

"*Il n'y a pas de hors-texte*" (Jaques Derrida). Does contemporary fiction tend to confirm or resist the notion that there is no "outside-the-text"?

"The author should die once he has finished writing. So as not to trouble the path of the text"¹. Umberto Eco's provocative pronouncement, made whilst he himself was writing *Reflections on 'The Name of the Rose'*, represents part of the debate about the origin of meaning with regard to text. In this essay, I shall examine how *Possession* and *The Name of the Rose* both confirm and resist Derrida's claim that "*Il n'y a pas de hors-texte*"². The thrust of my argument is that A.S. Byatt's work resists the assertion and that conversely, the overall effect of Umberto Eco's novel is to confirm the remark. It will be necessary first to explain what I understand Derrida to have meant.

I take "there is no "outside-the-text""³ to mean that the words within a text derive meaning, and the text receives meaning, not from a transcendental source, but from the relationships of the words within it to each other and the text to other texts. Derrida places all writing within a process of defining meaning, therefore I would argue that "*Il n'y a pas de hors-texte*" should be taken to signify that meaning comes from texts or corpora, rather than from outside of writing. How is it possible to apply my understanding⁴ of what Derrida's phrase means, to an analysis of the texts? In order to resist the notion that "*Il n'y a pas de hors-texte*", it is

1 ¹Umberto Eco; *Reflections on 'The Name of the Rose'*; first edition; (UK; Martin Secker & Warburg Limited; 1985); p.7.

2 ²Jacques Derrida; 'The exorbitant. question of method'; pp. 157 - 164; *Of Grammatology*; Gayatri Chakravorty Spivak; (Johns Hopkins University Press; 1976); p.158; but quoted here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; first edition; (Manchester; Manchester University Press; 1995); p. 70.

3 ³From question title.

necessary to demonstrate that what is "outside of writing in general"⁵ does yet constitute its meaning. I will argue that assumptions about the unwritten thoughts of writers within the text, that sub-linguistic experience such as emotion, that the reality of the transcendental signified - however fictional; that these elements all lie outside of the text yet still constitute its meaning. I test this proposition against the two texts by asking: In the texts, does writing animate reality, or does reality animate the words? By animate, I mean constitute the meaning of, vivify and give value to.

To some extent, both *Possession* and *The Name of the Rose* resist the claim that "*Il n'y a pas de hors-texte*". Both works see incidents whereafter writing is given fresh life and meaning through its contact with the realities of the novels. In *The Name of the Rose*, Adso's first sexual experience⁶ awakens for him an entire text, and the discourse of love. Subsequently, in reading *Speculum amoris*, by Maximus of Bologna - a study of the malady of love, Adso becomes sure that he is suffering from love-sickness. "As the reader will understand, it did not require much once more to inflame my mind, which had been numb since morning, and to excite it again with the girl's image"⁷. The importance here of the real world outside textuality in giving birth to meaning, affirms a view of writing put forwards by the king in Plato's dialogue *Phaedrus*, "And as for wisdom, you're equipping your pupils with only a semblance of it, not with truth"⁸.

4 ⁴This is the definition I will be working with, along which this enquiry will proceed. For an elaboration of its reasoning and justification, please see Appendix I. The nature of Derrida's writing unfortunately means that it is unworkable to present my evidence for this interpretation here.

5 ⁵Jacques Derrida; 'The exorbitant. question of method'; pp. 157 - 164; *Of Grammatology*; Gayatri Chakravorty Spivak; (Johns Hopkins University Press; 1976); p.158; but quoted here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; first edition; (Manchester; Manchester University Press; 1995); p. 69.

6 ⁶Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); p. 246

7 ⁷Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); p. 322.

8 ⁸Plato; *Phaedrus*; 274e - 275e; but quoted here from Jacques Derrida; 'Plato's Pharmacy'; *Literary Theory: An Anthology*; first edition; Julie Rivkin and Michael Ryan; (UK; Blackwell Publishers; 1998); p.436.

