LITERARY TEXT: SACROSANCTITY VERSUS INTERPOLATION

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Abstract

Interpolation has a long history of harsh criticism from both ancient Alexandrian librarians and twentieth-century philologists, which obscures its popularity and value during the medieval period. This article begins by recounting the history of interpolation critique, utilizing the Latin verb 'interpolare' as a common thread over centuries of commentary. The consensus in this view is that interpolations must be discovered and eradicated. The problem with this scenario is that eliminating interpolations undermines the idea that texts were subject to such interruptive modifications; by erasing embedded texts, these editors silently eliminate a crucial aspect of medieval textual culture. To address this issue, the paper then suggests an alternate scenario in which medieval methods of interpolation represent flexible perspective on authorship and textual unity. Finally, interpolation is shown to be a crucial component of medieval textual culture that has been unfairly ignored due to a long history of misinterpreting it as a threat to the integrity of the text rather than as a sophisticated method of interpretative interaction. The paper has attempted to show through analysis and allusions that interpolation is seen as a corrupting of the text, but this is only half the truth. Attention has been drawn to another aspect of interpolation, namely that it also adds to the text, thereby enhancing its density and meaning, as also making it multi-perspectival.

PAPER

Reminiscing over the past, it was the neoclassical don Dr. Samuel Johnson who in his valuable critique and commentary on the complete works of William Shakespeare discussed 'a great writer', 'a great text'; as also propounded the basal principle of the sacrosanctity of a literary text. This was in 1765, and immensely valuable then, as also now since it laid foundational principles of textual editing, a norm that has been followed ever since by eminent editors. Dr. Johnson would neither 'alter' nor 'amend' a text of an ancient, but rather present a collation of manuscripts and editions, whether folio or quarto. The eminent editor presented all and attempted to provide 'an explanation of debated lines in Shakespeare's plays, like the famous case of Hamlet's soliloquy concerning his mother Gertrude and beloved Ophelia, concerning women's frailty paving the way for authentic Arden/ Cambridge editions later.

Much water has flown down the Thames since then. The world has begun to revisit in order to reappraise the value and relevance of lines in texts that are not clear, or appear irrelevant or in the nature of an interpolation, extrapolation and bowdlerization. Present paper attempts to afford a relook at non authorial parts of a text, popularly christened and as interpolation. The term has been envisioned as creating chaos in a text, and disrupting the quality of a text as an 'organic whole', as discussed by such an early commentator and theorist as Samuel Taylor Coleridge in his Biographia Literaria, or we go back to

Aristotelian Poetics, where the philosopher's rules were stricter regarding a text. Apart from many others, it is Roland Barthe's *Image Music Text,* wherein, he recounted journey of literature I the essay entitled "From Work to Text". Literary text's structure began to get loosened when in the post structural; Barthes defined it as a "tissue of quotations" apart from delineating characteristics of a literary text. It was from TS Eliot's 'Practice' of 'Pastiche' to Fredric Jameson's "pastiche and schizophrenia (*Postmodernism,* 1991).

Charles Du Cange, a lexicographer of seventeenth century discussed popular opinion concerning interpolation in a literary text. This was the opinion that prevailed for 2000 years of or so. Du Cange (said):

Interpolations…are said to be additions or insertions, which in their insertion harm the books, because the originals were not copied faithfully and carefully, whether this was done on purpose or not (Du Cange, *Glossarium mediae et infimae latinitatis vol.4, col.394b*).

Du Cange upheld authority and authenticity of a text as interpolation has the potential to alter orientation of a text. It was because of repudiatory visioning that interpolation was ostracized and not bestowed with scholarly methodical thought. However, there were exceptions as following studies discussed interpolation, apart from other textual characteristics: Combes and Szkilnik eds*., Le texte dans le texte;* Sophie Rabau, "Pour une poetique de l' interpolation". *Fabula LHT,* November 24, 2008; R.J. Tarrant, "The reader as Author: Collaborative Interpolation in Latin Poetry", *in Editing Greek and Latin Texts*; Tarrant *Texts, Editiors and Readers.*

It was in the middle Ages in the West that interpolation thrived romances of chivalry, say in the Arthurian legends, allegorical works, chronicles or the latinate Bible. They contained interpolations far too many. Caxton's press arrived and interpolation remained, especially so in the earlier days of the printing press. Pages were inserted into those non -bound loose books. (See Knight, *Bound to Read,* 2013). Thus, textuality during medieval times possessed immense adaptability, because these very texts are available in neat editions today. Flexibility in texts became interesting study in the beginning of the 20th century. Joseph Bedier edited manuscripts, with Johnsonian interest in reconstruction of an authentic text. This is clear from his study *La tradition manuscrite du "Lai de l'ombre":reflexions sur l'art d'editier les anciens textes* (1929).There is the 'stemmatic approach where Ur-text is constructed again through bringing back the remaining branches to the stem. This method is attributed to Karl-Lachmann, the philologist (see Zetzel, "Religion, Rhetoric, and the Editorial Technique", 1993 also Sargent, "Organic and Cybernetic Metaphors for Manuscript Relations," 2013). They envision texts as open systems, where anyone could insert lines by way of contribution. Something similar was going on in play-writing, especially in pre-Shakespearean days. Critics have discussed mutability of texts of the middle ages, employing the term 'mouvance'. This is discussed by Paul Zumthor in *Essai de poetique medievale,* 1972. Regarding their quality of 'variance' Bernard Cerquiglini, has presented a useful discussion in *Eloge de la variante,* 1989*.* (See also Nichols, "Mutable Stability, A Medieval Paradox: The Case of *Le Roman de La Rose." * 2016. (Also see Keith Busby, *Codes and Context* 2002). When a text is

studied from this angle then it is realized that if a text possesses capacity for revision, addition and deletion then it is relevant consistently. This is discussed by Rabau in "Pour une poetique," as mentioned earlier. It is also well-argued by Millet, "Mouvance and the Medieval Author 1994". Nevertheless, interpolations in the texts of the Middle Ages, inspite of being possessed of feature of flexibility still get criticized. Interpolation is met with critical hostility. There are other features of a text that go into its composition, apart from interpolation. They can be briefly enumerated as citational practices that can be indulged in by numerous authors in the neighbourhood, apart from its compiling and continuing the narrative even after the original author terminated it. Regarding this there have been innumerable studies discussing various features and aspects. As mentioned earlier, Combes and Szkilnik in "Introduction" to their *le texte dans le texte* regarding compiling Knight's "organizing Manuscript and Print," 2015 is noteworthy as also Cre et al's *Late Medieval Devotional Compilations in England,* 2020. There is Watson's "The Terminology and Ethos of Vernacular compilatio" 2013. Regarding continuation there is Bruckner's study entitled *Chretien Continued* 2009 as also Taylor's "Rewriting," 2017. The idea of a number of authors /actors has been termed as "Textual community" and discussed by Stock in The Implications of Literacy, 1983. Such collaborations are discussed by Bryan in *Collaborative Meaning in Medieval Scribal Culture* 1999, as also by Fisher in his study *Scribal Authorship and the Writing of History in Medieval England,* 2012.

