How to Cite:

Pandeeswari, D., Hariharasudan, A., & Nawaz, N. (2021). The intertextualistic phenomenon in preeti shenoy's life is what you make it, it happens for a reason and a hundred little flames. *Linguistics and Culture Review*, *5*(S1), 70-82. https://doi.org/10.37028/lingcure.v5nS1.1313

The Intertextualistic Phenomenon in Preeti Shenoy's Life is What You Make it, it Happens for a Reason and a Hundred Little Flames

D. Pandeeswari

Kalasalingam Academy of Research and Education, Krishnankoil, India

A. Hariharasudan

Kalasalingam Academy of Research and Education, Krishnankoil, India

Nishad Nawaz

Kingdom University, Bahrain

Abstract---Postmodern intertextuality abbreviates the relation between the texts that have related to incidents, quotes, allusions, translation, and so on. The aim of the study accolades on the postmodern tendency of intertextuality in Preeti Shenoy's selected texts, Life is What You Make It, It Happens for a Reason, and A Hundred Little Flames. Preeti Shenoy is a multifarious postmodern writer. The term intertextuality has been linked with other texts. The features of intertextuality are quotation, scenes, characters, narration, allusion, etc. The notable theorists of intertextuality are Julia Kristeva, Roland Barthes, and Mikhail Bakhtin, and the present study has adopted the intertextual concepts from the considered theorists. The methodology of the study splits into four intertextual concepts -description of a word, different circumstances link, language, and dialogue. The first two concepts, proposed by Julia Kristeva, are descriptions of a word and different circumstances link. Roland Barthes has proposed the intertextual concepts of language and dialogue. Mikhail Bakhtin also has proposed the intertextual concept of language. These intertextual concepts are adopted in the present study, and the authors have investigated the intertextual elements in the select texts of Shenoy. The results of the study are evaluated with other studies under postmodern intertextuality. The recommendations for the future study are women empowerment, older generation versus younger generation and affinity towards grandpa, etc.

Keywords---circumstance, dialogue, intertextuality, language, postmodern.

Introduction

Postmodern intertextuality is a high-flying figure in postmodern texts, and it alludes to the text through the representation of characters, scenes, ideas, and so on with other texts (Pandeeswari et al., 2020). The progression of intertextuality hooks up with other art of works. The renowned writer Umberto Eco curtails, "The good of a book lies in its being read. A book is made up of signs that speak of other signs, which in their turn speak of things. Without an eye to read them, a book contains signs that produce no concepts; therefore it is dumb" (Eco, 2011). Postmodern writers exemplify intertextuality through diction, phrases, quotation, picture, translations, characters, and so on. An illustrious and distinguished theorist, Julia Kristeva, was coined the term intertextualité, which means the relationship between the texts that are imposed by using diction, quotations, and insinuation. The eminent theorist, Henry Louis Gates, accolades intertextuality is the nature of writing dexterity. All the texts retort to other texts, and it may be poems and novels (Gates, 1987). The noteworthy theorists of intertextuality are Julia Kristeva, Graham Allen, Mikhail Bakhtin, Roland Barthes, Michael Worton, M.H. Abrahms, Jonathan Culler, Charles Bazerman, Cristina Bacchilega, Ferdinand de Saussure, Leonard Bloom, and Michael Riffaterre. The phrase intertextuality has been replicated in literature, especially in postmodern literature. Most of the studies exemplify the theories of Julia Kristeva and Bakhtin. Bakhtin abbreviates intertextuality as "The word is born in a dialogue as a living rejoinder within it; the word is shaped in dialogic interaction with an alien word that is already in the object. A word forms a concept of its object in a dialogic way" (Bakhtin, 1981).

In Indian writing in English literature, Preeti Shenov is a famous and multifarious postmodern writer. Various ideas have been reflected in Shenoy's works, and intertextuality is one among those ideas. The intertextual elements are visible in the works of Shenoy; to some extent, the researcher can also explore the intertextuality among her works. The popular intertextuality theorist, Julia Kristeva, acquaints regarding words that "the word as a minimal textual unit thus turns out to occupy the status of mediator" Kristeva (Kristeva, 1986). This theory contributes to Shenoy's three novels: Life is What You Make It (2011), It Happens for a Reason (2014), and A Hundred Little Flames (2017). The choice of diction plays a vital role in her novels. Shenoy has mentioned in the novel, Life is What You Make It, "to me she was the epitome of a perfect woman. She looked gorgeous with perfectly chiseled aquiline features..." (Shenoy, 2019). Here, the words have contributed the most and pay close attention to the readers. Then, the fiction It Happens for a Reason is about a girl who has achieved her life. Shenoy attributes that "when caffeine shows up, it attached itself to the receptors so that adenosine cannot." (Shenoy, 2014). The novel A Hundred Little Flames deals with the relationship between the modern (Ayan) and older (grandfather, Gopal Shankar) generation. While writing this novel, Shenoy has played with words that, "His eyes were vacant. He kept looking at Ayan, befuddled. Gopal Shankar enunciated each word slowly. It seemed like he was grappling with his words" (Shenoy, 2017). Kristeva mentioned that words are only capable of covering the text and attracted by the readers. Likewise, using of words is highly attributed in Shenoy's texts, and those are connected with Kristeva's theory on intertextuality. Then, Shenoy's words are chiseled, aquiline, epitome, befuddled, enunciated, and so on. The words have played a major role in Shenoy's text.

