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Intertextuality between Pied Piper of Hamelin and Nyamgondho Wuod Ombare

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Abstract-Texts borrowing from each other has been there since the existence of humankind and scholars refer to this borrowing as intertextuality. Many intertextuality scholars have gone ahead to use the phrase "no text is an island" to emphasize on the existence of intertextuality in everyday communication of humankind through spoken words or written works. The objective of the study is to determine whether there are intertextual relations between the stories, NyamgondhoWuodOmbare and Pied Piper of Hamelin. The study aims to determine instances of intertextuality between the two stories. The study discovered that the two texts demonstrate several instances of intertextuality, especially the storyline of the texts. It discussed various manifestations of intertextual relations in the texts.

Keywords-*Intertextuality; Text; Utterances;Theory; Meaning; Reader*

1. INTRODUCTION

1.1 Background of the Study

According to Gerard Genette (1997), Intertextuality is a relation of co-presence between two or more texts, that is to say, eidetically and most often, by the literal presence of one text within another. Primarily, this means that it is the text relationship with another text.

It refers to the author's borrowing and transformation of the previous books or to a reader's referencing of one text in reading another. In such process, the reading becomes the process of moving between texts and the meaning that we extract from the text becomes something that exists between text and all the other texts/textual matters to which it refers and relates. Therefore, the text becomes an intertext(shodhgaganga.inlibnet.ac.in>bitstream:Intertextuality a Theoritical Perspective pdf)

According to Fairclough (1992), Intertextuality is basically the property texts have of being full snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo and so forth. A text refers to both written and oral language.

Intertextuality also refers to the theory of imitation and theory of ideas. The theory of imitation exhibits that everything in nature is imitation, it is not only an imitation of nature but it is an inseparable part of the universe (shodhgaganga.inlibnet.ac.in>bitstream: Intertextuality a Theoritical Perspective pdf). According to philosophers Plato and Aristotle, all objects in the world are copies of already existing ones. In literature, this can be implied that texts resemble already existing ones and imitates already existing forms of written and oral texts, hence the word, intertextuality of texts.

Writers of plays, poems, novels and short stories and even performers can therefore use intertextuality as a literary device in order to create interrelationships between texts. This enables related interpretation and understanding of the different texts. However, the usage of intertextuality is sometimes inadvertently, meaning that writers sometimes use it without being aware.

To expound more on intertextuality, James, P (1999) says that sometimes texts spoken or written in one variety of language will accomplish a sort of switching by borrowing words from another text spoken or written in the same or a different variety of language. Such borrowing will be called intertextuality. This incorporation as described by James, P (1999) occurs in two ways, which include direct and indirect corporation. This brings about the concept of direct and indirect intertextuality. Indirect intertextuality is the relationship that arises between texts that have commonalities in areas such as topic, purpose, or readership, creating structural and phraseological similarities. Because such indirect intertextuality are so pervasive, there are not ordinarily signaled by the writer (although on occasion they may be; a small stockpile of phrases exists for this purpose, including as is well known, as the saying goes, and to coin a phrase). Direct intertextuality is distinguished from the first category by the fact that the relationship with a particular earlier text is a direct one .Writers ordinarily signal these relationships clearly; indeed it is widely accepted that it is an academic writer's responsibility to do so. Fully appropriate instances of this category are therefore usually visible to the

experienced academic reader. The most obvious members of this category involve direct reference to another scholar's work, presented as quotation or paraphrase (Diane. P&Philip. S. 2012).

Intertextuality is an important tool in communication and interpretation of texts as it introduces a new way of reading which destroys linearity of the text. Each intertextual reference is the occasion of an alternative: either one continues reading , taking it only as a segment like any other, or else one turns to the source text, carrying out a sort of intellectual anamnesis where the intertextual reference appears like a paradigmatic element that has been displaced, deriving from a forgotten structure. However, the alternative is only present for the analyst. These two processes really operate simultaneously in intertextual reading (Jenny 1982).

S. P. Notes & P.J. Jordaan (2011) notes that what make the text unique is the way in which it relates to other texts, or differs from them, and the way in which it enters into dialogue with other texts.

1.2 Objectives of the Study

The objective of the study is to determine whether there are intertextual relations between the stories, NyamgondhoWuodOmbare and Pied Piper of Hamelin. The study aims to determine instances of intertextuality between the stories, NyamgondhoWuodOmbare and Pied Piper of Hamelin.

2. LITERATURE REVIEW

2.1 Intertextuality Theory

According to Kristeva (1980), Intertextuality theory is concerned about text's existence within society and history. Intertextuality theory according to Graham Allen (2000) is not only concerned with a text's emergence from 'social context' but also its continued existence within society and history. A text's structures and meanings are not specific to itself, and to emphasize this point, Allen points out to Kristeva, the major proponent of this theory, who views the texts, or at least each of its constituent parts, as an ideologeme. Allen further asserts that intertextuality theory propounds that we must give up the notion that texts present a unified meaning and begin to view them as the combination and compilation of sectors of the social text.

Intertextuality theory considers texts as being made up of what at times styled 'the cultural (or social) text,' all the different discourses, ways of speaking and saying, institutionally sanctioned structures and systems, which make up what we call a culture. In this sense, the text is not an individual, isolated object but rather, a compilation of cultural textuality (Allen 2000).

Intertextuality theory according to Graham Allen (2000) asserts that utterances are dialogic, their meaning and logic dependent upon what has previously been said and how they will be received. According to this theory, all utterances are responses to previous utterances and are addressed to specific addressees. Allen further says that the words that we select at any given situation have 'otherness' about them: they belong to specific speech genres, they bear traces of previous utterances. They are also directed towards specific 'others', specific addressees. The speaker is not the biblical Adam, dealing only with virgin and still unnamed objects, giving them names for the first time. In reality, any utterance, in addition to its own theme, always responds (in the broadest sense of the word) in one form or another to others' utterances that precede it. The speaker is not Adam, and therefore the subject of his speech itself inevitably becomes the arena where his opinions meet those of his partners (in a conversation or dispute about some everyday event) or other viewpoints, world views, trends, theories, and so forth (in the sphere of cultural communication).World views, trends, viewpoints, and opinions always have verbal expression. All this is others' speech (in personal and impersonal form), and cannot but be reflected in the utterance. The utterance is addressed not only to its object, but also to others' speech about it (Bakhtin 1989; Graham Allen). This theory according to Graham Allen (2000) is concerned with establishing the manner in which a text is constructed out of already existing discourse. This relation does not only function at the level of a text as a whole but also on the level of words.

For intertextuality theory, the dynamic of a text lies in the idea that it is an intersection of different texts and, because of that confluence of different texts, no texts is really original but rather a space where different voices meet (S. P. Nolte & P. J. Jordaan 2011). The theory plays a major role in the shaping of different texts and their interpretations.

