

A Critical Analysis of Intertextuality with the Reference to Farhad Sorabjee's Play Hard Places

Jamirul Islam

Department of Basic Science and Humanities (BS&H) at Viswam Engineering College, Madanapalle, JNTUA, Andhra Pradesh, India.

jamirul2801@gmail.com

Received: 23 June 2026; Revised: 18 July 2026; Accepted: 08 August 2026; Published: 02 September 2026

Abstract - The term intertextuality can be defined as a network of texts. Here, one text is connected with another. By and large, intertextuality means the influence of a previous text in forming a current or new text. According to Julia Kristiva (1980), no text stands by itself; the text may be connected in the form of content or style with another text. Ahmadian and Yazdani (2013) defined intertextuality as the cycles of the chain of text that are connected to and have influences on the present text. Therefore, people said intertextuality is nothing but the history of the text. The text itself is like a structure or building, which is made up of several ingredients in order to give a proper shape to a building. While writing a text, the writer has to maintain linguist Halliday and Hasan's concept of 'coherence', 'cohesion' and 'cohesiveness' in the text. Intertextuality helps the readers to understand the text. Without prior knowledge, it is quite difficult to grasp the proper content. In a wider sense, having this prior knowledge is also a kind of intertextuality. Furthermore, Roland Barthes famously defined text as a "tissue of quotations," emphasizing that meaning stems from both authorial intent and the reader's prior background (Barthes, 1967). Understanding these connections at both macro and micro levels helps unlock deeper thematic interpretations. Thus, in this paper, the study would like to shed some light on intertextuality in Farhad Sorabjee's play *Hard Places* (2004) and will also discuss the importance of intertextuality in reading drama or play.

Key Words - Intertextuality, Authorial vs. Reader intertextuality, Border narrative & Geopolitics, Dramatic analysis / Reading drama, Literary history and Prior knowledge

1. Introduction

There are some misconceptions about intertextuality. People think intertextuality is nothing but interconnectedness between the mere physical texts. However, in reality, it is not. Intertextuality is an umbrella term that talks about beyond the mere connection of the texts. The general definition of intertextuality is the existence and effect of earlier texts in the creation of the current text; it demonstrates the internal relationships between a text and all other related texts (Booker, 1996; Halliday, 2003). If people trace the literary theory like post-structuralism, then they will come to know that they have dissipated all the conventional humanist notions of the text as the text is a self-contained, autonomous entity and so on. This study has studied Julia Kristiva (the exponent of the grand concept; intertextuality) and came to know that she has substantiated the text by saying that any text is an "inter-text". The text exists only through its relations with other texts. Another great post-structuralist, viz, Roland Barthes, the author of *The Death of the Author* (1967), has defined text as "a tissue of quotations". He also

said that a text not only produces a single, theological (the message of the Author-God) meaning but also producing a multidimensional space in which a dissimulation of writings, none of them pure, mixed and imbalanced. Hence, it is clear to the readers that the meaning of the text relies on an awareness of other related texts, as their textual components influence the present text. Therefore, it is obvious that the meaning of the text is an amalgamation of those elements that are borrowed from other texts. It is because of intertextual elements that the writer of a text is capable of forming the existing text, and the reader is able to seek out the new meanings and finally arrive at new interpretations of the text (Ahmadian and Yazdani, 2013). In other words, the meaning of the text forms from the contribution of both the author and the reader. The concept of intertextuality is thought to be of two types: intertextuality of the author and intertextuality of the reader. The intertextuality of the author refers to the influence of other texts, indirectly or directly, in the construction of the new text. The latter, intertextuality of the reader, seems to be influenced by the reader's previous and theoretical knowledge, tastes of reading, and the influences he receives from previous reading experiences in the meaning-making of the present text. It does not matter how novice, for instance, the reader is, in producing the meaning of the text he reads. The prime purpose of this research paper is to explore these types of intertextualities in drama. According to Kristeva, Barthes, and other intertextualists, no text stands by itself from other related texts, and no interpretation of a text is possible without the reader's prior knowledge of other texts in the intertextual chain. Therefore, both types of intertextual elements are significant in dealing with drama. To make the concept of intertextuality more lucid, Jacques Derrida's view is indispensable. He said, "There is nothing outside of the text", which means all the meaning lies in the interpretation and reinterpretation of text, and no text exists outside of its interpretation.

