

I. Elements of Textual Nexus between *Krish 3* and *X-Men*

This research work of Rakesh Roshen-directed Bollywood film *Krish-3* and Hollywood Bryan Singer's *X-Men* that are studied using the tool of intertextuality. The goal is to show that how these two films have the characteristics of science fiction. In these two films, the protagonists Kaya and Wolverine advocate philanthropic principle. They are always in favor of people who are in distress. At the end of the plot they are presented victorious. Contrary, due to the abuse of talent and power Kaal and Rouge meet their doom.

By putting the lives of innocent people in terrible condition, Kaal wants to earn fame in *Krish 3*. In *X-Men* also, Rogue tends to capitalize on the helpless and fear of people attacked by virus. Thematically, both the films advocate the same view that fresh scientific ideas and innovations should be used for the promotion of humanity, collective welfare and security. The story line is also the same. Even the visual effects and cinematography of both the film aim at fulfilling the criteria of superhero film genre. Thus it would be pertinent to assert that these two films are intertextually connected.

In *Krish 3*, Kaal's passion for invention and innovation lacks moral foundations and ethical sense of support because he is inventing virus to threaten innocent people and take economic advantage. In way his genius can be defended and praised. Kaya's betrayal to Kaal exposes the corrupted and treacherous basis of former's experiment. Similarly, in *X-Men*, Rogue's selfish desire to use mutants for her personal interest brings her in conflict with Wolverine's philanthropic passion. Their hostilities change into the tension between good and evil in the new scientific context. Kaal and Rouge succeed in asserting their research and experiment.

Krish 3 and *X-Men* are intertextually connected. They dwell upon the same issue of exploring the pros and cons of begetting mutants like Kaya and Wolverine by blending the DNA of animals and human beings. The conflict between the philanthropic and selfish approach to science is also dramatized in both the films. The same cinematography and visual effect is found in *Krish 3* and *X-Men*. The fierce conflict between the selfish and philanthropic approach to science harms the integrity of human life.

This research work examines how *Krsih 3* and *X-Men*, explore and expound the same and similar thematic problematic. In terms of visual effect and cinematography, both the films lie on the same footing. The conflict between Kaal and Krish raises the question about how to use scientific knowledge and innovative ideas of genetic engineering. In addition, there is also the conflict between Wolverine and Rogue as to how to make use of the latest scientific ideas of molecular biology and biophysics. Only these aspects of the film will be focused in this research.

One of the popular Bollywood science fictions *Krish 3* remarks the necessity and significance of humanity in the contemporary age of constant scientific breakthrough and technological innovation. Similarly the Hollywood film, *X-Men* makes spectators ponder upon the fate of those geneticists who are frantically excited by the idea of creating a new progeny by blending the DNA of animal with that of human beings. However, Lisa Tsering undermines the Bollyhood action movie.

Tsering unfolds multiple extravaganzas in Roshan's *Krish 3*. The incorporation of whim-catering extravagant elements has spoiled some of the pristine aspects of this film. Tsering makes the following remarks:

The musical superhero extravaganza is too scary for young viewers and too long-winded for everybody else. In the film, it continues that

the effort is admirable and the effects are certainly adequate, but can't compensate for uninteresting, drawn out action scenes; childish logic and uneven acting, especially by Hrithik Roshan, who as Rohit mouth-breathes and toddles around with his head cocked to one side. Worst of all, the movie is devoid of that one secret ingredient that makes audiences love superhero film. (12)

In Tsering's perception, *Krish 3* is devoid of some of the striking characteristics of a genuine superhero film. The utilization of technical devices like cinematography and visual effects exist to cater to the imaginative longing of audiences. These devices are not directly attached to the inner thematic component. Lisa notices the structural looseness in *Krish 3*.

Robert Ebert is of the view that *X Men* contains plenty of violent scenes which can pose threat to the delicate children. The major thrust of this film is to show how lingering vices of and life-saving virtues take different form and continue to question human endeavor, however adventurous and great it might be. Ebert indicates to the family value in *X Men*:

Parents need to know that this movie involves a great deal of comic-book violence executed with near-bloodless restraint but, at the same time, visceral efficiency. One character is a Holocaust survivor; there's much discussion about tolerance and hatred and prejudice, all in the film's fictional context of "mutants" with special abilities appearing in the human population -- and yet, this might provide a great conversation-starter for families. (31)

The old version of the conflict between good and evil has taken new form. Previously, it was in the religious and ethical sphere. Now, it is in the scientific context. In

support this argument, *X-Men* furnishes new taste of audience for digital representations of violence.

Hassan Shuvo contends that Kaal's dreadful plan to generate a team of human-animal mutants is the constant source of thrill and suspense in this film. Kaal has the devilish plan to exploit human beings of their humanity. Krish's philanthropic love for human beings appears relentlessly. Shuvo expresses the conflict between good and evil:

Krishna aka Krrish (Hrithik Roshan) is living a happy married life in India with his wife Priya (Priyanka Chopra) and scientist dad Rohit (Hrithik in dual role), while helping the masses with his superpowers and struggling to keep a steady job. In another part of the world, an evil handicapped man named Kaal (Vivek Oberoi) has used his DNA to generate a team of human-animal mutants, particularly the ruthless chameleon mutant Kaya (Kangana Ranuat) who can assume any form she wants. (17)

The abuse of scientific innovations for selfish benefit and the use of the power of science for the protection of humanity in distress coexist simultaneously in this film. The intense and dreadful tension persists between these two polar opposite principles. The dazzling aspect of this film is that the philanthropic principle has become triumphant. The evil has no scope and sphere in the world.