2.2 Origin, History and Proponents of the Theory of Intertextuality

Intertextuality traces its roots of origin in linguistics. It is derived from Latin word Intertexto which means, to intermingle while weaving. An explicit theory of intertextuality arose in the late 1960s during a crisis in the arts and sciences when transitioning from the modern to the postmodern. However, when considering the history of the idea that a text is but a mosaic of citations, we may adduce older concepts, especially those that had almost as wide currency in literary studies (Marko 2008). Even though the term intertextuality was created in the 1960s, it is older than that and according to Plett (1991), various intertextual practices of alluding, quotation, paraphrasing, translating, continuation, adaptation, parody and travesty, flourished in the periods long before postmodernism, for instance in the late classical Alexandria, in the Renaissance, in Neoclassicism and in 'classical' modernism.

The theory of intertextuality was formed by poststructuralist, cultural theorist and linguist Julia Kristeva in 1966. The word intertextuality first appeared in her essays "Word, Dialogue and Novel"(1966) and in "The Bounded Text" (1966-1967). In her essay "Word, Dialogue and Novel" written in 1966 shortly after arriving

in France from her native Bulgaria, she defines intertextuality as, a mosaic of quotations; any text is absorbed and transformed of another. The notion of intertextuality replaces that of intersubjectivity and poetic language is read as at least double (Kristeva 1980). Mari, J.(1996) states that, the concept of intertextuality that she initiated proposes the text as a dynamic site in which relational processes and practices are the focus of analysis instead of static structures and products. Kristeva argued that authors do not generate their texts from their ideas but compile them from pre-existing texts. Kristeva (1980) defines a text as "A permutation of texts, intertextuality in the space of a given text," in which "several utterances, taken from other texts, intersect and neutralize one another."It is therefore the contention of Kristeva that intertextuality is an instance whereby a text depicts a reading of the anterior literary corpus, thereby making text absorption of and a reply to another text. The intertextuality theorist believed that the only reader is the writer reading another text, a figure that becomes no more than a text re-reading itself as it re-writes itself (Kehinde (2003).

Kristeva's work on intertextuality coincided with the transition from structuralism to post structuralism. According to Zengin (2016), intertextuality thus as a poststructuralist theory, not only challenged the traditional approaches to text seeing it as an object to be deciphered and decoded, but also disrupted the notion of a fixed meaning residing in the text and of the probability of an objective interpretation.

Kristeva's theory was influenced by works of Mikhail Bakhtin, who was a Russian literary theorist. Moi, T (1986) says, Kristevan concept of intertextuality had its roots from her own reading of Bakhtinian dialogism as an open- ended play between the text of the subject and the text of the addressee. In Bakhtinian theory of dialogism, he introduces two terms to define two types of texts, which include monologic and dialogic texts.

According to Bakhtinian, the dialogic work carries on a continual dialogue with other works of literature and other authors. It does not merely answer, correct, silence or extend a previous work, but informed by previous work. Dialogic is in communication with multiple works.(http://en.m.wikipedia.org/wiki/Dialogic). This implies that a dialogic text is informed by other texts. According to Donovan, J (2016), a monologic text is that which imposes a singular perspective on the text, expresses a single voice. This means that a monologic text seeks to impose a singular meaning. Although the development of intertextuality theory by Kristeva borrowed from Bakhtin theory of dialogism, it should be noted that in Bakhtin's study, he excluded other genres of literature other than the novel because he believed that the other genres were monologic, meaning that they expressed one authoritative meaning. However, in Kristeva's theory, she was interested in all literally genres. In the place of the word 'dialogism', Kristeva puts the word, 'intertextuality' and writes her theory with poststructuralist views. According to Donovan, J. (2016), in distinction to Bakhtin, Kristeva considers the word not as an intersection of voices, but rather an intersection of texts. Kristeva thus refined Bakhtin's concept of dialogic to involve semiotic attention to texts, textuality and their relations to ideological structures. While Bakhtin focused on humans using the language in specific social situations, Kristeva averts human subjects in favor of more abstract forms. Donavan further states that in order to understand what Kristeva contributed to literary theory, it is worth looking at the aspects of Bakhtin's theory that she uses or transforms in her own theory.

Kristeva's theory of intertextuality was further influenced by the works of Ferdinard De Saussure, a Swiss linguist and structuralism especially his assertions on language being a structure signifying relationships between words and concepts, whose "emphasis on systematic features of language establishes the relational nature of meaning thus of texts" (Allen, G. 2011). According to Xinyue Zhang (2018), Saussure regards language as a system composed of signs, which are different from each other. The meanings of linguistic signs can be achieved through interactions with other signs. He considers the sign as a whole, in a sign, what matters more than any idea or sound associated with it is what other signs around it. The concepts of intertextuality theory as discussed by poststructuralist Kristeva in this sense are closely related to the semiotic theory by Ferdinard De Saussure.

Even though Kristeva developed the theory of intertextuality from Ferdinard De Saussure's and Mikhail Bakhtin's theories, neither of them used the term "intertextuality" and so, most credit of the theory of intertextuality go to Kristeva.

After the introduction of this theory by Kristeva, it was quickly adopted by several scholars who transformed the word to refer to allusion and influence. Allusion as defined by M.H. Abraham in 'Glossary of Literary Terms' is passing reference to a literary or historical person, place, event, or to another literary work or passage. Traditionally, the allusion may be used to establish a relation to a cultured and literal tradition. Through this use of allusions, writers create a way to add the value to cultural texts. (shodhgaganga.inlibnet.ac.in>bitstream:Intertextuality a Theoritical Perspective pdf). According to Clayton & Rothstein (1991), influence refers to the relations built on dyads of transmission from one unity(author, work, tradition) to another.

Intertextuality was vouched for by various scholars for example Graham, A (2000) who says, intertextuality seems such a useful term because it foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life. Adolphe (2007) further supports the theory of intertextuality by saying that no texts exists on its own. He says that it is always connected to another text.

However, different scholars had different assertions about the purpose of intertextuality. The first group of scholars was from literary semiotics. They include Kristeva, Culler (1981) Frow (1980), Smith (2000) andRiffaterre (1978)

These scholars were concerned with exploring the complex and heterogeneous nature of literary works by appropriating the concept of intertextuality. Their studies range from the search of influences or antecedents for a particular literary work to the analysis of literary conventions and code as prerequisites for literary communication. This work extended from literary writing to studies of mass media communication such as advertisements, TV dramas and webpage (Wei Wang 2006).The other group of scholars were from the field of discourse analysis whose concern was on non literary works. They include Beaugrande and Dressler (1981), Fairclough (1992a), and Devit (1991). According to Fairclough (1992a;Wei Wang(2006), these scholars and many other scholars perceive intertextuality not only as a form through which texts are interrelated , but also a social practice that involves particular socially ways of producing and interpreting texts. For deconstructionist theorists they had other ideas on intertextuality.