In *Possession*, when Roland Michell comes to reread *The Golden Apples* at the end of the novel, he manages to "know the writing differently or better or satisfactorily"⁹. This experience is described as rare, but authentic: "Now and then there are readings which make the hairs on the neck, the non-existent pelt, stand on end and tremble, when every word burns and shines hard and clear and infinite and exact"¹⁰. I would argue that the reason that the words have become like "living creatures or stones of fire"¹¹ to Roland, is partly because of the texts uncovered in the novel - the letters between Christabel LaMotte and Randolph Henry Ash; but partly also as a result of the romance between Roland and Maud Bailey. It is the unwritten, emotional experience of this romance, this Romance, which contextualises Ash's writing: "He saw too that Christabel was the Muse and Proserpina and that she was not"¹². "He was in a Romance"¹³, we are told - of Roland - and although the elopement is written about, the text must stop at the limits of what can be expressed. "They did not speak of this, but silently negotiated another such night. ... Speech, the kind of speech they knew, would have undone it. ... Neither was quite sure how much, or what, all this meant to the other. ... Neither dared ask"¹⁴. At the limits of the text lies sentiment which has not been brought into textual existence by categorisation or expression, but which nonetheless feeds Roland - and the text of *The Golden Apples*, as well as of the novel - with meaning.

That which lies outside the reality presented by the fictional work can still endow the words within with meaning. In *The Name of the Rose*, the second book of Aristotle's *Poetics* is the text outside the text. We have fragments of this text, "The shameless stone that rolls over the

9 A. S. Byatt; *Possession: A Romance*; first edition; (UK; Vintage; 1991); p. 471.

10 Ibid.

11 Ibid.; p. 472.

12 Ibid.

13 Ibid.; p. 425.

14 Ibid.; p. 424.

plain.... Before the eyes. ... To them the cicadas will sing from the ground"¹⁵, we are even told that Brother William of Baskerville has been able to reconstruct the essence of the book by "reading other books ... many of which Venantius was working on"¹⁶; but the text of this book is otherwise outside the frame of reference presented here. It is comparable to the mythical circular book in Borges' 'The Library of Babel', "whose spine is continuous and which follows the complete circle of the walls"¹⁷. This, like the second book of *Poetics*, is a book which cannot be read: "This cyclical book is God"¹⁸ - yet from outside the text, it animates much of the meaning of the writing. Similarly, the many hours of prayer which the monks mentally offer up to God¹⁹ are also closed texts. Unvocalised prayer is arguably in a liminal position with relation to language, as a palimpsest of internally enunciated thoughts and sub-linguistic ideas. Prayer in *The Name of the Rose* constitutes a internal language largely external to language itself, and a private text sacrosanct from the transgression of the main text. It is along these lines that it can be argued that since God is outside language: witness the original unnamed Hebrew "Name of God" - "Yahweh" - literally "he that is"²⁰; hence, that God is outside the text. God is referred to in *The Name of the Rose* and in *Possession*²¹, but He cannot be named and brought into the text because He is outside meaningful signification.

15 Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); p. 284.

16 *ibid.*; p. 472.

17 Jorge Luis Borges; 'The Library of Babel'; *Labyrinths*; Donald A. Yates and James E. Irty; (London; Penguin; [1970] 2000); p. 79.

18 *id.*

19 Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); p. 8.

20 *The Concise Oxford Dictionary: Of Current English*; seventh edition; J. B. Sykes; (UK; Oxford University Press; 1982); p. 538.

21 A. S. Byatt; *Possession: A Romance*; first edition; (UK; Vintage; 1991); p. 205.

When Christabel LaMotte first suggests to Randolph Henry Ash in *Possession* "Do you not think it would be better - if we were to cease to correspond?"²², Ash divines that "some other voice speaks in your lines"²³. I do not regard this "other voice"²⁴ as outside the text of LaMotte's letter. It has been internalised. However, I would consider Ellen Ash's Journal²⁵ to represent and be sustained by an intangible absence from the text. Beatrice Nest, who edits the journal, describes how she initially surmised, "what a nice dull woman. And then I got the sense of things fluttering and flickering behind all that solid - oh, I think of it as *panelling*. And then I got to think - I was being led on"²⁶. Nest worries that this could just be "an occupational hazard of editing a dull journal"²⁷, such is the elusive phantasmic quality of the supposed omissions, yet this *hors-texte* to the journal's text still charges it with semantic tension. In the correspondences of *Possession*²⁸, we can observe text which is moving outside the text in the crossed-out sentence fragments. A draft of Ash's first letter to LaMotte, includes and excludes the following: "... we were able to say so much, that was significant, simply to each other. ~~I cannot surely be alone in feeling~~"²⁹.