2. Discussion

Intertextuality is a literary theory and critical concept that refers to the relationship between different texts and the ways in which they influence, reference, or echo one another. It was coined by the Bulgarian-French theorist Julia Kristeva in the year of 1960s. It suggests that no text exists in isolation; rather, all texts are interconnected through a vast network of prior writings, ideas, and cultural influences.

According to Kristeva, every text is a "mosaic of quotations" that absorbs and transforms elements from other texts. This concept builds upon the ideas of Russian literary theorist Mikhail Bakhtin, who emphasized the dialogic nature of language, arguing that all utterances and writings exist in a context of previous discourse. Texts, therefore, do not have fixed meanings but derive their significance from their relationships with other texts.

3. Types of Intertextualities

Intertextuality refers to the complex ways in which texts reference, influence, connect with, and build upon one another. Rather than existing in isolation, a text acquires meaning through its relationship with previous works, cultural codes, and readers' prior knowledge. Intertextuality can be categorized into various types based on authorial intent, relationship strength, and stylistic execution.

3.1. Categorization by Intent and Necessity

1. **Obligatory Intertextuality:** Occurs when the writer intentionally links a new text to a prior work, and the reader *must* understand the original reference to fully grasp the meaning of the new text. Without knowledge of the primary source, essential plot elements or themes remain unclear.
2. **Optional Intertextuality:** Involves subtle or non-essential references that add extra depth, nuance, or richness to the text. While recognizing the connection enhances the reading experience, missing it does not hinder the reader's basic comprehension of the narrative.
3. **Accidental Intertextuality:** Happens when a reader connects a text to another work based on their own unique personal background, cultural framework, or reading history, without any deliberate intent from the original author.

3.2. Categorization by Explicit Directness

1. Explicit Intertextuality: The relationship between texts is direct and clearly stated, leaving no ambiguity about the source being referenced (e.g., direct quotes, explicit citations, or named retellings). For example, T.S. Eliot's *The Waste Land* (1922) explicitly quotes Shakespeare, Dante, and ancient religious texts, creating a rich intertextual web.
2. Implicit Intertextuality: The connection is subtle, relying on indirect cues, structural similarities, thematic parallels, or recognizable tropes rather than direct mentions. For example, Cervantes' *Don Quixote* (1605- 1615) parodying medieval chivalric romances and Quentin Tarantino films, mixing different cinematic influences.

3.3. Key Literary Techniques & Forms

Intertextuality frequently manifests through specific stylistic devices:

1. Allusion: A brief, indirect reference to a famous literary work, historical event, myth, or cultural figure (e.g., describing a heroic feat as a "Herculean task").
2. Quotation: The exact, word-for-word repetition of a phrase, sentence, or passage from an earlier text, often used to lend authority or establish thematic grounds.
3. Parody: An exaggerated, humorous, or satirical imitation of a well-known work or style designed to mock, critique, or entertain.
4. Pastiche: A respectful or celebratory stylistic imitation of another author, era, or genre, created as an homage rather than a critique.
5. Appropriation: Taking an established concept, character, or plot from a previous text and completely reimagining or repurposing it to convey an entirely different message or commentary.

3.3.1. Hyper-Textuality (Adaptation and Retelling)

When a new work reinterprets or reimagines a previous one.

Example: *Wide Sargasso Sea* (1966) by Jean Rhys is a prequel to *Jane Eyre* (1847), providing a backstory for Bertha Mason, the "madwoman in the attic."

3.3.2. Archi-Textuality (Genre and Stylistic Influence)

This relates to the broader category or genre a text belongs to, shaping expectations and interpretations.

Example: A modern dystopian novel inevitably interacts with earlier works like George Orwell's *1984* (1949) or Aldous Huxley's *Brave New World* (1932).