Regarding postmodern tendencies, many studies are there related to this field. Under the concept of intertextuality perspective, some studies have been accomplished, and it is palpable from the study of literature. There is no such study about the postmodern intertextuality in Preeti Shenoy's texts, and this idea stimulates the authors to research in this field (Abd-Aun & Shannan, 2017; Ahmadian & Yazdani, 2013).

The exceeding of the paper is classified into four segments. The segments are literature review, methodology, discussion, and conclusion. The second section of the paper deals with the review of the articles related to postmodern intertextuality in literature and emphasizes the viewpoints of other studies. The third segment is a methodology that deals with the adoption of the theories of postmodern intertextuality in Preeti Shenoy's select texts (Hariharasudan & Pandeeswari, 2020; Ilo, 2006). The fourth segment is a discussion, which compares the finding of the present study with other studies. The last part of the paper is a conclusion, which sums up the study and highlights postmodern intertextuality in Shenoy's texts: Life Is What You Make It, It Happens for a Reason, and A Hundred Little Flames.

Review of Literature

The prominent theorists of intertextuality are Julia Kristeva, Graham Allen, Mikhail Bakhtin, Roland Barthes, Michael Worton, and M.H. Abrahms. Julia Kristeva was coined the term 'intertextuality' and expounded firstly in Kristeva's Word, Dialogue, and Novel in The Kristeva Reader (Kristeva, 1986). Many studies draw attention to the theory of Julia Kristeva and the progenitor of intertextuality. For instance, Melude Zengin investigates the path from 'work' to 'text' and points out the position of the reader and interpreter. The author further reveals that T. S. Eliot's "Tradition and the Individual Talent" deals with modernism. It is a kind of intertextual element. The ideas borrowed from the past, and Zengin finds the modernism aspects in the text of T. S. Eliot. Zengin utilizes the theory of Kristeva, and she never separates language and subjectivity because the original language and subjective ideas are contributed only to the original text. Both the original and intertextual texts are different from the changes in language, subjectivity, and choice of diction (Kristeva, 1986). Zengin affirms the idea of Kristeva that text is a production, and it cannot represent by anyone's ideas. The author acquaints the theory of Kristeva with other theorists for highlighting the ideas of Kristeva regarding intertextuality (Zengin, 2016). The study of Mojgan Eyvazi, Shirin Pourebrahim, and Nasim Sahebazamni point out that Jean Rhy's Wide Sargasso Sea comes under the issue of both intertextuality and irony. In intertextuality, Rhy's novel Wide Sargasso Sea is intertextual with Bronte's Jane Eyre. The story of both texts remains the same, but the portrayal of the protagonists is differentiated alone. So, the authors exploit Kristeva's two kinds of axes: 'horizontal axis' and 'vertical axis' (Kristeva, 1980). Through this theory, the authors illustrate the works of Wide Sargasso Sea and Jane Eyre under the perspective of intertextuality (Eyvazi et al., 2014). The study of Raad Kareem Abd-Aun and Dijla Gattan Shannan points out Ian McEwan's novels: Enduring Love

(1997), Atonement (2000), and Sweet Tooth (2012). The authors accolade Kristeva's intertextuality theory that the principle of intertextuality is sagacious and deficient of sovereignty (Kristeva, 1986). The authors reveal that in the first novel, Enduring Love, Ian McEwan renders on Keats's letter, and this is a reference to Keats's poems: "Endymion" and "Ode to Grecian Urn". The second novel, Atonement, interrelates with Lucilla Andrews's No Time for Romance, and the third novel Sweet Tooth is intertextual with Haley's short story of "Probable Adultery" (Shannan & Gattan, 2017). The study of Mahmood K.M. Eshreteh and Zeiadee Marie Zeiad Mahmoud Khalil corroborate that William Blake's companion poems: "The Lamb" and "The Tyger" are attained from Songs of Innocence and Songs of Experience. The authors divulge that twenty-two religious and intertextual allusions in the companion poems of William Blake through Kristeva's intertextuality theory. The study of Adolphe Haberer proves intertextuality theory and its practice through David Jones's The Anathemata and Kristeva's Bakhtine, lemot, le dialogue et le Roman (1967). Haberer has used the theory of Kristeva and points out Bakhtin's theory regarding dialogue also. The author illustrates Kristeva's intertextuality theory with Allan's intertextuality theory and Michael Riffaterre's intertextuality theory (Haberer, 2007).

