



**AN EXAMINATION OF INTERTEXTUAL
ELEMENTS IN JEANETTE WINTERSON'S
SEXING THE CHERRY AND ANGELA
CARTER'S *THE BLOODY CHAMBER* AND
*OTHER STORIES***

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Zeynep KURT YILDIZ titled “An Examination of Intertextual Elements in Jeanette Winterson’s *Sexing the Cherry* and Angela Carter’s *The Bloody Chamber and Other Stories*” is fully adequate in scope and in quality as a thesis for the degree of Master of Science.

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The degree of Master of Science by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Zeynep KURT YILDIZ

Signature :

FOREWORD

I would like to take this opportunity to express my heartfelt and profound gratitude to the supervisor of my thesis, Assoc. Prof. Dr. Özkan KIRMIZI for his academic supervision, continuous support, invaluable advice, and constant encouragement on my study. His prompt and constructive feedback, his positive attitude, guidance, and motivation have greatly contributed to the completion of this dissertation. Working and studying under his supervision was a great pleasure and honour to me. I am also deeply grateful to Assist.Prof.Dr. Şenol BEZCİ for his precious support and guidance on my study and my academic growth. I would like to extend my sincere thanks to all my professors for their invaluable contributions to my academic and professional development.

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ABSTRACT

This study analyses the intertextual forms and elements used in *Sexing the Cherry* by Jeanette Winterson and in *The Bloody Chamber and Other Short Stories* by Angela Carter in the scope of the theory of intertextuality. Following a comprehensive discussion of the origins of the term 'intertextuality', the intertextual theories of Genette Gerard and Julia Kristeva are put into practice in the analysis of the selected literary works. The study asserts that both Jeanette Winterson and Angela Carter employ parody and allusion as intertextual forms to deconstruct and to subvert patriarchal structure and discourse of fairy tales. The purpose of the study is to identify how the intertextual forms and elements are applied in the selected literary works and how these intertextual elements function in both works. It is believed that fairy tales represent ongoing reconstructions of pre-existent codes, discourses, and texts. Winterson's *Sexing the Cherry* and Carter's short story collection *The Bloody Chamber and Other Short Stories* rewrite the Western fairy tales. Thereupon, this thesis detects how intertextual elements are used to transform these fairy tales in each selected work. The final purpose of the study is to compare the selected works in terms of the utilisation of intertextuality.

Keywords: Intertextuality, Jeanette Winterson, *Sexing the Cherry*, Angela Carter, *The Bloody Chamber*, fairy tales.

ÖZ

Bu çalışma, Jeanette Winterson'ın *Vişnenin Cinsiyeti* ve Angela Carter'ın *Kanlı Oda ve Diğer Hikayeler* adlı yapıtlarında kullanılan metinlerarası biçim ve öğeleri metinlerarasılık kuramı kapsamında incelemektedir. Metinlerarasılık kavramının kökenlerine ilişkin kapsamlı bir tartışmanın ardından, seçilen edebi eserlerin analizinde Genette Gerard ve Julia Kristeva'nın metinlerarası kuramları uygulamaya konulmuştur. Çalışma, hem Jeanette Winterson hem de Angela Carter'ın peri masallarının ataerkil yapısını ve söylemini yapıbozuma uğratmak ve yıkmak için metinler arası biçimler olarak parodi ve anıştırmayı kullandığını ileri sürmektedir. Çalışmanın amacı, seçilen edebi eserlerde metinlerarası biçim ve öğelerin nasıl uygulandığını ve bu metinler arası öğelerin her iki eserde de nasıl işlendiğini belirlemektir. Masalların önceden var olan kodların, söylemlerin ve metinlerin devam eden yeniden yapılanmalarını temsil ettiğine inanılmaktadır. Winterson'ın *Vişnenin Cinsiyeti* ve Carter'ın *Kanlı Oda ve Diğer Hikayeler* adlı kısa öykü koleksiyonunda batı masalları yeniden yazılmaktadır. Bunun üzerine, bu tez, seçilen her çalışmada bu masalları dönüştürmek için metinler arası öğelerin nasıl kullanıldığını ortaya koymaktadır. Çalışmanın nihai amacı, seçilen eserleri metinlerarasılık kullanımını açısından karşılaştırmaktır.

Anahtar Kelimeler: Metinlerarasılık, Jeanette Winterson, *Vişnenin Cinsiyeti*, Angela Carter, *Kanlı Oda*, peri masalları

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ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Jeanette Winterson'ın <i>Vişnenin Cinsiyeti</i> ve Angela Carter'ın <i>Kanlı Oda Ve Diğer Hikayeler</i> Adlı Eserlerinde Metinler Arası Öğelerin Bir İncelemesi
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Anahtar Kelimeler	Metinler arasılık, Jeanette Winterson, Vişnenin Cinsiyeti, Angela Carter, Kanlı Oda, peri masalları.

SUBJECT OF THE RESEARCH

The subject of the study is to examine the intertextual forms and elements used in *Sexing the Cherry* by Jeanette Winterson and in *The Bloody Chamber and Other Short Stories* by Angela Carter in the scope of the theory of intertextuality.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of the study is to identify how the intertextual forms and elements can be applied in *Sexing the Cherry* by Jeanette Winterson and in *The Bloody Chamber and Other Short Stories* by Angela Carter and how these intertextual elements function in both works. After thorough discussion on intertextual analyses of both works, the similarities and differences between the selected works are examined in terms of the utilisation of intertextuality.

Intertextuality is a literary device which has been commonly used in literature to do discourse analysis and textual analysis. There exists a similar study entitled “Disenchanting Patriarchal Fairy Tales through Parody in Angela Carter’s *The Bloody Chamber and Other Stories* and Emma Donoghue’s *Kissing the Old Witch: Old Tales in New Skins* which has been written by Cemre MIMOZA BARTU to analyse the rewriting of sexist and conventional elements of fairy tales through thematic and stylistic parody in Angela Carter’s *The Bloody Chamber and Other Stories* (1979), and Emma Donoghue’s *Kissing the Witch: Old Tales in New Skins* (1997). However, compared to Bartu’s study, this study focuses on the function of intertextual forms in Jeanette Winterson’s *Sexing the Cherry* and Angela Carter’s *The Bloody Chamber and Other Stories*. The importance of this study lies in its originality as literature has a research gap in examination of selected works in the light of intertextual theories of Gerard Genette and Julia Kristeva at the same time. The findings of this study fill the research gaps in the field of study in literature.

METHOD OF THE RESEARCH

The theory of intertextuality is determined to offer methodological framework for the discourse and intertextual analysis of Jeanette Winterson's *Sexing the Cherry* and Angela Carter's *The Bloody Chamber and Other Stories*. Specifically, the intertextual theories of Gerard Genette and Julia Kristeva are applied in the analysis of the selected literary works.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Both writers employ intertextual forms such as parody and allusions in order to decipher the codes of heteropatriarchal culture and discourse and to bring a new perspective to patriarchal constructions of gender within fairy tales. The utilisation of intertextual forms by Winterson and Carter manifests their feminist concern over the patriarchal constructions of fairy tales. The function of the intertextual elements utilised in the selected works is identified as reconstruction of codes and discourses in fairy tales.

SCOPE AND LIMITATIONS / DIFFICULTIES

The study focuses on the examination of intertextual forms and elements used in reconstruction of the traditional fairy tales in *Sexing the Cherry* by Jeanette Winterson and in *The Bloody Chamber and Other Short Stories* by Angela Carter in the scope of the theory of intertextuality. In the meantime, this thesis puts emphasis on how intertextual figures are used to transform these fairy tales in each selected works. Thereafter, the study unveils the similarities and between these two works differences in terms of the use of intertextual elements to present an extensive application of intertextuality.

Certain limitations and difficulties appear in the process of analysing the texts and finding reliable sources for the discussion of methodological approaches. Firstly, some of the sources required for the research cannot be accessed without unaffordable payment. Secondly, the intertextual analysis of a text requires having comprehensive knowledge about the source texts and pre-existent texts that might be alluded by intertexts.

INTRODUCTION

“Books always speak of other books and every story tells a story that has already been told”

Umberto Eco presents this statement in his *Postscript to the Name of the Rose* to elucidate the intertextual aspect of narrative in literary works (Eco, 1984, p. xxiv). When it comes to the originality of the literary works, the intertextual aspect of narrative demonstrates the fact that a text carries the traces of other texts and is not a single and independent entity. Any text provides familiar entities, characters or enunciations that have been encountered in other text. This relation between texts raises the question of what accounts for the familiarities emerging between texts. The answer to this question points to the intertextual aspect of language and narrative. Intertextuality emerges as a concept which refers to the dynamic state of a text interacting with the other texts. As a Bulgarian-French literary critic, Julia Kristeva provides a basis for theorizing the concept of intertextuality as a literary theory and contributes to its progress in literary canon. In her theory of intertextuality, Kristeva views a literary text as a reconstruction of a variety of pre-existent codes, discourses, and texts by asserting that any text bears traces of the other texts existed before. Intertextuality relates to the emergence of a text from the social context as well as its lasting condition within society and history. In this sense, traditional fairy tales and stories overtly manifest intertextual nature of narratives as they are transferred from generation to generation and translated to different languages as the different appropriations of previous fairy tales and stories. Fairy tales can be viewed as ongoing reconstructions of pre-existent codes, discourses, and texts.

This study aims to examine the intertextual forms and elements used in *Sexing the Cherry* by Jeanette Winterson and in *The Bloody Chamber and Other Short Stories* by Angela Carter. After a thorough discussion of the origins of the term ‘intertextuality’, the intertextual theories of Genette Gerard and Julia Kristeva will be put into practice in the analysis of the works. As a broad concern of this thesis, reconstruction of the traditional fairy tales and utilisation of intertextual references to other texts in Winterson’s *Sexing the Cherry* and in Carter’s short story collection *The Bloody Chamber and Other Short Stories* will be analysed in the scope of the theory of intertextuality. In the meantime, this thesis will put emphasis on how intertextual figures

are used to transform these fairy tales in each selected works. Thereafter, the study will unveil the similarities and between these two works differences in terms of the use of intertextual elements to present an extensive application of intertextuality which will provide a broad understanding of construction of a text as a dependent entity.

This dissertation is structured by five fragments. The introductory chapter is followed by the first chapter in which the term ‘intertextuality’ will be discussed to give an insight into its origin and the development process of term. The concept of intertextuality has emerged and evolved throughout the literary past and certain leading figures have had major contributions to the progress of the theory of intertextuality as an approach to literary criticism. The first chapter will define the process of theorising the concept of intertextuality as a literary theory by bringing a comprehensive enquiry into the studies of such major theorists as Ferdinand de Saussure, Mikhail Bakhtin, Julia Kristeva, Roland Barthes, Gerard Genette, and Michael Riffaterre on intertextuality. This chapter will conclude with the identification of the intertextual figures such as citation, allusion, parody, quotation, rewriting, pastiche, translation, plagiarism, reference which generate dynamic interactions between texts.