The Hollywood film *X-Men* focus on the conflict between two different groups of mutants reproduced by mixing the DNA of human beings and Animals. The hybrid products are treated as mutants. The conflicting approaches of Wolverine and Rogue constitute the core component of the film. Kenneth Turan, the leading Hollywood film critic, makes the following appreciative remarks:

The *X-Men* scale the Statue of Liberty, defeating Toad and incapacitating Mystique, before Magneto and Sabretooth incapacitate the group and continue with their plans. Magneto transfers his powers to Rogue, forcing her to use them to start the machine. Wolverine escapes and defeats Sabretooth. Storm uses her weather-controlling powers and Jean her telekinesis to lift Wolverine to the top of Magneto's machine. Wolverine saves Rogue when Cyclops knocks out Magneto, and destroys the machine. Wolverine touches the dying Rogue's face, and his regenerative abilities are transferred to her, causing her to recover. (22)

It is not a questionable point to make use of the fresh and innovative scientific ideas by people. Scientific breakthrough and innovative ideas should be used for eliminating the discomforts and hassles of mankind. This is the most beautiful and palatable view regarding scientific innovation and breakthrough. There can be a handful of people who seek to use science to take false and inhuman advantage. The conflict between these two principles sets the stage for the dramatization of miracle and mirth, doubt and faith and fear.

Naomi Geraghty correlates *X-Men* and the cinematic representation and the real life experience in X-Men. Of all the other aspects of the film, Geraghty focuses upon the choice of imagery. The cluster of imagery used in the film does not foster psychic shock. Rather it facilitates the process of understanding the reality regarding to the brutal ethnic cleansing. Geraghty underscores, the realigy through the blood imagery:

For being a movie about one of the most brutal genocides of the twentieth century, *X-Men* show remarkable discretion in the choice of

imagery. Blood is minimal—present, but usually far enough away from the camera that the color red is all the gore that's really visible. Dead bodies are seen, but these scenes are more emotionally intense than visually graphic. Machete blows are distant, brief or off screen. They don't really see it. The question is whether they can handle experiencing the emotional reaction or not. (11)

The moments and scenes in the film are not designed to shock and distort the audience's psychic stability. The visual effects and cinematography of this film create conducive climate in which the audience can struggle to understand the reality. Even inhuman acts are not sensationalized to orient the spectators to perceive the ugly truth of reality. Violence and atrocity are not artistically portrayed so that audience would not find themselves in the formidable and fierce atmosphere.

Contrarily, Peter Bradshaw depicts an ethnic cleansing in the film. He is impressed by the efforts and striving of a man, Krish, who crossed the narrow communal lines and save the lives of hundreds of clones. The humanity and compassion of this man is proverbial. Precisely, Bradshaw asserts a heroic endeavor in *Krish 3*:

X-Men focuses on the works of a good man who did act, but the film does not present a story of triumphant redemption. While his actions are heroic, the film does not trumpet his accomplishments with grand speeches. This is an ordinary man, thrown into unbelievable circumstances, who finds himself compelled to act, again and again.

Experimental and innovative techniques are used innovatively. (7)

However, Bradshaw undermines Roshan's indifference to the heroic action of this Bollywood fantasy. He sacrifices everything to protect *X-Men*'s lives from the

impending doom and catastrophe. The real beauty of this film lies in the fact that it shows the flowering of humanity and compassion amidst brutality and massacre. Besides, these heroic actions in this fantasy, Brett Cooke unravels the technical devices embedded in the movie's prominent agenda. Further, Cooke assesses experimentation with genetic engineering in the Bollywood film industry:

Experimental worldview issues are major, and many of them are resolved in the course of the movie. New species' ability to maintain national peace and international harmony is shattered by the genetic faithlessness. The rashness of a suicide order is revealed later on. After being captured and nearly killed by the cross-fertilized creatures try to give new lease of life. (17)

In Roshan's narrative, digitally simulated species continue to repeat the rhetoric that they do not have authority to interfere in this wildfire-like genocide. The last source of salvation in the dire and desperate moment of innovation is afoot.

Kevin Miller brings into light the core theme of the disinterestedness of the entire world. Miller views:

X-Men are a significant film primarily because it documents an era in history when the system broke down. It was a time when people around the world glanced up at their television sets during dinner, saw images of carnage and genocide, and then calmly resumed their meals. Most of them hacked to death by their neighbors with machetes. (34)

A few humanitarian organizations raised their voices to end genocide which occurred in a terrible proportion. But the so-called sentinels of peace and established superpower of the west turned their deaf ears to the constant plea and pleading of those organizations. More than mature youths and middle aged men, it was children

and old men and women who lost their lives in this catastrophic moment in the history.

Although all these critics and reviewers examined these two films from different points of view and then arrived at several findings and conclusions, none of them notice the issue of intertextuality. Both the films explore the same problematic of philanthropy versus abject rapacity. Indirectly and subtly, both the film advocates the necessity of considering the use of technological innovations in a rational and humanitarian way. These two films plead spectators to be humanly wise and philanthropically sagacious in the use of scientific principle and innovations. In addition, both the films unfold the conflict between teams of mutants who are reproduced by blending different DNA of human beings and animals. This idealistic message exists in both these films. The alternating cinematography and visual effect are almost the same in both the films. Thus it would be reasonable to say that these two films bear intertextual resemblance.

Intertextuality is one of the most commonly used terms in contemporary literary theory. With this methodological conception of Barthes and Kristeva, the researcher proceeds to produce the thorough analysis of the text. According to them every text has its meaning only in relation to other texts; texts as viewed by modern literary theory are lacking in any kind of independent meaning. The act of reading plunges us into a web of textual relations, a network of other texts. Intertextuality is a crucial element not only in the attempt to understand literature in general but also in our attempt as educators to enhance our students' literary reading by locating it into a motivated and meaningful classroom context. According to Barthes, the very idea of the text, and thus of intertextuality, "depends on the figure of web. The figure of

spider web reminds us not only the World Wide Web but also the web-like diagrams used in classroom as tools for learning”(76).

Theorists of visual mode of representation have responded quite passionately to the role and significance of realistic mode in films about the portrayal of violence. Nicholas Mirzoeff argued something similar when he wrote, as part of a literary discussion:

There’s a considerable difference between art history and neo-realistic culture. Visual culture is, in my estimation, the study of the genealogy and practice of the visualization of modern culture. Its concentration is, then, on the interface between images and viewers rather than on artists and works. It is concerned with visual events in which information, meaning or pleasure is sought by the consumer in an interface with visual technology. (13)

If convincing dialogues and suitably relevant methods are not kept anterior to and posterior to the represented event, cinematographic technique seldom produces effect. The arrangement of events is expected to strengthen the impact the projected reality evokes in the spectator.