As with the hermetic language of unwritten prayer in *The Name of the Rose*, Michell in *Possession* tries to compose "lists of words that resisted arrangement into the sentences of literary criticism or theory"³⁰. He chooses "blood, clay, terracotta, carnation ... blond, burning bush ... scattering as in Donne, 'extreme and scattering bright' ... arrow, bough (not branch,

22 ²²id.; p. 184.

23 ²³id.; p. 186.

24 ²⁴id.

25 ²⁵id.; pp. 222 - 233.

26 ²⁶id.; p. 220.

27 ²⁷id.

28 ²⁸id.; 157 - 201.

29 ²⁹id.; p. 5.

30 ³⁰id.; p. 431.

not root)"³¹ amongst others. This can be seen as an act of resistance to contextual inclusion within the text of his academic life, and as such it is an act of defiance which isolates language from the context of text. His later realisation is that these "necessary meaningless lists"³² remind him of Vico: "the first words were names that were also things"³³; and this locates his lists as an attempt to break free of the linguistic weight of our forefather's texts. To paraphrase Marx, the written texts weigh like a nightmare on the words of the living³⁴. Roland tries to break free of this, and it seems that a valid reading of Ash's extracted poem *The Garden of Proserpina*³⁵ would be as a description of the struggle to find a haven away from text, a *hors-texte*, and a source of authentic meaning.

When the library burns³⁶ at the end of Eco's novel, it seems that the characters are to some extent breaking free of the text. The fragment library which Adso constructs from the remains which he finds in the ruins of the Aedificium contains only traces of its origins, the original context having been destroyed. "I collected every relic I could find ... I had before me a kind of lesser library, a symbol of the greater, vanished one: a library made up of fragments, quotations, unfinished sentences, amputated stumps of books"³⁷. His "reconstruction"³⁸ has taken words out of their context and salvaged them out of lost meaning. The meanings he

31 ³¹id.

32 ³²id.; p. 472.

33 ³³id.

34 ³⁴("The dead generations weigh like a nightmare on the brains of the living" - Karl Marx).

35 ³⁵A. S. Byatt; *Possession: A Romance*; first edition; (UK; Vintage; 1991); pp. 463 - 465.

36 ³⁶Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); pp. 484 - 498.

37 ³⁷id.; p. 500.

38 ³⁸id.

reconstructs by reading the echolalia are therefore to a great extent disembodied from the Aedificium's corpora - they are almost "outside of the text"³⁹.

When Roland seeks to hide from the effects of textuality, "I just want to look at something, with interest, and without layers of meaning. Something new"⁴⁰, both he and Maud travel to Boggle Hole. In Derridean terms, their success is ironically problematised by the Perrier water that they drink: "its green flask, declaring its pure origin, Eau de Source"⁴¹; since Derrida writes - "one must recognise that there is *a supplement at the source*"⁴². In what ways then, do these texts confirm that it is writing which animates reality and thus that "*Il n'y a pas de hors-texte*". In what ways do they show that meaning originates from within the text?

Possession is a novel saturated with references both to real and fictional texts. In its voracious assimilation of internal and external texts, it embodies the process described in *The Name of the Rose* wherein meaning is established through the interaction of texts and contexts:

Until then I had thought each book spoke of things, human or divine, that lie outside books. Now I realised that not infrequently books speak of books: it is as if they spoke among themselves. In the light of this reflection, the library seemed all the more disturbing to me. It was then the place of a long, centuries-old murmuring, an imperceptible dialogue between one parchment and another, a living thing ...⁴³

The monastery of Eco's text is also a meeting point for textual conversation between people, and in the case of William's⁴⁴ and Venantius⁴⁵ arguments with Jorge, textual arguments. To use a formulation from *Possession*, the monastery is such a "matrix for the susurrations of

39 ³⁹ Jacques Derrida; 'The exorbitant. question of method'; pp. 157 - 164; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); p.163; but quoted here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; first edition; (Manchester; Manchester University Press; 1995); p. 69.