It is important to remember that interpolations are lines/passages inserted in other literary works. Mention may be made here of Jacques Derrida's paper "Parergon" (1978). It concerns such insertions and their consequences. Etymology of the word 'Parergon' belongs to Greek root where the prefix *para* means near and the suffix *ergon* means work. Oxford English Dictionary defines it as "something subordinate or accessory to the main subject." Immanuel Kant in the third *Critique* deems "Parergon" as inappropriate for aesthetics. Derrida deviates from Kant and discuss parergon. He says:

A *parergon* comes against, beside in addition to the *ergon*, to the work done, to the work, but it does not fall to one side, it touches and cooperates within the operation, from a certain outside. Neither simply outside nor simply inside. Like an accessory that one is obliged to welcome on the border, on board [*au bord, a bord*]. It is first of all [*d abord*] It is first of all [*d abord*] what is on board [*l'a-bord*] *(*63).

Parergon is interpolation that is not belonging to the text, or being outside the text, becomes a part of the text *(ergon).* It is from this position of part inclusion/exclusion that parergon begins to cooperate with the text. 'Parergon' touches as well as "co-operates" in the inside although positioned at a distance. Derrida alludes to architecture to explain the role of parergon: "like a column (the parergon in this scenario) supporting a porch (the ergon), the parergon cannot be eliminated without serious structural damage to the ergon" (69). Derridean deconstruction would be regard parergon as both: superfluous as well as essential to a text. It is a part of the text and at the same time it is external to the text. Here Hanna Weaver explains the voyage from Aristotelian logic to Derridean logic. She says:

By suggesting that the parergon is simultaneously integral to the work and pertains to the work's absence (or its exterior), Derrida proposes a both /and /neither/ nor logic that replaces the Aristotelian either/or logic central to the classification of interpolations as essentially not part of the work (Weaver 2022, 02).

Thus, Derrida's theoretics of 'parergon' explains the significance of interpolation. It is like readers who are intervening into a text to comprehend insertions. They may be looking for supplementary information, a consideration of aesthetics or the enhancing of leitmotifs, patterns in the text that evade interpolation. It also suggests that they are like notes scribbled in the margin or inter action through collocation, where the revisitings are from inside the text. A text that has been interpolated when read becomes a one seamless text, where interpolation is difficult to distinguish from the text. The two become intertwined and an organic whole emerges. Editors used to delete such insertions and relegated them to the notes, appended at the end. This tended to delimit such texts that could be 'readerly' and elide important features of texts from the middle ages (see Bedier, *La tradition manuscrite, the essays in Speculum* 65, no.1 (1990); *and the essays in Florilegium* 32 (2015). Bedier favours viewing texts as peregrinations and permutations of writers. This led to editions with single manuscripts, albeit recording variations and interpolations.

It needs to be comprehended that interpolation is a significant element in a text. It is an important 'critical category.' Latin word *interpolari,* as mentioned earlier carries the meaning of interruption rather than insertion. They possess record which is not completely negative. It is, at least, a 'secondary lexical field'. It broadens the reader's horizons of what can be inserted vis-à-vis space and time as also an interpolation made re-orient concerns and meaning of the frame text. It was in the medieval times that readers while reading text could be gainfully employed in an interaction with the text that could be interpolative. It was early on in the thirteenth century that *Lai d'Aristote* was subjected to similar treatment that contained interpolations as well as amplifications in the rhetorical mode. Then there is the instance of the well-known manuscript BnF fr.1450, wherein works of Chretien de Troyes have been interpolated in *Le Roman de Brut* by Wace. It is an early history of United Kingdom in French. The aim is exhibit that interpolation and its force of a parergon provide another theoretics with different and significant relations across space, time, history as well as narrative. This will prove the fact that interpolation was a common feature of the texts in the medieval period that was gradually abandoned, since it was seen as an obstruction in the frame text. It should also be seen as productive where there is theoretics as well as the presence of rhetoric.

According to *Thesaurus Linguae Latinae Online (TLL)* interpolation is 'inter' (among) as well as 'polire,' later gave the English word 'polish,' which means evening out edges and smoothening the surface or refining of speech. 'Politus' is the past participle, from which the English word 'polite' was derived. Nonius Marcellus the grammarian of antiquity explained that '*interpolare'* is used in relation to the process of 'fulling,' where by cloth is taken through various processes of refining by applying heat or friction (see Finisher, "The Process of Fulling''). Marcelleus explains interpolation and its etymology in *De*

Compendioso Doctrina Libros XX as follows: "Interpolare… is drawn from the craft of fulling [ab arte fullonia], in which old things are almost transformed into something new through assiduous refinement" (49).

Isidore of Seville in his study *Etymologies* elucidated that "a garment is 'interpolated' when it has been as it were, transformed   from old to new," (vol 1, bk.19, chap.22 (np). So, with Isidore it was a useful activity when indulging in interpolare since it changed cloth from old to new. This was in the thirteenth century, when gradually the word was changing meaning and 'from new and getting refined, the meaning began to include the process of repair hence Alexander Neckam, the theologian from U.K, comprehended it as a type of repair and patch work. He said: "A garment, which is in some places whole and in some places inserted into, is said to be interpolated" (102). Thus, the use of the word went from cloth and craft to changing and renewing. The word made another leap, this time from the register of textile to text and its warp and woof. Even 'text' is borrowed from the participial of Latin *texere,* which means to 'weave'. Thus, interpolation takes the idea to its core as to how a substance can be refined and excel among the peers. Textile of fuller cloth is made soft and smoothened through the use of heat and moisture. A writer's text is a fabric where more lexical items are added to make it more sophisticated and comprehend sive. This means ridding it of the drawbacks as well as impurities and adding newer constituents. Fulling also entails cleansing instead of the prefix in interpolation where by lexical items are inserted. Neckam discussed it as a patchwork, wherein a text receives patches or insertions. Patchwork also means grafting other elements and pieces of fabric onto the frame text, leading to change of its demeanour. 'Polire' may imply a sort of ornamentation to give it a pleasing finishing look, but in the context of both medieval as well as ancient rhetoric it also alludes to critiquing and commentary. Also a little over-varnishing a text may give it the look of a narrative over work load. It was 'interpolare' that such a suspicion of patch work or over- doing gained ascendancy in meaning and use. Even in antiquity insertions were viewed with suspicion and deemed to be problematic. Such ancient texts with similar editing have not survived, although some evidence is available of attempts to sift and amend interpolation in Greek as well as Roman texts. Primarily, Homeric literature was scrutinized for such insertions that were not legitimate, since not written by the author. It was around fifth and sixth century BCE, that chronicler suspected some lines in both the epics *Iliad* and *Odyssey* received interpolations of a few lines from the Athenians, namely Solon as well as Pisistratus. They intended to glorify the city of Athens. Some lines were edited by early rhapsodes (see *Grafton, Forgers and Critics* 2019: Also West, "Interpolations," 2011). It was in the third century BCE that librarians tried to "put text in order," and this was done through identifying passages that were considered to be "spurious" at library of Alexandria, (see Reynolds and Wilson. *Scribes and Scholars* 1974; 8,10). It was Zenodotus, who happened to be the first librarian at the library at Alexandria who identified dubious/spurious lines by the help of an *obelos*. He used horizontal line injuxtaposition to lines/passages that he deemed to be interpolated. Longer passages that seemed to be non-authorial were marked with brackets [ibid., 07-11]. Texts were supposed to be pure and considered sacrosanct in the Roman times also. Aelius Stilo was the famous Roman grammarian who re-employed