Mikhail Bakhtin is a well-known intertextuality theorist. His theories are used in many studies. For instance, the study of Yegane Abdullayeva affirms Bakhtin's intertextual term "microdialogue" (Bakhtin, 1981). The author demonstrates the theory of "microdialogue" in Peter Ackroyd's works: The House of Doctor Dee, The Lambs of London, and The Casebook of Victor Frankenstein (Abdullayeva, 2018). The study of Nana Wilson-Tagoe alleges Ayi Kwei Armah's Two Thousand Seasons, and Yvonne Vera's Nehanda; both texts have intertextual aspects. Yvonne Vera's European novel Nehanda deals with myth, and Zimbabwe is the narrator. Likewise, the same legend contributes to the work of Ayi Kwei Armah also. The author states Bakhtin's concept that all the ideas and characters are borrowed from ancient, and no one creates a new story or character, but the writer may change some ideas especially to change the character's name and a few scenes alone. Wilson-Tagoe attributes that everything is connected with intertextuality through dialogue, ideas, characters, pictures, and so on (Wilson-Tagoe, 1999). The study of Alla Abdrakhmanovna Dzhundubayeva affirms the role of intertextuality, narrative strategy, combinational of own and foreign words in the text. And then, the author explains the concept of intertextuality in literature's influence of Bakhtin's idea and mentions Tolen Abdikov's novelette of The Burning War of the Mind. The author spotlights on dialogue and uses Bakhtin's 'dialogue' concept (Dzhundubayeva, 2015). The study of Dennis Cutchins notifies the adaptation studies and mentions Bakhtin's contribution to adaption studies through intertextuality. Cutchins highly praises Bakhtin for his intellectual theory and how Bakhtin contributes his ideas on dialogism and language. The author lists out the works for intertextuality that Shakespeare's Romeo and Juliet has used the term 'canonical', and this term is applied in Jane Austen's Pride and Prejudice and Sense and Sensibility. Cutchins accolades that the terms are borrowed from someone's work, and it is also a kind of intertextuality to borrowing words from somewhere (Cutchins, 2017).

Roland Barthes is a well-known intertextuality theorist. His theory is used in many studies by various authors. For instance, the study of Prabhakaran and

Geetha enlightens Rushdie's novel Haroun and the Sea through the concept of Barthes's intertextuality. The authors analyze Rushdie's text with Barthes's theory regarding the text and its meaning. The authors elucidate that there is no inventiveness in writing, and the writer may change some words. However, the ideas remain the same in all the texts, and the way of narration may differ from all the texts (Geetha & Prabhakaran, 2018). The study of Ayo Kehinde abbreviates intertextuality in African novels. Kehinde assumes that Joseph Conrad's Heart of Darkness is intertextual with Ngugi's A Grain of Wheat through the story, and Conrad's Under Western Eyes is intertextual with Ngugi's A Grain of Wheat through the protagonist Razumov. The author employs Barthes's intertextuality theory, and it depends on the reader as the systematized hub of interpretation (Kehinde, 2003).

From the literature review, it is proved that no one has identified and conducted postmodern intertextuality in the texts of Preeti Shenoy. Therefore, the present study will viaduct the breach between the existing researches. Thus, the present study attempts to explore the postmodern tendency of intertextuality in Preeti Shenoy's select texts (Aubert-Gamet & Cova, 1999; Branigan et al., 2000).

Methodology

Intertextual elements of Shenoy's texts are explored by intertextual theories proposed by Julia Kristeva, Roland Barthes, and Mikhail Bakhtin. They deal with intertextual elements of dialogue, image, language, scenes, description of the issue, and so on (Smith, 2004; Suresh & Suman, 2019). This section of the paper deals with the application of intertextual theories in the texts of Shenoy: Life is What You Make It, It Happens for a Reason and A Hundred Little Flames.