The second chapter, following the theoretical background, will present the analysis of intertextual figures used in the story of “Twelve Dancing Princesses” in *Sexing the Cherry* by Jeanette Winterson. The stories of the princesses in the novel are considered as intertexts created out of their relation to “The Worn-out Dancing Shoes” written by Grimm Brothers. Amalgamating Kristeva’s theory of intertextuality with Genette’s transtextuality, the second chapter will examine the application of intertextuality in the stories of twelve princesses, regarding the use of parody and intertextual references to mythological figures and pre-existent texts. Winterson embraces a critical attitude towards the essential conventions of the classical fairy tales of Grimm Brothers by challenging the acceptability of these conventions through her unique narrative style, characterization, and utilization of intertextual figures with the purpose of opposing the male-dominated and heterosexual discourses. It will be seen that the stable conventions of traditional fairy tales are parodied by Winterson who adopts a feminist discourse in her intertext. Therefore, it is the objective of this thesis to put forward the utilisation of intertextual devices to prompt a shift in the dominant paradigm.

The third chapter of the study contains ten stories of Angela Carter's *The Bloody Chamber* analysed with regards to the utilisation of intertextual forms. Each story presents a parodic version of pre-existent fairy tales to bring a new perspective on stereotypical conceptions. According to the intertextual theory of Gerrard Genette, hypertextuality as a form of textual transcendence applies to the notion that a text originates from a previous text called hypotext through simple transformation or imitation. In Genette's terms, parody is identified as a hypertextual genre through which a hypotext is imitated or transformed by a hypertext (Genette, 1997a, p.9). In the scope of Genette's theory of intertextuality, Carter's short stories will be approached as hypertexts to demonstrate how the traditional fairy tales are reconstructed and transformed as Carter's hypertexts by means of parody. This thesis propounds that Carter's use of intertextuality serves the process of challenging patriarchal discourse in which the false universalizing of certain concepts functions as dynamics of patriarchal societies. Furthermore, the study illustrates how Carter deciphers and subverts the cultural and social codes constructed by patriarchal discourse dominating the hypotexts by means of her subversive narrative, cultural, biblical, and mythological references, and allusions to other texts.

The concluding chapter of this thesis presents a review of findings regarding the intertextual analysis of *Sexing the Cherry* and *The Bloody Chamber and Other Stories*. The findings of the study indicate that rewriting and parody are employed by both Jeanette Winterson and Angela Carter as the dominant intertextual forms used in these works on the purpose of shattering ideological dogmas in fairy tales based on patriarchal agenda. Adopting feminist approach to the Western fairy tales both writers make use of intertextual elements in alternative reconstruction of male-oriented narrative of the fairy tales. The study concludes that both Winterson and Carter utilise similar intertextual forms and elements for the similar purposes in a way they bring a new perspective to patriarchal structure of fairy tales.

CHAPTER ONE

1.Theoretical Background for the Applied Method

1.1 Brief Introduction to Intertextuality

In traditional literary theory, it is assumed that readers are supposed to find the meaning within the text while reading a work of literature since a literary work possesses meaning and it is duty for readers to extract it from the text. The process of discovering the meaning behind the text is called interpretation. The convention following the belief that a literary text contains meaning and readers are supposed to discover its meaning through interpretation has been questioned in contemporary literary theory. In the wake of developments in the theory and criticism of literature there have appeared different approaches to analyse and to interpret a literary text. In contemporary literary theory it is claimed that literary works are structured by certain codes, systems and conventions formed by previous literary texts; it is significant to scrutinise textual relations, codes, and systems between texts to discover the meaning of a literary work (Allen, 2000, p.1). So, conventional models for textual criticism have lost validity in modern literary criticism as certain theories such as structuralism, post-structuralism and postmodernism emerge and challenge the traditional approaches to textual analysis. The act of reading enables the reader to decipher the textual relations. Interpreting the text and extracting its meaning are resulted in the process of reading and finding textual relations between texts. Therefore, meaning or meanings are generated in interrelations between the text and all the other text, which makes the text the intertext (Allen, 2000, p.1). Intertextuality emerges as a theory which analyses the structure of a text regarding its relations to other texts. In her article, Mevlüde Zengin defines intertextuality as “a poststructuralist, deconstructionist and postmodernist theory” that considers a text as an intertext because of interrelations between texts (2016, p.300).

The concept of intertextuality has flourished as a product of the idea that “any text is the absorption and transformation of another” (Kristeva, 1980, p.66). In this sense, literary texts maintain a relationship based on similarity or contradiction between the text and all the other texts written before or during the same period. In *Intertextuality:Theories and Practices*, Micheal Worton and Judith Still indicate that a

literary text is an open product encapsulating the traces of others for two reasons as it follows:

The theory of intertextuality retains a focus on the idea that a text carries the traces of other texts and exists as differential not a self-sufficient whole because texts are the products of other textual structures. It can be observed that there appear a range of descriptions concerning intertextuality as a literary phenomenon, including the most obvious definition of it referring to the existence of a text within the text (Schleicher, 2007, p.9). As a common view, the term 'intertextuality' refers to a set of relations between texts including direct quotation, illusion, imitation, parody, literary conventions, and adaptation. Monica Loeb confirms that any intertext presenting in another text has been reconstructed and even distorted by the writer in order to suit his/her objectives (2001, p.44). Considering all the definition above, it can be simply explained that intertextuality is a way of interpreting texts while keeping account of interconnection between texts. Zengin (2016) accentuates the fact that in writing process or before the process, writers can be assumed as "a reader of the texts written before their texts" (p.301). The status of the writer as a reader of prior texts results in two ways. Firstly, the writer may draw from the texts and discourses written before him through citations, illusions, or other intertextual devices. Secondly, the prior texts and discourses may have influence upon him in his works. Thus, a writer shapes his work under the influence of the other texts which he previously read. In her account, it may be true to state that writers directly or indirectly tend to borrow from other texts to build their works.

Intertextuality has become a controversial field in the studies of literary theory, leading researchers to study the conceptual origin of the field (Mason, 2019). Oxford Advanced Learner's defines intertextuality as "the relationship between texts, especially literary texts".

Basically, intertextuality can be defined as a way of interpreting texts while extracting words or forms from texts. In this sense, each text can be perceived as an interpretation of the texts written before, and these former texts can also be seen as the source for the latter. The term intertextuality incapsulates literary imitation, allusions quotations as one of the many ways in which links between texts are constructed. Intertextuality emerges as a concept that is discussed with different perspectives in each

period of literary history and comes into focus in oral and written examples of both classic and contemporary literature. Consequently, it would not be right to narrow the concept of intertextuality for the 20th century and later since intertextuality as a phenomenon is assumed “as old as recorded human society” (Worton and Still 1990, p.2).

In general, intertextuality can be considered as an application of reproducing texts which rely on the words, forms, and concepts of other texts. Considering a writing process, a writer can be thought as a reader of the text written before his text. It can be pondered that at some point, a writer invokes prior text and statements as intentional resources by using references, direct quotations, allusions, and the other form of sources. Moreover, intertextuality can be considered as a concept related to postmodernism (Haberer, 2007, p.35-40). The use of intertextuality as a technique in postmodern literary works serves to basic outlook of postmodern literature which problematises the concept of originality.

As a literary theory, the concept of intertextuality dates back to twentieth-century literary world described with certain literary developments propagated by theorists and linguistics such as Ferdinand de Saussure, Mikhail Bakhtin, Julia Kristeva, Roland Barthes. However, in the late sixties the term ‘intertextuality’ was coined by Julia Kristeva in her essays “Word, Dialogue and Novel” and “The Bounded Text”. Graham Allen notes that Kristeva merged Bakhtin’s theory on social context of languages with Saussure’s concept of “the systematic language” and formulated her own conception of intertextuality (2000, p.3). Therefore, the term ‘intertextuality’ was utilized with reference to Bakhtin’s theory of the dialogic aspect of language (Haberer, 2007, p.57).

It is necessary to return to the term’s development process and its formation as a literary theory by bringing a comprehensive enquiry into the studies of such major theorists as Ferdinand de Saussure, Mikhail Bakhtin, Julia Kristeva, Roland Barthes, Gerard Genette, and Michael Riffaterre on intertextuality.

1.2 The Development of Intertextuality as a Literary Theory

1.2.1 Ferdinand de Saussure and Intertextuality

Contemporary literary and cultural theory is regarded as having arisen from the Swiss linguist Ferdinand de Saussure's (1857-1911) discipline of structuralism and semiotic (Allen, 2000, p.8). Saussure's works have profoundly influenced the progress of the contemporary literary theory because he developed a "methodological approach which has been employed in a wide range of fields" (Edgar and Sedgwick, 2008, p.336). It can be deduced that the emergence of the theory of intertextuality stemmed from the structuralist concepts developed by Ferdinand de Saussure. In other words, with his structuralist theory, Saussure contributes to the emergence of notions on the theory of intertextuality.

Basically, it can be affirmed that Saussure views language as "a system of signs" in which signifier and signified as the linguistic units are interrelated. In *Course in General Linguistics* (1915), a book outlining his lectures at the University of Geneva from 1906 to 1911, Saussure gives an insight into a distinction between language system and the individual utterance (Selden, Widdowson and Brooker, 2005, p.63) Saussure as the inventor of contemporary linguistics never wrote a book, yet his students combined the notes from his lectures and published the book *Course in General Linguistics* posthumously. Considering language as structure of signs, linguistic units and grammatical constructions, Saussure formed the essentials for structuralism. In his lectures, he provided such concepts as *Langue* and *Parole*. *Langue* can be defined as any system of sign which has its own structure. On the other hand, *parole* can be described as "the individual realisation of the system in actual instances of language" (Selden, Widdowson and Brooker, 2005, p.63). According to Structuralist theory, sign can be anything that stands for something else in the production of meaning. A sign possesses two constitutive components which are signifier and signified. A sign can also be considered as a combination of signifier and signified. The term "signifier" means the word itself and sound-image while the term "signified" refers to the symbol behind the word, which means the mental concept indicated by a signifier (Edgar and Sedgwick, 2008, p.311).

Regarding the basic principles of Saussure's structural conception of language, it can be asserted that structuralism provides a structural analysis of a literary text to decipher the codes in the text. The structuralist approach proposes a counter argument against the presumption that a literary text is characterised by its author's intention and

individual interests. For the structuralist interpretation of texts, the structuralists, ignoring the historical and biographical context of the text, put emphasis on the structural elements of the text by examining signs and binary oppositions to expose conventions, codes and the underlying principles which are conveyed in the text (Sanusi, 2012, p.130).

