ORIGINAL ARTICLE

Intertextuality and Originality in the Postcolonial Novel: J. Conrad's *Heart of Darkness* in VS Naipaul's *A Bend in the River*

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The present paper explores the way postcolonial writers integrate prior texts in their *novels* while shedding light on the colonized people's experience with their colonizer. It spots light on the different intertextual clues used in VS Naipaul's novel *A Bend in the River* to recall Joseph Conrad's *Heart of Darkness*. The paper thus probes how Conrad's novella is reflected in Naipaul's postcolonial novel, how the latter comes up to creates an original narrative, and how this generative intertextual relationship revokes the eventual claim that may restrict the originality of the postcolonial text. The paper argues that Naipaul's borrowing from another text to write his work constructs a new sense of originality, for the claim to originality is not about isolation but about association: the way an earlier text is incorporated in a new one.

Keywords: Intertextuality, Originality, Post/Colonial Narrative, Reader.

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Introduction

When reading a work of fiction, the reader might pass by a word, a sentence or even name of a character that he/she has encountered somewhere in another literary work. Such clue would trigger the reader's memory in a way that he/she tries to make a bridge between the text before his/her eyes and the one he/she has previously read. This interrelation and correlation between texts is called intertextuality. It is also a technique and it was coined by the theorist Julia Kristeva in 1966. Intertext relations have surpassed the poststructuralist context and have began to be employed in postmodernist and postcolonial novels as well (Panagiotidou 2012, 73).

Despite its Euro-centred origin, the poststructuralist technique of intertextuality is well-established in the postcolonial novels that write back to colonial discourses. Indeed, as many postcolonial writers adopt the poststructuralist language of intertextuality, this makes it no longer foreign to the postcolonial contexts (Kehinde 2003, 374) where many intertextual works are produced to examine matters pertaining to the colonized people's experience with their colonizers. In fact, the adaptation of this poststructuralist technique in the postcolonial context serves to highlight the way postcolonial writers managed to employ "theoretical structures," including intertextuality, away from their cultural tradition (Harlow 1987, xvi) in their attempt to deal with issues related to their fellow colonized people's experience.

Advocates of intertextuality argue that "literature evolves from literature" (Kehinde 2003, 375). Accordingly, some postcolonial novelists are inclined to follow the path of these theorists by referring to English classic novels in their literary works. However, their involvement in the process of intertextuality tends to be done in way that would preserve uniqueness and originality to their own writings. Olofinsao (2017) argues that the writer's borrowing from another work does not deny sense of originality to the produced work. To him, the claim to originality is not about isolation but rather about association. Moreover, to be original in an intertextual discourse means to achieve inventiveness in the produced work (p. 20). Ogede (2011) gives an interesting explanation of inventiveness in this context. He asserts that the writer should use the tools of borrowing and allusion (among others) responsibly. In this way, these tools become essential components in the new text and serve as a different way of creative talent (p. 5).

The present paper does not intend to discuss the technique of intertextuality as an aesthetic addition to the postcolonial novel. Rather, it aims at exploring the way postcolonial writers integrate earlier texts in their discourses to come up with different and original works of art. For that purpose, the paper probes the different intertextual modes found in V.S Naipaul's postcolonial novel *A Bend in the River* (the intertext), and how the latter recalls Conrad's *Heart of Darkness* (the prior

text).[1] The paper also examines the extent to which elements of Conrad's narrative are reflected in V.S Naipaul's novel.

Thinking About Texts and Intertexts

The notion of intertextuality has been coined by the poststructuralist theorist Julia Kristeva and introduced to literary theory and studies through her essays published in *Tel Quel* and *Critique Journals* (Juvan 2008, 13). Kristeva (1986) defines intertextuality by associating the concept to a mosaic. She asserts that "any text is constructed as a mosaic of quotations; any text is the absorption and the transformation of another" (p. 37). By using such metaphor, Kristeva describes the way texts are related to each other, and in which different colours and styles are fused in the newly created text. In other words, the writer of the text makes use of certain stylistic features that have previously been used by artists and masters, creating a mosaic in his text. However, such mosaic is produced in a way that makes the text "a new creation" and that carries the writer's "signature" as the creator of the text (Nolte and Jordaa 2011, 4). On this basis, Allen (2000) asserts that Kristeva's theory highlights the idea that texts do not simply use previous "textual unites." They rather make them take new positions (p. 53). This implies that the text does not simply present other texts for the sake of decoration. Rather, it consumes and integrates them by transforming "those intertextual threads" into something new (Nolte and Jordaa 2011, 4); into a text that the writer desires it to be.