4. Intertextuality in Literature, Film, and Media

Intertextuality is not limited to literature; it appears in films, TV shows, music, and even advertisements. Some notable examples include:

4.1. Cinema

- *The Lion King* (1994) draws heavily from Shakespeare's *Hamlet* (1603).
- The *Matrix* (1999 & 2003) trilogy references philosophical texts (e.g., Baudrillard's *Simulacra and Simulation* (1981)).

4.2. Music

- Many hip-hop and pop songs sample older tracks, creating musical intertextuality.
- Bob Dylan's lyrics frequently borrow from folk traditions and biblical texts.

4.3. TV and Pop Culture

The Simpsons (1989) and *Family Guy* (1999) are filled with intertextual references to films, literature, and historical events.

5. Postmodernism and Intertextuality

Intertextuality is central to postmodernist literature, which often blurs boundaries between fiction and reality. Writers like Jorge Luis Borges, Thomas Pynchon, and Salman Rushdie use intertextuality to challenge traditional narrative structures. In postmodern works, texts frequently reference themselves as “metafiction” or break the “fourth wall” to acknowledge their existence within a larger literary tradition. Example: Umberto Eco’s *The Name of the Rose* (1980) is an intertextual masterpiece, weaving together medieval philosophy, detective fiction, and historical references.

It is a powerful tool in literature and media, enriching texts by embedding them in a broader cultural and historical context. It challenges the notion of originality, emphasizing that meaning is constructed through dialogue between texts rather than created in isolation. Whether through direct references, adaptations, or subtle echoes, intertextuality deepens our understanding of how ideas evolve and interact over time.

6. Significance of Intertextuality

By weaving multiple textual threads together, intertextuality transforms reading from a passive activity into an active, layered dialogue. It demonstrates that literary history functions as a continuous network where past ideas continuously inform, shape, and evolve into new creative forms.

7. Brief Life Sketch of the Playwright

The Mumbai-based lawyer-turned-writer, Farhad Sorabjee, is now in the limelight for his incomparable debut novel *God on Every Wind* (2016). The writer receives umpteen acclamations from every nook and corner of the world. He has penned several play scripts and also two film scripts. The play *Hard Places* (2004) is one of the most well-received plays in India. He always tried, through his writing, to unfold the brazen reality.

Farhad Sorabjee is an Indian playwright known for his thought-provoking and engaging works that explore themes of identity, societal norms, and human relationships. With a background in law, Sorabjee brings a sharp and analytical perspective to his writing, crafting plays that are both intellectually stimulating and emotionally resonant. His plays often feature witty dialogue, complex characters, and a deep understanding of human psychology, making them compelling for audiences and critics alike. Among his notable works is *Hard Places*, a play that delves into the psychological and moral dilemmas faced by individuals caught in extreme circumstances.

Sorabjee’s writing is characterized by its blend of realism and dark humor, often reflecting contemporary social issues with a nuanced approach. His ability to create tension-filled narratives while maintaining an element of subtle satire sets him apart in the world of modern Indian theatre. In addition to his work as a playwright, he has also contributed to literature and screenwriting, further showcasing his versatility as a storyteller. Through his plays, Sorabjee continues to challenge conventional perspectives and offer audiences a fresh, introspective look at the complexities of human nature and society.

8. Theme of the Play

Generally, people think national boundaries are a perpetual feature, something that is quite hard and settled. However, in reality, borders are off and on switch as political sects come and go. If readers dive into the depths of this play, then they may notice that the story of this play is not set in one specific place. The playwright Farhad

Sorabjee got inspiration from the shouting valley in the Godan Heights, a place where the Israeli border divides families. These families stay at the apex of the hill on either side of the border, shouting to each other and carrying on as if the division did not exist. The entire periphery is not inhabited by the local people; rather, it is a brazen land, or more specifically, no-man's land, which is fully covered by snipers and a mine field. Readers of *Hard Places* may find themselves reminded of D. G. Rossetti's poem *The Blessed Damsel* (1850), in which the beloved longs for her lover.