The association of the signifier (the sound image) with the signified (the concept) is a just matter of inconsistent practice as Saussure indicates that “the bond between the signifier” and “the signified is arbitrary” (1966, p.67). This means there is a distinct lack of “natural bond between signifier and signified” since a signifier is related to a signified by the conventions (*ibid.*, p.68). Signs appear in the structured system as having its interconnections with other signs. In other words, signs can be analysed through its positions, differences, and binary oppositions to identify the content and the structure. In addition, Saussure draws a distinction between *langue*, which is “the abstract systematic principles of a language, and *parole*”, which is the actual use of langue with individual utterances (Edgar and Sedgwick, 2008, p.337). With the concept of ‘*Langue*’, Saussure denotes language as a structured system containing certain rules within it while he defines ‘*Parole*’ as human speech based on these underlying rules (Saussure, 1966, p.9). By distinguishing langue from parole, Saussure generates a necessity for these two different entities to be examined. At the first stage Saussure focused on the structured system of signs which enables individual utterance to come into existence. It is postulated that linguistic study places the emphasis on the system, which is considered as the ground determining any human utterance or practice, rather than individual utterance. In this sense, analysing a specific text requires an examination of structured system of language used in the text. Saussure introduced the second distinction which is between diachronic study of language and synchronic study of language. Synchronic study of language means the study of a language at a particular time while diachronic study of language means the study of language and its evolution through time. Contrary to linguists who adopted diachronic study of language, Saussure’s systematic approach to language requires a synchronic study which deals with the structural features and characteristics of language at any given time. As Eagleton articulates, Saussure perceives language as a system of signs, which was required to be studied ‘synchronically’, at a given point in time rather than the diachronic analysis of language

in its historical development (1996, p.84). In *Cultural Theory Key Concepts*, it is clearly enucleated that in Saussurean structuralist theory, the structural analysis of language is conducted through the synchronic study for a given reason as it follows:

The distinction between the synchronic and diachronic was used by Saussure in developing his linguistics and has become fundamental to much work in structuralism. To take a synchronic approach to a phenomenon is to approach it at a single moment in history, or as something existing outside history. The diachronic is therefore concerned with the historical or temporal aspects of a phenomenon. Saussure's structural linguistics examines language as an unchanging structure, in contrast to the approach of nineteenth-century linguistics, that was concerned with the historical origin and development of language (Edgar and Sedgwick, 2008, p.349).

Allen suggests that when individuals deliver their thoughts verbally or in written, they believe their act is referential, but as a matter of fact they generate "specific acts of linguistic communication (parole) out of the available synchronic system of language (langue)" (2000, p.9). Saussure's linguistics provides a consideration on the arbitrary and non-referential feature of language system to understand the structure underlying the act of human communication. To clarify the arbitrary and non-referential feature of language, it can be stated that a sign generates its meaning through its relation to and difference from other signs in the linguistic system. The relation between a sign and what it refers to (its referent) is viewed as arbitrary and it is based on convention due to "the rudiment of a natural bond between the signifier and the signified" (Saussure, 1966, p.69). The principle of arbitrary relation of the sound image with the concept refers to the choice of signifier to name a signified. Saussure bases sign system on the arbitrariness of signs and he accentuates that the modes of communication utilized in society are grounded on "collective behavior" or "on convention" (1966, p.68). In this sense, it can be articulated that the structure of the sign is arbitrary, and the function of signifying system is conventional and socially established. Saussure points another fundamental feature of sign system which is being differential in his linguistic theory. For him, signs are constructed through the relation between the sound image and the concept in the system. A linguistic sign possesses meaning with regards to its place in the signifying system, which means the meaning of a sign depends on its difference from other signs in the system (Saussure, 1966, p.67-68). According to structuralist theory, words in a linguistic system do not represent pre-existing concepts because the meaning of the words is identified through their relations with other words within the system. The meaning of a sign does not exist in isolation because its meaning is attributed only

through its difference from other signs in the system of language. Saussure refers to differential nature of both signifier and signified in the following lines:

In language there are only differences. Even more important: a difference generally implies positive terms between which the difference is set up; but in language there are only differences without positive terms. Whether we take the signified or the signifier, language has neither ideas nor sounds that existed before the linguistic system, but only conceptual and phonic differences that have issued from the system (Saussure, 1966, p.120).

Considering relational and differential aspects of sign system that Saussure highlighted, it can be conveyed that the signifier and the signified exist in the differential system of language and produce their meanings through the process of combination of both and their relations to and difference from other signs in the language system. As Allen states in the introduction of his *Intertextuality*, Ferdinand de Saussure has a major impact on establishing the relational nature of meaning and texts through his systematic study of language (2000, p.2). Saussure's formulation of linguistic system which consists of sign, signifier and signified promotes the emergence of the concepts regarding intertextuality as a theoretic approach to text. It is necessary to state that structuralist theory views a work of literature as a constructed system which conventionally conveys the underlying principles and codes. The fundamental motive on which the notions concerning theory of intertextuality are based originates from Saussure's principles of arbitrariness of signs of and their differential nature in language system. The idea that all signs are differential in their system results in the existence of possibilities that signs constitute numerous relations with other signs within the structure. This outcome promotes the notion of intertextual relations between texts, which derives from Saussurean concept of linguistic sign having a network of differences and similarities in language system in which there exist other signs. Regarding the differential nature of the signs and the arbitrariness of the relations between the signifier and the signified in a linguistic system, it can be deduced that a text is a system in which sentences as its components are interrelated with each other. In this sense, the meaning of the words and sentences in a text is generated through the relations between literary signs and their differences from each other in a web of literary signs in analogy to Saussurean thought of language system in which the meaning of a sign is produced out of its relations with other signs. According to structuralist theory, a literary text is analysed by considering its underlying structure such as narration, plot and character to demonstrate the universality of these structures because while creating

their works “authors of literary works do not just select words from a language system, they select plots, generic features, aspects of character, images, ways of narrating, even phrases and sentences from previous literary texts and from the literary tradition” (Allen,2000, p.11). Considering the literary tradition as a synchronic system, the author is supposed to engage in two relational structures which are the language system and the literary system with the underlying rules governing literary practice. From the perspective of structuralist theory, the authors who compose a work of literature choose not only words and sentences from language system, but they also choose genre, narration, character, and plot from the literary system. In *A Reader's Guide to Contemporary Literary Theory*, the critics highlight Barthes’s view on the limits of writers in the process of creating their works as it follows:

In a 1968 essay, Roland Barthes put the structuralist view very powerfully, and argued that writers only have the power to mix already existing writings, to reassemble or redeploy them; writers cannot use writing to ‘express’ themselves, but only to draw upon that immense dictionary of language and culture which is ‘always already written’ (to use a favourite Barthesian phrase) (Selden, Widdowson, Brooker, 2005, p.62).

It would not be wrong to say that on account of non-referential aspect of linguistic signs, a sign is linked with the language system rather than the objects of the world outside the system because meaning is produced out of the relations among the other signs in the system of language. Therefore, reading a work of literature requires associating signs within the system in which the text is generated (Zengin, 2016, p.310). In this sense, when Saussure’s conception of sign with its arbitrary and non-referential aspects is taken into consideration, Saussure can be regarded as a leading figure who challenged the conventional idea that the author is the only authority to determine the meaning of a text. Saussure’s concepts regarding sign system can be recognized as a catalyst for the emanation of theories of intertextuality as an unconventional approach to text.

In brief, structuralist theory introduced and developed by Ferdinand de Saussure presents a systematic and synchronic study of language by introducing language as a system of signs. Saussure produced such concepts as “sign, signifier, signified, langue and parole” and theorized relationality of language by examining the arbitrariness and differential nature of the sign system. The outcomes of Saussure’s structuralist theory it is produced paved the way for the emergence and developments of the main principles regarding intertextuality as a literary theory.

1.2.2 Mikhail Bakhtin and Intertextuality

The Russian philosopher and literary theorist Mikhail Bakhtin stands out as an influential figure and major critic of Saussurean linguistics. Bakhtin started producing his academic works in the 1920s, yet it was not until the 1970s that Bakhtin came into prominence to the Western world. Having a great influence on Julia Kristeva, Bakhtin is introduced to the Western literary and cultural world through Kristeva's works which promote Bakhtin's theories. Consequently, Bakhtin becomes influential in the progress of the ideas in various fields such as literary studies, linguistics anthropology, linguistics, and social theory. On that account, it is necessary to explain the content of Bakhtin's works and their effects on the theory of intertextuality. Opposing the main conceptions of Saussure's theory, Bakhtin criticises Saussure's abstract system of langue by putting the emphasis on concrete individual speech in a particular social and historical context (Eagleton, 1996, p.101). For Bakhtin, a text is analysed through its relations to other text in a historical and social context. While Saussure examines language in a synchronic system, Bakhtin takes a different approach to language from Saussure by concerning with the existence of language in specific social context because he views "language as alive and still in the process of becoming" (Bakhtin, 1981, p.272). It would not be true to say that Mikhail Bakhtin is viewed as the creator of the theory of intertextuality because his ideas are not directly linked with intertextuality. However, Bakhtin's theory of heteroglossia and dialogism creates an initiator effect on developing the theory of intertextuality in the similar way as Saussure's ideas on arbitrary and differential nature of signs indirectly evoke the theories of intertextual relations between texts. Although the term intertextuality is coined by Julia Kristeva who for the first time referred to intertextuality as a concept, the basis of her concepts regarding intertextuality were based on the works of Mikhail Bakhtin. As was stated before, Julia Kristeva coined the term *intertextuality* and utilized it with reference to Bakhtin's theory of the dialogic aspect of language (Haberer, 2007). Bakhtin's theory of language, which is *dialogism*, and his concept of *heteroglossia* can be regarded as having a great impact on the progress of intertextual approaches to texts. Bakhtin's dialogism represents the idea that all utterance trace previous utterances and are always attributed to other possible voices by recognizing the diversity of perspectives and voices (Allen, 2000, p.218). The other fundamental concept *heteroglossia* introduced by Bakhtin is described as "the

circumstance that what we usually think of as a single, unitary language is actually comprised of a multiplicity of languages interacting with, and often ideologically competing with, one another” (Habib, 2005, p.612). To elucidate the main notion of dialogism, the dialogic aspect of language signifies that all utterances derive from the previous utterances and potential utterances which they are in dialogic interaction with. Bakhtin reveals his notion concerning dialogic nature of language in the following lines:

the word is not a material thing but rather the eternally mobile, eternally fickle medium of dialogic interaction. It never gravitates toward a single consciousness or a single voice. The life of the word is contained in its transfer from one mouth to another, from one context to another, from one social collective to another, from one generation to another. In this process the word does not forget its own path and cannot completely free itself from the power of those concrete contexts into which it has entered (Bakhtin,1984, p.201).