signs used earlier at the library in Alexandria. He wanted to edit the text of the plays of Plautus, and began by searching for and removing interpolated passages. Plautus's case was unique since his work attracted interpolations from actors. Such a practice was originally followed in Greek theatre (see Ferri "The Reception of Plautus in Antiquity," 2014, Page, *Actors interpolations in Greek Tragedy* 1934, qtd. in Weaver, New Literary History, Vol.53 (1); 2022 pp.01-32. Finglass "The Interpolated Curse," 2006).

Homer's *Iliad* and *Odyssey* were the prime instances before the Romans as well as 'Helen episode' that was considered an interpolation in *Iliad* Book II, leading to discussions regarding the authentic texts of Virgil's *Aeneid.* Helen episode was not available in any copy of the Homeric epic that belonged to the time of pre- fifteenth century. Weeding out interpolation from 'canonical 'texts mean such a practice was quite frequent as also disruptive and vigilance was as needed to read out such insertions. Textual criticism in the past also strove to preserve author's versions of the text whether it was an epic or play. Interpolation and revision to resist it extended to all texts, like Homeric epics, Virgilian text or Plautus's plays. Especially Jewish scriptures and Hellenistic literature was more susceptible revisions. Revisions weeded out as archaic generic conventions and in general lost over there incongruities of the ancients. They tended to explain, annotate as well as provide pertinent commentaries in edition to insertions or interpolations. Erich Gruen specialization in biblical study explained "the Bible… served less as a text for exegesis than as a springboard for creativity (Gruen, *Heritage and Hellenism* 198; 137). There is a famous instance of the chronicles who used Genesis from the Old Testament as the frame form interviewing Greek and Babylonian stories and legends. They supposed to have been written by King Solomon to the Egyptian rulers (see Gruen, *Heritage and Hellenism;* 148-49). It is general belief that scriptures are secret and not to be violated, but there is ancient evidence that they proved to be fertile area for interventions and insertions by Jewish authors in the Hellenistic times. Then, these insertions and interpolations did not attract criticism. This amounted to be excepting them tacitly in the scriptural text, where exception seemed to have become the rule. Even otherwise canon of the Biblical Christian works waited to be codified till 382CE, in the Council in Rome. There was fluidity in the scriptural writings in the initial centuries span in the millennium, Hence Christian authors of those early times have already indulged in interpolations, affiliating activity that was diabolical coupled with religious heresy. It was Tertullian, the famous theologian who strongly identified indicted interpolationary practices, branding them as perversions, but also used interpolations rather frequently. He wrote Apology, a series or opposition between Christians and philosophers from Greece. Tertullian created the character of interpolators, who considered intrusion philosopher thought coupled with error, hypocrisy and lies (Apology 1998; 204-05). A theologian would consider interpolating as an insertion that is negative, where otherwise the scriptural text would have been an organic whole, a perfect text, since it has to be religious truth, whether Jewish or Christian as bowed in the scripture, there are Tertullian treatises where he identity interpolators with the devil, since devil is the chief intruder who inserts himself everywhere and can be considered as the chiefest interpolators. Turtullian says "there is great difference between corrupted and the incorrupted because there is

great differences between the creator and preverter [interpolatorem]" (De Spectaculis 234-35).

Tertullian associates completeness God, who created everything complete and whole and the intruder is the Devil. He explains this in the context of differentiating Christine doctrine from Greek philosophy; where God's chief attribute is *integritas* or wholeness. Here Devil is "the interpolator of nature," where God is "the author of nature," (De cultu feminarum CCSL 1; 8). Turtullian went on to create a rather, comprehensive vocabulary to differentiate between uninterpolated text and interpolated one where he termed intrusions as 'harmful insertions'that were carried out by succeeded authors Bernard of Clairvaux did relate insertions with an act of the Devil (see Bernard Clairvaux, Bernardi Opera, 1957-1977; 200).

It was in the Christian writing of the earlier writing that interpolation continued to be associated with the culture of a text and some of devilish associations suggested by Tertullian got incorporated into the prevalent textual criticism of the day. It was in the 4th and 5th century that heretics were indibted or discount. Priscillian of Avila, the famous ascetic discusses such heretics who indulged in insertions intexts as heretics who interpolate scriptures and insert their unhappy meaning into sacred words."(Tractate I, 2010, 52,54). Salvian says something similar. According to him; heretical scriptures are [evilly] interpolated authors…thus…not the   same…as canonical scriptures… for they cannot be said to keep their identity unchanged they are corrupted in any part. Having lost their full completeness they are not unharmed, and being robbed of the power of the sacraments they do not keep their true value. We alone, therefore, have the Sacred Scriptures in full, unviolated and complete, who either drink them at their fount, or at least drawn from the purest source by the agency of an incorrupt translation; we alone read them well. (De government Dei 1971).

Theologians of Christians religion, revering scripture, made efforts to protective. Utilitarians indibted school books on similar grounds cover for a instance Aelius Donatus's study of grammar. His *Artes* in its revised version presented in sense of employing interpolation pragmatically, there by updating a text (Donati Graeci,2008) Donatus 's *Ars minor* was subject to many revisions ranging from 4th century to sixteenth century and came to be considered as "true most successful. Text book ever written"(Irvine, *The Making of Textual Culture*,1994,58) works, alluded to as *Ars minor* contains insertion, from Christian scripture dating back to middle ages with instances and clarification from Prisciane, it was also critiqued by many un named grammarians and was revised to be like a regular grammar Donatus did not include declension. They were five in numbers and were included by the later authors (see Bern Manuscript, 207, with treaty in Zetzel *Critics Compilers and Commentators* 2018, 221). Many of the manuscripts of *Ars* minor that have survived till date are replete with insertions and interpolatory passages (ibid 6). Later grammars *Remigiues Ianua* contain insertion from Donatus's *Ars minor* as well as Prscian's *Institutiones grammaticae.* Donatus's text was considered to be a very useful textbook. It was considered foundational study that was intruder into by instances from

other grammar books. It was the very nature of the tradition of grammars that attractive interpolations.