Film is like a collage. It blends several elements and events. The harmonious and balanced combination of events is fundamental to making a film successful. Thus it is fair to know the techniques that incorporate several events to generate digital integrity. Malte Hagenar makes the following view regarding the all-encompassing characteristics of film:

So far, we have dealt mainly with approaches predicated on the realistic cinema in its classical form: photographically based, dependent on theatrical projection, dealing primarily with the live-

action feature film. But the salient features selected from the history of film theory for our systematic-historical overview were chosen in the full awareness that we are at a point of transition. From the start we tried to keep our categories and conceptual metaphors open toward future developments - even as these future developments are set to modify and revise the past. (56)

Hagener is of the opinion that foregrounding window or mirror, for instance, was also a way of suggesting that these metaphors may not be so forever. It is their historicity, and thus variability that allows one to see them as pertinent metaphors in the first place. However, it is our contention that in the era of digital cinema, the body and the senses are even more central for a theoretical understanding of the film experience.

The theoretical understanding of the film seems to have been depending heavily on the corporeal experiences i.e. the use of the sensory organs. Vivian Sobchack offers nuance concept on the importance of body and senses. The theoretical interpretation of sensual experience by Sobchack has been eulogized by Paul Elliott. He opines on Sobchack and said, her

[A]nalysis were to end there we might conclude that her response to Campion's film represented the kind of theory that I have posited constitutes the use of the body as an index of film's appeal to corporeality: the use of the body as a responsive medium mediated by sight. (42)

Sobchack writes about the highly intuitive experience in watching *The Piano* (1993) by Jane Campion's film moved me deeply, stirring my bodily senses and my sense of my body. The film not only 'filled me up' and often 'suffocated me' with

feeling that resonated in me and constricted my chest and stomach, but it also 'sensitized' the very surfaces of my skin - as well as its won - to touch.

The proposed thesis will follow the extensive planning. The first chapter of this research deals with the introduction of the topic. Topic is discussed and the essential tool will get brief coverage. Different views of the critics will be examined and the proposed topic will be contrasted. In the second chapter, the researcher analyzes the film thoroughly by bringing the theoretical insights of different theorists of film techniques ranging from cinematography and realism. In the last chapter, the researcher concludes how the use of innovative digital technology helps to explore and project realities with respect to heart-rending communal disaster.

II. Intertextuality in *X men* and *Krish 3*

This research examines how *Krish 3* and *X-Men* project the issue of mutants' act of betrayal to their creator. In *Krish 3*, a mutant named Kaya is created in order that she could direct the campaign to spread virus of unknown type among the densely populated country, India, and horrify the public. When hundreds of thousands of people die of virus, Kaal would sell antidotes to this virus at a high price. Thereby, Kaal would make huge profit. To achieve this mission, he sends Kaya as an agent to keep eyes on how Kaal's venture is thriving. The following visual snap is illustrative of how Kaya changes her appearance, enters hospitals, receives a suggestion from a gentle man and finally kills him:



Figure 1 Kaya's changing appearance (0:7:12)

The above-cited photo is an example of how much a mutant changes her appearance and does dreadful things like killing innocent people, vandalizing public properties and heightening fearful aura. Kaya is capable of any type of heinous deed. She can take life of any person who comes to hinder her mission. Most importantly,

she is on the lookout for Krish. She tends to prevent Krish from helping the victims of virus. Her sole intention is to take out secrecy from the research project of Krish's father.

Intertextuality is the shaping of a text's meaning by another text. It is clear that no text exists in isolation. It refers to a condition in which a book refers to a second book by title, scene, character, or storyline. The moment a book refers to a social text such as a media, social, or cultural story, the notion of intertextuality arises. The notion of intertextuality gives rise to the understanding of the text outside of the book. Intertextuality gives rise to the tendency of choosing this particular literary or social text.

One form of intertextuality is the establishment of the relatedness of a text to other texts that exist in canon or outside the canon. Focusing on this aspect, Roland Barthes makes the following remarks:

Intertextuality is a brief or prolonged reference to a literary text in a second literary text. This reference might involve the author simply giving the title of another book, adopting a famous character name from another book, or revisiting a famous scene from another book.

These brief references are meant to call attention to them as borrowing an outside text, and to how it is being applied and reworked in the primary book. Examples of longer intertextual references might include the adopting of an entire storyline from another book, or a lengthy scene from another book. (18)

Not only literary or nonliterary but also digitalized text bears a sort of interconnectivity with erstwhile texts. It concentrates on the process. This process involves a creative impulse that arise not from the center of the autonomous

consciousness of author but from the embedded quality of a text to other texts. In the contemporary context where digitalization takes rapid momentum, the concept of intertextuality is almost unavoidable.

Kaal is an evil genius. He is a genius on the deviant and dreadful path. He does not care for humanity, morality, ethics and piety. He wants to use his talent to take maximum advantage. While taking advantage from his fresh innovation and discovery, he does not care for ethical and humanitarian side. He is on the track of abusing scientific discoveries and technological innovations. He creates new virus the antidote of which can be made only from his blood. He is bent on capitalizing on his invention in a dreadful and apocalyptic way. The following picture is an evidence of how much he is confined in his research lab for the inventions of mutants, virus, antidotes and other things with which he can control normal human beings:



Figure 2 Kaal in lab to invent mutants (00:10:18)

Kaal is unable to walk. He is physically deformed. His body is almost dysfunctional. But his mind is sharp. He knows the art of honing his talent. He can quake the whole

surrounding with his mental power. With the help of his brain power, he has controlled and conquered all his employees. The ferocity of his gaze, the deformity of his body, aggression on his expression and irritating gesture are all portrayed as characteristics of villainous genius.