Riffaterre (1984) views intertextuality as "an experience of literature" that could be summarized in three components: the text, the reader, and his reactions expressed through words. Thus, he defines intertextuality as "an operation of the reader's mind, and as one that is necessary to any textual decoding ... It is the perception that our reading of the text cannot be complete or satisfactory without going through [the prior text]" (p. 142). However, going through those earlier texts, as Riffaterre argues, does not deny originality to the main text. This is because neither is the earlier text a collection of literary works imitated by the writer of the main text nor is intertextuality a new name for imitation as some scholars think. Thus, earlier texts can never determine the originality or the meaning of the main text (pp. 142-143).

Hutcheon (1986) argues that intertextuality is a "critical mode of perception" for the reader as it grants the latter an important position in the analysis of the text (p. 23). Such position is created by the textual strategies employed by the writer in his/her text. This in return generates "an intertextual echo in the reader" and enables

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[1] It should be noted that Conrad's novella holds ambivalent postures with regard to colonialism. This article refers to colonial text as a text written during and depicting the colonial periods, and not texts advocating colonialism.

him/her to perceive the prior text. To Hutcheon (2006), texts come to life once they are read. This confirms that the meaning of the text is not dependent on other texts as so far as it depends on the reader who recognizes and activates the "intertextual process" (pp. 235-236). Thus, to facilitate the reader's task of decoding the intertext, Bazerman (2004) provides a number of dimensions of intertextuality which would uncover the way a prior text is used in an intertext. In the first dimension, the reader observes how the earlier text is incorporated in the intertext. Is that earlier text fully referred to in the new text or just alluded to it through an amount of its material? The second dimension uncovers the forms taken by the reference: is it in a form of a cited direct quotation or a paraphrase which echoes words from a recognizable prior text? The third dimension reveals how the position and the evaluation of the new writer place the prior text in the intertext and how it changes its meaning. Through such dimension, the reader will be able to interpret the way the writer of the intertext has used the prior text and the purpose behind its use (pp. 62-63).

Barthes (1981) describes intertextuality as a process of deconstruction and reconstruction which aims to rearrange prior texts or parts of texts before they are integrated in the new one. However, the fact that the text under question draws upon earlier texts does not necessarily mean that this latter is a deliberate conscious imitation of that earlier text, nor can it be considered as a reproduction of it. Rather, it is an indication of productivity. Through this process of deconstruction and reconstruction of prior texts, emerges the intertext defined by Barthes as a text where "other texts are present ...at varying levels, in more or less recognizable forms: the texts of the previous and surrounding cultures" (p. 39).

In his discussion of the relation between novels and novelty with regard to intertextuality, Holquist (2002) argues that "novels are overwhelmingly intertextual" as they refer to other earlier texts outside them. In one way or another, novels tend to quote other works (85) which makes the language of an intertextual discourse lie "on the borderlines between oneself and the other. The word in language is half someone else's." However, to make this language his own, the writer of the text must appropriate the word by feeding it with his own intention and accent (Bakhtin 1981, 293).

Modes of Intertextuality

In its practical side, critics try to adopt Kristeva's theory of intertextuality by taking it away from her theoretical principle that texts presuppose other texts. They instead try to narrow the use of the theory to a group of devices where one text refers to another as a source text (Pfister 1991, 210). Critics identify the different ways in which a text can be used in another; that is, how references to an earlier text are presented in another (D'Angelo 2009, 37). Among the modes of intertextuality identified by critics, stand integration and interfigurality.