40 ⁴⁰ A. S. Byatt; *Possession: A Romance*; first edition; (UK; Vintage; 1991); p. 268.

41 ⁴¹ id.; p. 269.

42 ⁴² Jacques Derrida; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); Part II; p. 304; but quoted here from: Nicholas Royle; *After Derrida*; first edition; (Manchester; Manchester University Press; 1995); p. 22.

43 ⁴³ Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); p. 286.

44 ⁴⁴ id.; pp. 130 - 134.

45 ⁴⁵ id.; p. 111.

texts and codes"⁴⁶ that the chain of murders becomes textualised as a reference to "the seven trumpets of the Apocalypse"⁴⁷. Thus reality becomes constituted by the interpretative system which the text of Revelation⁴⁸ imposes on events. Once this has happened, Jorge begins to believe that the text defines reality and reinforces a feedback loop by acting out the text: "Alinardo had told me about his idea, and then I heard from someone that you, too, found it persuasive. ... I became convinced that a divine plan was directing these deaths"⁴⁹.

On occasion, writing does animate reality in *Possession*. Ash's words in *Ask to Embla* affirm this philosophy: "We two remake our world by naming it"⁵⁰. Maud believes that the opening of *Melusina* describes the reflected light on a cavern mouth at the Thomason Foss, and in naming the "show of leaping flames, of creeping spires"⁵¹, the poem does indeed remake it.

When Roland fears he may not be able to perform his part in his conciliatory intercourse with Val, he animates reality and finds a textual embodiment of the erotic by imagining "Ellen Ash, constructed from Richmond's sketch, reproduced in Cropper's *Great Ventriloquist*"⁵².

When Maud finds some dolls at Seal Court, it is the text of the poem beginning "Dolly keeps a secret"⁵³ which gives the dolls meaning and value, changing the way in which they are perceived.

For Brother William, the text goes so far as to define the features of the unseen runaway horse, Brunellus. "As Isidore of Seville said, the beauty of a horse requires 'that the head be small ... short and pointed ears, big eyes' ... And a monk who considers a horse excellent,

46 ⁴⁶ A. S. Byatt; *Possession: A Romance*; first edition; (UK; Vintage; 1991); p. 251.

47 ⁴⁷ Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); p. 469.

48 ⁴⁸ The Holy Bible: New International Version; second edition; The Committee on Bible Translation, the International Bible Society; (UK; Hodder and Stoughton; 1980); p.1239; Revelation; 8: 6 onwards.

49 ⁴⁹ Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); p. 470.

50 ⁵⁰ A. S. Byatt; *Possession: A Romance*; first edition; (UK; Vintage; 1991); p. 114.

51 ⁵¹ id.; p. 266.

52 ⁵² id.; p. 126.

whatever his natural forms, can only see him as the auctoritates have described him, especially if ... the describer is a learned Benedictine"⁵⁴. Brother William of Baskerville who "was so thin that he seemed still taller"⁵⁵; whose detection relies upon science and deductive reasoning - "but forget the machine for now ... we must find, from the outside, a way of describing the Aedificium as it is inside"⁵⁶; who has periods of intense activity and chronic lethargy - "He was stretched out on his pallet, dressed, motionless. He said he had not realised it was so late"⁵⁷ and who had recourse to "some herb ... in the moments of greatest tension"⁵⁸; owes a debt of definition to the Sherlock Holmes texts of Arthur Conan Doyle. Adso, our narrator, speaks out of immersion in Biblical discourse and the reality he presents is constructed and defined by his text: "'Are you perhaps your brother's keeper?' William asked, with the words of Cain. But I saw he was joking and meant to say that God is great and merciful"⁵⁹.