Description of a word

All the writers portray a specific word differently, but the concept and the words remain the same. Likewise, the notable intertextuality theorist Julia Kristeva elucidates the theory with a description of a word. She abbreviates intertextuality as "any description of a word's specific operation within different literary genres or texts, thus requires a translinguistic procedure" (Kristeva, 1986). Kristeva affirms intertextuality as a description of a word that occurs in literary genres or any other texts, and it is called a translinguistic procedure. This procedure contributes to Shenoy's Life is What You Make It through the description of the word 'bipolar disorder', and it is associated with a brain that causes shifts of moods, depression, and attitude. Likewise, Ankita Sharma has affected by bipolar disorder, and she leads her life in a mental asylum. Shenoy accolades that "Ankita, he began, you have a severe case of bipolar disorder" (Shenoy, 2019). Here, Dr. Madhusudan assumes that Ankita has been affected by bipolar disorder. It is identified that the term 'bipolar disorder' is visible in the works of Virginia Woolf's Mrs. Dalloway and Jefferey Eugenides' The Marriage Plot. Firstly, Virginia Woolf portrays the character of Septimus, who is in a state of depression. He leads his life in a hospital-like Ankita Sharma. Virginia Woolf was affected by bipolar disorder and this idea projects in writing through the character of Septimus (Woolf, 2009). Secondly, Jefferey Eugenides illustrates bipolar disorder in his work The Marriage Plot through the character of Leonard (Eugenides,

2012). The description of words is the same as 'bipolar disorder', but the ideas have been projected differently in two novels through the characters of Septimus and Leonard in two different novels. Kristeva signifies the specific operation, and here the specific operation is related to a description of bipolar disorder (Garrod & Anderson, 1987; McAllister & Taylor, 2007).

Different circumstances link

Many texts are linked with the background of the story, but the ending may vary from text to text. Kristeva elucidates intertextuality that "the line 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" (Kristeva, 1980). Here, not the line of a word has transferred, but the circumstance links with another text. Firstly, it is explored that the circumstance link is associated with Shenoy's It Happens for a Reason with Thomas Hardy's The Mayor of Casterbridge. In this fiction, Vipasha is the protagonist who leads her life without her husband. Even though she is separated, she takes care of her son and leads a successful life as a woman. At the end of this novel, their son Aryan reunites Vipasha and Ankush (Shenoy, 2014). This concept relates to Thomas Hardy's The Mayor of Casterbridge through the character of Susan, and she takes her daughter in a mirthful way without any hesitation. At the end of the novel, Susan has died and cannot reunite with her husband, but her daughter has reunited with her husband (Hardy, 1997). The one different thing is Shenoy's character Vipasha who takes care of her 'son' Aryan, and Hardy's character Susan takes care of her 'daughter', Elizabeth-Jane. All the issue of Shenoy's It Happens for a Reason is associated with novels, and the same ending has contributed to novel. Here, one context has been placed in another text. The above circumstance link substantiates women's empowerment (Hariharasudan & Gnanamony, 2017; Hariharasudan, 2020). Secondly, grandpa and grandson characters are very interesting in fiction. Likewise, Shenoy's A Hundred Little Flames deals with the characters of Gopal Sankar (grandfather) and Ayan (grandson). Gopal Sankar is shared his experience with his grandson Ayan (Shenoy, 2017). Likewise, this concept is linked with Irene Smalls' My Pop Pop and Me. This novel also has the same circumstance as grandpa and grandson (Smalls, 2006). Finally, these two circumstance links are highlighted through Kristeva's intertextuality in the background or some incidents of the novel.

Language

The concepts of language and choice of diction are significant for all the texts, and it depends on the writer. Some writers use lexicon as differently, and they are very careful while selecting the choice of diction in intertextual text. The well-known intertextuality theorist Roland Barthes elucidates about language and choice of diction (Shakib, 2013; Sharma & Chaudhary, 2011). He explicates intertextuality through language. He defines the language that "the text can if it wants, attack the canonical structures of the language itself (Sollers): lexicon, syntax. It is a matter of effecting, by transmutation, a new philosophic state of the language-substance; this extraordinary state, this in can-descent metal, outside origin and outside communication, then becomes language, and not a language, whether disconnected, mimed, mocked" (Barthes, 1975). Most of the intertextual texts are connected through images, characters, and choice of diction from another text,

but some authors are used to writing new words instead of borrowed words while writing, and this type of words enhances the writing style of the author. Barthes abbreviates that outside communication becomes a language. It is applicable in the text of Shenoy, but she has not used the types of outside communication as language. She has utilized new words, and those words are not in practice (Paatela-Nieminen, 2012; Rubenstein, 1998). The intertextuality theorist Barthes affirms that if the language criticize or mime by the writer and it is not considered as a language, but Shenoy has only eulogized and mentions new words in her works through writing. Shenoy abbreviates the language positively in her works. Likewise, Shenoy has used bombastic language in her work Life is What You Make It. This text is intertextual with Woolf's Mrs. Dalloway and Eugenides' The Marriage Plot where the writers are used simple language while comparing those texts with Shenoy's text is completely different regarding the choice of diction. Shenoy has used the words that "Earlier I used to be comforted by the phantasmagorical creatures. Nevertheless, they had gone now. They had been replaced by blackness. All I could hear now inside my head were agonizing screams of the letters as they burnt. They were cacophonous" (Shenoy, 2019). As per Barthes's intertextuality theory in the language is associated with Shenoy's novel using bombastic words to reduce intertextual elements of dialogue or borrowed words. Roland Barthes's intertextuality theory regarding language is agreeable to Shenoy's work: Life is What You Make It.