Integration is a mode of intertextuality that comprises three ways: by allusion, by absorption, and by suggestion. Integration by allusion appears only through signs where the reader is supposed to have certain prior knowledge in order to observe the reference in the text under question (Reguig Mourou 2013, 32). Allusion is an intertextual marker which belongs to "another independent text" and which could take different forms (Hebel 1991, 136) depending on the way the prior text is integrated by the writer of the intertext. Wheeler (1979) argues that the most common kind of allusion is textual allusion, the one that creates the link between the "specific adopted and adoptive texts" (p. 20). Hebel (1991) summarizes the steps of how intertextual relationships could be created through allusion and which start with the reader's recognition of the marker, the identification of the prior text through such marker, and finally the activation of that prior text as a whole so as to "form a maximum of intertextual patterns." In fact, what makes allusion a successful instrument is that it evokes an intertextual relation between the intertext and the prior text (p. 138).

Integration by absorption is noticed when the writer of the new text integrates an earlier text implicitly in a way that this latter melts in his/her text. In other words, the original text is absorbed in the new text and it is not pasted by the writer otherwise it would be considered as plagiarism (Reguig Mourou 2013, 32). Hence, the new text is regarded as the product of the interaction between its writer and the old text. Here the reader plays a pivotal role in interpreting what he/she thinks is a possible intertextual reference to the source text. In fact, this integration of an old text in a new text changes the reader's perception of the old one (Kundu 2008, 398). Integration by suggestion appears through the text's reference to a name, a title (Reguig Mourou 2013, 32) or any simple reference which would provoke the reader's memory to go back to the other text (Reguig Mourou 2013, 81). It could be even a word or a sentence.

In addition to integration, interfigurality is another important mode of intertextuality. It is concerned with the relationship between characters of different texts. Such mode of intertextuality appears through "a fictional character's... identification with, a character from another literary work;" that is, a character from a certain text is transferred in another text once writers "pass over the boundaries of different literatures." Among the interfigural devices which could be identified in the analysis of the relationship between texts are names. Such interfigural device serves to link characters from different literary works where relationship between them could be noticed through the names of characters that the writer borrows from another text. However, this name could be either identical to the name of the figure in the prior text or changed (Muller 1991, 102-103).

In fact, interfigurality through names is similar to a quotation as quoted names are the ones which repeat a part that is derived from a prior text within the intertext. Additionally, just like quotations from a prior text are liable to modification and transformation when they are placed in the intertext, names also undergo the same changes when they are borrowed from an earlier text and integrated in the new one. In other words, in the intertext, the writer follows an interfigural deviation in which he/she liberates names from another fictional context and incorporates them within his intertext after applying the required modifications on these names (Muller 1991, 102-104). Through interfigural deviation, the writer of the intertext will be able to tame the borrowed characters to fit his own use (pp. 106-107).

In fact, interfigurality paves the way for a comparison not only between characters from different texts but also between different stories. Such task of comparison and interpretation is attributed to the reader as he/she is the one who generates the meaning of the interfigural device and contributes in making connections between texts through his/her observation of the interfigural clues used in the intertext (Varis 2016, 6-7).

Postcolonial Intertextual Integration in _A Bend in the River_

Riffaterre (1984) defines intertextuality as "an operation of the reader's mind, but it is an obligatory one, necessary to any textual decoding" (p. 142). Accordingly, the meaning of an intertext is not dependent on the prior text, but rather on the reader who interprets and decodes it to uncover traces of the earlier text. Taking Riffaterre's definition into consideration, it is clear that the reader plays a substantial role in decoding the intertext. The reader is appointed as "the active co-creator of the text" (Hutcheon 1986, 232) who, in his/her task of interpreting and deconstructing the intertext, is provided with a number of intertextual modes through which he/she can reveal how an earlier text is used in an intertext, and on this basis the originality of the intertext can be determined.

Integration by allusion appears only through signs where the reader is supposed to have certain prior knowledge in order to observe the reference in the text under question (Reguig Mourou 2013, 32). As an intertextual marker related to "another independent text", allusion could take different forms (Hebel 1991, 136) depending on the way the prior text is integrated in the intertext.

In Naipaul's _A Bend in the River_ (1979), this form of integration appears through the novel's allusion to a scene from Conrad's _Heart of Darkness_. Such scene could be recognized by the reader at the beginning of the novel through the marker of the journey undertaken by the protagonist Marlow. This marker serves to provoke the reader's memory in a way that enables him/her to identify the source text _Heart of Darkness_ based on his/her prior knowledge. When the source text is identified by

the reader, the latter starts to activate it as whole in order to form as many intertextual connections as possible.