Bakhtin’s argument on dialogic aspect of language which indicates the interdependence of language in the act of writing and communication identifies all discourse as intertextual. Bakhtin highlights the connection between literary texts and their relations with social and cultural contexts. To him, text is viewed as dependent entity and the language in the text is considered as a ground for interactive relations between multiple discourses and voices regarded as dialogical (Panchappa, 2011, p.1). By the dialogic concept of language, Bakhtin asserts the idea that the meaning of an individual utterance is produced through the relation of the individual with the other individuals and their utterances a specific social context because he assumes that every utterance maintains the traces of previous utterances because there exists no self-contained utterance or word. Bakhtin puts a great emphasis on the social specificity of language by indicating that language is a developing and changing entity in the course of time (Bakhtin/Volosinov,1986, p.66). In his study of language, Bakhtin conceptualizes speech genre as “stable types of utterances” associated with specific social situations. Allen states that Bakhtin insists on a sense of ‘*otherness*’ reflected in utterances whose meaning is linked to the speaker’s relation to others in a network of social relations. Bakhtin’s concept of dialogism underlines class stratification, opposing ideals and hierarchies in society (Allen, 2000, p.21). Apart from this, Bakhtin points to the addressivity of the utterance as one of the main focuses in his theory of language as he states, “characteristic feature of the letter is an acute awareness of the interlocutor, the addressee to whom it is directed. The letter, like a rejoinder in a dialogue, is

addressed to a specific person, and it takes into account the other's possible reactions, the other's possible reply" (Bakhtin, 1984a, p. 97).

In *Problems of Dostoevsky's Poetics* (1984a), and the essays collected in *The Dialogic Imagination* (1981) Bakhtin formulates such concepts as *heteroglossia*, *polyphony*, *hybridization*, and *double-voiced discourse*. With these concepts Bakhtin intends to promote his concept of dialogism and to emphasize intertextual dimension of utterances which is manifested as the relation of a text with the other texts in a social and historical context (Allen, 2000, p.22). To understand Bakhtin's view of language and its relation to the theory of intertextuality, it is necessary to clarify these concepts and Bakhtin's assertions about novel. As stated in the former pages, *heteroglossia* refers to coexistence of diverse speeches and their interaction with each other in one language. Through the concept of heteroglossia, Bakhtin stresses the notion that a text is constructed by means of an amalgamation process of various speech and voices in a particular way. Bakhtin uses the term *polyphony* to illuminates the dialogic interaction of different units in the novel. In Bakhtin's analysis of the novels of Dostoevsky, the plurality of individual voices of characters and narrators within the novels exemplifies Bakhtin's sense of polyphony. Allen states that Bakhtinian dialogism is not to do with dialogues between characters within a novel, rather dialogism is perceived through the plurality of voices representing the characters' discourses in the dialogic novel (2000, p.23).

Polyphony can be distinguished from Bakhtin's other term heteroglossia as a different phenomenon. While heteroglossia alludes to the "diversity of speech styles in a language", the term polyphony incapsulates "an approach to narrative, a theory of creative process, and a representation of human freedom" (Macovski, 1997, p.22). Allen notes that the polyphonic novel involves characters and narrators with discursive consciousness rather than a voice of author representing the dialogues between characters (2000, p.23). In broader sense, Bakhtin uses the term polyphony to refer to the structure of dialogical interaction between characters and their discursive voices represented in narrative as Baldick identifies the term as "one in which several different voices or points of view interact on more or less equal terms" (1990, p. 173). It can be perceived as a distinguishing aspect of the polyphonic novel that the author of the novel places the voice of the characters and the narrators in dialogic interaction. However, it

is necessary to clarify the interpretation of the “voice” as one of Bakhtinian terms in the polyphonic novel. In preface of *Problems of Dostoevsky’s Poetics*, Caryl Emerson points out that Bakhtin conceives of voices as a ‘semantic position’, a perspective (1984a, p.xxxvi). In this sense, the voice is distinguished from language because the voice represents discursive consciousness of the characters, narrators, and author in Bakhtin’s theory of novel. The polyphonic novel encompasses different individual voices as a whole and the voice of narrators, characters or any person in the novel is seen as an independent voice representing the person’s perspectives and ideologies. With heteroglossia and polyphony, Bakhtin concentrates on “the speaking person in the novel” to stress the discourse that characters and narrators possess in his theory of novel as it follows:

Thus heteroglossia either enters the novel in person (so to speak) and assumes material form within it in the images of speaking persons, or it determines, as a dialogizing background, the special resonance of novelistic discourse. From this follows the decisive and distinctive importance of the novel as a genre: the human being in the novel is first, foremost and always a speaking human being; the novel requires speaking persons bringing with them their own unique ideological discourse, their own language. The fundamental condition, that which makes a novel a novel, that which is responsible for its stylistic uniqueness, is the speaking person and his discourse (1981, p.332).

Bakhtin identifies “speaking persons in the novel” as a character, a narrator or an author and his/her ideologies, and discourses representing specific social and ideological positions in connection with each other. It can be stated that in his theory of novel, Bakhtin views novels as a type of literary form representing many discourses. For him, the novel can be considered as a “diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized” (Bakhtin, 1981, p.262). In this context, the novel as a literary form creates a space for dialogic interaction among different discourse and individual voices belonging to any person represented in the novel, which gives rise to conceive the polyphonic structure of the novel. Through the dialogic interactions, the individual voices of characters as compositional unities of the polyphonic novel can be distinguished and the representation of perspectives and ideologies of each person in the novel can be identified by means of the interrelation between these voices. Considering the Bakhtinian dialogism, it can be accentuated that the core idea behind the word in a dialogic novel is related to its interaction with ‘the future answer-word’: “it provokes an answer, anticipates it and structures itself in the answer’s direction” (Bakhtin, 1981, p.280). In this regard, fundamental characteristic of a character’s individual discourse is

associated with dialogism. Dialogic interactions interrelate with the words and utterances since two voices encounter in a dialogical level (1984a, p. 184). This coexistence can be recognized as “double-voiced discourse which inevitably arises under conditions of dialogic interaction” (*ibid.*, p.185) Regarding its hybrid and dialogic nature, the polyphonic novel engages in a dialogic interaction between itself and other genres through rewriting, transforming, or parodying them (Zengin, 2016, p.312). Dialogic relations can also be presented in the other concepts of heteroglossia and hybridization that Bakhtin formulated. As a Bakhtinian term, hybridization refers to “the dialogized interrelation of languages and pure dialogues” (Bakhtin, 1981, p.358). Concerning the discourse of polyphonic novels, hybridity emerges as double-voicedness with two voices interacting dialogically in different levels. In his analysis of Dostoyevsky’s novels, Bakhtin puts emphasis on the relation between text and other texts and discourses. In preface of *Problems of Dostoevsky’s Poetics*, Emerson stresses the underlying elements of the dialogic interaction which are “who is speaking, when, how, to whom, through how many intermediaries—and how these levels of authority are represented in hybrid constructions” (1984a, p.xxxvi). Concerning the theory of dialogism, Bakhtin’s concepts of polyphony, heteroglossia, dialogized heteroglossia, hybridization, and double voiced discourse can be accepted as complementary units to Bakhtin’s theory of novel.

Overall, Mikhail Bakhtin developed his theories and concepts which had been influential on a range of fields and theories including intertextuality. Bakhtin’s theory of dialogism and his concepts of heteroglossia, polyphony, hybridization, and double-voiced discourse shed light on the dialogic interaction in a text, and its intertextual relationship. Considered as a literary critic and literary theorist, Bakhtin puts forth an approach to production of meaning in a literary text. In Bakhtinian sense, there exists an intertextual and dialogical interaction within texts and among the other texts in which dialogic aspects of utterances and language keep the traces of the previous utterances in specific social and historical contexts. It can be stated that Bakhtin bases the interpretation of the texts on these social and historical contexts in which the meaning of the utterance is generated through its dialogic and intertextual relation to other utterances. Bakhtin views language as a developing and changing entity through time and asserts that all words and units of language are interacted with each other and result in the emergence of other words. According to theory of dialogism, all utterances are

acquired from the previous utterances and the possible utterances which they are dialogically interacted with, that's why Bakhtin highlights the interdependence of language in a text and considers all discourses as intertextual as Allen notes that all utterances "responses to previous utterances and are addressed to specific addressees" (Allen, 2000, p.21). In this sense, it can be concluded that Bakhtin's theory of dialogism and concepts of heteroglossia, polyphony, and hybridization contribute to the main principles of intertextuality as a literary theory. Despite his contributions to the theory of intertextuality, it was Julia Kristeva who was known for the coinage of term intertextuality. However, it is beyond the doubt that Bakhtin's works had a remarkable influence on the formation of Kristeva's theory of language as well as indirectly on her notions on intertextuality.

1.2.3 Julia Kristeva and Intertextuality

Julia Kristeva can be considered as one of most prominent figures who establishes a ground for the emergence of the theory of intertextuality and contributed to its progress in literary canon. The term 'intertextuality' was coined by Julia Kristeva as a literary theorist, linguist, and psychoanalyst in her seminal essays "Word, Dialogue and Novel" in 1966 and "The Bounded Text" in 1967. Although considered as a poststructuralist concept, intertextuality emerged as a universal phenomenon referring interrelations of a text with the other texts and discourses (Raj, 2015, p.77). Kristeva uses the term with reference to Bakhtin's dialogism (Haberer, 2007, p.57). Allen underlines that Kristeva amalgamates Saussure's structuralist theory of language system with Bakhtin's concepts and notion on language in social and cultural dimensions, which leads her to formulate her own theory of language and intertextuality (2000, p.3). In her seminal essays, Kristeva puts emphasis on the importance of the speaking subject as the core element of linguistic analysis and attributes this to her analysis of Bakhtin's dialogism "as an open-ended play between the text of the subject and the text of the addressee", which subsequently promotes "the Kristevan concept of intertextuality" (Moi, 1986, p.34). Kristeva employs the term alluding to the dialogic aspect of language in the analysis of a text. In this sense, the concept of intertextuality concerns the literary text as dependent entity which bear traces of pre-existing codes, utterances, and discourses of previous texts. Kristeva highlights the dialogic interaction between texts

as she argues that “Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double” (Kristeva, 1986, p.37). In other words, each text has an interrelation with the other texts in different ways, which refers to the intertextual aspect of language. Considering the main principles of Bakhtin’s theory of language, it would not be wrong to say that Bakhtinian concepts of dialogism and heteroglossia can be parallel with the concept of intertextuality theorized by Kristeva. In broader sense, Kristeva regards Bakhtin as one of the first scholars identifying text not only as a structured system, but also as a structure shaped in connection with another structures. In “Word, Dialogue, and Novel” she stresses Bakhtin’s dialogism by specifying that Bakhtin brings a dynamic dimension to structuralist thought with “his conception of the 'literary word' as an intersection of textual surfaces rather than a point (a fixed meaning)” (Kristeva, 1986, p.36). Allen gives emphasis on the fact that there appear certain driving factors behind arrival of Kristeva’s study of semiotics and intertextuality as it follows:

Kristeva’s attack on notions of stable signification centred on the transformation of Saussure’s idea of semiology, or what was increasingly called semiotics. Semiotics in mid-1960s France argued for its own objectivity by employing Saussurean concepts such as langue (the system) to stabilize the ‘signifieds’ it studied. Myths, oral cultural traditions, literary texts, indeed any cultural text, can be scientifically analyzed, so structuralist semiotics argued, because at any one moment signifiers exist and function within a synchronic system which provides determinable signifieds for those signifiers. What such an approach needs to avoid, in order to maintain such an objectivity, is any attention to the human subject who performs the utterance under consideration. It must also evade the fact that signifiers are plural, replete with historical meaning, directed not so much to stable signifieds as to a host of other signifiers. These are the hidden spaces within which Kristeva works and from which emerges her theory of intertextuality. (Allen, 2000, p.31)

Kristeva opposes to the notion of stable signification which is central to Saussure’s semiology and reevaluates Saussure’s ideas in a different level. In other words, Kristeva takes structuralism and adds a different dimension as she states, “For us, structuralism (...) was already accepted knowledge (...) From the outset, however, our task was to take this acquired knowledge and immediately do something else” (Kristeva 1997, p. 9). In Saussurean semiology, the signifier simply signifies the same concept while Kristeva views signification as not stable but considered in dynamic process. Contrary to perspectives recognizing language as a fixed entity, Kristeva has perceived it as a part of dynamic signifying process (McAfee, 2003, p.14). Moreover, Kristeva identifies language as the signifying system in which “the speaking subject

makes and unmakes itself” (Kristeva 1989b, p.265). With her opposing ideas on structuralist semiotics, which are based on Saussure’s theory of language system, Kristeva decides to generate a different mode of semiotics called semi-analysis. What point Kristeva objected is the basic idea of structuralist semiotics on the objectivity of language as an approach which fails to take cognizance of human subject who presents utterance under (Allen,2000, p.31). Additionally, in structuralist semiotics, for Kristeva, it has been neglected the points that signifiers can be considered as plural and full of historical meaning rather than fixed meaning. In her new mode of semiotics, Kristeva gives place to all these aspects that have been ignored to recognize by structuralists. In her semi-analysis, Kristeva intends to highlight the idea that texts exist “in a state of production, rather than being products to be quickly consumed” (Allen,2000, p.33). In this sense, any text can be defined as a production or productivity which relies on social, cultural, and historical conditions of society in which it is constructed. Therefore, it would be wrong to state that texts possess stable meaning. According to Kristeva, the meaning of the text can be acquired through the reader’s view within the social and cultural circumstances because the texts “embody society’s dialogic conflict over the meaning of words” (Allen, 2000, p.36).

As it was stated in the previous lines, she combined Saussure’s theory of semiology with Bakhtin’s theory of dialogism and came up with the theory of intertextuality. *In Desire in Language: A Semiotic Approach to Literature and Art* (1980) Kristeva introduced Bakhtin’s concepts, and theory of language and revealed the influence of Bakhtin’s theories on her studies. It can be noted that in her essay “The Bounded Text” Kristeva attempts to provide an approach by which a text is produced through pre-existed texts and discourses. Texts are not simply created out of authors’ thoughts, but out of the combination of pre-existent texts because a text is presented as a “permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another” (Kristeva, 1980, p.36). Considering the utterances, discourses, and structures constructed in certain cultural and social context, texts cannot be recognized as individual and isolated object, but “a compilation of cultural textuality”. In Kristeva’s theory, there exists no difference between the creation of the individual text and the cultural text because both are originated from the same textual material, and they are originally connected to each

other. The influence of Bakhtin's dialogism on Kristeva's approach to the textuality reflects on her semiotic analysis of text. Intertextuality relates to text's emergence from the social text as well as its lasting condition within society and history. The meanings and structures of a text are not restricted to itself but codifies society's dialogic engagement in the meaning of words. Hence, Kristeva envisages text as an ideologeme. *Ideologeme* is a term taken from the Russian Formalist P. N. Medvedev and redefined by Kristeva to emphasize the ideological value of a sign in the production of meaning in a text. Through this term she tends to accentuate that "all forms of discourse are constructed by the social space in which they are enunciated" (Kristeva, 1986, p.62). Texts possess no unified meaning on themselves, rather they are linked with the continued social and cultural process as Kristeva clarifies "the concept of text as ideologeme determines the very procedure of a semiotics that, by studying the text as intertextuality, considers it as such within (the text of) society and history" (1980, p.37).

On the other hand, Bakhtin focuses on actual human subjects performing utterances in specific social and historical situation while Kristeva puts more emphasis on more abstract notions which are text, textuality, and their relation to ideological structures. However, the notions of both theorists rely upon the same argument that texts cannot be considered as independent from "the cultural and social textuality out of which they are constructed" because any text presents ideological structures of society in which it is produced (Allen, 2000, p.35). All these aspects effectuate the basis for Kristeva's theory of intertextuality. Moreover, Kristeva presents "writing subject, addressee, and exterior texts" as three coordinates of dialogue or textual space which interact each other (Kristeva, 1986, p.36). The status of the word is specified through two dimensions; *horizontally* (subject-addressee) and *vertically* (text-context) as Kristeva explicates:

Confronted with this spatial conception of language's poetic operation, we must first define the three dimensions of textual space where various semic sets and poetic sequences function. These three dimensions or coordinates of dialogue are writing subject, addressee and exterior texts. The word's status is thus defined horizontally (the word in the text belongs to both writing subject and addressee) as well as vertically (the word in the text is oriented towards an anterior or synchronic literary corpus). The addressee, however, is included within a book's discursive universe only as discourse itself. He thus fuses with this other discourse, this other book, in relation to which the writer has written his own text. Hence horizontal axis (subject-addressee) and vertical axis (text-context) coincide, bringing to light an important fact: each word (text) is an intersection of word (texts) where at least one other word (text) can be read (Kristeva, 1986, p.36-37).

She elaborates texts in the sense of two aspects of words: the horizontal axis and vertical axis. The horizontal axis refers to the relation of the text with the reader while

the vertical axis conditions a range of interactions between the text and the other texts. The vertical axis points to the fact that the text interacts with a frontal or synchronic literary corpus. The horizontal and vertical axes of words synchronically function, disclosing the fact that any text is an intersection of text. In other words, it can be defined that the communication between the text and the reader is horizontal axis of word while the interrelations of text with the other texts signifies the vertical axis of word. Kristeva also lays particular emphasis on Bakhtin's dialogism by putting forth the intersection of these three dimensions (subject-addressee-context) entering in the dialogical space of texts. There exists a correlation between the intertextual relations of the texts and the relation between author and reader as Allen indicates that "the communication between author and reader is always partnered by a communication or intertextual relation between poetic words and their prior existence in past poetic texts" (2000, p.39).

To provide a better understanding of the fundamental principles of Kristeva's theory of language, it may require comparing her approach to the other theories of language in the light of her essay "Revolution in Poetic Language". Structuralist theories of language view language as static entity by ignoring the dynamic processes of language which can be seen the production of meaning and the interactions between the components of language. However, Kristeva attempts to challenge the structuralist approach to language and recognizes the dynamic system of language in her theory of language. Kristeva analyses the use of language and the signifying practices in the "status of the subject" (McAfee, 2003, p.14-15). Kristeva postulates "the concepts of subject of enunciation and subject of utterance" to shed light on the dynamics of language and signifying process. The difference between these two terms can be simplified that the subject of enunciation refers to the subject of narrating act or, namely narration while the subject of utterance is linked to a character who is expressing the uttered words (Hawthorne, 1992, p.57). Kristeva seems to underline how signifying process occurs in each act of writing. Furthermore, the term *intertextuality*, for Kristeva, signifies the transposition of one or more sign systems into another because the term *transposition* enunciates that "the passage from one signifying system to another demands a new articulation of thethetic - of enunciative and denotative positionality". She adds that if it is recognized that each signifying practice pertains to a discipline of intertextuality, then its narrating act and its uttered object "are never single, complete

and identical to themselves, but always plural, shattered, capable of being tabulated”, which enables multiple levels of meaning to be viewed as the outcome of a semiotic polyvalence (1986, p.111). In this sense, Kristeva views literary text as a construction of various codes and discourses, which are already existed before, rather than a single and independent entity.

It would be necessary to shed light on the certain Kristevan terms the chora, the semiotic, the symbolic, phenotext, and genotext which she first propagated in her book *Semiotiké: Recherches pour une Sémanalyse* (1969) of which only two chapters was translated into English. One of them called *Revolution in Poetic Language* contains her approach to language and notions on the signifying process (McAfee, 2003, p.13). To elucidate her concepts of “the chora, the semiotic, and the symbolic”, the primary method would be the examination of the origins of these terms. Jacques Lacan’s psychoanalytic theory has a great impact on Kristeva’s studies when considering Lacanian term *symbolic order* which refers to the phase of full acquisition of language and entering into social positions and rules of society. Kristeva, however, revises Lacan’s ideas on *the Symbolic* and directs her attention to Freud’s work on primary process and the pre-symbolic stage of *infants*. In this way, she comprises her concept of *the semiotic* and *the thetic phase*. Kristeva takes the term *the thetic phase* to refer to the phase through which human subjects having monological level of language go into the social world with pre-established rules. This phase of human subject is characterized with being governed by social norms and acquiring language which enables one to present a unitary meaning (Allen, 2000: 48). In Kristeva’s study of language, the semiotic and the symbolic are presented as the two modalities of the signifying process: “the subject is always both semiotic and symbolic, no signifying system he produces can be either 'exclusively' semiotic or 'exclusively' symbolic and is instead necessarily marked by an indebtedness to both” (Kristeva, 1986, p.93). The semiotic points to the language of subject’s drives and impulses preserved from thetic phase. The semiotic as the matriarchal aspect of language signifies the unconscious drives concealed in verbal articulations such as rhythmical sentences, images, and intonations and the semiotic mode of language is not attached to standard rules of syntax. The social authority and the symbolic (the patriarchal aspect of language) tend to repress the semiotic aspect of language (Sadehi, 2012, p.1491). On the other hand, the symbolic refers to the rule-based aspect of language signifying in which the human subjects try to convey the

meaning under the condition of grammatical structures and syntax. While the semiotic can be regarded as the way of articulation which emanates from the unconscious, the symbolic refers to the conscious practice of human subject who attempts to perform relying on a fixed sign system. However, these two modes of signification could not be seen entirely independent because the symbolic aspect of language is employed to present a position which can be subverted by the semiotic mode of signifying (McAfee, 2003, p.17). Kristeva explains the term *chora* and mentions its origin as follows:

We borrow the term *chora* from Plato's *Timaeus* to denote an essentially mobile and extremely provisional articulation constituted by movements and their ephemeral states... Although our theoretical description of the *chora* is itself part of the discourse of representation that offers it as evidence, the *chora*, as rupture and articulations (rhythm), precedes evidence, verisimilitude, spatiality and temporality... The *chora* is not yet a position that represents something for someone (i.e., it is not a sign); nor is it a *position* that represents someone for another position (i.e., it is not yet a signifier either); it is, however, generated in order to attain to this signifying position. The *chora* is a modality of signifiacnce in which the linguistic sign is not yet articulated as the absence of an object and as the distinction between real and symbolic (1986, p.94).