Mikhail Bakhtin states, "Words belong to nobody, and in themselves they evaluate nothing. But they can serve any speaker and be used for the most varied and directly contradictory evaluations on the part of the speakers" (Bakhtin, 1981). Bakhtin declares that words belong to no one but the writers can use them by their choice. Those words are not referring to anyone, and the writer must use the words from the speaker's point of view. Likewise, Shenoy has used many words from the speaker's point of view. In the novel Life is What You Make It, Shenoy has utilized the words that "MM's class which was scheduled for the afternoon looked as drab as the muddy puddles that the rain had left outside" (Shenoy, 2019). Here, the speaker is Ankita Sharma, who talks about her class during rainy times.

Dialogue

The term 'dialogue' is significant in intertextuality, which was elucidated by Julia Kristeva effectively. The part of dialogue plays a vital role, and it must be very clear. Likewise, the famous intertextuality theorist Julia Kristeva corroborates dialogue in intertextuality that "as a dialogue among several writings: that of the writer, the addressee (or the character) and the contemporary or earlier cultural context" (Kristeva, 1986). Kristeva affirms that the writer may write the dialogue in the cultural aspect, which means to mention the terms related to a particular culture. This type of dialogue explores in Shenoy's A Hundred Little Flames. In this novel, she has utilized the language of Malayalam and the tradition in Kerala. Shenoy accolades that "The family tradition is to give a thulabharam at the devikshetram" (Shenoy, 2017). Here, the term 'thulabaram' refers to a ritual in Kerala temples where people offer bananas or jaggery that equals the eight of the person. Through this dialogue, Shenoy has articulated the tradition of Keralite, and she squabbles the words of Malayalam in her work of A Hundred Little

Flames. Then, Shenoy has mentioned, "they come here for an Onam sadhya each year" (Shenoy, 2017). Through this dialogue, Shenoy has mentioned the festival of Onam, and it is the major festival celebrates by Keralite. Here, the culture of Keralite, and some words have been reflected in Shenoy's work. Cultural concept abbreviates in some other works also (Hariharasudan & Pandeeswari, 2020).

The above explanations expose that intertextual elements are substantiated through intertextuality theories in the works of Shenoy: Life is What You Make It, It Happens for a Reason, and A Hundred Little Flames. Many ideas have been exhibited regarding intertextuality in her texts, and all the ideas have a link with postmodern intertextuality. Finally, the authors' exploration of intertextuality in the texts of Shenoy is very perceptible. Then, a discussion is an input content to contrast and compare intertextuality elements in Preeti Shenoy's works with other studies (Jankowitz & Rorich, 2005; Marta, 2019).

Discussion

There are a few studies regarding intertextuality in literature. Those studies are compared and illustrated with Shenoy's select texts: Life is What You Make It, It Happens for a Reason, and A Hundred Little Flames under the term of postmodern intertextuality (Luck, 2003; Abasi & Akbari, 2008).

The study of Annelise Brox Larsen accolades on intertextuality and development of reading skills. The author focuses on Margaret Balderson's famous English novel When Jays Fly to Barbmo, and this novel intertextual with Bronte's Jane Eyre. Larsen signifies that there is a link between the novels of Margaret Balderson and Bronte through narrative tactics (Larsen, 2018). Likewise, Shenoy's novel A Hundred Little Flames is intertextual with the narrative technique through the characters of Aryan (Grandson) and Ayan (Grandpa). Both grandpa and grandson are the main characters, and they have a good flow while sharing their experience (Shenoy, 2017). Shenoy's novel A Hundred Little Flames is intertextual with Roald Dahl's famous novel Charlie and the Chocolate Factory through narrative technique. In this novel, the characters are Charlie Bucket (Grandson) and Joe (Grandpa). The narrative techniques remain the same in both novels, except for the names of the characters. In both novels, the writers use the narrative technique through the characters of grandpa and grandson. Thus, these two studies are similar in terms of intertextuality (Tsakona, 2018; Bremner, 2008).

The study of Mehwish Ali Khan corroborates intertextuality through the novel The Sleeping Beauty, and it is a fairy tale. This novel has taken as the film "Maleficent". This study also abbreviates the one among the narrative technique of the previous study. In this study, the author exhibits that the novel The Sleeping Beauty where the writer has portrayed the character of Aurora as a good character into negative character but in the movie the director has played the character of Aurora as negative only (Khan, 2017). Here, the narration of the characters is different from the novel and movie. Likewise, Shenoy has portrayed the characters, Gopal Sankar (grandpa) and Ayan (grandson), in A Hundred Little Flames. Shenoy positively portrays the character -- grandpa (Shenoy, 2017). Shenoy positively has portrayed the character of grandpa, Gopal Sankar.