In his postcolonial narrative, Naipaul (1970) thus makes use of integration by allusion by opening his novel with a scene where his protagonist Salim is undertaking a journey to an interior town in Africa. The town is located at the bend in the river. Salim takes a car and starts his journey from the east coast toward the centre of Africa where he spends a week in his way before he reaches his target (p. 3). Through such scene, any attentive reader familiar with Conrad's novella would think that there is a resemblance between the scene introduced in the intertext and the one in the prior text.[1] where the protagonist Marlow undertakes a journey from the Thames River in England up to the great river of Africa. However, this journey is not undertaken by road but rather by the sea where Marlow sails by The Nellie yawl and where he spends "upward of thirty days" before he comes close to his target (Conrad 1988, 7 & 18).

In his intertext *A Bend in the River*, Naipaul integrates the scene of the journey from the prior text in an original way. The reader observes that details from *Heart of Darkness* are neither quoted directly nor reproduced. Instead, they are appropriated and transformed by the Naipul to fit his postcolonial discourse, leaving the reader some intertextual clues that would help him/her to perceive the prior text. Naipaul's intertext does not fully refer to the prior text; it rather provides an indirect reference to it embodied in the marker of the journey. In addition to his appropriation of the direction of the journey which is ironically reversed by the writer, Naipaul appropriates also the objective behind his protagonist's journey.

In the prior text, Marlow's first objective behind his journey is to fulfil his childhood tendencies toward adventures. He used to have a desire for looking at maps and dreaming to visit some of the blank spaces on it in the future. To Marlow, one of these places is more appealing to visit than the rest. It is Africa and more specifically the Congo River. He is attracted to that river and he refers to it indirectly by its shape on the map, one that resembles a snake. Indeed, Marlow talks of " the biggest- the most blank, so to speak-that I had a hankering after ...And as I looked at the map of it in a shop- window it fascinated me as a snake would a bird- a silly little bird." Marlow's dream comes true once he gets an appointment from a company of trade in Africa to be in charge of its steamboat (Conrad 1988, 11-12). However, Marlow's first objective in going to Africa for adventure changes later on into a strong desire to meet a man named Kurtz whom he has never met and whom he gets to know only from what other seamen say about him. Thus, for him, the steamer afterwards "crawled towards Kurtz-exclusively" (Conrad 1988, 37).

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[1] The intertext refers to *A Bend in the River* and the prior text refers to *Heart of Darkness*.

The scene depicted above is appropriated in the intertext and integrated in a way a reader who is not very acquainted with the prior text cannot recognize. In the Naipul's narrative, the objective behind Salim's decision to make his journey toward the centre of Africa is to start a new life there as a trader in a shop he has bought from an old friend named Nazruddin (Naipaul 1979, 3): "I drove through Africa... to a place where this life might be re-created for me" (p. 25). The presence of such appropriated detail at the beginning of the novel is accompanied by the description of the troubling situation in the centre of Africa as a result of colonialism. Such details help the reader to situate the time period of the events: Africa after independence (p. 3). These elements also prepare the reader to discover other things about the experience of the former colonized people once he/she gains further entry into the intertext.

By ironically appropriating the journey and adapting its direction objective in his postcolonial novel, the writer seeks, through his narrator Salim, to draw the reader's attention to the real intentions behind Marlow's journey from the West, symbolized in The Thames River, to the East, Africa. This cannot be reduced to a simple childhood tendency toward adventures as it is expressed in the prior text. It could rather be interpreted as an indication to the idea of the civilizing mission introduced by the West to justify its colonialism. In *Heart of Darkness*, Marlow hides this idea behind the veil of his love for sailing and for adventures. It is the way Marlow describes his desire to visit some places on the map and his specific attraction to one of them that evokes the idea of exploration which in its turn implies the idea colonialism.

Once the reader has identified the prior text guided by the scene of the journey alluded to in the intertext, he/she becomes more able to decipher the prior text to uncover other possible intertextual references. At this stage, the reader depends on his own prior knowledge and interpretation. The only trace of the prior text, *Heart of Darkness*, that remains in the intertext is the scene of the journey to Africa.