The setting of the play evokes a similar sense of yearning and separation. Although the circumstances and motivations of the characters differ, the emotional parallels are evident. Much like the persona in *The Blessed Damsel*, the characters in the play—Saira, Aziz, and their mother—experience a profound longing for one another despite the physical and ideological barriers that separate them. All of them might have different motives for their intimidation. For Aziz and Saira, life is totally incomplete, or people can say a vacuum for staying on one side of such a border. Both of them have their own motives for wanting their mother freed. It is also evident that the character Saira desperately wants to get her mother back to fill the emotional gap, whereas Aziz wants her mother back for political matters. He thinks that if he is able to bring his mother, then his mother can be used as a figurehead for some political movements. Though there is an ostensible physical border that hinders them from crossing the border yet, it seems there is a concealed agenda by all three parties.

Farhad Sorabjee's play *Hard Places* explores the complex and often arbitrary nature of national boundaries, questioning the permanence that societies often attribute to these lines on a map. The play highlights how borders, which seem like fixed and immutable features, can shift with political changes, and how people living in these spaces are often caught between conflicting forces and ideologies. Through the story, Sorabjee delves into the psychological and emotional impacts of living in such divided spaces.

The play is set in a border region that serves as an inspiration drawn from the Godan Heights, an area divided by Israeli boundaries, where families find themselves on opposite sides of a border, separated yet still attempting to communicate across the divide. This geographical and emotional separation is embodied in the characters of Saira, Aziz, and their mother. The location itself is symbolic—a "no-man's land," heavily surveilled by snipers and fraught with dangers, including landmines. This liminal space is not only a physical boundary but also a metaphorical one, signifying emotional and ideological rifts that prevent people from reuniting despite their longing.

Saira and Aziz, both of whom are separated from their mother by the border, represent the personal and political dimensions of the conflict. Saira's yearning for her mother is driven by an emotional need to fill the gap left by her absence, while Aziz's desire to bring his mother back is tied to political aspirations. He sees her as a potential figurehead for a larger movement, hoping her presence could be a symbol of resistance or political leverage. These differing motives between Saira and Aziz reflect the broader themes of the play, illustrating how personal desires can intersect with larger political agendas, and how individuals are often caught in a struggle that they did not create.

In the context of the play, the boundary that divides the characters is not merely a physical one, but one that exists in multiple layers—political, emotional, and psychological. This border is emblematic of the divisions that shape their lives, and their longing for reuniting with their mother is symbolic of the desire to overcome these barriers, both external and internal. The tension between the characters' motives reflects the complex nature of human relationships within the context of political upheaval, where personal pain and political agendas cannot be easily disentangled.

Sorabjee's *Hard Places* (2004) invites readers to reflect on the fragility of national boundaries and the ways in which people navigate their identities and relationships within these constantly shifting lines. The play challenges the assumption that borders are fixed, presenting a world where the divisions between people are constantly in flux, both in physical space and in the emotional connections that people forge across them.

9. Intertextuality in Reading Drama

Readers can read the play from two perspectives, which was already mentioned in the above chapter. The concept of intertextuality is an integral part of the drama; therefore, it is very hard to imagine a separate reading of drama. The intertextual relations can be seen at two levels: intralingual and interlingual intertextuality. Intralingual intertextuality talks about the connection of the previous text, which helps the author to compose the text, whereas interlingual intertextuality speaks to the general and uses it as a form of the text. Here, the reader plays a crucial role in constructing the new meaning of the text. These elements of intertextuality influence a lot in reading dramas because they help the reader to understand and interpret the text in a much better way.

The reader ought to bear in mind all the mentioned methods in order to get a proper meaning of the selected drama. What is crystal clear is that in reading drama, the whole drama ought to be performed, discussed, analyzed and understood, and not its mere segments. That is, the drama ought to be seen as a whole, with all its components, characteristics, and generic nature, including its intertextuality. Therefore, readers may presume that the reader of a drama is very much alert to these methods of text formations, and this type of self-consciousness helps the reader to understand, analyse and interpret the selected drama. This exact thing is what the paper aims to unveil. The concept of intertextuality can be divided into two parts, and both of them (intertextuality) are described below:

9.1. Macro-Intertextuality

The whole structure of the play may be directly present in the text through adaptation, imitation, and references or related to existing texts or textual components of them. For example, Jean Rhys's *Wide Sargasso Sea* (1966) is a prequel to Charlotte Brontë's *Jane Eyre* (1847), in which the writer tells Antoinette's story from the time of her youth in Jamaica, the writer also tells the hapless marriage to a particular unnamed gentleman, who renames her Bertha, declares her insane, and takes her to England. The well-known feminist Gilbert and Gubar penned an essay with the title *The Madwoman in the Attic* (1979), and they write their title from Charlotte Brontë's *Jane Eyre*, in which Rochester's wife (Bertha Mason) is placed secretly in an attic room by her husband. Alternatively, William Faulkner's *The Sound and the Fury* (1929), the title has been borrowed from William Shakespeare's eponymous play *Macbeth* (1623), in which the protagonist Macbeth expressed himself in the form of aside and soliloquy to the audience.

9.2. Micro-Intertextuality

There are also some intertextual components that help the reader to construct the internal formation of the text. The components of intertextuality are covert in nature, and they comprise a part of its meaning. Readers can notice several types of intertextualities in the forms of quotation, adaptation, allusions, and indications. The forms of intertextuality are described below:

9.2.1. Quotation

It means quoting some references, ideas, concepts and expressions from others in a literary text or, more specifically, in drama either apparently or implicitly. For example, in the poem *The Waste Land* (1922), the poet used a mantra in the Sanskrit language, "Shanith, Shanith, Shanith" and also used "Datta, Dayadhvam and Damyata" from the *Hindu Upanishad*.

9.2.2. Adaptation

It can merely be defined as taking a part of something (notions, ideas) of a work and employing it to make something new. For example, the movie *Omkara* is a 2006 Indian crime tragedy film adapted from Shakespeare's *Othello* (1622).

9.2.3. Allusion

Basically, it is a literary device that refers to a passing reference without direct mention to an event, person, or place, or to another literary work. For instance, a girl might say to her boyfriend or husband, 'Thanks, Romeo,' after he has offered some romantic gesture. Here Romeo is a Shakespeare's character from *Romeo and Juliet* (1597) who is believed to be the most romantic fictional character in history. In this example, the girl would have succeeded in telling her fiancé or husband that he is really wonderful simply by alluding to this fictional romantic man.

9.2.4. Indication

In this form of intertextuality, the writer used an indication to provide an idea, concept, meaning, etc. by displaying something relating to it. For example, in the novel *Things Fall Apart* (1958), Chinua Achebe talks about the African culture and tradition that prevailed in the society. So, here the existing African society is the example of indication, which is presented in Achebe's novel *Things Fall Apart*.

10. Intertextuality in the Play Hard Places:

As the study has mentioned earlier, the present paper attempts to unveil the possible usage of intertextuality in Farhad Sorabjee's play *Hard Places*. As people know, the apparent meaning of intertextuality is the mere interconnection of the text. So, it is conspicuous to people that the playwright Farhad Sorabjee used intertextuality in his drama titled *Hard Places*. He got ample inspiration to write this play from the shouting valley in the Godan Heights, a land where the Israeli borders divide families. These families stay at the zenith of the hill, on either side of the border, and they exchange their communications via shouting to each other and carrying on as if the division did not exist. This exact thing is noticed in the play *Hard Places*. Here in the play, the characters Saira, Aziz and their mother talk to each other by shouting via megaphone. This apparent interconnection is nothing but an intertextuality of author/text. Apart from this one, the intertextuality of the reader plays a crucial role in understanding the drama much better. Readers who are already familiar with D. G Rossetti's poem *The Blessed Damsel* can grasp the underlying concepts of the drama with ease. Additionally, possessing prior knowledge of the drama's setting and themes substantially aids in comprehending the work. A close reading of the play reveals that it can be analyzed through two intertextual frameworks: local/intralingual intertextuality and global/interlingual intertextuality. Here, the apparent interconnection between Godan Heights, which helped the playwright to jot down the play, and the said text is local/intralingual intertextuality, whereas the entire thing, including diaspora text, which influenced the playwright to write on border-related text, is global/interlingual intertextuality.