Intertextuality is different from the ordinary notion. What makes intertextuality different from "literature's common mention of things in the media and society is that the text which the book references has a narrative quality. Intertextuality involves an implicit comparison by putting two texts together" (Barthes 17). When literature points to another text, critics and reviewers are asked to "draw from our knowledge of the text in its original form. It compares this to how it is being used, changed, or reframed by the primary book. Intertextuality functions on comparison and contrast of similarities and differences" (21). Intertextuality invites an interactive possibility dialogue between two texts.

Surfacially, two plots of films seem very different. Yet they can therefore create competing dialogues about which is powerful and instrumental. Intertextuality can have subversive purpose. It can destabilize. It shakes up our understanding of originality. The original text may be a story. Such a story can be felt by readers in familiar way. Reframing by the primary book changes our feelings. To our own surprise, it reveals something new about this original story. Regarding its subversive purpose, it is worthwhile to cite theoretical insight of Barthes. In this connection, Barthes claims:

A book may be presenting a scene, character, or argument. It is disrupted and destabilized by entry of this intertext. The first influence intertextuality can have is on a reader's understanding of the primary book. This is a matter of evaluating effect on the book at hand. Why

does the primary book choose this similar or dissimilar intertext, where is it used, how does it add to or change our understanding of the scene it is in and how does it evoke important arguments the book is making overall? Intertextuality can also influence our understanding of the original text. (31)

When writers write they are also written. To communicate we must utilize existing concepts. Consequently, our intention to communicate are both important to us as individuals, meaning cannot be reduced authorial intention.

Kaal is a retarded man. Though he is a genius, he is retarded and psychopathic. He does not think about the impact of his headstrong activities. He just wants to get his ego gratified. He is the very enemies of human beings. The following part of film dialogue gives further explanation to this fact:

This tale began with the birth of a mentally challenged boy, Rohit. As years went by, his physical growth continued unhindered but his mental age remained that of a child. The way he spoke his habits, everything, But he had to pay a price for his innocence. Everyone makes fun of me. If you don't help me, then who will? You are so powerful. Please God, please can you give me a little bit of your power? And, one night, a space-ship landed in Kasauli. Rohit found Jaadu and his life turned into bliss. Jaadu blessed Rohit with amazing powers and that transform him completely. (00:03:12)

Rohit is baffled by the mistake that happened to be committed in the past. He goes to Singapore to understand the mistake outweigh present life. But Rohit is kidnapped from Singapore and taken to the Kaal's residence. It is the loveless and unaffectionate

environment where Kaal was brought up that account for his choice and his present day journey towards the destruction of mankind.

Sometimes, the outside text is not being reworded. It is not rewritten in any way. The outside text is reframed. In time to give rise to its manifestation, it is then changed. The author changes the intertext from its original form. Intertextuality can create a simultaneous re-reading of any discourse or literary representation. This task involves a back-and-forth rereading. This type of reading is rooted in the similarities and differences. Such similarities and dissimilarities disclose plenty of things about the nature of text, or discourse. The following extract throws light on this aspect of the intertextual subversion which is highly valorized by Barthes:

Intertextuality is a concept often associated with postmodernism, more particularly with that sphere of postmodernism where literature encounters critical theory. In many respects, and especially in the field of literature and poetics, postmodernism can be viewed as a development of modernism. Modernism manifested itself during the first decades of the 20th century. Modernism was characterized by the loss of stable values, by the loss of belief in the possibility of an objective truth and in the validity of totalizing ideologies, by the rejection of formal aesthetic theories, the emphasis given to subjectivity, to the discontinuous and the fragmentary, also by the place given to reflexivity and self-consciousness in the production of texts. (41)

Postmodern idea of discontinuity is a break with the modernist notion of break and at the same time, it is a sort of continuation too. Postmodernism is a bit more subversive in heightening the idea of discontinuity. It is forced to gain momentum by ironic

awareness and skepticism. It unfolds as a consequence of new developments. Such developments are consumerism, the new technologies, and globalization. The question to what extent such a rupture original is difficult to answer.

In the film, *X-men 3*, mutants are denied freedom. They are treated sub-human beings. The whole community of mutants is put under surveillance. Despite the repeated appeal and petition to the government body, the pleading of *X men* are not heeded. For the confinement and curtailment of their right to romance, freedom, self-esteem and creative choice, they are very much angry. Finally they decide to take revenge not only on their creator but those official personals that are accountable for neglecting the basic demands and expectation of *X-men*.



Figure 3 Taking revenge to their own creature (00:24:25)

Offended by official decision to put mutants' community under surveillance, mutants choose the path of revolt. They pounce upon their creator. They target army's battalions. They try to capture the arsenals. They want to put research center under their control. A sort of apocalyptic situation arises.

Kristeva is hailed as the proponent of the notion of intertextuality. She deserves the credit of launching the notion of intertextuality. Any assessment of Kristeva's launching of "the notion of intertextuality must surely begin by recalling the social and political context of the 1960s, but also the specific context of the development of the problematics of the linguistic sign, of the concept of enunciation" (4). Kristeva further says:

The order of the sign being radically different from that of the referent, the sign itself being split into signifier and signified, the very notion of meaning as something fixed and stable, even though it sometimes had to be deciphered, was lost and replaced by that of the sliding, shifting, floating signified. Meaning could no longer be viewed as a finished product; it was now caught in a process of production. The subject of the enunciation was to be distinguished from the subject of the utterance and all the imaginary representations of a solid, identifiable self, or ego, in control of language and capable of expressing himself, were denounced and replaced by the notion of a subject intermittently produced by his parole – literally spoken by language. (55)

As elaborated by Kristeva, intertextuality refers to a text's dependence on another text and all other machineries like words, dictions, and connotations. It is a text's dependence on prior words. Its concepts and connotations have derivative qualities. All of its beautifying qualities like codes, conventions, unconscious practices are workable so long as they contribute to the creation of texture and textuality. Every text is an intertext. It borrows from the immense archive of erstwhile culture.