Cunabula grammaticae artis belongs to ninth century and contains lament regarding interpolations similar to the lament in *Ars minor*:

The book of Donatus'grammars has been so spoiled and corrupted by many people, each one adding what he liked at his own whim or from others sources, or inserting declensions or conjugations and other things of that sort, that it cannot be found in a pure and uncorrupted from, as it came from the author, except in ancient manuscripts (see Law's study for the dating of the text: "Memory and the Structure of Grammars in Antiquity and the Middle Ages", 1997).

There in interpolations into text of grammar were considered deforming the text of the authors. They were not considered editions that could be helpful. They were not considered helpful. They were not considered as an act, heresy or an activity of the plagiarism, instead they were considered useful for pedagogical purposes, Here Donatus without interpolation stands apart. Zetzel commented upon this criticism explaining that "the text of classical grammars had certain integrity of their own." this could be seen as considering such text as better than *Ars minor (*Zetzel *Critics* 226). This was seen to be so because negative attitude towards interpolation did evoke a desire for textual 'purity'. Writers could use the opportunity for self- praise as well as was the case with Jerome who indibted Ambrose for porlaining lines from Didymus, the blind writers and adding them to his *De-spiritu sancto* to elevate his text. (see Griffith, "Ambrose: the Appropriator 2016:201-202). Thus insertion of other passages was deemed to be corruption, diluting the text's effect. This included all texts, whether a book on Grammar a scriptural text or a Homeric epic. This resonance of the derogatory had been allied to interpolation since the ancient times. It has become a common strategy of authorizing a text as contrasted with Donatus's *Cunabula.* It was around the 17th century that getting text rid of interpolation became the norm for preparing an authentic text. Ducange in his write up on interpolation in *Glossarium* discussed the strategy of Maurist Theory Ruinart's for finding out interpolation and regarding them out (See Knowles Presidential Address, 1959). This was in the tradition of Zenodotus, the librarian from Alexandaria in the ancient times. Ruinart would take up the interpolated passage and compare styles in the text to determine if the inserted passage conformed to the time of the writing of the original text. He also suggested that any amending or altering has to "fit the context of the whole work to the highest degree" and "harmonize with other ancient literary works'. Thus Interpolation can be detected and the problem resolved. The perspective that interpolation corrupted text was not the only perspective. There was another perspective that discussed interpolation for the usefulness and meaningfulness.

John Balbi of Genoa while explaining interpolare in *Catholicon* with an arrary of its synonyms. It recorded to obscure to harm to impede or inteerupt to corrupt, to vary, not to continue."(408). Balbi does not constraint his explanation of interpolation to a text. At least, there of the synonyms out of seven explain it incoherence: *interrumpere, uariare are non continuare*. It is from the Middle Ages onwards that pejorative connotations

began to gather with the use of interpolation alluding to space and time. Interpolare remains revisionary, restructuring the text they became a part of, and interrupting time and space through this reshaping of a text. Such meaningful uses of interpolation reduce negative connotation that have been associated with them and interpolation can be viewed as harmful or meaningful depending upon the context and text. Frequently interpolations are inserted where textual continuity is crucial. The adverb *sine interpolatione* or absence of interpolation was in frequent prior to 750 CE, and became frequent with the onset of middle ages. Library of Latin text records four occurrences of sine interpolation before 500 CE and from 750 CE to 1600 CE, the count stands at 43. (see Brepols, Library of Latin Texts). There were many prepositional phrases as well as ablatives employed for interpolation: *absque ullius* interpolatione or without interpolation and non interpolation which is not interpolated, both confirming continuity of the text (see Bernard of Clairvaux, *Bernardi Opera,* Peter the Venerable, *The letters of Peter the Venerable,* John of Ford, *Super extremam partem Cantici Cantocorum sermones*, Thomas Aquinas, *In Aristotelis, Libros Physicorum.* William of Auvergne, *Sermones De Tempore*. It was around the twelfth century that antonyms of such phrases began to appear. Some Medieval writers allude to parleyms or truces during conflict as interpolations in battles (see William of Newburgh, *Historia. Anglicarum*; and Pseudo Hegesippus, *Hegesippi qui dicitur Historial Libri.* This is substituting onset off meanings with another where hostilities leads to their cessation. This helped allaying allaying the negative. Intermittent symptoms in medicine are explained as interpolare, fever is considered to be 'interpolated'. Urine examination is described as possessing 'varied and interpolated colour'. (see William of Tyre, *Chronicion*; Raimund Llull, *Liber de regionibus).* Tertulian had damage the case of interpolation, as mentioned earlier, by calling it as an interventions by the devil. This cast a long term effect Christian scriptural textual analysis. Salvia opined that soul was not affected by the physical injury as well as blessedness is not interpolated bybadly desires" 267. John cassia abdundant his hermits live to join a religious community since "purity" of esemittic life was sullies by interpolated worries about badily matters(13). Such Thinking links to the idea that ablutions and victuals interrupt or interpolate into religious task like fasting and prayer(see Gilbert of Holland sermons in cantiamSalomns, Alred of Reivaul, Homillal ds oneribus prophetic isaial and De institutional incllusarum. Radulfus Ardens, speculum universal; libes. Thomas Aquinas summal theoloiae totiapars and summa contra Gentiles) A fourthcentury sermon Pseudo A thanasius offers advised to monks: " be so frequently engaged in prayers that hardly any interval interpolated them. "(Pseudo Alha--- 18:73A) Also Preudo Ruffinus exhortsin commentorius in osean "Always hops in your God So that, whether youstand with him in continuous Virtul or whether devotion be interrupted interpolato accepting correction ypu rally to him (Pseudo Rufinus, 21:10231)

Such Sermons imply that to God and be in prayer is a continuity in life, where interruption is an obstruction in devotional continuity, such inteeruption, interruption can be oversome by remembering God. Similarly text containing interpolation can be corrected purified by removal of such interpolationary obstructions. A lexicon employed towards towards preparing authentic text is redeployed in ecclesiastical activities. Cassian and Salvian