11. Conclusion

From the above analysis, the study has come to the conclusion that the purpose of this study is to explore the effects of intertextuality in reading drama, especially in Farhad Sorabjee's play *Hard Places* (2004). The study has noticed that intertextuality awareness affects the reader in reading the genre named drama. By having previous knowledge of boundaries, it became so easy to understand the text. This research has extensively used both Macro and Micro-intertextuality to make this text better understood by its readers. According to Kaplan (2005), a nation's distinctive qualities are depicted in literature via a variety of linguistic techniques. Language plays a key role in presenting it to the people of those particular nations. Every nation can share some things with one another, and when it comes to literature, this literary "exchanging" is done through the use of different languages, which ultimately brings the topic of intertextuality to people's attention.

Farhad Sorabjee's *Hard Places* presents a compelling exploration of the complexities surrounding national borders, human longing, and political struggles. Through the experiences of Saira, Aziz, and their mother, the play highlights how physical boundaries are not just geopolitical constructs but also deeply affect personal and emotional landscapes. Sorabjee's portrayal of a "no-man's land" serves as both a literal and symbolic representation of separation, conflict, and the intricate dynamics of power and resistance.

Furthermore, the play's intertextual connections, such as its parallels with *The Blessed Damozel*, emphasize the universality of longing and separation across different literary traditions. The interplay between personal emotions and political agendas within the narrative underscores the ways in which individuals become entangled in larger ideological battles beyond their control. By challenging the notion of fixed and perpetual borders, *Hard Places* urges readers and audiences to reconsider the transient nature of geopolitical divisions and the profound impact they have on human relationships.

In conclusion, Sorabjee's work is not just a reflection of political conflict but also a deeply human story about love, loss, and resilience. The play encourages critical engagement with issues of displacement, national identity, and the psychological toll of separation. As borders continue to shift in contemporary global politics, *Hard Places* remains a poignant and relevant commentary on the enduring struggles of those caught between divided lands and conflicting ideologies.

References

- [1] Meyer Howard Abrams, *A Glossary of Literary Terms*, 11th ed., Cengage Learning, 1993. [[Google Scholar](#)]
- [2] Moussa Ahmadian, and Hooshang Yazdani, "A Study of the Effects of Intertextuality Awareness on Reading Literary Texts: The Case of Short Stories," *Journal of Educational and Social Research*, vol. 3, no. 2, pp. 155-166, 2013. [[CrossRef](#)] [[Google Scholar](#)] [[Publisher Link](#)]
- [3] Mustafa Albay, and Mustafa Serbes, "Intertextuality in the Literature," *International Journal of Social Sciences and Educational Studies*, vol. 3, no. 4, pp. 208-214, 2017. [[CrossRef](#)] [[Google Scholar](#)] [[Publisher Link](#)]
- [4] Yves Gambier, "BELL, Roger T. (1991): Translation and Translating. Theory and Practice, Londres/New York, Longman, coll. Applied Linguistic and Language Study, 298 p," *Meta: Translators' Journal*, vol. 38, no. 3, pp. 537-542, 1993. [[CrossRef](#)] [[Google Scholar](#)] [[Publisher Link](#)]
- [5] Roland Barthes, *The Death of the Author*, 1st ed., Readings in the Theory of Religion, Routledge, 2010. [[Google Scholar](#)] [[Publisher Link](#)]
- [6] M. Keith Booker, *A Practical Introduction to Literary Theory and Criticism*, Longman, 1996. [[Google Scholar](#)]
- [7] Charlotte Brontë, *Jane Eyre*, 1st ed., Medicine and Literature, 2004. [[Google Scholar](#)] [[Publisher Link](#)]
- [8] Mikhail Bakhtin, *The Dialogic Imagination: Four Essays*, University of Texas Press, 1981. [[Google Scholar](#)] [[Publisher Link](#)]
- [9] Jean Baudrillard, *Simulacra and Simulations*, 2nd ed., The New Social Theory Reader, Routledge, 2008. [[Google Scholar](#)] [[Publisher Link](#)]
- [10] Miguel de Cervantes, *Don Quixote*, Britannica, 2026. [[Publisher Link](#)]
- [11] Jacques Derrida, and Gayatri Chakravorti Spivak, *Of Grammatology*, vol. 2, Johns Hopkins University Press, 1976. [[Google Scholar](#)]
- [12] William Faulkner, and Grover Gardner, *The Sound and the Fury*, New York: Random House, 1956. [[Google Scholar](#)]
- [13] Umberto Eco, *The Name of the Rose*, Harcourt, 1984. [[Google Scholar](#)]
- [14] T.S. Eliot, *The Waste Land*, Poetry Foundation, 1922. [[Google Scholar](#)] [[Publisher Link](#)]
- [15] Sandra M. Gilbert, and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, Yale University Press, 2020. [[Google Scholar](#)] [[Publisher Link](#)]
- [16] Gärard Genette, *Palimpsests: Literature in the Second Degree*, University of Nebraska Press, vol. 8, 1997. [[Google Scholar](#)]
- [17] Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*, University of Illinois Press, 2023. [[Google Scholar](#)] [[Publisher Link](#)]