Integration by absorption is then noticed once an earlier text is implicitly integrated and absorbed by the new text (Reguig Mourou 2013, 32). It is not pasted in it in such a way that would suggest the idea of imitation of an earlier text. In fact, the integration of an old text in a new text serves to change the reader's perception of the old one (Kundu 2008, 398). It also gives the reader much freedom to interpret the intertext and to uncover other possible intertextual clues absorbed there.

An instance of this form of integration in *A Bend in the River* lies in the phrase "sixty years." In the novel, the reader is attracted by the image of a ruin of a steamer monument in the centre of Africa. The wreck of the steamer dates back to sixty years and was destroyed by the natives (Naipaul 1979, 26). Although no direct reference is made to the prior text, this number reminds the attentive reader of *Heart*

of Darkness. The reader can recall that the same number is mentioned in Conrad's novella in way that cannot be considered as a coincidence. Rather, it is done deliberately to reveal the resistance of the colonized people. As this number and its accompanying details are absorbed in the intertext, the reader relies on his own interpretation to establish the intertextual relation between the two texts. Back to the prior text, the reader may also notice the use of the aforementioned number when the protagonist Marlow, in his way to the inner station, finds a sixty years old book in a hat owned by a white man. Marlow views it as an "amazing antiquity" because it deals with seamanship, something of great interest to him (Conrad 1988, 39).

It is worth mentioning that the detail from the prior text is absorbed in the intertext in a creative way, one an inattentive reader may skip. Thus, the reader's familiarity with the prior text may make a difference in his/her observation and interpretation of this intertextual clue.

Integration by suggestion appears through the reference to a name, a title (Reguig Mourou, 2013, 32) or any simple suggestion that would provoke the reader's memory to go back to the other text (p. 81).

In *A Bend in the River*, this form of integration appears through a simple reference to a sentence mentioned at the end of the novel. This detail provokes the reader's mind to associate the intertext with the prior text *Heart of Darkness*. In Naipaul's narrative, the reader might be stopped by a statement uttered by the narrator's friend. The statement suggests a similar one used in the prior text. At the end of *A Bend in the River*, Salim is taken to the jail by the officials and he is then ordered to the office of the commissioner. There he discovers that the commissioner is his old friend Ferdinand. The latter recalls the time when they were together on the steamer before they departed to different directions: "That was where we last met … there were four of us on the steamer … we drank beer in the bar … that was the best moment. The last day, the day of leaving. It was a good journey" (Naipaul 1979, 273).

In the above passage, Ferdinand mentions the number of friends on the steamer. This intertextual element may remind the careful reader of the beginning of the prior text. In *Heart of Darkness* the initial nameless narrator who accompanies the sailors on the yawl of the journey, describes their position looking at the captain: "we four affectionately watched his back as he stood in the bows looking to sea-ward" (Conrad 1980, 7). In fact, the way this borrowed element is integrated in the intertext highlights the writer's creativity. While the number of sailors in *Heart of Darkness* is mentioned at the beginning of the novel to introduce the journey of Marlow as a departure toward Africa, in *A Bend in the River* this detail is appropriated and mentioned at the end of the novel to refer to a sweet moment witnessing the

departure of friends to different targets. Only the attentive reader can observe this detail and deduce the connection that exists between the two works.

In fact, what makes this form of integration interesting is that it leaves it up to the reader to interpret the borrowed material based on his/her own prior knowledge. In such case, a reader who is knowledgeable enough can suggest the sentence as an intertextual reference that recalls the prior text. Then, the reader may decipher the real intention behind Marlow's journey to Africa (the idea of the civilising mission) which is not declared openly in the prior text. Thus, the integration of this detail (number four) in *A Bend in the River* cannot be considered as a reproduction of what has been mentioned in *Heart of Darkness*. Rather, in the prior text the detail highlights an essential part, one that can be regarded as the key to other coming events in the novel.