For Martin Coyle (1990), intertextuality refers to the relationships between texts and dialogue between them and other texts. Martin Coyle further says that each text takes its meaning from other texts, not merely prior texts, but other concomitant texts and expressions of culture and language. The blank and marble pages, the squiggly lines, the scrampled chapters, the skipped pages of TristramShandy are intertextual events because they respond not only to extant literary texts, but also to contemporary and medieval ideas of logic, or order of rationality (Martin Coyle 1990).

2.3 Understanding of Intertextuality

According to Plett (1991), In twentieth century literature, the image for writing has changed from original inscription to parallel script, and writers think less of writing originally and more of re-writing. Writers sometimes deliberately transform ideas from other texts and make new concepts that sometimes carry similar, different or additional meanings. They can borrow storylines, themes, settings, characters, structures, techniques, language or style. However, this re-writing is sometimes unconscious. You are imitating whenever you write, unconsciously. All writers are influenced by the writes they have read, what they watch, what they know about literature. Stories you learned as a child are stuck on your head. Phrases and rhythms of work you read last semester rouge in your writing mind, and come out in your work. This is a good thing! Successful writers enjoy embedding subtle references to other pieces of literature in their works. We pass on, translate, adore and keep alive the writers which influence us, conscious and unconsciously. We are all imitating to some extent; every time we sit down to write. The more widely we read, the more texture you own writing has (Sellers 2007). Sellers further assert that if you slavishly read only one or two writers, your work may suffer from a poverty of influence.

Sellers(2007); (2011); Abiodun M. Olofinsao (2017) posit that it does not really matter how literary imitation is absorbed. Whether it is taken in on purpose or not, leverage may occur in way, large or small, manifesting itself subliminally or not so subtly, but it always plays an important role even if cloaked, role in composition; its clutches are seldom entirely avoidable. Plett (1991) further states, it is not true that authors create works. Works create Works, texts are created by texts, and altogether they speak to each other independently of the intentions of their authors. In support of this assertion, Roland Barthes (1997); Panagiotidou (2012) says that texts originate not from their authors but from a plurality of voices, of other utterances and of other texts. However, it should be understood that intertextuality is however more than textual allusion. A text does not function as a closed system, and early modern writers are committed to an open discourse; they believed in the readability of the world and the textual and cultural past is presented implicitly and explicitly in a generally discursive structure and the deployment of cultural codes. This is demonstrated in a multitude ways, in humanistic creative imitation, in the cultural circulation of figures, tropes, and genres from various narrative systems (for example, mythological referents, classical forms and genres, domestic folklore) as well as in generic convention and culturally bound production of parody, satire and allegory (S. Carter 2016).

Intertextuality is not just a perception of homologues or the cultivated reader's apprehension of sameness or difference. Intertextuality is not felicitous surplus, the privilege of a good memory or a classical education. The term indeed refers to an operation of the readers mind, but it is an obligatory one, necessary to any textual decoding. Intertextuality necessarily complements our experience of textuality. It is the perception that our reading of the texts cannot be complete or satisfactory without going through the intertext, that the text does not signify unless as a function of a complementary or contradictory intertextual homologue (Michael Riffaterre 1980; Linda Hutcheon 1986)

There are several types of intertextuality, which include:

Accidental Intertextuality- This occurs when the reader without any tangible anchor points in the source text, relate a text with another text, or personal experience. According to Wohrle (2012), the writer has no intention of making an intertextual reference and it is completely upon the reader's own prior knowledge that these connections are made.

Optional Intertextuality- Ivanic (1998) says, optional intertextuality means it is possible to find a connection to multiple texts of a single phrase, or no connection at all. Optional intertextuality does not have much impact in the text and if it is recognized, the relation between texts slightly change the understanding of the texts. In (shodhgaganga.inlibnet.ac.in>bitstream:Intertextuality a Theoritical Perspective pdf), the intent of the writer when using optional textuality is to pay homage to the 'original' writers, or to reward those who have read the hypotext.

Obligatory Intertextuality- Obligatory intertextuality takes place when the writer deliberately makes an association

between more than one text. According to Jacobmeyer (1998), obligatory intertextuality relies on the reading or understanding of a prior hypotext before full comprehension of the hypertext can be achieved.

Various scholars in the world have varying standards to categorize classification of intertextuality. According to Xinyue Zhang (2018), intertextuality can be seen either from a narrow or broad sense. Narrow intertextuality concerns relationships between the present text and other texts, which can be proved existing in the present text. Intertextuality in a broad sense refers to the relations between the present text and any knowledge, code or semantic manifestations, which can endow meanings to the present text (Xinyue Zhang 2018). More scholars have further contributed in classifying intertextuality. Fairclough (1992) had three categories of intertextuality that include sequential intertextuality, embedded intertextuality and mixed intertextuality. According to Boo Wang (2015), sequential intertextuality takes place when different texts or discourse types alternate within a text, embedded intertextaulaity occurs when a text or discourse type is clearly contained within the matrix of another, mixed intertextuality means that a text or discourse type are merged in a more complex and less easily separable way. Fairclough (2000) further divides intertextuality into two broad categories that include manifest intertextuality and constitutive intertextuality:

Manifest Intertextuality- According to Fairclough (2000) manifest intertextuality refers to where other texts are overtly drawn upon, within text. Panagiotidou (2012) adds that it is discussed in terms of irony, discourse representation, presupposition, negation and meta-discourse. Bloomaert (2005); Mohammad Saber (2014) says that manifest intertextuality involves discourse representation which refers to the way in which quoted utterances are selected, changed and contextualized.

Constitutive Intertextuality- According to Panagiotidou (2012), it signifies the interrelationship of discursive features in a text such as structure, form, or genre and is alternatively termed as “interdiscursivity”.

Bhatia (2004); Bo Wang (2015) further categorizes intertextuality into six types. They include: texts providing a context(e.g. a letter to which the one in question is a reply), texts within and around the text (e.g. a chapter in the context of a book), texts explicitly referred to in the text (e.g. references in academic journals), texts referred to implicitly in the text (e.g. (the sun never sets over Lufthansa territory” used in advertisement, with an implicit reference to, “The sun never sets over the British empire”), texts embedded within the text (e.g. conversation within a story), and texts mixed with the text (e.g. quotations).

Devitt (1991) also divided intertextuality into three different kinds that include referential, functional, and generic intertextuality. Devitt (1991); Mohammad (2017) says that referential intertextuality refers to presence of other specific texts in a given text. He says that generic intertextuality refers to the repeated forms of a genre in reoccurring rhetoric situations. Functional intertextuality refers to the community consequences of intertextuality.

According to Bazerman (2004), perspective on intertextuality analysis, he distinguishes six levels of intertextuality that are found in a text. They include, “prior text as a source of meaning to be used at a face value”, “explicit social dramas of prior texts engaged in discussion”, “background, support, and contrast”, “beliefs, issues, ideas, statements generally circulated”, recognizable kinds of language, phrasing and genre”, and “resources of language.”