- [18] Michael Alexander Kirkwood Halliday, *Language as Social Semiotic: The Social Interpretation of Language and Meaning*, Edward Arnold, 1978. [[Google Scholar](#)] [[Publisher Link](#)]
- [19] M.A.K. Halliday, and Ruqaiya Hasan, *Cohesion in English*, 1st ed., Routledge, 1976. [[CrossRef](#)] [[Google Scholar](#)] [[Publisher Link](#)]
- [20] Aldous Huxley, *Brave New World*, Bloomsbury Collections, pp. 119-125, 1932. [[CrossRef](#)] [[Google Scholar](#)] [[Publisher Link](#)]
- [21] Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism*, Duke University Press, 1st ed., Routledge, 1991. [[CrossRef](#)] [[Google Scholar](#)] [[Publisher Link](#)]
- [22] Julia Kristeva, *Word, Dialogue and Novel*, Columbia University Press, pp. 34-61, 1986. [[Google Scholar](#)]
- [23] Caren Kaplan, *Questions of Travel: Postmodern Discourses of Displacement*, Duke University Press, 1996. [[Google Scholar](#)]
- [24] Julia Kristeva, *Revolution in Poetic Language*, Columbia University Press, 2024. [[Google Scholar](#)] [[Publisher Link](#)]
- [25] Jonathan Lethem, "The Ecstasy of Influence: A Plagiarism," *Harper's Magazine*, pp. 59-71, 2007. [[Google Scholar](#)] [[Publisher Link](#)]
- [26] Brian McHale, *Postmodernist Fiction*, 1st ed., Routledge, 1987. [[Google Scholar](#)] [[Publisher Link](#)]
- [27] Jason Mittell, *Genre and Television: From Cop Shows to Cartoons in American Culture*, 1st ed., Routledge, 2004. [[Google Scholar](#)] [[Publisher Link](#)]
- [28] Omkara, Directed by Vishal Bhardwaj, performances by Ajay Devgn, Saif Ali Khan, and Kareena Kapoor, Shemaroo Entertainment, 2006. [Online]. Available: https://www.youtube.com/watch?v=11A_bDsCL4s
- [29] George Orwell, *Nineteen Eighty-Four*. Secker & Warburg, 1949. [Online]. Available: https://www.google.co.in/books/edition/George_Orwell_1984_Nineteen_Eighty_Four/D7xnEQAAQBAJ?hl=en&gbpv=0
- [30] Dante Gabriel Rossetti, *The Blessed Damsel*, Harper and Brothers, 1850. [[Google Scholar](#)]
- [31] Jean Rhys, *Wide Sargasso Sea*, Goodreads, 1966. [[Google Scholar](#)] [[Publisher Link](#)]
- [32] William Shakespeare, *Macbeth*, 2nd ed., Cambridge University Press, 2019. [[Google Scholar](#)] [[Publisher Link](#)]
- [33] William Shakespeare, *Romeo and Juliet*, 1st ed., Routledge, 2019. [[Google Scholar](#)] [[Publisher Link](#)]
- [34] Farhad Sorabjee, *Hard Places*, Mumbai Theatre Guide .com, 2026. [Online]. Available: <https://www.mumbaitheatreguide.com/dramas/english/hardplaces.asp#>