Adso's account begins with the opening words of John's Gospel: "In the beginning was the Word, and the Word was with God, and the Word was God"⁶⁰. The Biblical text goes on, "He was with God in the beginning. Through him all things were made"⁶¹. This reference to the emphatic privileging of "the Word" as origin, as creator and as meaning, can be taken as another practical demonstration - by *The Name of the Rose* - of the theory "*Il n'y a pas de hors-texte*". In this text, the word creates reality; and that reality is described by Alanus de

53 ⁵³id.; p. 82.

54 ⁵⁴Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); p. 24.

55 ⁵⁵id.; p. 15.

56 ⁵⁶id.; p. 215.

57 ⁵⁷id.; p. 454.

58 ⁵⁸id.; p. 16.

59 ⁵⁹id.; p. 219.

60 ⁶⁰id.; p. 11.

61 ⁶¹The Holy Bible: New International Version; second edition; The Committee on Bible Translation, the International Bible Society; (UK; Hodder and Stoughton; 1980); p.1063; John 1: 1 - 1: 4.

Insulis as one which "speaks to us like a great book"⁶², where semiotics extends the textualising effect to include, "the endless array of symbols with which God, through His creatures, speaks to us of the eternal life"⁶³. Adso goes so far as to intimate that his account itself has been written by his fragment library, which - it is important to note - still contained traces strong enough that "Often from a word or a surviving image I could recognise what the work had been. When I found, in time, other copies of these books, I studied them with love"⁶⁴. This is a text whose meaning may have been constructed by the fragment library, this lesser Aedificium:

I have often consulted them like an oracle, and I have almost had the impression that what I have written on these pages, which you will now read, unknown reader, is only a cento, a figured hymn, an immense acrostic⁶⁵ that says and repeats nothing but what those fragments have suggested to me, nor do I know whether thus far I have been speaking of them or they have spoken through my mouth.⁶⁶

The Aedificium text therefore, still survives to assert its context as part of that body of "writing in general"⁶⁷ which confers meaning upon language and the text of this manuscript. To conclude; fundamentally, I have tried to illustrate how what does lie in the *hors-texte* in some significant way animates the writing with meaning. There have been examples of resistance to Derrida's statement in both texts, yet both texts have also shown strands which confirm the principle. My overview would be as follows: in *The Name of the Rose*, the overarching leit-motif of the novel is that reality is constituted by words. What the resurrection of the lesser Aedificium tries to persuade us of, as Derrida would have it, is

62 Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); p. 23.

63 id.; p. 24.

64 id.; p. 500.

65 "Acrostic: Poem or other composition in which the initial letters of the lines make words" (10). In the spirit of inquiry, I took the first letter of every chapter in the "Adso of Melk" manuscript, hoping to uncover an acrostic. This produced the following result: IITWAAATSTBWWITWIIAITHIWTAMLTTWMTWBAVWWNWDWTLWTT.

66 Umberto Eco; *The Name of the Rose*; (UK; Picador; 1984); p. 501.

67 Jacques Derrida; 'The exorbitant. question of method'; pp. 157 - 164; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); p.158; but quoted here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; first edition; (Manchester; Manchester University Press; 1995); p. 69.

"what the parricide in the *Sophist* [the way writing and differance break up the unity of being and kill off the paternal insistence of presence and truth] establishes"⁶⁸. In *The Name of the Rose*, as the word is elevated to the status of "the Word" in its authority to create meaning, truth and reality, so this text affirms Derrida's remark because it tells us - to quote Althusser interpreting Pascal - "kneel down, move your lips in prayer, and you will believe"⁶⁹.

The abiding insistence of *Possession* however, as the main preoccupation of the plot attests, is that conversely we need to look, as Maud and Roland do, outside of writing for the source of meaning. A.S. Byatt, when writing about writing *Still Life*, quotes from Kenner on Flaubert: "What Flaubert did was arrange ... words as *mimesis* of things"⁷⁰. In scientific terms, *mimesis* has come to mean an animal sustaining itself by imitating another animal⁷¹; and I would suggest that this is the resistant conception of writing put forward by *Possession*: wherein the words sustain their existence by imitating what is outside the text. The *hors-texte* in *Possession* is as Randolph Henry Ash describes the Garden of Proserpina to be: "The place is there / Is what we name it, and is not. It *is*"⁷².