As it is stated in the quotation, the term *chora* taken from Plato's *Timaeus* stands for a 'receptacle' connected with the maternal body. However, Kristeva rearranged the term *chora* to identify it as a rhythm preceding language. It can be seen that at some point Kristeva calls *chora* as semiotic *chora* making the reader aware that the *chora* is a site in which the meaning is generated from the semiotic aspect of language: "the echolalis, glossolalias, rhythms, and intonations of an infant who does not yet know how to use language to refer to objects, or of a psychotic who has lost the ability to use language in a properly meaningful way" (McAfee, 2003, p.19). Contrary to structuralist theoreticians who view language as stable entity, Kristeva envisages language as an entity with a dynamic signifying process. She presents a unique perspective asserting that human subject expresses his/her bodily drives and impulses and creates his/her identity through these expressions. To put it in a different way, through her concepts such as *semiotic*, *symbolic* and *chora*, Kristeva highlights the notion that language is a way to express the meaning as well as drives and energy of human subject.

In *Revolution in Poetic Language*, Kristeva provides her approach to examine literary text through certain concepts she developed. To analyse the way the texts function, Kristeva introduces two terms '*Genotext*' and '*Phenotext*'. It can be stated that the difference between *genotext* and *phenotext* is associated with the difference between semiotic *chora* and symbolic. The *genotext* deals with drives, their nature and ecological and social system enclosing the body. According to Kristeva, the '*genotext*' is

considered as the part of the text originating from the drive energy of subject reflected in the phonematic devices melodic devices such as repetition of phonemes, intonation, and rhythm (1984a, p.86). On the other hand, Kristeva views the 'phenotext' as the part of the text associated with the language used for communication. The phenotext possesses a structure which is continually separated and irreducible to the semiotic process running through the genotext. Kristeva distinguishes phenotext, which maintains the rules of communication and relies on a subject of enunciation and an addressee, from genotext identified as a semiotic process forming a path that is not bound with "the two poles of univocal information between two fully fledged subjects" (1984a, p.87). Noelle McAfee defines the distinction between the genotext and the phenotext as follows:

The genotext is the motility between the words, the potentially disruptive meaning that is not quite a meaning below the text. The phenotext is what the syntax and semantics of the text is trying to convey, again, in "plain language." Drawing on her distinction between the semiotic and the symbolic, she shows how a text can manifest a semiotic dimension (2003, p. 24).

Taking into consideration Kristevan concepts of semiotic, chora, symbolic, genotext, and phenotext, it would not be wrong to indicate that Kristeva combines psychological dimension of language with Bakhtin's dialogic approach to language. The theory of intertextuality is reflected in Kristeva's concepts and study of the signifying systems. For Kristeva as a theorist of intertextuality, meaning of a text is not precise but rather dependent on the reading process. Kristeva's theory "treats meaning as something produced, something specific to a time and a place, and that emerges out of that context" (West-Pavlov, 2009, p.22). In Kristevan sense, it can be asserted that there appear numerous interpretations of a text based on the context because meaning is considered contextual. In her theory of intertextuality, Kristeva puts emphasis on the interdependence of texts which means any text bears traces of the other texts existed before. Kristeva's study of intertextuality maintains and extends Bakhtin's dialogism introducing the dialogic interaction between texts. In this regard, intertextuality as a poststructuralist approach to text assumes that any text is interconnected with the other texts in different ways and the meaning of a text is unstable and produced through the interrelations of previous texts. With Kristeva, the term intertextuality is provided a basis in literary theory. Challenging the literary conventions on textual analysis, Kristeva has propagated the theory of intertextuality to examine a literary text as a product of not only an author but also a reader and reading process of intertextual dynamics.

Briefly, Kristeva, contrary to other linguists and philosophers, viewed language as a dynamic and dependent entity. With her concepts of the semiotic, the symbolic, the chora, the genotext, and the phenotext, Kristeva attempts to examine the signifying process of language by which the human subject unleashes bodily energy and drives into its symbolic mode of language. Her theory of language is intertwined with the psychoanalytic theory regarding her analysis of human subject's psychic space and signifying process. In this way, Kristeva can be distinguished from the other theoreticians of language who views language as a closed system. She manifests the intertextual dimension of a text revealing that each text is created out of pre-existent codes, discourses, and texts. Therefore, each text is intertextual and the act of reading of a text requires a consciousness that the meaning of a text can be generated from its relations with the texts and the discourses outside the text.

1.2.4. Roland Barthes and Intertextuality

As a prominent poststructuralist literary theorists and critic, Roland Barthes has a considerable influence upon structuralism and semiotic through his theories leading to the shift from structuralism to poststructuralism and adding cultural dimension to the study of semiotics and structuralism. Considered as one of the effective figures of the theory of intertextuality, Barthes intends to ascertain the limitations of structuralism and to put forth the cultural and social aspects of language as a social entity conveying cultural codes. Through his notions on intertextual theory, Barthes attempts to challenge the conventional ideas on the author and its role in the production of meaning of a literary text (Allen, 2000, p.3). For him, literary meaning cannot be assumed as stable because the intertextual aspect of a literary work directs the readers into the intertextual process of the text in which the interrelations between texts are experienced by the reader through the act of reading and interpreting the text. Contrary to the traditional belief in the role of the author, Barthes gives emphasis on the reader in the production of meaning of a text, since the reader is supposed to explore the meanings within literary texts by emanating himself/herself from the authorial power of the author endowed by the traditional literary critics. In his essay "The Death of the Author" (1967), Barthes announces his oppositional notions on the figure of the 'author' by asserting that the author functions in a work of literature as a collector or organizer of codes, discourses and words which are already pre-existed within the linguistic system. Therefore, the meaning of a text does not derive from its authorial thoughts, intentions, biography or

conscious, rather; it is generated from their states within the language system. In other words, any word or sentence used by the author to write a text takes its genesis and its meaning from the language system in which it is created. In this sense, for Barthes, the author is not essentially considered as the generator of the meanings within a literary work, which means a literary work and its author are not interconnected. Barthes's view of language leading him to produce his essay 'The Death of the Author' can be linked with the notions giving rise to the emergence of intertextual theories because Barthes's destruction of the author in the production of meaning relies on the recognition of the intertextual nature of language (Allen, 2000, p.14). Worton and Still indicate that even though Julia Kristeva and Mikhail Bakhtin have influenced Barthes to form his notions on intertextuality, "before Kristeva's 1965 presentation of Bakhtin in Barthes's seminar, Barthes was evoking something like 'intertextuality' under the name *cryptographie* (which is translated as cryptogram) in his *Writing Degree Zero*" (1990, p.19). Barthes explains intertextuality in the process of writing by using the term 'cryptogram' in the following lines:

It is impossible to develop [my selected mode of writing] within duration without gradually becoming a prisoner of someone else's words and even of my own. A stubborn after-image, which comes from all the previous modes of writing and even from the past of my own, drowns the sound of my present words. Any written trace precipitates, as inside a chemical at first transparent, innocent and neutral, mere duration gradually reveals in suspension a whole past of increasing density, like a cryptogram. (Barthes, 1984, p.23).

Reflecting basic principles of the theory of intertextuality, Barthes's ideas on the mode of writing support the notion that each text consciously or unconsciously bears the traces of other text and even of its own. In "The Death of the Author", Barthes bases his ideas on the authorship on the intertextual perception divulging that the meanings of texts derive not from the author or authorial factors but from the relations of the text to the other text. Hence, the production of meaning can be thought as an outcome of the interaction of texts as they are produced through relational dynamics within the language system. William Irwin elaborates on Barthes's notion of the author as follows:

The death of the author results in the liberation of the reader, as Barthes's theory of the text "insists strongly on the (productive) equivalence of writing and reading." Barthes replaces the notion of the author with what he calls the *scripteur* (*scripteur*). The *scripteur* is much like a scribe, taking dictation on what she may or may not understand and which she certainly does not authorize with meaning. The intertextual reader/interpreter then is free and unfettered in tracing the relations between texts; there is no authorial intention to defer to, since the will of the author is not capable of fixing meaning. Once the *scripteur* has made the marks on the page, the text flies off on wings of its own to become the plaything of readers. (Irwin, 2004, p.230).

Barthes promotes this notion with a particular instance in his book *S/Z* in which he selects certain references to cultural codes and received ideas in Balzac's *Sarrasine* (Worton and Still, 1990: 19). Barthes's analysis of Balzac's *Sarrasine* in *S/Z* argues that the literary work cannot be regarded as a stable entity or fixed structure, and "the language of the critic has disowned all pretensions to scientific objectivity" (Eagleton, 1996, p.119). In his *S/Z*, Barthes manifests his conception of text by dividing the text into 'writerly (*scriptable*)' and 'readerly (*lisible*)'. The distinction between writerly text and readerly text is related to Barthes's criticism on the commodification of a literary text and the relation between consumable text and communicative text. With the writerly text, Barthes denotes the aim of a literary work which is to make the reader a producer of the text rather than the consumer of it, whilst he associates the readerly text with the classic texts in which there is no active role attributed to the reader in the production of meaning. In the readerly text, the reader is supposed to accept the meaning conveyed by the author through the narrator, which limits the act of producing meanings and leads the texts to be restricted with a single meaning. On the other hand, the writerly texts enable the reader to possess a dynamic role to create multiple interpretation and to generate meanings within the text as a *galaxy of signifiers* in which a web of signs interact with each other (Barthes, 1990, p.4). Contrary to passive position of the reader in readerly text, there appears a space for the reader to be involved in the process of the production of meaning through the act of reading, concerning intertextual aspect of writerly text. Eagleton comments on Barthes's conception of text as it follows:

The most intriguing texts for criticism are not those which can be read, but those which are 'writable' (scriptible) – texts which encourage the critic to carve them up, transpose them into different discourses, produce his or her semi-arbitrary play of meaning athwart the work itself. [...] The 'writable' text usually a modernist one, has no determinate meaning, no settled signifieds, but is plural and diffuse, an inexhaustible tissue or galaxy of signifiers, a seamless weave of codes and fragments of codes, through which the critic may cut his own errant path. There are no beginnings and no ends, no sequences which cannot be reversed, no hierarchy of textual 'levels' to tell you what is more or less significant. All literary texts are woven out of other literary texts, not in the conventional sense that they bear the traces of 'influence' but in the more radical sense that every word, phrase or segment is a reworking of other writings which precede or surround the individual work. There is no such thing as literary 'originality', no such thing as the 'first' literary work: all literature is 'intertextual' (1996: 119).