Shenoy's novel A Hundred Little Flames is intertextual with Robert Kimmel Smith's The War with Grandpa also. In this novel, the writer negatively has affirmed the grandpa's character. The study of Mehwish Ali Khan's ideas is also comparable to Shenoy's work.

The study of Hariharasudan and Thavabalan accolades on intertextuality that Arundhati Roy's The God of Small Things is intertextual with the movie "Chemmeen" because a few tragic incidents are linked (Hariharasudan, 2018). Likewise, Shenoy's It Happens for a Reason is intertextual with the film "Paa". Shenoy portrays the characters of Ankush and Vipasha. They fall in love with each other, and they have separated. At the end of the novel, their son reunites them. Likewise, the film, "Paa" also has the same incidents. Moreover, the film released in 2009, and Shenoy's It Happens for a Reason has published in 2014. The same beginning and ending have been projected by Shenoy in her work (Shenoy, 2014). This study is similar to Shenoy's work.

At last, the issues and elements of intertextuality are compared and analyzed with other studies. This corroborates that intertextuality has been exhibited in Shenoy's texts tremendously through the incidents, circumstances, dialogue, language, and issues. The idea of intertextuality denotes in too many novels, but those novels are not in the Indian milieu, and they are related to other branches of literature (Harman, 2013; Pappas et al., 2002). The present discourse is not only compared with the studies of other researchers but also is compared with other novels in the perspective of postmodern intertextuality in Shenoy's select texts. Each study and novel reveals that intertextual ideas are the same, but they are illustrated by different elements of intertextuality like language, dialogue, scenes, and so on. Most of the texts are intertextual with another text. Some film has taken the story or concept from the novels (Kehinde, 2003; Klimovich, 2014). Therefore, the film also comes under intertextuality, but the way of narration in texts and portrayal of characters in films are applicable for intertextuality. The focal points of the study are that intertextuality is presented in the texts of Preeti Shenoy through characters, scenes, dialogue, and language in the selected works of Shenoy -- Life is What You Make It, It Happens for a Reason, and A Hundred Little Flames.

Conclusion

This study draws attention to postmodern intertextuality, and it is tough to find in literature, especially in Indian writing. Intertextuality plays a vital role in literature and difficult to elucidate intertextuality with other texts. In literature, intertextuality elements are explored through writing. The present study abbreviates Preeti Shenoy's postmodern novels: Life is What You Make It, It Happens for a Reason, and A Hundred Little Flames in terms of postmodern intertextuality (Alfaro, 1996; Eyvazi et al., 2014). These novels are exemplified through the theories of intertextuality proposed by renowned theorists concerning intertextuality. Finally, intertextuality elements are rendered in the select novels of Preeti Shenoy through her writing. Through this study, it is identified that Shenoy's texts affirm the postmodern intertextual concepts such as the description of a word, different circumstances link, language, and dialogue. The said concepts of intertextuality are explored in Shenoy's works-- Life is What You

Make It, It Happens for a Reason, and A Hundred Little Flames. The limitations of the study are: most of the studies convey intertextuality in both literature and film also. So, that is a very sturdy thing to find intertextuality in literature and to find an apt novel for both comparisons and analysis through intertextual elements (Guo, 2018; Putrayasa, 2017). Though there are many theorists related to postmodern intertextuality, the present study has considered three theorists such as Julia Kristeva, Roland Barthes, and Mikhail Bakhtin. The present study assists and recommends the future studies that researches can be carried out in the areas of amalgamation of culture, women empowerment, the true relationship between grandpa and grandson, alienation, parental care, love, psychology barriers, older generation versus younger generation, nostalgia, longing for parental love, workaholic and so on.

Acknowledgments

The authors sincerely thank the institutions for providing opportunities for conducting research.