Mutants are keen on seizing power of the government. That center of power which denies them their right to free life, creative life and professional pursuits are the specific targets of disgruntled *X men*. The following extract exemplifies this point:

The question is, will you control that power? Or let it control you?
Warren? Son, is everything all right? What's going on? Nothing. I'll be right out. Come on. You've been in there for over an hour. Open the door. Warren. One second! Open this door. Warren. Let me in there right now. Open the door. Oh, God. Not you - Dad, I'm sorry. The whole world's going to hell and you're just going to sit there? Let's go. Bobby! Thanks, Kitty.- We're getting killed out here. - Yeah, I know. They're not ready, Storm.- Logan. - Oh, don't get your panties in a bunch. That was my last cigar. (00:06:57)

Mutant is created by blending the DNA of human being and that of an animal. From this fusion of DNA, a powerful mutant arises. This mutant comes out from lab box. Immediately after the mutant becomes able to survive on its own feet, it comes out breaking the glass of lab box. Soon the mutant grows surprisingly. It can work miraculously. It can use its tongue very fast.

To understand the issues of intertextuality, should very clearly distinguish the inter-textual effect from other effects generated by other types of researches. Such research is difficult to conduct and its findings are hard to come by. Kristeva argues:

I know the frustrations and rewards, the pains and satisfactions that accompany it, and I am fully aware that it is necessary to the advancement of knowledge. But knowledge is not my concern here, nor is erudition, since what I have been trying to describe as the

intertextual effect takes us to the edge of the unnamed feelings which form the substratum of our being and to the brink of the truth. (56)

Text's interpretive possibility and accompanying meanings are of utmost importance. The concept of intertextuality puts forward the statement that the text as a dynamic site i.e. relational processes and practices are the focus of analysis. Static categories have no value. Static products, objects and artifacts draw less attention of critics and reviewers. An intersectional textual surfaces reveal these implications.

With the tip of its tongue, it can kill any powerful human beings. The following visual image suggests how a mutant is born in a lab box of

Kaal:



Figure 4 Mutant born in a lab (0:11:11)

Mutants are created in lab. Not only a single mutant but countless numbers of mutants are created by Kaal. All these mutants are employed by Kaal. They are sent far to spread the message of Kaal. No matter how powerful these mutants are, they are under the total control of Kaal. They are used by Kaal in doing destructive activities.

In promoting the trade of virus and antidotes, they are powerfully countered and defeated by Krish. The most amazing thing is that they produce partly the sound of human beings and partly the sound of animal. These mutants are occasionally called 'manabar'.

Developing Bakhtin's spatialization of literary language, Kristeva argues that "each word is an inter section of other words (texts) where at least one other word text can be read. There are always other words in a word, other texts in a text" (64). The concept of intertextuality requires the assumption and understanding that text is not a self-contained system. On the contrary, it is a differential and historical system subject to change. Meanings are shaped by the repetition, mutation and modification of textual details. It is initiated by the transformation of other textual structures. Further thoughts of Kristeva are rejected in the following extra:

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 initial approach, there have appeared a wide range of attitudes towards the concept of intertextuality and what it implies, to such an extent that it is practically impossible to deal with it without considering other related subjects or without taking into account the various contributions made by a large number of literary critics. (32)

Text is not a coherent unit of meaning. It cannot be a locus of coherent meaning. It is in no way a pure site of unblemished. No text receives singular attention in the age that celebrates the theory of intertextuality. The birth of intertextuality is marked by a shift of emphasis from the individual text to the way in which texts relate to one another.

One mutant steals the ice cream of customers from their cone. They complain who stole ice cream. Upon much chagrin and efforts, Krish knows that a mutant spy of Kaal is doing these antics. The motive is to spread virus by that means. The following extract serves as an evidence:

Sir, you saw it for yourself! I had filled it! Yeah, he filled it and yet it's empty. Mummy, my ice cream? I just got you one. Where's my ice cream gone? Where is my ice cream? Mummy, my ice cream? Can you fill it once more please? Yes, sir. What is it? I'll be right back. But Yes, Kaya. Kaal, Mumbai's pulse is about to change. in from several parts of Mumbai. (00:57:57)

Krish appears to be an embodiment of miraculous power. He is the storehouse of boundless power. He is capable of any type of feat. He can defeat any type of mutant of Kaal. He loves human beings. He is the exact opposite of Kaal. Kaal fights for self-progress. Kaal is egoist. He is an evil genius. He wants to take economic gain from his discoveries. He uses his knowledge to cheat, torture, exploit, and subdue innocent people.

The latent and unpracticed notion of intertextuality was in existence prior to the beginning of the twentieth century. Its widespread theoretical implication boomed and thrived only in the later decades of the twentieth century. The twentieth century has proved to be a period "especially inclined to it culturally, intertextuality is by no means a time-bound feature: the phenomenon, in some form, is at least as old as recorded human society. We can find theories of intertextuality wherever there has been discourse about texts" (71).

Bakhtin himself locates in the Socratic dialogues one of the earliest forms of what he terms variously "the novel, heteroglossia, dialogism - what Kristeva will christen

intertextuality. The dialogues, Plato's typical creation, are usually meandering and inconclusive discussions lacking overall unity and characterized by their digressive and playful tone" (81). There is ambivalence not only "in the diversity of ideologies evoked, but also in the central image of Socrates, the wise fool, sometimes sympathetic or affectionate, sometimes ironic or even savagely satirical" (Bakhtin 83). This serious truth-seeking by means of a plurality of voices obviously recalls what Bakhtin will celebrate in the dialogic novel. In addition to the form of the Socratic dialogue, intertextual relations are "highlighted in other aspects of Plato's theory, such as his notion of texts as subliminal purveyors of ideology that can influence and alter the subject, as well as in his view of imitation" (89).