68 Jacques Derrida; 'Plato's Pharmacy'; *Literary Theory: An Anthology*; first edition; Julie Rivkin and Michael Ryan; (UK; Blackwell Publishers; 1998); p. 445.

69 Louis Althusser; 'Ideology and Ideological State Apparatuses'; *Literary Theory: An Anthology*; first edition; Julie Rivkin and Michael Ryan; (UK; Blackwell Publishers; 1998); p. 298.

70 A. S. Byatt; *Passions of the Mind: Selected Writings*; first edition; (London; Chatto & Windus Ltd); p. 12.

71 The Concise Oxford Dictionary: Of Current English; seventh edition; J. B. Sykes; (UK; Oxford University Press; 1982); p. 642.

72 A. S. Byatt; *Possession: A Romance*; first edition; (UK; Vintage; 1991); p. 465.

Appendix I: Defining "*Il n'y a pas de hors-texte*"

This appendix is not included for submission in marking, but rather as an elaboration, an hors-texte which explains why I used the definition I did.

A number of critics insist that "*Il n'y a pas de hors-texte*"⁷³ is not a statement that reality does not exist - that linguistic appropriation assimilates everything within text - Derrida is not saying that all reality is linguistic. Bill Readings points out that "*hors-texte*" can also mean an "inset" in a book, such as a graphic plate⁷⁴. Thus, he writes, "the point is not that we are always inside the text, but that nothing is ever wholly external *or internal* to the effects of textuality"⁷⁵. Royle affirms this: "this is not to suggest that everything is textual ... Rather, there is nothing exempt from *effects* of textuality"⁷⁶. He goes on - ""There is nothing outside the text" may be more helpfully phrased as "There is nothing outside context""⁷⁷.

In *Of Grammatology*, Derrida approaches what he terms his "axial proposition"⁷⁸ thus:

... reading ... cannot legitimately transgress the text toward ... a signified outside the text whose content ... could have taken place outside of language, ... outside of writing in general. That is why the methodological considerations we risk applying here to an example are closely dependent on general propositions that we have elaborated above; as regards the absence of the referent or transcendental signified. There is nothing outside of the text.⁷⁹

The reference to things not taking place "outside of writing in general"⁸⁰ can be illuminated by considering Derrida's evaluation of Plato in 'Plato's Pharmacy': "Plato maintains *both* the exteriority of writing *and* its power of maleficent penetration, its ability to affect or infect

73 ⁷³ Jacques Derrida; 'The exorbitant. question of method'; pp. 157 - 164; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); p.158; but quoted here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; p. 70.

74 ⁷⁴ Bill Readings; *Introducing Lyotard: Art and Politics*; first edition; (UK; Routledge; 1991); p. 156, n4.

75 ⁷⁵ *ibid.*

76 ⁷⁶ Nicholas Royle; *After Derrida*; first edition; (Manchester; Manchester University Press; 1995); p. 21.

77 ⁷⁷ *id.*; p. 22.

78 ⁷⁸ Jacques Derrida; 'The exorbitant. question of method'; pp. 157 - 164; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); p.163; but quoted here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; p. 69.

79 ⁷⁹ Jacques Derrida; 'The exorbitant. question of method'; pp. 157 - 164; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); p.158; but quoted here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; p. 69; and from: Nicholas Royle; *After Derrida*; first edition; (Manchester; Manchester University Press; 1995); p. 23.

80 ⁸⁰ *id.*

what lies deepest inside"⁸¹. A "referent" is "what is symbolised by a word"⁸² and in an interview on "Deconstruction in America", Derrida asserted that "the referent is in the text"⁸³. In French the word "supplement" can also mean replacement⁸⁴, and Derrida uses it with reference to the manner by which language replaces reality⁸⁵. Derrida continues in *Of Grammatology*, "The supplement is always the supplement of a supplement. One wishes to go back *from the supplement to the source*: one must recognise that there is *a supplement at the source*".⁸⁶

If we are then, to read using the principles that there is nothing outside of the text (or no "outside-the-text"⁸⁷); that there is nothing outside of writing in its "power of maleficent penetration"⁸⁸; that the meaning of a word is constituted by the text; that the "transcendental signified"⁸⁹ is absent because "the supplement is always the supplement of a supplement"⁹⁰; then we must take "there is nothing outside of the text" to mean that the words within a text derive meaning, and the text receives meaning, not from a transcendental source, but from the relationships of the words to each other and the text to other texts. Derrida places all writing within a process of defining meaning, therefore, "*Il n'y a pas de hors-texte*" must mean that meaning comes from texts or corpora, rather than from outside of writing.

