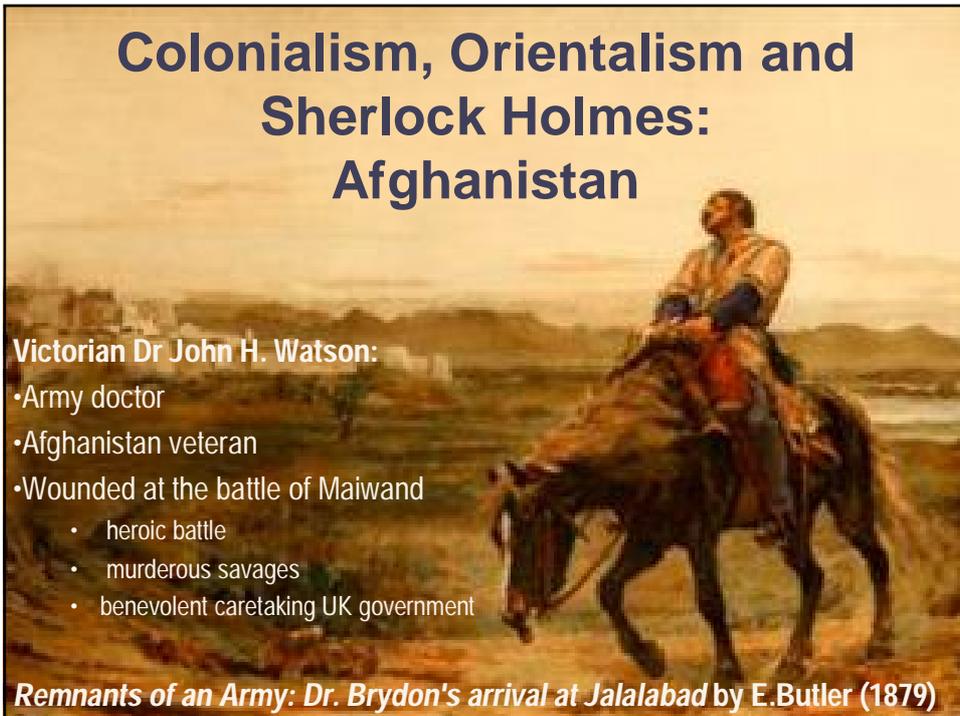


## Colonialism, Orientalism and Sherlock Holmes: Afghanistan

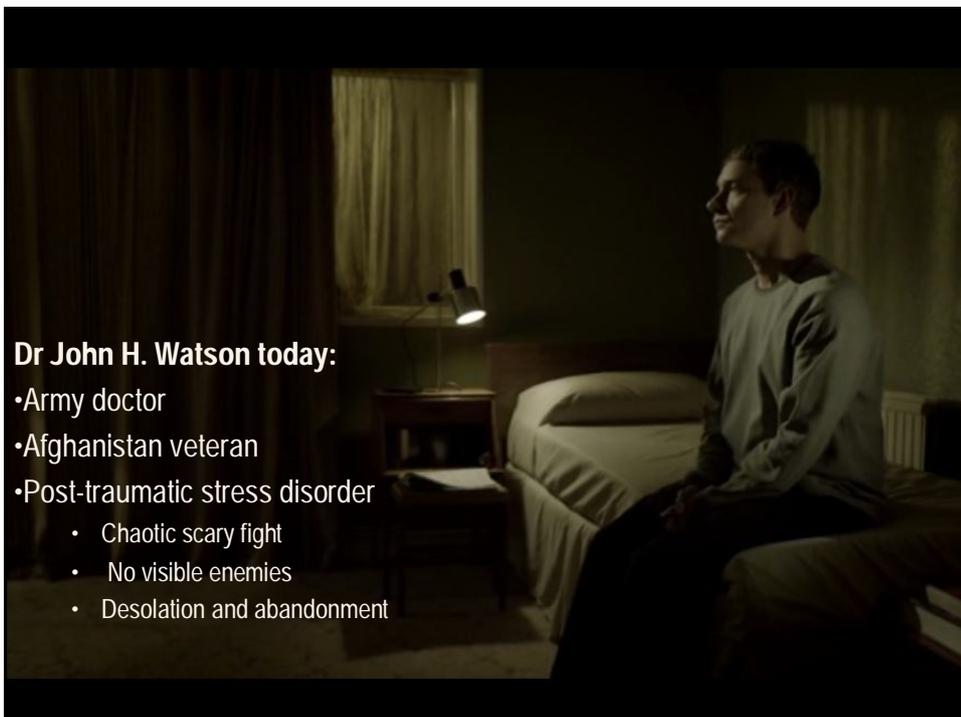
Victorian Dr John H. Watson:

- Army doctor
- Afghanistan veteran
- Wounded at the battle of Maiwand
  - heroic battle
  - murderous savages
  - benevolent caretaking UK government

*Remnants of an Army: Dr. Brydon's arrival at Jalalabad by E. Butler (1879)*

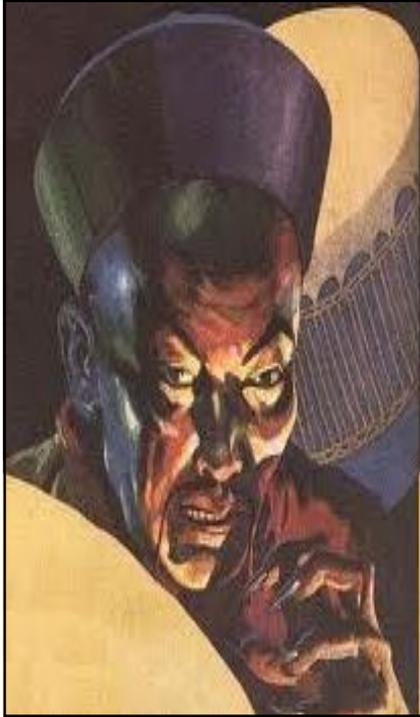


BBC



**Dr John H. Watson today:**

- Army doctor
- Afghanistan veteran
- Post-traumatic stress disorder
  - Chaotic scary fight
  - No visible enemies
  - Desolation and abandonment



## Task 1: Orientalist representations

The Sherlock Holmes intertext includes various colonialist and orientalist representations. *Sherlock* (2010) tackles some of these ideological representations.

1. Watch this clip from the series: what representations can you identify? Where do you think they are coming from? How are they reproduced?
2. What is the position of this clip in relation to the ideologies in the 19<sup>th</sup> century Sherlock Holmes text, as seen earlier?



## ACTIVE AUDIENCES



### Task 2: Active audiences

1. In groups, choose to analyse either *Twilight* or *Harry Potter*
2. Map an intertext of texts related to your choice. Here "text" means any type of narrative, artifact, activity related to the central text. Model your work on the example on the handout provided.
3. You **MUST** include both officially and unofficially produced texts.
4. What types of creativity are at work here? What do you think of the different texts you come up with? How do these texts compare? How do you feel about them?

Prepare to discuss your findings with the class.



## Lunch Task

1. As a group, pick a scene from a narrative text you are familiar with (could be one of the texts we analysed so far, but you can pick anything you like).
2. Re-write the scene, changing one or more of the following: medium, genre, narrative structure/plot, settings, ideology, hegemony, intertextuality, characterisation. Make sure your changes are not just cosmetic or superficial. Draw on the notions presented in today's lecture, and in the module in general.
3. Bring your work to the group tutorials. Be prepared to discuss your version of the scene in relation to the original, and to explain your choices.
4. How much of an 'author' you are? What's the difference between your text and the official one?



## QUESTIONS?