Barthes holds that the limitations of the linguistic-structuralist approach have to be "overcome by means of a meeting of different epistemes, namely dialectical materialism and psychoanalysis" (77). This new method will produce "a new object that we call text and which is intertextual by default: other texts are always present in it, at varying levels and in more or less recognizable forms" (Barthes 39). Barthes' vision of intertextuality also highlights "the frequent anonymity of the sources of intertextual quotations" (84). This idea was implicit in Kristeva's discussion of the absorption of social texts. The social may be thought of as "the network of anonymous ideas, commonplaces, folk wisdom, and clichés that make up the background of one's life" (Barthes 89). Traditional studies primarily hunt for allusions to celebrated works of the past. Barthes goes one step ahead:

The citations which go to make up a text are anonymous, untraceable, and yet read. The already read in Barthes encompasses more than the idea that we all possess conventional knowledge whose sources we cannot recall. It extends towards a notion of the subject as constituted

by the texts of his/her culture, the subject as already read. This which approaches the text is already itself a plurality of other texts, of codes which are infinite or, more precisely, lost. (43)

The greatest contribution of intertextuality is the fracturing of reading. The fracturing of the reading subject is inevitably associated with the dissolution of the author. It is also associated with the death of the author. This implied rejection of authority does not correspond exactly to the political or even revolutionary thrust. Barthes tends to sound rather neutral in his sense. He is innovation and original rather than iconoclastic or radical. In affirming his theory, he takes the soft approach. He seems ever ready to politicize matters of taste. He tends to aestheticize political issues. This is the substantial difference between radicalization of aesthetics and aestheticization of radicalism. Barthes chooses the later.

Krish is a humanist. His love for human beings is the source of his strength. His philanthropic ideals make him the center of attraction in the public. He eliminates any threat posed by mutants of Kaal. He saves the victims of Kaal's virus. He liberates his father, a researcher and scientist, from the grip of mutants. He detects how Kaya comes in the disguised form of his wife. Whenever and wherever humanity is in distress and in crisis, Krish comes to defend them. His name is taken out of respect and love. A defender and redeemer he feels that he is responsible to the people. The alertness, awareness, and readiness to detect lurking evil are manifested in the

following extract:



Figure 5 Krish's eyes are darted towards the fleeing mutant (0:11:11)

Causing damage to a great number of innocent people, a mutant of Kaal disappears after assaulting Krish. At first, the mutant had thought of defeating Krish. But as he knows the might of Krish, he fears him. Before the formidable power of Krish, the mutant runs away. Krish's eyes are darted towards the fleeing mutant. The above-cited visual snap is an example of how much he is committed to the idea of eliminating any threat to the persistence of human lives chiefly the lives of common people.

Barthes claims that it is and continues to be a tool to analyze a literary or nonliterary text. It provides the critic with a particularly effective tool for analyzing literary texts. Barthes' radical intertextuality foregoes "the possibility of rigor in the discussion of individual texts, so much so that to attempt such a rigorous discussion, he must retrench on the theory" (91). Intertextuality has a real heuristic value. Its iconoclastic value is undeniable. It is a milestone in unsettling customary ideas about the author, the work, and the representation of reality.

Intertextuality is helpful in getting greater interpretive certainty. It is an object of attraction to a large number of critics. They apply it rather effectively to their practical criticism. Concerning this, Jonathan Culler says:

While the latter privileges the literary text in its narrower sense, the former concentrates on the act of reading. Critics rely on the linguistic method and its analogies with literary discourse in order to carry out his critical task from an intertextual perspective. However, in spite of the differences, their approaches are equally bent on establishing certain limits to the intertextual scope of every particular text. Intertextuality is approached not only from the point of view of all the possible relations among texts but as the main, fundamental characteristic of (literary) reading. (47)

Culler defines the literary phenomenon as not only the text, but also its reader and all the reader's possible reactions to the text. The text-reader relation is of utmost importance. In the traditional approach, it had no specific value. Influence study had taken prominent position. As post-structuralism descends, its pragmatic value increased exponentially.

A female mutant in *X-Men 3* is on the spree of doing maximum damage to the security centers. Power centers are the chief areas where mutants assault. The superior intelligence, incredible power, and power to disguise instantly enable mutants to achieve anything they like. The following extract is an example of this fact:



Figure 6 Mutant in alert position (00:12:49)

This mutant is on the alert. While doing maximum damage to security guards, police officers and army battalions, one day she is trapped. She is captured and then put in custody. Her friends mutants are not able to make escape plan. They are also under the control of army personnel. This marks the end of their struggle for liberation.

The presence of one text in other is noticeably watched by those who analyze from the vantage point of intertextuality. It is the relation of co-presence between two or more texts. Two texts can be related in terms of their titles, subtitles, epigraphs, illustrations and other thematic cues. Paratextuality is "the relations between the body of a text and its title, subtitle, epigraphs, illustrations, notes, first drafts, and other kinds of accessory signals which surround the text" (Culler 55). Additional view of Culler is expressed in the following extract:

Metatextuality is the relation, usually called commentary, which links one text with another that comments on it without quoting it or, even, without mentioning it at all. It is the critical relation par excellence.

Archtextuality is the generic category a text belongs to. The text may not recognize its generic quality, which should be decided by its readers, critics. However, this generic perception determines to a great extent the reader's horizons of expectation, and, therefore, the work's reception. Hypertextuality is the relation between the latecome text (hypertext) and its pre-text. (37)

Paratext tends to overlap the minute it is taken out for application. It may also contribute to determining the generic quality of the text. It has the possibility of merging with archtextuality. Hypertextuality is described as the interpellation of one text with the other. To achieve its ironic purpose, it naturally checks plagiarism, quotation or allusion.

A mutant assaults Krish's father. He is accompanied by other mutants including Kaya. Slippery powerful tongues of mutants work as ropes that they use to tie their enemies. This mutant also does the same thing. With his powerful long tongue, the mutants aim at doing injury to Krish. But before the miraculous power of Krish, he is forced to submit. Consequently, he is forced to face defeat. Krish pushes him to the miserable conditions. The following extract dramatizes the pathetic plight of a mutant who is weakened and then pushed to the helpless condition by Krish:



Figure 7 Mutant uses his tongue as weapon (00:03:49)

Mutants are not given with any weapon to fight off their enemies. They use their tongues to pounce upon enemies. In addition, their tongues are means to defend themselves. Krish forcibly catches hold of one end of the mutant's tongue and forcibly drags the mutant. Consequently, he is rendered helpless. The above-visual depiction is an index to the miserable condition of the mutant when overwhelmed and overpowered by Krish.