It is worth noting that the three forms of integration discussed in this paper are interrelated so that one form completes and serves another. For example, integration by allusion serves integration by absorption. When the reader is able to identify the prior text through the sign of the journey the intertext alludes to, his/her mind is provoked to generate other intertextual references which are absorbed in the intertext through his/her own interpretation. Additionally, integration by absorption is related in some way or another to integration by suggestion, and this to refer to the partial presence of the prior text in the intertext.

Postcolonial Intertextual Interfigurality in *A Bend in the River*

Interfigurality is a mode of intertextuality that appears through "a fictional character's…identification with, a character from another literary work." The character from a prior text is transferred in another text when writers "pass over the boundaries of different literatures." Names are among the interfigural devices that could be identified in the analysis of the relationship between texts. An instance is when the writer of the intertext borrows a character from another text. Moreover, the name of the character in the intertext could be either identical to the name of the figure in the prior text or different (Muller 1991, 102-103). In other words, in the intertext, the writer follows an interfigural deviation in which he liberates names from another fictional context and incorporates them within his intertext after applying his own modifications on those names (1991, 104). Through interfigural deviation, the writer of the intertext will be able to tame the borrowed characters to fit his own text (pp. 106-107).

According to Varis (2016), it is the reader who generates the meaning of the interfigural device which connects a text to another (p. 7). On this basis, the character who appears to fit to this mode of intertextuality in *A Bend in the River* is Salim, the narrator in the novel. Salim identifies with the character of Marlow through the idea of undertaking a journey to Africa. However, when the writer of the

intertext passes the boundaries of the source text, he follows an interfigural deviation on the borrowed character of Marlow. The writer transforms and liberates the character from the prior text by changing his name before he is integrated in his postcolonial discourse as "Salim." By borrowing a character from a colonial discourse, Naipaul establishes an intertextual relationship with that discourse. However, such relationship is based on an interfigural deviation which appears through the Arabic name he assigns to his character as well as in the qualities he attributes to him. Indeed, Muller (1991) argues that a character is regarded as a group of qualities tied together (pp. 102-103).

In *Heart of Darkness* Marlow is portrayed as an Englishman who has great passion for the sea from his childhood and as a wanderer who regards the ship as his home and the sea as his country (Conrad 1988, 9). However, in *A Bend in the River*, a postcolonial narrative that has other aims, Salim is portrayed as a settler trader of Muslim Indian origin. The character of Salim is a native who is brought up and who lives on the east coast of Africa (Naipaul 1979, 11). The character of Marlow is not a common representative his class since he is portrayed as a seaman and an adventurer (Conrad 1988, 9). However, Salim represents his cultural group, with specific customs and attitudes that make them different from the Arabs and Muslims of the coast. Although Salim is a settler in Africa, he considers it as a home for him and his family, and he thus represents the voice of colonized people. This is clearly expressed when he asserts that "Africa was my home, had been the home of my family for centuries ... We felt like people of Africa" (Naipaul 1979, 10-11).

Another instance of interfigurality that could be identified by the reader in the postcolonial intertext is the character of Father Huismans. This character can be identified in his brutal nature with the character of Kurtz in the prior text. The latter goes through the same modifications discussed above by the way of the interfigural deviation followed by the writer.

In *A Bend in the River*, Father Huismans is a man of European origin who works as a priest in a school in Africa (Naipaul 1979, 60). The priest hides his brutal nature behind his religious status, and he manages to make the natives believe that he admires Africa. He gets pleasure in collecting masks which belong to the natives who have been killed, and he keeps them displayed on shelves in the museum. He shows them to Salim as if he is presenting souvenirs. For Father Huismans what is very old is very new, and thus, he considers himself as "the last, lucky witness" in Africa (pp. 64-65).

In the prior text, the character of Kurtz is portrayed as a European adored by the natives who believe he would do good in their land. However, his brutal nature is discovered through the black men's heads he keeps exhibited on sticks in front of his dwelling. The faces of these heads are turned facing Kurtz' hiding place and that

gives Marlow the impression that they are kept for ornamental purposes, not as warnings. To Conrad's character, "they would have been more impressive, those heads on the stakes, if their faces had not been turned to the house" (p. 57).