Pope (2002) discusses three kinds of intertextual relations, which include explicit intertextuality, implicit intertextuality and inferred intertextuality.

Explicit Intertextuality - According to Panagiotidou (2012), it refers to all the other texts that are overtly mentioned and all the specific sources that the writer has demonstrably drawn from.

Implied intertextuality- According to Pope (2002); Panagiotidou (2012), it refers to, “all passing texts…allusions to other texts and to the…effects, which seem to have been contrived by the writer so as to be picked up by the alert and similarly informed reader.”

Inferred intertextuality – According to Panagiotidou (2012), it refers to all texts that actual readers draw on to help their understanding of the text at hand. Pangiotidou further says, contrary to the two previous types, inferred intertextuality is characterized by openness in the sense that what is intertextual is decided based on the readers’ insights instead of overt references to other texts. However, at the same time, this openness and the dependence on the individual reader’s insight make inferred intertextuality the most demanding kind to account for.

Further studies on the usage of the term intertextuality emphasize on the globality of this term. Scholar Gerard Ganette (1989) argues that intertextuality is inadequate word and introduced the term “Transtextuality” ,which means, everything that relates one text to another. Ganette (1989) introduced five subcategories of transtextuality, which include:

Intertextuality- According to Ganette (1989), this is the relation between two or more texts through plagiarism, quotation or allusion.

Paratextuality- According to Ganette (1989), this is the relation in the body, title, subtitle, notes, first drafts, illustrations, and other items that surround the text and sometimes comment on it. Paratexts are the elements that stand on the threshold of the text and direct and control its reception by the readers. Paratexts are composed of peritexts and epitexts. The former being elements like titles, chapter titles or notes and the latter interviews, private letters and any kind of editorial and authorial discussion which is “outside” of the text in question (Panagiotidou 2012).

Metatextuality- According to Ganette (1989), this relation is called “commentary”. It links one text with another without quotation or mentioning it. A similar definition by

Panagiotidou (2012) says that metatextuality refers to the situation when a text is united to another of which it speaks without necessarily citing it (without summoning it) , in fact sometimes without naming it.

Archtextuality- According to Ganette (1989) this deals with the generic category a text belongs to. In this case, the text does not recognize its generic quality but its critics and readers decide this. The generic perception of the readers and critics determines the readers' horizons of expectations and therefore, the text's reception. According to Panagiotidou (2012), architexts are basic and unchanging constructing blocks that underpin the entire literary system. Architextuality according to Ganette (1997) can be seen as the entire set of general or transcendental categories-types of discourse, modes of enunciation, literary genres from which emerges each singular text.

Hypertextuality- According to Ganette (1989), this is the relation between the hypertext and hypotext .According to him, the hypertext is the text derived from (hypotext) through direct or indirect 'copying' but not though commentary. In this case, a text may not make explicit references to the hypotext but it could have not existed without it.

The study of intertextuality also encompasses several intertextual figures include:

Allusion – According to Abrams (1993), allusion refers to reference, without explicit identification, to a person, place or event or to other literary work. Successful allusions enrich texts semantically by pointing to the connotation level, which is tacitly specified by the context. As soon as the interpretation of allusions tackles questions related to the understandability of a text in general, its semantic openness, its presuppositions, and its implied reader in particular, it becomes obvious that the text's infinite, ever elusive semantic potential cannot and must not, be pressed in heuristic categories (Hebel 1991). According to Morgan (1989), it is because the citation is edited in some ways for example through distortation, condensation or transformation in order to suit the speaker or writer's value system.

Indication- This refers to suggest an idea, concept, meaning by showing something relating to it.

Adaptation – This refers to taking apart of something (ideas, notions) of a work and using for making another thing. Citing from the American Heritage Dictionary, Frank J. D' Angelo (2009) says that an adaptation is a composition that has been recast into a new form. Julie Sanders (2006) says that an adaptation signals a relationship with an informing source text or original.

Translation – Translation transfers "carries across", a text into a different language, recreates it anew. The later text explicitly claims the identity of the original, its chief project and etiological journey to itself, or to a version of itself. Translations are generally grouped according to source language, and judged by standards of "fidelity", the closeness of the rendering to the original and the success of the translator in representing the original's literary quality and effects (Robert S. Miola 2014).

Quotation – This refers to quoting the ideas from others in a literary text. This could be done directly or indirectly. According to Robert Miola (2014), quotation reproduces the anterior text (whole or part) in a later text. Miola further says that quotations may be variously marked for the reader recognition, by typographical signals, by a switch in language, or by actual identification of the original author of the text.

Parody - Parody refers to where one text incorporates a caricature of another, most often, popular cultural text. The parodic text imitates or exaggerates prominent or representative features of the original text and incorporates those features as part of its own textuality (Brian Ott and Cameron Walter 2000). Frank J. D' Angelo (2009) says that parody entails imitation, but an imitation which is intended to be recognized as such and to muse..According to Jameson (1994), parody is impossible in a postmodern world and replaced by a more neutral pastiche.

Pastiche – Pastiche is like parody, the imitation of a peculiar mask, speech in a dead language : but it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated of satiric impulse, devoid of laughter and of any conviction that alongside the abnormal tongue you have momentarily borrowed, some healthy linguistic normality still exists. Pastiche is thus blank parody (Jameson 1994). According to Murfin&Supryia M. Ray (2003), pastiche involves intentional imitation or copy of the style of an original object or text. For Chris Baldick (2001) parody is a mocking imitation of the style of a literary work or works.

According to Moussa A. &Hooshang Y. (2013), intertextuality in reading has two levels that include local or intralingual intertextuality, and global or interlingual intertextuality. According to the scholars, intralingual intertextuality holds that a text is connected to all existing texts relating to it, which influence the construction of that text. Interlingualtextuality, according to the two scholars refers to the intertextual elements of the text, as a whole and, therefore, is common to all texts, as they are texts.

In intertextual theory, the reader took the place of the author that was previously considered the source and the owner of meaning; since author B is always also reader of work A, the interpretation of A and the addressee's response to it are inseparably interwoven into the production of B's text. Therefore, writer B is concurrently a reader: reading and writing are tied together in one continuum (Ed. Leon, T, T.Gora& A. Jardine 1981). Therefore, we can also say that the concept of intertextuality suggests replacing the interest away from the author of a text to the reader of the text, operations in his or her mind. Scholar Linda Hutcheon supports this replacement. In her book, A Poetics of Postmodernism she says, Intertextuality replaces the challenged author-text relationship with one between the reader and the text, one that situates the locus of meaning within the history of discourse itself. A literary work can actually no longer be

considered original; if it were, it could have no meaning to it's reader. It is only as part of prior discourse that any text derives meaning and significance. It is only as part of prior discourses that any text derives meaning and significance. This focus on the reader is further supported by Makkonen (1991); RistoJukko (2016) who says that the interest of researches in intertextuality focuses more on the reader and less on the author's intention. Risto further says that it is not so important whether then author has borrowed while aware or unaware of borrowing .The starting point is an observation made by a reader that there is the presence of another text or several texts in the text he or she is reading. What is more important is to see how texts together create new meanings (RistoJukko 2016). Therefore, it means that in intertextuality, everything lies with the reader of the text and not the author.