In his "Theory of the Text" and "From Work to Text", Barthes distinguishes 'text' from 'work' and redefines these terms from a poststructuralist perspective. He considers the work as a "fragment of substance which occupies a physical space while the text is a methodological field" (Barthes, 1977, p.156-157). In other words, the work

is viewed as a material book which provides possibility of meaning while the text denotes the signification process within the work as the activity of production. Barthes elaborates his definition of the text as such:

The notion of text implies that the written message is articulated like the sign: on one side the signifier (the materiality of the letters and of their connection into words, sentences, paragraphs, chapters), and on the other side the signified, a meaning which is at once original, univocal, and definitive, determined by the correctness of the signs which carry it. (1981, p.33)

Allen suggests that the distinction between the work and the text is relevant to the Kristeva's distinction between phenotext and genotext; the work associates with both stable meaning and a physical item while the text refers to the exponent of the act of writing which is demonstrated in the work (2000, p.64). In his theory of text, Barthes integrates Kristeva's concepts with Bakhtin's theory of dialogism in the sense that the text identified as the force of writing "accomplishes the very plural of meaning" (Barthes, 1977, p.159). Having multiple meanings, texts exhibit its plurality by which it joins in the interactions of signifiers producing the meaning of each signifier. In this sense, Barthes's proposition on the plural meaning of text recalls Bakhtin's double-voiced discourse and dialogic nature of text, proposing the notion that a signifier has no meaning alone because there exists no fixed meaning of a signifier; the receiver pursues the play of signifiers to extract the meaning. Barthes indicates that a text cannot be thought independent from the language system in which it is created and maintains its relation to other text within the system. He asserts his proposition with the idea of text as a 'woven tissue' in his *The Pleasure of the Text*, as he suggests:

Texts means Tissue: but whereas hitherto we have always taken this tissue as a product, a ready-made veil, behind which lies, more or less hidden, meaning (truth), we are now emphasizing, in the tissue, the generative idea that the text is made, is worked out in a perpetual interweaving; lost in this tissue – this texture – the subject unmakes himself, like a spider dissolving in the constructive secretions of its web (1998, p.64).

In his proposition, Barthes views the text as "a tissue, a woven fabric" which exists within the network in which the texts interact with other texts (1977, p.159). Therefore, Barthes's concept of text relates to the concept of intertextuality regarding his opposition to the stabilized meaning of a text and appreciation for the plurality of meaning. In his definition of text, Barthes seems to allude to the intertextual as follows:

nevertheless woven entirely with citations, references, echoes, cultural languages (what language is not?), antecedent or contemporary, which cut across it through and through in a vast stereophony. The intertextual in which every text is held, it itself being the text-between of another text, is not to be confused with some origin of the text: to try to find the 'sources', the 'influences' of a work, is to fall in with the myth of filiation; the citations which go to make up a

text are anonymous, untraceable, and yet already read: they are quotations without inverted commas (1977, p.160).

As Allen enunciates, Barthes's theory of the text encompasses the theory of intertextuality because texts possess multiple meanings and is formed out of many discourses and pre-existent meaning (2000, p.65). Barthes extends his theory of text through his clear definition of the intertext and the intertextuality:

any text is an intertext; other texts are present in it, at varying levels, in more or less recognisable forms: the texts of the previous and surrounding culture. Any text is a new tissue of past citations. Bits of codes, formulae, rhythmic models, fragments of social languages, etc. pass into the text and are redistributed within it, for there is always language before and around the text. Intertextuality, the condition of any text whatsoever, cannot, of course, be reduced to a problem of sources or influences; the intertext is a general field of anonymous formulae whose origin can scarcely ever be located; of unconscious or automatic quotations, given without quotation-marks. Epistemologically, the concept of intertext is what brings to the theory of the text the volume of sociality: the whole of language, anterior or contemporary, comes to the text, not following the path of a discoverable filiation or a willed imitation, but that of a dissemination an image which makes sure the text has the status not of a reproduction but of a productivity. (1981, p.39).

Considering Barthes's propositions about the text and the intertext, it would not be wrong to say that Barthes promotes the theory of intertextuality. In his theory of text, Barthes provides the notion of text having numerous meaning and interpretation and produced out of preexistent texts and discourses. He highlights the idea that an intertext possesses a productive process by which a new text is produced out of interactions of previous texts. Taking into consideration his announcement of 'the death of the Author', Barthes propounds one of the main principles of intertextual theory which is a dynamic receiver in the production of meaning in a text. Having divided text into writerly and readerly, Barthes determines the role of a reader considering the type of the text. Moreover, he underlies the structure of a text within the network of language system and introduces the plurality of meaning in a text which enables the reader to interpret the relations of signifiers within a text independently of the authorial force. Consequently, Roland Barthes can be considered as one of the influential figures on the theory of intertextuality while taking into consideration his contributions to the development of intertextual theory through his poststructuralist theory of text.

Overall, the theory of intertextuality has been developed and extended through the poststructuralist concepts and theories which contribute to the study of text and intertext. Saussure, Bakhtin, Kristeva, and Barthes are credited with these contributions to the emergence of intertextuality as a critical literary and cultural theory. Contradicting the concept of stabilized meaning in textual analysis, Barthes puts emphasis on the

reader as a dynamic figure in the production of meaning, propounding his theory of ‘the death of author’ which emanates the reader from the convention in which the reader is supposed to discover the meaning of a text by considering the authorial factors and forces.

1.2.5. Gerard Genette and Intertextuality

The French literary theorist and critic Gerard Genette provides a different approach to define intertextuality with his five categories of textual transcendence consisting of “*intertextuality, paratextuality, metatextuality, architextuality, and hypertextuality*”, which escalates ‘intertextuality’ as a literary theory into a different point in the study of textual relations. In *Palimpsests: Literature in the Second Degree*, Genette defines *transtextuality* as “all that sets the text in a relationship, whether obvious or concealed, with other text”, broadening the term intertextuality with an inclusive frame (1997a, p.1). Genette puts emphasis on studying the relations between signs and texts within a closed language and literary system. As a structuralist, Genette alleges that the signification of a text can be interpreted by considering the ways in which the units of a text are formed and operate within systems, codes, and conventional practices. Therefore, Genette views literary works as not original or unique entities, but specific articulations of an enclosed system (Allen, 2000, p.93). According to Genette, textual transcendence encompasses the matters of imitation, transformation, the classification of types of discourse at the same time as the generic, thematic and formal types of traditional poetics (Allen, 2000, p.97). In his trilogy on textual transcendence which is comprised of *The Architect: An Introduction*, *Palimpsests: Literature in the Second Degree*, and *Paratexts: Thresholds of Interpretation*, Genette formulates his theory of transtextuality which can be used to denote the theory of intertextuality. With his concept of transtextuality, Genette intends to elucidate the way in which text is interpreted via its references to the system it is produced. In *Palimpsests: Literature in the Second Degree*, Genette subdivides transtextuality into five specific categories of transtextual relationships: intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality.

The first type of transtextuality is identified as ‘*intertextuality*’. Genette employs the term intertextuality to refer to “a relationship of copresence between two texts or among several texts’ and as ‘the actual presence of one text within another” (1997a, p.1–

2). Rather than the semiotic processes of a text's signification, Genette's intertextuality concerns intertextual relationships between particular units of individual texts, exemplifying issues of quotation, plagiarism and allusion (Allen, 2000, p.98). Recognizing the transformation of the term in theoretical sense, Genette asserts that the former theorists of intertextuality have focused on "semantic-semiotic microstructures, observed at the level of a sentence, a fragment, or a short, generally poetic, text" (1997a, p.2). Genette's intertextuality covers allusion, quotation, and plagiarism as forms in which the intertextual relationship between specific units of texts can be traced. Furthermore, Allen notes that Genette intends to place any specific unit of textuality within a practical system (2000, p.99).

In Genette's map of transtextuality, the second type is assumed as *paratextuality*. The concept paratext, for Genette, stands for any element which lies on the threshold of the text and is used to contribute to the text to be received by its reader. Paratext involves a peritext and an epitext. The former involves certain elements such as titles, prefaces, front covers, introductions, epigraphs, and prefaces. The latter covers notes belonging to author and editor in a work of literature which can be reviews, announcements, interviews, publicity and so on. It is important to note that a peritext includes an epitext (Allen, 2000, p.100). According to Genette, these elements of peritext and epitext can be regarded as influential on interpreting a text because the paratext practically enables reader to be informed about the text in order to have a conscious reading on it. Allen remarks that Genette distinguishes autographic paratexts, which are provided by the author, from allographic paratexts, which are provided by someone other than the author such as an editor, a translator, or a publisher and this distinction is significant for the interpretation of a text (2000, p.103). As Genette demonstrates, the main function of paratexts basically is to direct perception of a text's reader and to help the reader to discover the structure of his/her reading. Genette, with his concept of paratextuality, postulates the importance of the authorial influence as a major feature of structuralist version of intertextuality (Pfister, 1991, p.210). In this sense, it would not be wrong to state that Genette opposes post-structuralist notion of 'death of author' and concentrates on the influences of authorial intention and forces on a literary work in textual analysis. Presenting a crucial aspect of paratextuality, Genette absolutizes the function of

paratexts as “to ensure for the text a destiny consistent with the author’s purpose” (Genette, 1997b, p.407).

In the classification of textual transcendence, Genette’s third type of transtextuality is *metatextuality*. In definition, metatextuality denotes “*the relationship most often labeled ‘commentary’*” which one text has on another text. Genette describes that “it unites a given text to another, of which it speaks, without necessarily citing it (without summoning it), in fact sometimes without naming it” (1997a, p.4). Proposing the term metatextuality, Genette means the use of explicit and implicit references to another text. In *Palimpsests: Literature in the Second Degree*, Genette identifies the fourth type of transtextuality as *hypertextuality*. According to Genette, hypertextuality refers to “any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary” (Genette 1997a, p.5). Genette formulates the term the hypotext which has the same meaning with the intertext. Allen exemplifies Genette’s hypotext as follows:

Homer’s *Odyssey* is a major inter-text, or in Genette’s terms hypotext, for Joyce’s *Ulysses*. In his use of hypertextuality Genette particularly refers to forms of literature which are intentionally inter-textual. He writes: ‘let us posit the general notion of a text in the second degree ... i.e., a text derived from another pre-existent text’ (ibid.: 5). The Oxford English Dictionary defines the word palimpsest as ‘a parchment, etc., which has been written upon twice, the original writing having been rubbed out’. Palimpsests suggest layers of writing and Genette’s use of the term is to indicate literature’s existence in ‘the second degree’, its non-original rewriting of what has already been written (2000, p.104-105).