Through interfigurality and by the way of characters, Naipaul manages to implicitly establish an intertextual relationship with *Heart of Darkness*. In fact, the way these characters are integrated in the intertext highlights the inventiveness of this postcolonial narrative. It is worth noting that the characters of Salim and Father Huismans are not a reproduction of Marlow and Kurtz. Naipaul's characters rather constitute a sign of productivity for the intertext since they may change the reader's perception of the prior text: they expose him to the brutality of the colonizer toward the natives in Africa.

Conclusion

This paper has discussed the possible interpretation of intertextual clues used in Naipaul's *A Bend in the River*. This postcolonial narrative establishes an intertextual relationship with a colonial one, Joseph Conrad's *Heart of Darkness*. Through this deconstruction of the prior text and its reconstruction in the intertext, the paper has examined the extent to which Conrad's novella is embodied in Naipaul's novel through two distinct modes of intertextual interpretation, namely, integration and interfigurality, and in which the reader occupies an essential position.

Thought important intertextual clues are present in *A Bend in the River*, the latter is neither a partial reproduction of the source text *Heart of Darkness* nor an extended discussion of it. Rather, it is an independent work of art whose originality lies in the way Naipaul uses his tools (allusion, borrowing, integration, and interfigurality) in a responsible way. The reader perceives that the writer does not use the "textual units" from the source text as they are; rather he transforms them in a way that they take a new position and a different function within his postcolonial narrative. Thus, the originality of *A Bend in the River* appears through the prior text from which nothing remains except the sign of the journey to Africa and characters that share common or opposite features. Moreover, other intertextual clues are the result of the reader's own interpretation of the text, depending on his/her prior knowledge about the source text. It is this prior knowledge that enables the reader to associate certain details in both texts and then establishes him/her as a joint creator of *A Bend in the River*.

In fact, Naipaul's purpose behind crossing the borders of the *Heart of Darkness* and borrowing characters and details from it is neither an attempt to reproduce those characters nor to create an aesthetic effect in his postcolonial narrative. Rather, it is to shed light on the way the experience of the colonized people with their colonizer in Africa is portrayed in a prior text and to provide another interpretation that may change the reader's perception of it. In fact, going through Conrad's novella doesn't

deny sense of originality to Naipaul's postcolonial novel as the latter is not a collection of details imitated from the former. On the contrary, it is a new work of art that carries Naipaul's own signature and spirit. Hence, Conrad's *Heart of Darkness* determine neither the meaning nor the originality of Naipaul's *A Bend in the River*. The sense of originality can be measured through association and not isolation. It is about the way Naipaul has integrated that colonial text in his postcolonial novel.

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بینامتنی و اصالت در رمان پساستعماری:
دل تاریکی از کنراد در مقابل *خم رودخانه* از نیپال

دکتر لامیا مشقوق ۱ ©

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دکتر سلیم کربوع ۲

دانشیار مطالعات فرهنگی و آمریکایی در گروه زبان و ادبیات انگلیسی. عضو آزمایشگاه ISILC،
دانشگاه محمد حیدر، بیسکرا، الجزایر.

مقاله حاضر روشی را بررسی می‌کند که نویسندگان پساستعماری متون قبلی را در رمان‌های خود ادغام می‌کنند و در عین حال تجربیات مردم مستعمره را با استعمارگر خود روشن می‌کنند. این سرنخ‌های بینامتنی متفاوتی را که در رمان «خم رودخانه» اثر نیپال برای یادآوری «دل تاریکی جوزف کنراد» استفاده شده است، نشان می‌دهد. بنابراین مقاله بررسی می‌کند که چگونه رمان کنراد در رمان پساستعماری نایپل منعکس می‌شود، چگونه دومی روایتی اصیل خلق می‌کند، و چگونه این رابطه بینامتنی مولد ادعای نهایی را که ممکن است اصالت متن پساستعماری را محدود می‌کند، لغو کند. این مقاله استدلال می‌کند که وام‌گیری نیپال از متنی دیگر برای نوشتن اثرش، حس جدیدی از اصالت را ایجاد می‌کند، زیرا ادعای اصالت در مورد انزوا نیست، بلکه در مورد تداعی است: روشی که متن قبلی در متن جدید گنجانده می‌شود.

واژه‌های کلیدی: بینامتنی، اصالت، روایت پسا/استعماری، خواننده.

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