discussed corporeality in different ways but discussion concerning interpolation helped both of them to explain intruding of the body onto the spiritual plane. Interpolation and its negative connotation, while showing up in writings on theology also concatenated other images like the cycle of night and day, linking evil and darkness as the opposite of light and goodness as well as interpolation free text. Ambrose in *Hexameron* explained interpolation as the appearance of dark night in heavenly light (*Hexameron* 1.10.37). Ambrose took recourse to Psalm 18 to use the phrase *nulla nox interpolate/-et* (Ambrose 32:1 Psalm, 37). It is repeated in *Hexameron* that light of heaven shines continuously, excluding the possibility of intervention by the night. Ambrose was well received and his idea of continuous heavenly light was taken up by many writers like Thomas Acquinas Peter Lombord and Alered of Rievaulx (Rievaulx, Vita Sancti, 2017,160 and Vita Anonyma, 303, Also John of Ford, *Super extremam,* 1970 Sermon 24; Acquinas Caterna aurea, 1952, 459 and a Lombard, Commentarium Psalm 43.col.430) Another prominent image in such writing is regarding shadows, similar to night, acting as unwelcome intervention through interpolation (see Gerhoh of Riechersberg, *Commentaries Aureus* psalm 43; Hermannus de Runa *Sermones festivales* 1986; Sermon 93, Peter of Cells, *Epistularum Patri,* letter 67, letter 149, Lombard *Collectanea in omnes* 192). Thus continuous radiance was envisaged as a state of bliss and Godliness and interpolations were associated with mortal life and human frailties. Some text also described accrual of force into sadness leading to a happy state. This is available in the work of Aelerred of Rievalx(See vita Sacti Nimiani; Vita Sancti Aedvardi; De Spirital aminicitia ed Hoste; Genealogia sagum ondlorium ed D Pexxini Also Bernard of clairvaux, liber De geadibus liber de geacia; Gerloh if Riecherberg Expositio Psalmorum; John of Ford.

Super extreman parterm sormon99, as well ass William of malmesbury, liber super explanation. ED winterbottom, 236)

Imagery concerning interpolation goes further. Ambrose explains absence of interpolation as being free from human avarice. He envisions an interpolation free text as a sea, a waterbody (Quod Nullae interpolant insulae] "interpolated by no island" (*Hexameron* 28).Thus interpolation still retains negative connotations that it gathered earlier vis-a vis text. Ambrose's student Augustine of Hippo talked of clouds that interpolate the radiance of the moon, since darkness even partial eclipsing of light has been deemed undesirable as obstructing its divine radiance (see Gerhoh of Riechersberg, Expostio Psalmorum. This continues in the high medieval times William of Tyre explained battle field as in auspicious, since it was undulating: broken (interpolates) by hills of sand and depressions.(*Chronicon* William of Tyre, A History of Deeds 332). Here objects of nature like hill, valley cloud are interpolators. The land has to be even and anything that makes it uneven is interpolation. Here also negative connotations cling to the discontinuous and the undulating. It should also be noted that citational index is longer, including texts, humans, world of nature as well as theological implications. So interpolation remains linked with distractions. Origen's work *De Principiis's,* transator by Tyrannius Rufinus altered contextualization of imagery by suggesting the intervention of the Holy spirit as one that "interpolated or inserted [*interpolatus vel intercisus*] to facilitate human comprehension of the importance of scriptures or religious tracts. (*DE Principius* 322-23).

Here Tertullians idea of devil as interpolator (interpolator naturae) is turned upside down, and instead Holy Spirit is seen as "interpolator scripturae,"acting with the Aim of enhancing hermenutic activity of the community (interpolator naturae ,1.8 De Cultu Faminarum). Interpolation is here an instrument for attracting the attention of the devoted reader. Then there is the instance of Eucherius Bishop of Lyon, applauds providence that   enters aurally. The Bishop praises the life of a hermit which is constituted in silence, broken by "voice of God":

No sound is heard in the desert save the voice of God. Only that sound that is sweeter than silence, the holy activity of a moderate and holy way of life breaks into the state of quiet peace, while only the sound of the desert outpost interrupts (interpolat) the silence (Epistula de laudi Heremi 190. also In Praise of the Desert 211).

Bernard of Clairvaux opines that brooding over sin is interrupted (interpoletur) by   "the happier recollection of divine kindliness, so that the heart might not be hardened by sadness" (Bernard, *Sermones super Cantica Canticorum* vol.1-2). Somewhat similar is the reaching for interpolation by Gilbert of Hoyland in his discussion of "Song of Songs: *Sermones in Canticum Salmonis* (Sermon 1, 31, 38). It may be said that there authors in minority although they view interpolation positively. If interpolation had been unanimously pronounced as totally negative, then these served men of theology would not have discussed the positive aspect of interpolation and gone onto express the coming in of the divine as interpolation. It may also be noted that seeing interpolare as interruptional undercuts its scholarly and neutral views to view interruptions.

On the level of yonour, like the intruding of lyric into a narrative, medieval interpolation, like the intruding of lyric into a narrative, medieval interpolation have received whole some attention by noted critics like maurseen Boullton and ardis butterfield as well as others. It may be agreed upon that achange inform obstructs the progress of narrative. Thus may not be so when lyrics intervenes, since it enhances the narrative by adding to its tone instructional. The work arises to be at par to within others and may entered into a dialogues with others lysics with similar, content and tone (see cerquiglini- Toulet.

And interpolation cab be like interrupting a conversation where and interruption can serve as classification. It can redirect the thirst of a text imparting it filler or a nerves meaning. Here, the original, etymitilogical use of interpolation can prove illustrative. It can repairfrayed tattered cloth and bring it to a newers, completer condition by interpolating. Anonymous craftsman who repairs the torn extraneous cloth into it a better state, disagreeing that interpolate was vitiating or pejorative, initiallysuch insertion in communication or interpolation in cloth or text may be received with skepticism like and orator who has honed his skill is received with incredulous looks, similarly interpolation may be seen as technique for manipulation of a text already in existence Hugo Von Trimber in his catalogue of instaces for the purpose of preaching invited potential readers to revisit his work to revise as the deemed prope, by abridging ito or amplifying it. He said: Reader, whoever you may be, who seeks to relate these things, you may lengthen or shorten any of them if you wish …… Add what should be added, take away what should be taken away Tor (von trimberg. Das Solseqnium, 107-8) Hugo sees no wrong in addition

or subtraction in text by readers. It is akin to training in Rhetoric in medieval times that encouraged revision in text as a strategy in pedagogy (see Degenais Ethics of Reading, and Mc Grady, Controlling Reader, 2006). It is a strategy that to learn persuation, one must imitate approval pursuador so medieval students imitated and supplemented what they were given to read. Thus existing text became "point of departure" to invite novel writing, exercised through detecting gaps in existing text to fill them with interpolations written in imitation (see Pierano, *Rhetoric of Roman Fake* 13, 16). Manuals of Rhetoric presented variety for enlargement that included: repetiion, paraphrase, comparison, apostrophe, prosopopoeia, digression, description and category of amplification." (see Weaver, Intepolation as Critical Categor, 13). (see Faral, Les arts poetiques). This explains that elaboration was a virtue in a Rhetoric. To major writers of manuals of Rhetoric, Geoffrey of Vinsauf and John of Garland discuss textual amplifications as praiseworthy(see Vinsauf, Poetria Nova and Garland, The Parisiana Poetria).