In the reader's perspective of intertextuality, Sara Oliveira (2004) argues that intertextuality exists if the reader is able to acknowledge it, to make connections, to see cross reference in the text. Quoting from Tyler (1987), she says, "If one is deaf to the tune, one need not to dance to it." Sara continues to assert that the way we acknowledge it , connect different patches, see cross-references in a text, and even our attitude in relation to the discourse used in the text may vary as the relevance appointed by different readers to different aspects of the text also vary. In support of this, Bazerman(1993) adds that not everyone may read the literature in the same fashion. Other readers with different interests and perspectives might not select the same set of texts as the most relevant nodes of discussion, nor might they find the same stances and divisions in those texts.

In the usage of intertextuality, Kristeva(1980) mentioned two axes axis of intertextuality which include horizontal and vertical intertextuality. Johnstone (2008) says that the horizontal intertextuality occurs when one speaker responds to the remarks made by another speaker and then building upon those remarks to formulate a new conversational turn. In this way, according to Johnstone (2008), horizontal intertextuality involves sequential (or syntagmatic) relationships. Horizontal intertextuality is not limited to a dialogue that takes place in a single setting. Speech chains may form across contexts of situation where, for example, a speech delivered by a candidate at a campaign rally responds to criticisms waged by the opposing candidate in a televised campaign advertisement. The prior words may be quoted directly, paraphrased, or implicitly alluded to the candidate's response (Deborah T& Heidi E. H&Deborah S. 2015). Fairclough (1989); Fatemeh Parham (2016) says that this type of intertextuality involves concrete reference to, or straight quotation from , other texts. It refers to intertextuality relations of a dialogic nature between a text and those, which precede and follow it in a chain of texts. On the other hand, Kristeva (1980) says that vertical axis deals with the orientation of a written text to the broader literary and cultural context in which it is embedded. Johnstone (2008) further asserts that the vertical axis (text-context) has been taken up by discourse analysis to refer to the way a text relates (paradigmatically) to others as one member of a larger category of texts. This brings the concept of type-source intertextuality by Sliverstein (2005). Here social actors draw upon an internalized notion of a type or genre of discursive event to connect the language used across different discursive event. Other discourse conventions (registers, voices, styles or plots associated with traditional characters and genres) can be (re)configured to constitute new texts. Thus, Authier R (1982) and Maingueneau (1987) use the term constitutive intertextuality for the confluence of discourse convections that contribute to text production. (Deborah T&Heidi E. H&Deborah S 2015). For Fatemen Parham (2016), vertical intertextuality refers to the relations obtained between a text and other texts, which form its immediate and distant context; these include the texts to which it is historically linked as well as those which are more contemporary with it.

Due to the emphasis of intertextuality on imitation, readers, observers and hearers cannot over emphasize originality in texts or any work of art and newly produced texts cannot be said to lack originality. It cannot be stressed enough that to be original, is simply to possess, not only the power to express a new thought or idea, but also the capacity to articulate one's resources, in a uniquely refreshing manner. It is to demonstrate individuality within contexts or confines imposed by convention; to contribute a genuinely fresh perspective; to be able truly to overcome limits set by what already exists; to put a sense of individual touch on tradition; to be all inclusively authentic; to invent is to use one's tools responsibly. A primary mindsets up to absorb and it extends to reorganize all the borrowed stuff which it makes distinctly its own through the creative alchemy of assimilation. Imitation, borrowing and allusion except when bordering upon plagiarism and plain stolen words or outright theft, or when done irresponsibly, then, can all be vital components in differing, varying gradating of creative talent (Ogede 2011).

Due to the imitation that is always taking place, as proposed by intertextuality, Maria Martinez (1996) says that there are always other words in a word, other texts in a text. The posits that the concept of intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential, historical, as traces, and tracing of otherness, since they are shaped by the repetition and transformation of other textual structures. Rejecting the new critical principle of textual autonomy, the theory of intertextuality insists that a text cannot exist as a self-sufficient whole, and so, that it does not function as a closed system. From this perspective, texts can borrow from each other in terms of the language used, concepts and the experiences told in the text. This means that writers and performers do not create text in isolation but 'copy' some aspects of their material from other texts that they may have read or heard. That is why in some texts, one may find relations in terms of the ideologies advocated

by the creators of texts. In some cases, there is direct or indirect reference of other texts. This 'copying' thus, suggests that all texts are intertexts. To explicit this, MevludeZengin (2016) says that all texts are intertexts which interacts with the other texts, rewrites, transforms or parodies them. Therefore, from this statement, meaning in texts is not usually a product of a single text but it results from the relations links with other texts. Intertextuality asserts that when a text is read in the light of the text(s) to which it refers or from which it has traces, all the assumptions and implications surrounding those referred texts will shape the critic's interpretation of the text in question.

It is because of the network of other texts that provides the reader, critic and interpreter with the contexts of possible meanings. Therefore, it would be misleading to say his or her meditation on the meaning of the text at hand is shaped by the quotations from absorptions and insertions in and transformation of another text or discourse (MevludeZengin 2016).

Intertextuality scholars argue that to some extent, intertextuality is always present in all texts. According to James E Porter (1986), the most mundane manifestation of intertextuality is explicit citation, but intertextuality animates all discourse and goes beyond mere citation. For the intertext critics, intertext is text- a great seamless textual fabric. In addition, as they like to intone solemnly, no text escapes intertext. The references to other texts might not always be so overt whereas in some instances, the reference is clear and the source text mentioned. It is often up to the reader to recognize the intertextual elements (VeeraPullinen 2016). Intertextuality is however not only a method of analyzing literary texts but MevludeZengin (2016) says it is also a method for analyzing any texts constructed in culture and a way of interpretation of any cultural phenomenon correlated with non-literary arts and the current culture epoch. According to this, cultural items and artistic items for example music, photographs, buildings, ,movies, paintings, sculptures etc can be interpreted and analyzed using intertextuality theory.

Intertextuality is also found in our social life. According to Mannheim and Tedlock (1995), a key element of social life is the interconnectivity of discourse across different contexts of situation. These scholars further assert that all present discourse is already replete with echoes, allusions, paraphrases, and outright quotations of prior discourse.