References

- Abasi, A. R., & Akbari, N. (2008). Are we encouraging patchwriting? Reconsidering the role of the pedagogical context in ESL student writers' transgressive intertextuality. *English for specific purposes*, 27(3), 267-284. https://doi.org/10.1016/j.esp.2008.02.001
- Abd-Aun, A. P. R. K., & Shannan, D. G. (2017). Intertextuality in Ian McEwan's Selected Novels. *journal of Human Sciences*, 1(24).
- Abd-Aun, A. P. R. K., & Shannan, D. G. (2017). Intertextuality in Ian McEwan's Selected Novels. *journal of Human Sciences*, 1(24).
- Abdullayeva, Y. (2018). Intertextual dialogue in the British Postmodern Novels: On the basis of Peter Ackroyd's novels. *International Journal of English Linguistics*, 8(3), 239-250.
- Ahmadian, M., & Yazdani, H. (2013). A study of the effects of intertextuality awareness on reading literary texts: The case of short stories. *Journal of Educational and Social Research*, 3(2), 155.
- Alfaro, M. J. M. (1996). Intertextuality: Origins and development of the concept. *Atlantis*, 268-285.
- Aubert-Gamet, V., & Cova, B. (1999). Servicescapes: From modern non-places to postmodern common places. *Journal of Business Research*, 44(1), 37-45. https://doi.org/10.1016/S0148-2963(97)00176-8
- Bakhtin, M. M. (1981). The Dialogic Imagination. Ed. Michael Holquist. *Trans. Caryl Emerson and Michael Holquist. Austin: U of Texas P.*
- Barthes, R. (1975). The pleasure of the text; trans. by Richard Miller with a note on the text by Richard Howard. *New York*.
- Branigan, H. P., Pickering, M. J., & Cleland, A. A. (2000). Syntactic co-ordination in dialogue. *Cognition*, 75(2), B13-B25. https://doi.org/10.1016/S0010-0277(99)00081-5
- Bremner, S. (2008). Intertextuality and business communication textbooks: Why students need more textual support. *English for Specific Purposes*, 27(3), 306-321. https://doi.org/10.1016/j.esp.2008.01.001

- Cutchins, D. (2017). Bakhtin, intertextuality, and adaptation. *The Oxford handbook of adaptation studies*, 17-36.
- Dzhundubayeva, A. A. (2015). Intertextuality as a Postmodern Narrative Strategy in the Novelette The Burning War of the Mind by Tolen Abdikov. *Rev. Eur. Stud.*, 7, 296.
- Eco, U. (2011). *The name of the rose: Roman*. Carl Hanser Verlag GmbH Co KG. Eugenides, J. (2012). *The marriage plot: A novel.* Macmillan.
- Eyvazi, M., Pourebrahim, S., & Sahebazmani, N. (2014). Evaluation of Intertextuality and Irony in Jean Rhys's Wide Sargasso Sea: A Postmodern Outlook. *International Journal on Studies in English Language and Literature (IJSELL)*, 2(9), 153-64.
- Eyvazi, M., Pourebrahim, S., & Sahebazmani, N. (2014). Evaluation of Intertextuality and Irony in Jean Rhys's Wide Sargasso Sea: A Postmodern Outlook. *International Journal on Studies in English Language and Literature (IJSELL)*, 2(9), 153-64.
- Garrod, S., & Anderson, A. (1987). Saying what you mean in dialogue: A study in conceptual and semantic co-ordination. *Cognition*, 27(2), 181-218. https://doi.org/10.1016/0010-0277(87)90018-7
- Gates Jr, H. L. (1987). Figures in Black: Words, Signs, and the Racial Self: Words, Signs, and the Racial Self. Oxford University Press, USA.
- Geetha and Prabhakaran. (2018). Intertextuality influence and Postmodernism in Salman Rushdie's Novels. International Journal of Multidisciplinary Researches 5.
- Guo, J. (2018). On the postmodernity in a dictionary of Maqiao. *International Journal of Linguistics, Literature and Culture*, 4(4), 17-24.
- Haberer, A. (2007). Intertextuality in theory and practice. *Literatūra*, 49(5), 54-67. Hardy, T. (1997). *The Pursuit of the Well-beloved and the Well-beloved*. Penguin UK.
- Hariharasudan & Thavabalan. (2018). Narrativity in Postmodern Text: A Study of Arundhati Roy's The God of Small Things. International Journal of Pure and Applied Mathematics 119 (12). pp. 13823-13828.
- Hariharasudan, A. (2018). Postmodern Readings into Arundhati Roys The God of Small Things Manju Kapurs A Married Woman and Aravind Adigas The White Tiger.
- Hariharasudan, A. (2020). Domestic violence in george bernard shaw's candida. *Journal of critical Reviews*, 7(7), 492-494.
- Hariharasudan, A., & Gnanamony, S. R. (2017). Feministic Analysis of Arundhati Roy's Postmodern Indian Fiction: The God of Small Things. *Global Journal of Business and Social Science Review (GJBSSR)*, 5(3), 159-164.
- Hariharasudan, A., & Gnanamony, S. R. (2017). Feministic Analysis of Manju Kapur's' A Married Woman'. *International Journal of Scientific Research and Education*, 5(1).
- Hariharasudan, A., & Pandeeswari, D. (2020). An analysis of cultural disparity in jhumpa lahiri's the namesake. *Journal of Critical Reviews*, 7(9), 404-406.
- Harman, R. (2013). Literary intertextuality in genre-based pedagogies: Building lexical cohesion in fifth-grade L2 writing. *Journal of Second Language Writing*, 22(2), 125-140. https://doi.org/10.1016/j.jslw.2013.03.006
- Ilo, I. (2006). Language in Modern African Drama. CLCWeb: Comparative Literature and Culture, 8(4), 1.