Foucault defines intertextuality from the perspective of discursivity. Foucault's notion of intertextuality emphasizes the role played not only by discursive but also by non-discursive formations. Such formations are institutions, professions and disciplines. Unlike Barthes and Derrida, Foucault highlights the forces prevent the free circulation of the text. Among them he cites the author principle, that of commentary and that of discipline:

We tend to see, in an author's fertility, in the multiplicity of commentaries and in the development of a discipline so many infinite

resources available for the creation of discourse. Perhaps so, but they are nonetheless principles of constraint. It is probably impossible to appreciate their positive, multiplicatory role without first taking into consideration their restrictive, constraining role. (Foucault 224)

Foucault adds the conditions under which discourse may be employed. No discourse comes into existence without any purpose. Every text possesses countless points of intersection. It is not autonomous locus and site. These connections situate a work within existing networks of power. When a statement is located in the network of power, it gets uniqueness and certain degree of interconnectedness. Influenced by power, it happens to establish a sort of resemblance to erstwhile texts.

Power plays immense role in the production of textuality. Foucault insists that "we analyze the role of power in the production of textuality and of textuality in the production of power" (114). By means of social and political institutions, subjects are subjected. They are enabled. To achieve the set purpose, they are regulated in forming textual meanings. Foucault takes authorship as a sort of ideological product. Text can be a site of anonymity. Foucault's additional view on this subject is cited in the following extract:

Foucault does not agree with Barthes' isolation of the text from history and ideology. His concept of culture as intersecting discourses represents a form of the concept of intertextuality that emphasizes the production of ideology. Foucault's neglect of gender issues has often been noted and historicist criticism in the eighties and nineties has generally attempted to correct this lacuna in Foucault's project, so much so as to suggest that historicist critics should begin by hyphenating race-class-gender. (112)

Intertextuality refers to the relation each text has to the texts surrounding it.

Intertextual analysis examines the relation of a statement to the words from other texts. It is concerned with how it uses those words. It probes how a text positions itself in respect to those other words. Rational approach to the intertextual analysis can be multifarious.

In *X men*, despite the superior tactics and strategies, mutants and their revolt are quelled down. They are really heroic enough to deserve our praise. Their heroism is remarkable. They know how to fight for liberty. But the minority cannot single handedly fight against the state power. As a result, she is fated to live in captivity. Resultantly she meets her tragic end. The following



Figure 8 Mutant facing tragic doom (00:06:49)

Before state racism, and its exclusionary power, mutants are forced to meet its tragic doom. On the surface, it seems mutants betrayed their creators. But judged from their own perspective, they are asking for freedom.

There can be both the explicit and implicit relations amidst all the available texts, discourses and representation. A type of relation always exists. Through such relations a text evokes a "representation of the discourse situation, the textual resources that bear on the situation, and how the current text positions itself and draws on other texts. While this is now a widely recognized phenomenon, there is not a standard shared analytic vocabulary for considering the elements and kinds of intertextuality" (Foucault 48). The business of intertextuality is to mention "a document or author relies on the reader's familiarity with the original source and what it says. The second writer has even greater opportunity to imply. They are in need of the original to rely on general beliefs about the original" (59).

Intertextual analysis helps critics to identify which realm of utterances an author relies on. It solely deals with how an author tries to ensure the readers see the subject through a certain set of texts. It is primarily directed to himself or herself. In relation to others it is necessary to make statements. By the same token it is necessary to understand how a researcher is attempting to characterize the area of study and analysis. It is questionable to rely naively on advance prior work. It is not bad at all to try to foster an aura and atmosphere of assimilation.

Both Krish and his father are engaged in the creation of antidote to the new virus that is spreading rapidly in Mumbai city. Both the father and the son discuss. The father guesses and develops intuitive ideas about how they are exempt from contracting virus. Finally they decide that an experiment be conducted on Krish. The following extract is a graphic description of this condition:

Our virus will test him too. The Indian government has weakened due to this virus, Kaal. They are contacting our dealers repeatedly. Kaal, the key component of the antidote is ready. We must start working on

the antidote as soon as possible. How long will it take for our scientists to make it? 10 days! The city will be dead in 10 days! People are dying in front of me, in my arms. I can hear their screams and, I am helpless. I am helpless, papa. What is the point of me being Krrish? There is a point. There is. In spite of being around infected people, you are not affected. And neither is Priya, as she is carrying your baby. All my colleagues have fallen prey to this virus. All except me. That means, we are immune to this virus. (01:03:02)

Experiment is conducted. It is successful. Krish overcomes the vicious impact of virus on his body. From the blood of Krish's father, antidote is made. It is rapidly taken to hospitals. The threat of mass annihilation is forestalled by the audacious and smart decision of both father and son. In their conversation, both the father and the son converse about all the pros and cons of antidote. They say "Perhaps, our blood has something that is shielding us, protecting us. What are you doing? If I remain immune to this virus even after it is infused in my blood then. My blood can be used to make an antidote for this virus. No papa. I won't let you do this. Krishna, this is the only way to find a cure for the virus" (01:03:04). It is the most crucial decision which works as saving grace.