According to Ritaterre (1980), a missing intertext can be presupposed. He further says, intertextual reading is the perception of similar comparability from text to text; or it is the assumption that such comparing must be done if there is no intertext at hand wherein to find comparability. In the latter case, the text holds clues (such as formal and semantic gaps) to a complementary intertext lying in wait somewhere.

Intertextuality is, thus, a way of accounting for the role of literacy and extra literacy materials without recourse to tradition notion of author ship. It subverts the concept of the text as self sufficient, hermetic totality, foregrounding in its stead, the fact that all literary production takes place in the presence of other texts; they are, in effect, palimpsests (Intertextuality:www.2.iath.virginia.edu/elab/hfl027).

According to Panagiotidou (2012), Ganette uses the word palimpsest to the idea about literature's existence in the "second degree", meaning that everything is re-writings of what has been already stated in the past. The word palimpsest refers to parchments whose original content has been erased in order for something else to be written. In support of Kristerva's idea that no text is self sufficient, VeeraPullinen (2016) says, a text which has no intertextuality , no relations to other texts is autonomous and self sufficient, but it is no longer communicable. Such a text cannot be read and understood by readers. If a text does not effectively engage with literary matrix, if its matrix is not accessible, it cannot be read. If a text cannot be read, then it will not be successful. Therefore, a text's viability will be due to its capacity to resonate with readers through intertextuality. All that can be said of a text that is viable, that enjoys a wide and long lasting readership is that it represents an advantageous combination of intertexts from the literary genome (Barthes R. 1964).

In intertextuality, hypotext (a previous text) enters into the hypertext(the text derived from hypotext) through recontextualization . According to Deborah T&Heidi E. H&Deborah S. (2015), a primary means by which recontextualization is achieved is through intertextual links to recognized "kinds" of texts and talk, or genres. Briggs and Bauman (1992) say that genres are open to innovation, manipulation and change. Therefore, it should be noted that genres can mix, hybridize, and form new ones. According to Mohammad (2017), secondary speech genres –novels , drama, all kinds of scientific research, major genres of commentary, and so forth arise in a more complex and comparatively highly developed and organized cultural communication (primarily written) that is , artistic scientific, sociopolitical, and so on. During the process of their formation, they absorb and digest various primary genres that have taken form in unmediated speech communion. These primary genres are altered and assume a special character when they enter into complex or secondary ones. They lose their immediate relation to actual reality and to the real utterance of others (cited from Bakhtin 1986). Although this can happen in different genres, Scollon (2004) asserts that intertextuality, which he calls discourse representation, varies across genres. For example according to him, intertextuality in journalistic writing is based in direct and indirect quotation, whereas academic writing shows more variable pattern including presupposition and assertion, and advertising typically refers to fictional speakers.

Deborah T& Heidi E. H& Deborah S. (2015) say that intertextual links do not merely reach backward through the recontextualization of prior text in new settings; they also reach forward anticipation of expected discourse. From this, it brings in the word precontextualization. Oddo

(2013) uses this term to refer to the process of previewing and evaluating a future rhetorical event.

According to scholar Tatyana (2016), intertextuality is not restricted to text, but also involves the notion of general cultural context and the reader's personal background knowledge. Malinowski (1923) adds that intertextual relations transcend the context of situation and depend on the context of culture. Allen, G (2000) says that the systems, codes and traditional of other art forms and of culture in general are crucial to the meaning of a work of literature. According to MevludeZengin (2016), this indicates that intertextuality foregrounds associations between a literary text and the vast cultural network. Zengin further asserts that in order to get the meaning of a text, a reader or interpreter should pursue the intertextual echoes in a text in order to get text's meaning(s).

Intertextuality whether functioning as a means of interrogating the literary past, renewing old texts, inverting or parodying them or of simply economically enriching the texture , also forms part of self reflexive dimension of the text. Intertextuality tends to make the texts meta criticism a commentary on how texts are manufactured .It is the most effective way of demonstrating how a new text recycles or rearranged the old text (Intertextuality Chapter V pdf shodghganga.inflibnet.ac.in)

According to RistoJukko(2016), it should be understood that intertextuality does not mean that a textual unit just moves from one previous text to another, and that its meaning remains semantically identical. Intertextuality means that texts transform previous texts, and a text's intertextual relations cannot be stabilized, located, or listed in an exhaustive way. Wei Wang (2006) adds that intertextuality is also not just a matter of which other texts one refers to, but how one uses them, what one uses them for, and ultimately how one positions himself or herself as a writer to them to make his or her own statement. Bazerman (2004); Leonardo (2013) stresses on the importance of studying intertextuality analysis and in support of Wei Wang (2006), he says that this analysis allows us to understand , among other things, how writers or producers of texts conceive characters in their stories and how they position themselves in this universe of multiple texts.

Kehinde (2003) asserts that intetextuality is an element that is well established in works of different writers or producers. He says that literature does not evolve within a vaccum. It depends on social political realities of its enabling milieu and the precursor text (oral or written) for its impetus. According to Kehinde this is quite permanent in this era of multiculturalism and globalization. From Kehinde (2003); Abiodum M. Olofinsao (2017), writers all over the world depend on texts to fashion and reconstruct themes and styles in their works. He proceeds to say the responsibility of literary historians is to find out and document how various texts have influenced and extended meanings in order to discover and establish the thematic and stylistic approaches that are prominent among writers.

Hence, readers are likely to look for connections between texts with a double purpose. On the one hand, they do so in order to facilitate their understanding by drawing on previous experiences and familiar concepts. On the other hand, discovering and establishing connections between (literary) texts is an intrinsic part of the reading experience and the feeling of enjoyment that stems from it. Part of the pleasure readers feel originates from the discovery of these connections (Panagiotidou 2012).According to Panagiotidou, "discovery" does not mean necessarily a conscious effort to uncover the connections because in many situations, the connections seem just to crop up.

In studying texts in relation to another, it is important to view the content of the work within its context: social, cultural, historical, and technological world in which it was created. This is because texts that are similar in content carry different meanings according to their context. This is caused due to the fact that the world of the creator and the reader have significant influence I n the ways that a text is interpreted , appreciated and valued. Texts that share the same content can be seen to be world apart when compared side by side. Some texts share a storyline or character, yet the responder's cultural context makes them entirely different (http://www.wiley.com Intertextuality. The BIG Question. How does intertextuality create richer reading and viewing experiences?)

2.4 Why is Intertextuality Important?

Understanding intertextuality is useful in considering the evolution of literary stories. Intertextuality teaches us that like species, stories share a common origin and a common means of expression of communicating and interacting with the environment. These commonalities imply that, in parallel with biological evolution, literary evolution is non-linear and non-teleological (Mohammad Khosrari 2013).

Allen,G.(2000) states that intertextuality is considered as a theory offering new ways of thinking and new strategies for understanding and interpreting texts. He further says that intertextuality seems to be such a useful term because it foregrounds notions of relationality, interconnectedness and interdependence in modern culture.