81 ⁸¹ Jacques Derrida; 'Plato's Pharmacy'; *Literary Theory: An Anthology*; first edition; Julie Rivkin and Michael Ryan; (UK; Blackwell Publishers; 1998); p. 440.

82 ⁸² *The Concise Oxford Dictionary: Of Current English*; seventh edition; J. B. Sykes; (UK; Oxford University Press; 1982); p. 871.

83 ⁸³ 'Deconstruction in America: An Interview with Jacques Derrida'; trans. James Creech; *Critical Exchange*; 17; (1985); 1 - 33; but quoted here from: Nicholas Royle; *After Derrida*; first edition; (Manchester; Manchester University Press; 1995); pp. 21 - 22.

84 ⁸⁴ Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; p. 68.

85 ⁸⁵ Jacques Derrida; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); pp. 141 - 157; but understood here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; p. 69.

86 ⁸⁶ Jacques Derrida; 'The exorbitant. question of method'; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); Part II; p. 304; but quoted here from: Nicholas Royle; *After Derrida*; first edition; (Manchester; Manchester University Press; 1995); p. 22.

87 ⁸⁷ From question title.

88 ⁸⁸ Jacques Derrida; 'Plato's Pharmacy'; *Literary Theory: An Anthology*; first edition; Julie Rivkin and Michael Ryan; (UK; Blackwell Publishers; 1998); p. 440.

89 ⁸⁹ Jacques Derrida; 'The exorbitant. question of method'; pp. 157 - 164; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); p.158; but quoted here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; p. 69; and from: Nicholas Royle; *After Derrida*; first edition; (Manchester; Manchester University Press; 1995); p. 23.

90 ⁹⁰ Jacques Derrida; 'The exorbitant. question of method'; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); Part II; p. 304; but quoted here from: Nicholas Royle; *After Derrida*; first edition; (Manchester; Manchester University Press; 1995); p. 22.

The task of critical reading furthermore, Derrida continues, is to identify the "signifying structure"⁹¹ exhibited by the writer, given that he "writes *in* a language and *in* a logic whose proper systems, laws and life his discourse by definition cannot dominate absolutely"⁹². Thus the best way of regarding the text is to study language as consisting of all writings - there can therefore be no outside-the-text in the search for the location of "determined textual systems"⁹³ in language. This location of meaning is consistent with Barthes' comment that "writing is the destruction of every voice, of every point of origin"⁹⁴; and with Foucault's development in *The Archaeology of Knowledge* that "The frontiers of a book are never clear-cut ... it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network"⁹⁵. It is possible to argue that the way in which Derrida's stance essentially differs from Foucault's on this point is that for Derrida, the text is a means of deconstructing the writer's relation to a dominating language rather than the text divulging its own meaning as influenced by a surrounding network of texts.

91 ⁹¹Jacques Derrida; 'The exorbitant. question of method'; pp. 157 - 164; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); p.158; but quoted here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; p. 69.

92 ⁹²id.

93 ⁹³Jacques Derrida; 'The exorbitant. question of method'; pp. 157 - 164; *Of Grammatology*; Gayatri Chakravorty Spivak; (Baltimore; Johns Hopkins University Press; 1976); p.160; but quoted here from: Peter Barry, *Beginning Theory: An introduction to literary and cultural theory*; p. 69.

94 ⁹⁴Roland Barthes; *The Death of the Author*; p. 1.

95 ⁹⁵Michel Foucault; *The Archaeology of Knowledge*; *Literary Theory: An Anthology*; first edition; Julie Rivkin and Michael Ryan; (UK; Blackwell Publishers; 1998); p. 423.

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