

INTERTEXTUALITY AND VICTORIAN STUDIES

By
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CERTIFICATE

I am satisfied that the thesis entitled "INTERTEXTUALITY AND VICTORIAN STUDIES" presented by S. Sudha is worthy of consideration for the award of the degree of Doctor of Philosophy. It is a record of the original bonafide research work carried out by her under my guidance and supervision. To the best of my knowledge this work has not formed the basis for the award of any other degree/diploma.

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ABSTRACT

This research into intertextuality explores the postmodern phenomenon of re-writing canonical texts. It attempts to focus this study by concentrating on a group of Victorianist novels ranging from the overtly metafictional The French Lieutenant's Woman to the creatively reconstructed Victorian romance, Possession. As a critical theory, intertextuality provides a platform to debate the question of whether 'the Victorian' is only a historical denominator, or a mode of representation that can be resurrected after a century.

A prefatory discussion on the nature of intertextual writing projects various criteria for examining the potential of these novels for Victorianism. These criteria also form the bases of the chapters of this dissertation. Genre is located as a means of making intertextuality viable. Beginning with the most structured of these genres, the dramatic monologue in Chapter One, this study moves in the direction of progressively elastic genres culminating in the novel. Gender is as effective a parameter of intertextual recollection as genre, as the Victorianist novels testify in Chapter Four.

Apart from these major structures of reflexivity no less than reflection, a whole host of supporting intertextual devices such as the epigraph and the journal, find elaborate illustration in the Fifth Chapter. By definition, intertextuality precludes the notion of an ending, which is why this thesis concludes by suggesting various intertextual perspectives that open up yet further vistas.