Morgan (1985) remark, intertextuality has been used to solve disputes on originating source texts, questions of psychology of the reader and on originality and imitation. He states that the focus, however, has shifted from the author, product and tradition to text, discourse and culture.

Allen (2000) shows the usefulness of intertextuality by saying, intertextuality reflects society and human relations and can be used to criticize or comment on society or historical events or eras.

According to Wei Wang (2006), intertextuality offers a bridge or interface between the context of culture and the text. It is crucial to understand how the genre rules (i.e. the use of discourse patterns in a culture) have influenced the production of a text (i.e. the use of lexicogrammatical resources).

Charles Bazerman (2004) says, as a reader, learning to analyze intertextuality will help you pick through the ways writers draw other characters into their story and how they position themselves within the worlds of multiple texts.

According to Frank J D'Angelo (2009) says that intertextuality can be a fresh source of invention for writers' ideas. According to Frank, in this context inventions are not lines of argument or modes of reasoning but as a commonplace material in the sense of subject matter and striking ideas.

Intertextuality awareness can help readers of texts understand the text better, sharpen and deepen their minds to go into the world of the text, discover different layers of meanings of the text, and, consequently, make better meanings and interpretation of the text. All these can influence reading literary texts because no reading and interpretation are complete without taking all these into consideration; the reader should pass through all the above processes to be able to get a better meaning of the intended text based on which, to make a valid and more meaningful interpretation out of his or her reading. (Webster 1993; Peck & Coyle 2002; Moussa A. &Hooshang Y 2013; Bloor & Bloor 2007).

Intertextuality is also a veritable weapon in the hands if literary historians and critics to establish the relationship among a variety of writers and literatures, and help enhance understanding of literature as a human activity with similar aesthetic and social functions in different cultures. Intertextuality can be a profitable source of ideas about arrangement, especially about narrative structure. For example, there are strong narrative elements in film, comic books, graphic novels and videogames. For example, comics are narratives conveyed by means of a series of words and pictures that lend themselves well to film and electronic media (Frank J. D' Angelo 2009)

2.5 Instances of Intertextuality

Neil Foxlee (2009) discusses a major intertextual reference is "Yes We Can" slogan by Barack Obama during his presidential campaign and in his 2004 campaign for the US Senate. Neil Foxlee says that this slogan is a translation of "Si se puede" (Yes, it can be done"), a slogan associated with labour rights activist Cesar Chavez (1927- 1993), the leader of the predominantly Hispanic United Farm Workers Union. Neil Foxlee (2009) further explains that this slogan came by in 1972 when a law was passed against farm workers strikes during harvest time and Chavez went on hunger strike as part of his protest to change the law. People criticized him by coming up with a phrase, " No se pued" meaning, "No, it cannot be done" but Dolores Huerta his fellow union leader came to his support and replied, "Si se puede" meaning, " Yes it can" which Chavez used as a slogan during the protest. According to Neil Foxlee civil rights organizations and other trade unions later adopted the slogan and it was later used in the wider culture and in 2002, author Diana Cohn used Si, Se Puede/Yes We can! as the title of her award winning bilingual illustrated book.

The 1999 science fiction film The Matrix by Andy and Larry Wachowksi, borrows many ideas from Alice's Adventures in Wonderland. In the film, we follow the adventures of Neo, a young computer programmer who learns that his daily reality is not in fact the real world. From the very beginning of the film, we see the intertextual allusions to Lewis Carroll's tale for children, Alice's Adventures in Wonderland . In The Matrix, a message on his computer advises Neo to 'follow the white rabbit' which turns out to be a girl with a white rabbit tattoo. This begins his journey out of the Matrix and into the real world. In the children's story, Alice decides to follow a white rabbit down a hole, which leads her out of the real world and into Wonderland. When Neo awakes from his dream world, Morpheus remarks that he must be 'feeling a bit like Alice, tumbling down a rabbit hole'. The film presents some interesting ideas about the way humans perceive reality: whether reality is actually more than mere sensory perception, and the role that free will has in determining our destiny. The storyline of The Matrix has many features in common with the plot of Alice's Adventures in Wonderland. Most significantly, both texts present similar themes that challenge our ideas about whether we can trust our perceptions to reveal the true state of things in our world (http://www.wiley.com Intertextuality. The BIG Question. How does intertextuality create richer reading and viewing experiences?).

In the bible, intertextual relations appear in several ways. In some cases, the New Testament books refer to events and people in the Old Testament. For example, Jesus in the New Testament is referred several times as "son of David". David was a King in Israel and found in the Old Testament.

2.6 Background Information of the Texts Used in the Study

2.6.1 NamgodhoWuodOmbare

NyamgondhoWuodOmbare is a legend of Nyamgondho among the people of Luo community in Kenya. The legend has been told in OnyangoOgutu and Andrian Roscoe anthology of Luo Oral Literature called, Keep My Words. It can also be found in several anthologies of African stories. This is a story of Mai, the son of Ombare who was popularly known as NyamgondhoWuodOmbare in the Luo community. Mai lived between the late 14th and 15th century on the shores of Lake Victoria. In the present day, it is in, Nyandiwa village, Gwassi location, Suba district, in Kenya. This is a story about a poor fisher man, Nyamgondho, who fished a ugly woman from the lake and married her with the promise to make him rich. He marries her and gets rich. However, he grows to be a proud and insults her one day and tells her that he did not need a ugly wife. The woman then leaves their home and returns to the lake with all the wealth, leaving Nyamgondho with no wealth.

2.6.2 Pied Piper of Hamelin

This is a short story of a legend from the town of Hamelin, Lower Saxony, Germany. Its setting is in the middle ages. The earliest record of this story is from Hamelin itself, depicted in a stain glass window created for the church of Hamelin, which dates around 1300. Although the church was destroyed in1660, several written account s of the tale have survived. This short story has been written by Robert Browning (7 May 1812- 12 September 1889) who was an English poet and Playwright. The story is concerned with the legend Pied Piper who helps the people of Hamelin lure rats away from their town and when they refuse to pay him, he departs with many children from Hamelin.

3. DISCUSSION

3.1 Intertextual Relations in Pied Piper of Hamelin and NyamgondhoWuodOmbare

The story of NyamgondhoWuodOmbare, which is a popular myth in the Luo community, and Pied Piper Of Hamelin has intertextual relations which the reader can draw as he or she reads the texts. Although the characters names are different and the stories do not share exactly the same events, the flow of the storylines has some similarities that can be traced. Although these stories existed in different periods and from different parts of the world and with different authorships, there still exist some relations between the texts

NyamgondhoWuodOmbare begins with the description of the main character Nyamgondho (Mai) a very poor fisherman. Fishing at the time was an occupation for the poor. This could be interpreted as "economic unrest" for Nyamgondho and accounts for the reason why he goes to fish-to earn a living. His situation is pitiable. This description relates to the "unrest" of the people of Hamelin in the story, Pied Piper of Hamelin who live in so much suffering caused by the rats that fight dogs, kill cats, eat cheese and bite babies. The rats are all over Hamelin and lick the soup from the cooks ladles, make nests in men's hats and spoil women's chats by drowning their speaking with their noise .The "unrest" is found in the two stories but realized differently .Nyamgondho's "unrest" is caused by his poverty while Hamelin's "unrest" due to the attacks by the rats.