- Jankowitz, C., & Rorich, M. (2005). What Quackie said to Meister Eckhart: intertextuality, projected motion and double-coding in John Adams's Harmonielehre. SAMUS: South African Journal of Musicology, 25(1), 15-29.
- Kehinde, A. (2003). Contemporary African Novel. Nordic Journal of African Studies, 12(3), 372-386.
- Khan, M. A. (2017). Maleficent: Reimagining "The Sleeping Beauty" With A Post-Modernist Perspective. *International E-Journal of Advances in Social Sciences*, 3(8), 616-624.
- Klimovich, N. V. (2014). Phenomenon of Intertextuality in Translation Studies.
- Kristeva, J. (1980). Desire in language: A semiotic approach to literature and art. Columbia University Press.
- Kristeva, J. (1986). Word, Dialogue and Novel. The Kristeva Reader. Ed. Toril Moi. New.
- Larsen, A. B. (2018). An intertextual approach to reading literary texts in English in teacher education. *Acta Didactica Norge*, 12(2), 5-17.
- Luck, R. (2003). Dialogue in participatory design. *Design studies*, 24(6), 523-535. https://doi.org/10.1016/S0142-694X(03)00040-1
- Marta, K. (2019). Intertextuality as translation Problem: explicitness, recognisability and the case of "literatures of smaller nations". *Russian Journal of Linguistics*, 23(2).
- McAllister, S. M., & Taylor, M. (2007). Community college web sites as tools for fostering dialogue. *Public relations review*, 33(2), 230-232. https://doi.org/10.1016/j.pubrev.2007.02.017
- Paatela-Nieminen, M. (2012). Intercultural design education. *Procedia-Social and Behavioral Sciences*, 45, 84-94.
- Pandeeswari, d., Hariharasudan, a., & Sebastian, k. O. T. Paradigm of postmodern paranoia in preeti shenoy's life is what you make it and wake up, life is calling. *F ilosofie*, 135.
- Pappas, C. C., Varelas, M., Barry, A., & Rife, A. (2002). Dialogic inquiry around information texts: The role of intertextuality in constructing scientific understandings in urban primary classrooms. *Linguistics and Education*, 13(4), 435-482. https://doi.org/10.1016/S0898-5898(03)00004-4
- Putrayasa, I. B. (2017). The semantic study of languages politics. *International journal of linguistics, literature and culture*, 3(2), 7-13.
- Rubenstein, R. (1998). Doubling, intertextuality, and the postmodern uncanny: Paul Auster's New York trilogy. *Lit: Literature Interpretation Theory*, *9*(3), 245-262.
- Shakib, M. K. (2013). Inevitability of Arts from Inter-textuality. *International Journal of English and Literature*, 4(1), 1-5.
- Sharma, R., & Chaudhary, P. (2011). Common themes and techniques of postmodern literature of Shakespeare. *International Journal of Educational Planning & Administration*, 1(2), 189-198.
- Shenoy, P. (2014). It Happens for a Reason. Westland Limited.
- Shenoy, P. (2017). A Hundred Little Flames. New Delhi, Westland Publications Limited.
- Shenoy, P. (2019). Life is what you make it. Sristhi Publishers & Distributors.
- Smalls, I. (2006). My Pop Pop and Me. illustrated. Little Brown.
- Smith, K. P. (2004). The Intertextual Use of the Fairy Tale in Postmodern Fiction. Sheffield Hallam University (United Kingdom).

- Suresh, P., & Suman, R. S. (2019). The Dialog on Postmodernism Intertextuality, Parody, The Talk Of History and the Issue of Reference. *International Journal of Recent Technology and Engineering (IJRTE)*, 7(5C), 244-247.
- Tsakona, V. (2018). Intertextuality and/in political jokes. *Lingua*, 203, 1-15. https://doi.org/10.1016/j.lingua.2017.09.003
- Wilson-Tagoe, N. (1999). Narrative, history, novel: intertexuality in the historical novels of Ayi Kwei Armah and Yvonne Vera. *Journal of African Cultural Studies*, 12(2), 155-166.
- Woolf, V. (2009). Mrs. Dalloway. England, Oxford University Press.
- Zengin, M. (2016). An introduction to intertextuality as a literary theory: definitions, axioms and the originators. *Pamukkale University Journal of Social Sciences Institute*, 50, 299-327.