Marcus Fabius Quintilianus or Quiintilian discussed usefulness of Rhetoric He described as it as an ornament crowning good writing. He said "Ornamentation of Speech contributes no small thing to the argument" (The institution Oratario of Quintilian 210). Vinsauf and Garland in Les arts poetiques recommend elaborating subject-matter in an effort to clarify arguments as wellas embellish narrative by juxtaposing source material and interpolated material. So manuals of Rhetoric rebut negative connotations associated with interpolations. Revisors in Medieval times considered elaborations as useful, since they elucidate arguments and objectives of a text, they come to serve a significant role in hermunitic activity. There were many scholars who advocated insertion of interpolation. Hugo's work for preachers encouraged rhetoricians to add supplements and elaborations. This was more often the case of texts, in his "Reader as Author" (155). Henri de Valencienne's *Lai de Aristote* records instances of such interpolations. It is a story like a fabalu, recording incidents concerning Aristotle and Alexander, in the satirical vain. The anectode concerned Alexander's following in to indolesce because of his love for a woman after a series of battles and conquers. Aristotle was a teacher and he chided him since he neglected his royal responsibilities. Alexander heeded his counsel and tried to wean himself away from the woman, It was after a while that Alexander went back to the woman, who promised to settle scores with Aristotle since he kept her lover away from her. She lived upto her promise and beguiled Aristotle by grooming sensual songs and then persuaded him to become her horse so that she could ride him. Alexander accused Aristotle of hypocrisy, but Aristotle very shrewdly explained it away by telling Alexander that women can do such thing and he was right in advising Alexander to keep himself away from her spell (see Brook and Burgess Introduction To the Lay of Aristotle by de Valenciennes 22-23).

Lai'd Aristote is extant in six different manuscripts. The basic structure is the same but it varies in length. Francien Manuscript BnF n.a.f 1104 of Late thirteenth century is available in 412 lines, but Picard manuscript Saint-Omer, Bibl.d' Agglomeration, MS68 of fourteenth century runs into 661 lines (see for overview, Brook and Burgess, "Introduction," *Lay of Aristote,*9). Longer version has three interpolations. Two of them elaborate the speech of Aristotle concerning the maiden during seduction and the third one is regarding the

plight of the philosopher when he looks for a saddle which she could use and ride over Aristotle. David Smith in "Le Lai d' Aristote de Saint-Omer," Romania 98 no. 392 1977: 550-59 was the first one to record these interpolations. Interpolations in the story bear testimony to the fact that insertions were largely accepted, especially where they could elaborate the given atmosphere. Very short tales were also amenable to lengthy insertions. Interpolation in Saint Omer manuscript join 105 lines to its analog, available in Bibl. de l' Arsenal 3516 (Smith, 554-55). Saint Omer manuscript evidences no altering of punctuation or format in the interpolations. They become inextricable from frame text. A reader reading the tale would not be able to point out the existence of the interpolation. Thus, La d' Aristote seems to encourage interpolation which became an insertion that was completed without any difficulty, since, it being so brief seen to invite elaboration. Readers trained in Rhetoric easily found places in the narrative to insert interpolations. Aristotle has been an apt spokesman for learning Clergie, rather than mainly progress (chivalries). Aristotle has been an ideal of elocution since his orational competence was acclaimed, further inviting interpolation. It needs to be understood that there have been interpolation in the speeches, Additions to the narrative reveal troops and rhetorical devices like anaphora and polyptoton, respectively (vostre amori 464, 469, 472 the "ne qui" structure, 11. 496-97 and lien"/ "lie" 11.480,481). Aristotle himself was an acclaimed rhetorician, nevertheless the lay possess a form that is oinvolved and full of idiosyncracis, instanced by the women's lyrics, there songs (rondeaux) and linen sondn(Chanson de toile) that cast a spell on Aristotle, "urg[ing] him to move from the world of books to the world of the emotions"(30). It goes to the credit of the Lay that is flexible from seemed to invited additions and interpolations. Omer manuscript is a prime instance of interpolation enhancing the effect as well as humour. They highlight infatuation of the philosopher where reason is conquered by love. This must have brought surprise and amusement to the audience who remembered Aristotle as a philosopher only. The second song exhibits his folly and the woman's wisdom("sagement" 507). This again has come through and addition. The editor may have aimed to underscore reversal of roles (remember, Aristotles peripetea). This is the very core of satire. Aristtotle's search for a saddle is a seven line edition that heightened and elaborated, the moment of Aristotles clumsyness, where he reveals himself as a ridiculous figure. This editions heightened the effect, by talking the philosopher look more foolish in the face of the woman's stratagems. He is not able to maintain or even recover his dignity at the end of the lay. Characterisation also tips more towards being satirical as well as dramatic.This is another instance where literate readers interfere with the text, elaborated the existing lines and even the anectode and so stressing some aspects of a text over others. Such an edition was most common in the medieval times. However, there were interpolations of many types. Its important to comprehend but medieval writers interpolators thought of them.

There is another type of interpolation related to historiography. Her chronicles revisit chronology of events as well as comprehending that time that is mentioned in those chronicles. Time can be theorized by interpolations since interruption and interpolation are closely allied. Interpolations are aligned with the cycle of time. They, through interruption tend to reframe the time of the frame text. Leading to an altered

comprehension of activities and the passing of time.Paul Ricour explained that man always attempts to align experiencing of time with the cosmic time which is unaffected by the phenomena of experience. Reconciling between the two is possible through narrative. Narrative brings in the semantic aspect, since it conditions and sequences experiencing of time: (Time and Narrative vol. 1, 52). Interpolation restructures narrative, revisiting reconciling of phenomionilogical, experiencial and chosmic time and instance of this re-theorization can be found in the manuscript Bnf.fr.1450 where as many as five different romances are fused in a single text. Such a manuscript, which is historiography in nature enlarges theorizing of history with concatenating narratives that are added (see Weaver, *Past Times: Interpolation and Narrative in Medieval Histories of Britain*). Mathew Fisher in " Geneology Rewritten" (2008) calls Geoffrey of Manmouth's history of the British, Digestive Britonum as an "interpolation", since there was a gap in the sources of Latin, from the times of the fall of a room and the ascent of the Anglo-Saxon. This afforded an opportunity to insert material, lightly to have been borrowed from British sources(130). Concerning this insertion Weaver has explained, rather helpfully:

It was initially puzzled to note that over twenty-five percent of the complete surviving manuscripts of the Norman Cleric Wace's Old French version of Geoffrey, the Roman de Brut, contain interpolations of hundreds of lines or more. There manuscripts contain insertions of Merlin's prophecies, which Wace had specifically declined to translate, and another substituted substituted a saint's life of Edward the confessor for the brief mention of Edward the Elder toward the end of Wace's history(17) (see Wace's Roman de Brut 2002, Blacker, "courtly Revision of Wace's Roman de Brut, 2006., Blacker, " The Anglo-Norman Verse Prohecies of Merlin" 2005, *A life of Adward the Confessor by the Nun of Barking*[is interpolated in *Roman de Brut]),*Jane Bliss and Judith Weiss, "The 'J' Manuscript of Wace's *Brut*" 2012).