The storyline of NyamgondhoWuodOmbare continues with the main character, Nyamgondho who goes very early in the morning to the lake to check his traps and finds a strange ugly woman trapped. She pleads him to take her to his home together with her goat and marry her. In exchange, she would make him rich as long as Nyamgondho would not abuse her. We see intertextual allusion to Pied Piper of Hamelin in the entry of Pied Piper in Hamelin town. His description is similar to that of the woman Nyamgondho saw at the river, who we later learn is named, NyarMigodho. Pied Piper is described as a strange ugly man with "sharp blue eyes, each like a pin." His hair is described as being loose and he is tall and thin with swarthy skin. Just like NyarMigodho had promised to make Nyamgondho rich, Pied Piper makes a promise to the mayor and the council that he can help them get the rats out of Hamelin using his charms. In exchange, he asks for a thousand guilders. In the two stories, there exists a close similarity up to this part of the plot. NyarMigodho and Pied Piper are presented as two strangers who have the supernatural power to help. For NyarMigodho, she would make Nyamgondho rich while Pied Piper would solve the misery of Hamelin town that is infested with rats. However, their promises are not free but they come with different prices that must be paid, and agreements that must be adhered to, which Nyamgondho and the people of Hameli agreed to abide to.

The storyline of the two stories continue to show intertextual relations through the similarity in the flow of the plot. In NyamgondhoWuodOmbare, NyarMigodho marries Nyamgondho and he begins to accumulate wealth in form of goats, sheep and cattle and his wealth increases over years. By this, NyarMigodho fulfills her promise. In Pied Piper of Hamelin, Pied Piper fulfills the promise he had made to the people of Hamelin and through the music from his pipe, the story says, "And out of the houses the rats came tumbling. Great rats, small rats, gay rats, tawny rats, grave old plodders, gay young friskers, fathers, mothers, uncles, cousins, cocking tails and pricking whiskers, families by tens and dozens, brothers, sisters, husbands, wives followed the Piper for their lives." The rats follow him dancing to the tune from the pipe and Pied Piper directs them to the river where they all plunge and die.

Instances of intertextuality continue to manifest in the storyline of the two texts. After Nyamgondho accumulates much wealth from his wife, he grows much pride. He marries more wives and becomes a heavy drunkard and often comes home late at night and abuses his wives. When one night he comes home drunk, he finds all the doors of his wives houses locked and no wife opens for him, he insults NyarMigodho, referring to her as the "ugly woman he fetched from the lake" who did not open the door for him. Nyamgondho's actions break the agreement he had made with his wife which marks his downfall. This incidence in NyamgondhoWuodOmbare is similar to what happens in Hamelin. After Pied Piper has driven the rats out of Hamelin, the mayor and the council do not fulfill their agreement of paying him one thousand guilders. The mayor says, "To pay this sum to a wandering fellow with a gipsy coat of red and yellow!" He further tells the angry Pied Piper, "Do your worst, blow your pipe till you burst!" This is insulting to the helpful Pied Piper. Thus, the mayor offers fifty guilders to Pied Piper. This goes against the agreement between they had made before Pied Piper drove the rats out of Hamelin and the act of the people of Hamelin to honour their agreement marks the start of their downfall.

The presence of intertextual allusions can be illustrated further in the stories whereby in NyamgondhoWuodOmbare, NyarMigodho is upset by her husband's insults and decides plots revenge. As she has

supernatural powers, she controls the cows and the following days, they become wild and it becomes impossible for Nyamgondho to milk them. NyarMigodho decides to return with the wealth she had created for Nyamgondho back to Lake Victoria and the rest of Nyamgondho's family and animals. From the story, "The rest of Nyamgondho's family and all the herds of goats, sheep and cattle as well as birds followed her." Nyamgondho in disbelief tries to stop them in vain, "his first wife and animals disappeared into the deep waters in Lake Victoria…" These events are similar to those of the story of Pied Piper of Hamelin .After the mayor and the council dishonors the agreement they had made with Pied Piper, he is furious and plans his revenge against the dishonest and ungrateful people of Hamelin. He begins to blow his pipe, and the melodious notes from the pipe attract the children who start to follow him. From the story, "Out came the children running. All the little boys and girls, with rosy cheeks and flaxen curls, and sparkling eyes and teeth like pearls. Tripping and skipping ran merrily after the wonderful music with shouting and laughter" The mayor and the council get into disbelief as they watch the children follow Pied Piper and " they stood as if they were changed into blocks of wood, unable to move a step." In NyamgondhoWuodOmbare, Nyamgondho turns into a tree, which relates to the mayor and the council in Pied Piper of Hamelin who stood as if they were changed into blocks of wood. Do these two incidences not only relate to each other, but also have some similarity to Lot's wife story in the bible. The changing of Nyamgondho into a tree and the standing of the mayor and the council likened to a block of wood is almost similar to the tragedy of Lot's wife. Lot's wife was turned into a rock of salt due to her disobedience or dishonor to God's directive. However, for the two parties, Nyamgondho, the mayor and the council, dishonored NyarMigodho and Pied Piper respectively.

The departure of NyarMigodho is to some extent similar to Pied Piper's. NyarMigodho takes with her, her smoking pipe. For Pied Piper, he uses his blowing pipe to lure the children through the music from the pipe. The presence of the pipes by the two characters, although they are of different kind, shows the borrowing hence similarity between the two texts.

The last instance of intertextual relations in the storyline of the two texts is illustrated though the mysterious disappearance and origin of Pied Piper and NyarMigodho. Pied Piper could not be traced the way he went despite the mayor sending people to look for him and bring the children back. For NyarMigodho, the story says, "Where Nyamgondho's first wife came from remains unknown…"These untraceable disappearances of these two supernatural characters in the two stories illustrate intertertextual relations in these texts.

4. CONCLUSION

This study investigated whether there were intertextual relations in the stories, Pied Piper of Hamelin and NyamgondhoWuodOmbare . It also investigated and discussed instances of intertextuality in the two texts. From the study, which involved reading the two texts and subjecting them to close intertextual analysis, we uncovered several intertextual relations between the two different texts. We therefore conclude that Pied Piper of Hamelin and NyamgondhoWuodOmbare consist and manifest several instances of intertextuality and there are several parts of the stories that intertesect. Despite the texts narrating different stories in different contexts, there are still intersections, collisions and overlaps between them. This was highly manifested through the plot of the two stories as discussed above.

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