Kaya betrays Kaal. Kaya is fed up with the terrific and arid command of Kaal. She is tempted by the humanism embodied by Krish. She comes to realize that Krish is on the philanthropic path whereas Kaal is on the path of evil. Krish loves mankind and serves them whereas Kaal exploits mankind. Ethics, morality, humanism and altruism are some of the norms by which Krish is guided. But Kaal is driven by ego, greed, lust for power and pride. He is on the dreadful path which can be destructive to him. The moment Kaya realizes the difference between the path treaded by Krish and

Kaal respectively, she chooses the side of Krish. Finally she stands close to Krish and tells every detail. It is Kaya who takes Krish to the research center of Kaal. When Kaal takes the bone marrow of Krish's infant, he would be able to wake up and stand on his own. Then he creates iron-clad body, faces Kaya and then encounters Krish. The following visual index is a proof of how Kaal is reminding Kaya of her betrayal and how he is going to finish her life:



Figure 9 Kaya is going to punish evil genius (00:08:49)

This visual snap is a clear illumination of how evil genius is going to punish Kaya. Kaya's choice is in keeping with the expectation of people at large. She, like Krish, wants to stand in support for human beings. She dislikes having used by Kaal for his ego-gratification. She knows that what Kaal does is wrong. It is a good choice from genuine humanistic perspective. But from the perspective of Kaal, it is an act of betrayal. So, he is venting his anger on Kaya. This visually depicted moment points out how she is doomed to end her life due to her humanistic choice.

Love for mankind arises in a cyclic form. Dr. Rohit dies for the continuation of the life of Krish. Individual life dies but the core essence of humanism remains intact. This is the most powerful statement. Krish's love for mankind is his strength. Kaal's hatred for mankind and his self-centrism are the cause of his doom and destruction. The following lines project this point:

Old lives end but return as new lives. Look, Krishna...I am coming back to life within you. Our powers are uniting. We'll always be together. I'll stay alive in you. And in your memories. And you will forever be in my blessings. What are you doing, Vicky? Vicky, where are you going? Vicky! Emotional fools. All you silly and helpless people are like insects to me. (01:11:42)

The love of Krish for human beings is boundless. It is pure and pristine. It is in no way histrionic. He is altruistically in the service of the others. While fighting with Kaal, the top of a building crashes.

Dozens of employees working on this are saved by Krish before they are trapped in the crash. But a small dainty and cute baby is left alone. This baby is falling to the ground along with the parts of broken walls. To the utter surprise of onlookers, Krish comes to hold the baby. He saves the baby from being harmed in the debris of building. The following visual image is a sublime instance of the projection of digitalized humanism.



Figure 10 Krish saves the baby (00:23:34)

The above citation is a superb example of an exercise towards digital humanism. The baby is protected by Krish from the debris almost to the point of self-destruction. Though he has nothing to do with the baby, he loves to him and saves him from being killed in the debris. A fine example of altruistic and selfless act is found in the above-mentioned visual snap.

III. Intertextual Concern in Digital Context

After the discussion and analysis of two films - *X-men* and *krish -3*, the researcher comes to the conclusion that the intertextual concern has got dramatic significance in the age of rapid digitalization. In the popular Hollywood film, *X-Men*, the idea of a revolt on the part of x-men is dramatized graphically. The same human beings who invented x-men decline from extending basic freedom and rights to x-men. *X-men* are constantly told that they are not on the par with human beings. On the contrary, they are told that they are below the stature of mankind. In other words, they are called subhuman beings.

Moreover, both the films support the same view that scientific ideas and innovation should be used only for humanity not for destruction. On the other hand, even visual effect, cinematography, role of characters as well as story line also the same in both films.

X-men are deprived and denied access to minimal needs, freedom and rights that they need to survive. But the inventors of *x-men* remain stubborn and desist from giving freedom to x-men. As a result, x-men launch fierce revolt to their inventors, threatening the entire foundation of civilized society. The idea of being insensitive and irresponsible to one's own scientific creation is fostered in this movie. The same and similar type of concern is fostered in Bollywood film, *Krish 3*. *Krish 3* does not lag behind in presenting graphically the limit of villainous and abusive use of scientific discoveries and inventions. Kaal's abuse of science, no matter how invincible capitulates to the humanistic cult of utilizing fresh scientific ideas and innovations.

Two opposite entities like ego-gratification and altruism, use and abuse, villainy and virtue, treachery and trust are probed autonomously and then handled

with sensitivity and prudence. Mutants and Humans fear each other. Marie is better known as Rogue. She runs away from home. She hitches a ride with another mutant. He is called known as Logan. Charles Xavier owns a school for young mutants. He sends Storm and Cyclops to bring them back before it is too late. Magneto believes a war is approaching. He has an evil plan in mind. He needs young Rogue to help him.

A band of unique power-possessing mutants live in a world. In this world, their kind is hated and persecuted by humans. Under the guidance of their leader, Professor Charles Xavier, the X-Men strive for a world where humans and mutants can peacefully co-exist. The superheroes must also combat those radical mutants with intentions of exterminating human the race. The situation brings into opposition the fellow mutants and former friends, Erik Lehnsherr, a.k.a. Magneto. While Xavier wants a peaceful means of stopping the hatred toward mutants, Magneto seeks to even things out with a machine that would speed up the mutation process in all humans. To stop Magneto, Xavier brings together a special group of mutants called "X-Men" to stop him. Logan is a powerful and aggressive mutant with no past, any memories. Their quests for identities eventually land them in the sights of Xavier and Magneto.

If not properly handled, the scientific innovations and breakthroughs would lead to the outbreak of disasters for humanity. The way of using fresh scientific innovations must be ethically governed and guided. The core finding of this research is that the abuse of innovative ideas and technological knowhow leads ultimately towards the disastrous predicament of human being. In both the films, the adverse effect of the abuse of innovative knowledge of genetic engineering is portrayed dramatically. The main characters are eager to possess miraculous power. He is frantically obsessed with the idea of getting unexpected and unparalleled power by using technological devices.

Kaal is keenly preoccupied with the fantasy of demonstrating heroism in the society after possessing the miraculous power. What motivates him to hanker after scientific power is not the genuine concern for the collective well-being of human beings. He hardly thinks about the welfare of the people in distress. He is enchanted by the idea of fulfilling his ego and vanity. He happens to meet Kaaya, who is a geneticist, par excellence.

Kaal is increasingly alienated from the group of his friends. Though others had not treated him as a cast away, he develops the morbid urge to feel ostracized and alienated. With a passage of time, he happens to develop the feeling that he has no control over his life. All the rational power and freewill of Kaal evaporate. At last he crumbles disastrously and meets his tragic doom. His tragic fall dramatizes the dreadful consequence of the abuse of science.

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