Manuscript Bnf.fr. 1450of Bruts contains as addition five romances of Chretien de Troyes's entitled Erec et Enide, Le Conte du Graal, Cliges, Le Chevalier au lion, and Le Chevalier de la charrette in *Roman de Brut* (see Nixon, "Catalogue of Manuscripts," (31-33 also see Micha, La tradition manuscrite des romans de chretien de Troyes 35-37). Interpolators of Roman de Brut incorporated materials from foreign sources while revisiting to deal with the history of great Britain. There has also been much talk about genres since here history and roman have been brought together (see Micha, La tradition, 190 Uitti, "Le Chevalier au Lion (Yvain,"; Baumgartner, Espace du texte" Wa;lters, Le role describe dans l' organization 325. Huot, *From Song to Book 34,* Walters, "Manuscript Compilations of Verse Romances," 1 Putter, Finding Time for Romance). It reveals Chretien as an appraisal and revisit of history. (f-139v). Lori Walter and Sylvia Huot have explained thatinterpolations are useful and they provide important information regarding attitude of the medieval people toward both fiction and truth (see Whitman, Romance and History; Orlamanski, who Has Fiction?, Karnes, The Possibilities of Medieval Fiction as also New Literary History 51. No.1 2022. 229-73). Such interpolations help us understand that Romance and History are important store houses of information regarding medieval peoples and their comprehension of these genres. Such revisiting lend us the vision of that historical time and leads to revisions of Chretien's writings and *Roman de Brut.*

Interpolations have been of various types: they can be surreptitious as in the case with Lai d' Aristote, or they can be proclaimed and stress the fact that they make the text heterogeneous as the case with additions in *Roman de Brut*. For instance *Chretian* is external source in the case of Wace. Such moves exhibit the relevance of Romances as well as their historical significance (see Walter's Le role du scribe, 311 and Micha, La tradition 270). There is the instance of and inserted couplet, signaling interpolation's voyage from *Roman de Brut* to Erec et Enide. It is an allied to and acclaimed passage in *Roman de Brut*, where Wce is interrogating the Verecity of Arthurian Legends and tales that were popular at that time. They also validate Chretien's comment, concerning interpolations as important, supplementary sources. Wace discusses the time of King Arthur, "adventures and marvels," which he explains as "not allies, nor all truth, all folly nor all wisdom" f. 139vc. Redactor adds similar tales song "Chretien testities" [ce que (restiens tesstmognel] (f.139vc). The added material does not belong to the author of the text. Wace's questioning of material belonging to the rule of King Arthur, the insertion is added in a parenthesis in Derridian ergon which renders parergon as external material coming from the pen of Chretien. Sometimes sources are named and identified, and these are also elements added for purposes of decoration wherein its the reader who discerns the boundary among texts vis-à-vis manuscripts. Erec et Enide begins with "U", with a dragon, as also a human face and dog with a couple of fish in its mouth" (f. 140r). The earlier foliate with the letter 'K' heralded the start of Wace's work (f. 112v). Then there is a foliate "c" debuting Le *Conte du Gral* (f. 158v), followed *Cliges* with a couple of dragons (f.188v) "L" also depicts to dragons which commence. *Le Chevalier au Lion (f.207v)*. It seems that some foliate interlace is missing (see Cf. Hout, From Song to Book 28-29) Hence, the manuscript is easily discerned as a compilation. It also brings together diverse parts and the manuscript Chretien Brut can be read in unison. It seems, prologues of these romances are missing, hence perfect by Chretien does not obstruct reading the whole of the Aurthurian exploits, since it comes. Across as a smooth reading of texts, where these are episodes and not different works. This is also suggest by Walters and Huot (see Walters, "Le role du scribe," 311; and Huot, *From Song to Book,* 28-23). Waces texts is affected by including works of Chretien, since the formers narratorial chronology is interrupted. Waces rendering of history the narrated in the form of rule of the rulers, one after the other, but Arthurian Chronicle possess a narrative which is cyclic and these are frequent repetitions and retraces, reminding of episodes that occurred earlier. Derridean *Parergon* and *Erigon Romances of Chretien* and *Roman of Brut,* respectively are entangled and in a sort of symbiotic relationship. The Romances are so embedded that they tend to alter the philosophical aspect of the exhibited history.

Wace wrote *Roman de Brut*, creating a chronical with a successional and succeeding logic. It is linear, with the structure of birth development, ascension and the consequent decline, which are cyclyclic (spiegel "Political Utility in Medieval historiography" 1975).Wace explained these structural archytechtonics in the initial stanza of his work, wherein he explained that chronical of England will would unfold in the manner of a succession of event "from king to king and heir to heir" (see Wace *Romane de Brut*). Reign of an each king is described that entails a surgeon recounting of similarity of certain

events. This succession of king is seen by Wace as a "central, survivng care which runs intact and above all purposeful, across mutabilities" as explained by Jane H.M. Taylor. (The sense of beginning; 100). Wace discerns linearity and direction in the coming and going of British Kings, although there is little relationship between the former and the letter rulers, apart from geneology and an attenuated impression of "before-and-after, even the kings are hardly able to construct happening preceedings, or succeeding them. Here we can cite the times of king cherim who may have been drunkard but his reign peaceful (see Wace, Roman de Brut 3652-58). Unidirectional time in Wace is chronical is envisioned through the allegorical concept of the wheel of Fortune, along with the hint of an element of charms (Wace, *Roman de Brut* 1917- 20; 1, 383). Wace while alluding to Fortune as a power impacting historically is in lying with the thinking manifest in *Boethis* (see Marenborn, The consolation; 2003). Wace occasionally alludes to God as controlling lives and bestowing people the element of luck but he doesn't take it too far to show it as collection of events dictated a by providence (see Wace *Romance de Brut*) Wace's is chronical of Britain is contigent and linear, life follows life devoid of causality 1450). Manuscript BnF. fr.1450 comprehense. Succession rather differently. There is an element cyclicality, but Wace thinks differently from Chretien. In the former there is contingent linearity and in the letter it is "thinking on the spot" since it is on a tighter warp and woof where personages revisit similar events to go through them again but in a made of contemplation (see Kav, "The changeful Pen, 2011). This movement has been McCracken as romance like narration, where "going forward is… reaching back "(McCracken, Forgetting to conclude 150). Chretien's *Chevalier au Lion*presents a dynamic where characters redo a series of adventures that they had earlier lived through. Here protagonist yvain passes through those events that were faced by a cousin of his to revisit the same locale and iterate those adventures. Yvain in order to bring his love to frusion of union with laudine, he has to re-enact the initial encounter. Ofcourse, re-doing ends in a different consequence from the earlier work. So with Chretien it is to go back in to the past where backward motion is forward motion. It is in the case of base that there is no interpolation and there is forward progress. Since demise or deposing leads to a successor. Chretien's ouvre a epitomizes regression and then progression. Circulating in Chretien and linearity invase also taken Roman *de Brut* in to a similar circularity. Here, Derridean *Parergon* "touches as well as coperates with ergon" and exemplifies how revisioning of the chronical synchronizes it with time. Chretien Brut chronical revisits history along with interpolations and also gives alternatives there is recursivity as regards events mentioned. This is especially so, in the case of king Aurthers Nephew Morret doubling with Angres, who forcibly occupied the British throne in *Clegas* the Romance by Chretien. Modrett and Angres revolved when the king was not with at home. The king comes back with an Armada in Clegas and *Roman de Brut* that makes the true run away. The king encircles Windsor in *Clegas.* It is Winchester that is besieged in *Roman de Brut.*It is both the times that the Usurpers are killed. Angres is killed by Alexander in Clegas that proves his prowess, bringing victory to the king. Modrett is also killed but the king is grievously injured leading to his disappears. The flow of Waces historical account of the rule of King Arthur is obstructed by the Angres event, otherwise it is straight-forward

narrative. Chretien's account of the king's reign follows the pattern of repetition as well as interlacement in *Roman de Brut*. Angres's event is seen by scholars as re-rendering of Galfridian treachery as since *Clegas* was written about forty years later than *De gestistis* than *Roman de Brut* (see Maddox, The Aurthurian Romances of Chretien de Troyes; 1991, 11). When perusing the manuscript moderate event appears to be re-rendering of an earlier series of events. It may seem anachronisticbut Wace's chronical appears to be re-fashioning and re-rendering Chretien's chronical. The ending of the rule king Aurther in Roman de Brut exists in "anterior" relations where Wace may have been unable to prophesy (see Putter, "Finding time to Romances" for intertextual influences and interactions). The consequence is a concentration of narration in the Derridean Parergonal paradigm of "both/and". Wace's narrative rule of the rule of king Arthur as seen in BnF fr. 1450 is participatory in the sequential narrative of rule delineated *Roman de Brut* that rotates into regressivity to again visit and event that was rendered in one way to manifest its alternative. Here in editions in Romances by Chretien giving another way of rendering past and its relation to time. Here, episodes are visible as their doubles both in the time gone by as also in the future. This is explained by weaver in the following manner:

This (bi-directional recursive and disjunctive sense of causality has little to do

with typology, a mode of thinking in which earlier figures and events become

direct   precursors of later ones, which in turn fulfil them by presenting the

earlier instance in its "truer" or "better" form (22).

Here, it is a causal relationship which is recursive and operates in both the directions. It is disjunctive as opposed to Wace's chronicle which is linear. Earlier rulers presents, a gloss on the earlier one's in their improved manner. Thus the second battle of Arthur with the figure of treasure is followed by a more glaring consequence. It leads to fatal injury disappearance of a king, whereby history follows on in succession. Frame improves upon the earlier version of history. This is the case with Chretien Brut text. Here typology succeeds contingency (see Aurbachs, Spiegel, "Political Utility in Medieval Historiography 1975 and Kretschmer, "Ya-t-il une typologie historiographiquee"Nf.B 2014). Thus manuscript BnF. fr.1450 regarding Chretian *Brut* reveals relevance of interpolation, since it restructures narrative as well as its concept in much altered and comprehensive text. Interpolation is like inter reigning in to a conversation, which can be abrupt and act, as an interruption hence disrupting the earlier structure of a text. Chretien *Brut* manuscript where recourse is taken to revert to a different author as well as it being replete with foliate initials stress disjunction caused by addition to romances by chretien. This addition redesigns Wace's chronicle, affecting its inner construction to engender noble paradise concerning treasure to opt for a relationship in events and progression in a typological relation, presenting a much altered text than available in Wace. So the text of Chretian *Brut* is broken through interpolation, but simultaneously this addition alters the rendering of history and historical events, replicating the text to the concept of historiography. Much like Derridean Parerga, such insertion breaks the harmony and unity of the given text, but

also engenders a new whole with added constituents. If looked at in this manner additions and insertions are serious engagements with philosophical issues, and here the important concern is with the paradigm of time and unfolding of historical events, compelling the reader to contemplate upon their inter-relationship. Surely interpolation may not be seen as damaging and disrespecting the original text.

The paper has attempted to show through analysis and allusions that interpolation is seen as a corrupting of the text, but this is only half the truth. Attention has been drawn to another aspect of interpolation, namely that it also adds to the text, thereby enhancing its density and meaning, as also making it multi-perpectival. It has also been seen as another technique of textual composition and structuring. It is founded in rhetoric, there by rendering the interruption through interpolation as robust. Take the instance of the *Lai de Aristote* where interpolation was employed and it helped in the advancement of the tale and made it more interesting through the anecdote of the women who befooled the great philosopher. Interpolation in the manuscript BnF fr. 1450 led to alteration of emphasis since it enabled to focus on the concept that chronicles work in a recursive manner, typologically, more so with the addition of interpolation in the in *Roman de Brut* by Wace. Thus interpolations vary in their effect, as per the focus of the interpolationists and their purposes.

These insights must leave to the breaking of habits of thinking that are entranged in the mind concerning interpolation. These have been many alteration and additions in the text of the medieval times and the habit of appraising a text by keeping in mind the author of the text, needs to be diluted if not discarded. Of course names of authors retain their potency, when we look at the instance of immense scholarship bestowed upon the texts of Marie Defiance or Chretien or the poet Geoffrey Chaucer who initiative such excellent poetry in English. Medievalists paid less attention to this author-devotion than is done in the present (see Montensen, The Rise of French Prose and the Forces of Anonymity: Watson Terminology and Ethos, 440-42). Present day scholarship also views a stable text as more viable and authentic, even in the case of medieval literature. There is a sense of diffusion concerning authorship when interpolation as its significance is duly considered vis-à-vis texts. Instability in a text can be viewed positively as marking a persistent relevance of a text to scholars of medievalism. Interpolations also betoken greater engagement with text and allied materials, with no intension of unsettling it. It was interpolation that permitted those readers to view and interrupt those texts more profoundly as well as manipulate them to usher in diversities in terms of preferences and their experiential nature. It is in the case of medieval texts and interpolation that where nature of composition and philology have been better appraised and comprehended, and it seems interpolations need to viewed more seriously. It needs to be understood that specific

Texts seem to attract more interpolations, but with their grater prevalence in Latin as also in manuscripts in the vernacular languages. Taxonomy of interpolations, its varied types as also catalogues of interpolations together with interrogation of terms for such insertions as also inquiring in to particular effects of such interpolations in terms of Derridean

Parerga. Not with standing long standing criticality concerning interpolations their reasons urgent need to view them as a sailent characteristics of vary cultures of texts in the medieval times. Thus they need to be scrutinized further, as also profoundly and empathically.

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