In his map of textual transcendence, Genette intends to discover the ways in which texts are interpreted in relation to other texts. By his term hypertextuality, Genette introduces the notion that a text originates from a previous text called hypotext through simple transformation or imitation. Furthermore, Genette identifies hypertextual genres as parody, travesty, and pastiche (1997a, p.9). Genette asserts that reader’s interpretation of hypertextual works is based on their knowledge of hypotext which the hypertext transforms or imitates (Allen, 2000, p.105).

Architextuality is considered as the fifth type of transtextuality in Genette’s term. Genette recognizes the subject of poetics “not the text considered in its singularity (...) but rather the architext or, if one prefers, the architextuality of the text (...) the literariness of literature”. According to him, the term architextuality refers to “the entire set of general or transcendent categories – types of discourse, modes of enunciation,

literary genres – from which emerges each singular text” (*ibid.*, p.1). This type of transtextuality is related to “the reader’s expectations, and thus their reception of a work” (*ibid.*, p.5). Genette states that the architextual nature of texts encompasses “generic, modal, thematic, and figurative expectations about texts” (Allen, 2000, p.100). Considering the generic aspect of the closed system of literature, architextuality and hypertextuality share similarity. However, the distinction between Genette’s hypertextuality and his architextuality is that hypertextual genres are fundamentally considered as parody, travesty, pastiche, while tragedy, comedy and novel are based on the imitation of generic models rather than specific hypotexts (*ibid.*, p.105).

Overall, Genette formulates his theory of transtextuality and views intertextuality as one of five subcategories of transtextuality alongside architextuality, metatextuality, paratextuality, and hypertextuality. In Genette’s theory, intertextuality represents the inclusion of elements belonging to earlier texts within a given text in question. However, Genette puts more emphasis on hypertextuality denoting any relationship between the hypotext and the hypertext. As other critics attribute to intertextuality, Genette proposes hypertextuality to disclose the idea of creating a new text out of previous text/s.

1.2.6 Michael Riffaterre and Intertextuality

As a French literary critic and theorist, Michael Riffaterre is known to have theories and works which are straddle structuralism, poststructuralism, semiotics, and psychoanalysis (Allen, 2000, p.111). Riffaterre grounds his works on these approaches, but his main subject matter is considered as intertextuality by which he examines intertextual relations in the light of these approaches in a multi-directional way. Having enhanced the notion of intertextuality by means of his theoretical proclamations and his analyses of individual texts, Riffaterre holds the view that intertextuality provides a basis for textuality and is the essential feature of literary reading (Worton and Still, 1990, p.24). Allen notes that Riffaterre holds structuralist approach to textual meaning and intertextual relations in his works and grounds his propositions on a non-referential approach to literary text. In other words, Riffaterre proposes the notion that literary texts do not essentially possess any referent as object. His anti-referential approach to intertextuality indicates that texts and signs do not refer to the objects of the world or concepts but to other texts or other signs (2000, p.111-112). In his essay “Interpretation

and Undecidability”, Riffaterre touches upon “*referential fallacy*” and assumes that *that* “the text refers not to objects outside of itself, but to an inter-text. The words of the text signify not by referring to things, but by presupposing other texts” (1980b, p.228). In semiotics, structuralists assert that the signifier has a referent as object in the world or the meaning of a sign is based on its referent. However, this proposition, for poststructuralist, is considered improper since language is nonreferential which means that many signifiers do not refer to an object in the world (Tyson, 2006, p.252). In that vein, according to intertextual theory, the texts essentially refer to other texts rather than the objects in the world. According to Riffaterre, the reader is supposed to overcome “the mimesis hurdle” to discover the significance of the text, which requires recognizing “the self-sufficient text” (1978, p.6). Textual analysis, for Riffaterre, requires presenting the uniqueness of the literary text. Riffaterre notes that considering the uniqueness of the text, the text itself can be recognized having “control its own decoding” (1983, p.2-6).

It is necessary to understand Riffaterre’s theory of reading and textuality to perceive “the paradoxical insistence on intertextuality and on self-sufficient uniqueness” of literary text. Riffaterre identifies the literary phenomenon as “not only the text, but also its reader and all of the reader's possible reactions to the text” (1983, p.3). Riffaterre’s reading approach is one in which the reader firstly detects a textual mimesis and then works on a deeper analysis of non-referential structures of the text (Allen, 2000, p.112). Riffaterre divides the act of reading into two stages: heuristic, linear ‘learning’ reading and the retroactive hermeneutic reading. Defining the literary phenomenon as ‘a dialectic between text and reader’ (1978, p.1), Riffaterre views reading not only as hermeneutic activity but also as an epistemological process. He attempts to combine his theory of reading and the hermeneutic activity of the reader who is aware of ‘ungrammaticalities’ or instances of catachresis in the text (Worton and Still, 1990, p.25). Riffaterre identifies “*ungrammaticality*” as anything within a text which informs the reader for a meaning or structural order beyond or below that of the referential or mimetic level of a text (Allen, 2000, p.228). Recognizing the ungrammaticalities of the text forces the reader into the shift from a mimetic level of the text to semiotic level of the text to interpret the text. For that reason, to interpret a text, the reader needs to shift from “a mimetic level to a semiotic level in which ambiguous images and phrases are” linked in “a non-referential level” (ibid., p.112). Instead of the traditional critical term

of ‘ambiguity’ and similar concepts which poststructuralists use as a version of ambiguity, Riffaterre offers the rhetorical term “syllepsis” which refers to a concept or figure having a contradictory meaning in a different context. Riffaterre’s term syllepsis maintains the notion of shifting from the ungrammaticalities of the text on a mimetic level to final decidability on a semiotic level, which stresses the undecidability of textual meaning. As another term Riffaterre uses, the ‘interpretant’ highlights “the possibility of resolving undecidable textual units by moving to another, more structurally coherent, dimension” and Riffaterre defines an interpretant as a sign which illustrates the bond between one sign and another sign. (*ibid.*, p.114).

According to Riffaterre, the significance of the text is produced from ‘sociolect’ defined as transformations of socially normative discourse and it relies on an ‘idiolect’ which alters a distinct unit of the sociolect through inversion, conversion, expansion or juxtaposition. Furthermore, Riffaterre’s term of ‘matrix’ which means “*a word, phrase or sentence unit representing the kernel upon which the text’s semiotic system is based*” is explored by the reader in a way that the reader identifies this alteration of socially normative discourse and the semiotic unity of the text (*ibid.*, p.115). Riffaterre notes that “the matrix is hypothetical, being only the grammatical and lexical actualization of a structure” (1978, p.19). Allen states that Riffaterre’s focus on the phenomenology of reading can be detected in the relation between the concept of ‘the intertext’ and of ‘the hypogram’ and his version of intertextuality can be perceived by identifying these terms (2000, p.117). Riffaterre differs the intertext from intertextuality and defines the latter as “the web of functions that constitutes and regulates the relationship between text and intertext” (1990a, p.57). According to him, the intertext does not refer to sources which influence or is to be imitated in the production of a literary text, but an inter-text:

is a corpus of texts, textual fragments, or text-like segments of the sociolect that shares a lexicon and, to a lesser extent, a syntax with the text we are reading (directly or indirectly) in the form of synonyms, or even conversely, in the form of antonyms. In addition, each member of this corpus is a structural homologue of the text. (Riffaterre, 1984, p.142)

Riffaterre proposes the notion that literary reading can be performed only if the reader notices that the text enunciates a presupposition of intertext. Considering intertextuality as the clash between the text and the intertext, Riffaterre deals with the influence on the reader of a textual presupposition providing structural and semantic unity rather than dividing the text in question (Worton and Still, 1990, p.27). For him, identifying the source where the significance of a text is derived is not possible by

exploring a text or texts which underlie it and thus pre-exist text can only be used if it represents the facet of the sociolect being reconstructed by the given text. In other words, the reader is not required to detect specific inter-texts behind the text s/he reads. However, to provide a sufficient interpretation, it is necessary to suppose that a specific text or a particular unit of socially significant language is being reconstructed by the given text (Allen, 2000, p.118). Riffaterre identifies intertextual reading as follows:

Intertextual reading is the perception of similar comparabilities from text to text; or it is the assumption that such comparing must be done if there is no intertext at hand wherein to find comparabilities. In the latter case, the text holds clues (such as formal and semantic gaps) to a complementary intertext lying in wait somewhere. (Riffaterre, 1980a, p.626)

In brief, Riffaterre has propagated a reader-oriented approach to intertextuality, which recognizes a text as having intertextual relations if the reader can identify its intertextual relations. Stressing the reader's role for the significance of a text, Riffaterre views "the literary phenomenon as not only the text, but also its reader and all the reader's possible reactions to the text" (1983, p.3). According to him, a literary text is produced in a web of intertextual relations in which the writer leaves deliberately some gaps for the readers to explore by alluding to their literary competence (1990, p.56-57). Proposing the term 'ungrammaticality', Riffaterre means a distortion in the meaning of a text by which the readers are required to analyse by referring to their literary competence and through intertextual reading. Riffaterre distinguishes two stages for the act of intertextual reading, which are heuristic, linear 'learning' reading and the retroactive hermeneutic reading. Riffaterre tends to ground his theory of reading on the reader's hermeneutic activity in which the reader is alerted by the ungrammaticalities of a text. Ambiguity or, in Riffaterre's term, syllepsis exists in the reading process to draw attention to the undecidability of textual meaning by leading the reader to transfer from the ungrammaticalities in a text on mimetic level to a semiotic level. Consequently, Riffaterre postulates that through intertextual reading the readers identify the ungrammaticalities of the text by referring to their linguistic competence rather than "preternatural insights" (1987, p.373). His theory of reading and approach to intertextuality underlie his main considerations on the textual presupposition's effect on the reader; the reader presupposes that there exists an intertext providing structural and semantic unity to the text.

2. Figures of Intertextuality

The current term *intertextuality* includes various techniques and devices by which any text is interrelated with other texts. Identification of these techniques and devices is crucial when analysing the intertextual relationships within texts and determining the use of intertextual forms in the texts in question. As cited in the first part of theoretical framework, Umberto Eco highlights the effect of intertextuality and claims: “I discovered what writers have always known (and have told us again and again): books always speak of other books, and every story tells a story that has already been told” (1983, p.20). The effect of intertextuality emanates not only through citing from previous texts but also through utilisation of such techniques as citation, allusion, parody, quotation, rewriting, pastiche, translation, plagiarism, reference, and so on.

2.1.Citation

Citation can be recognized as one of the most visible intertextual forms which reader can easily perceive because it is presented by parenthesis, italic letters, or quotes in a text. According to *The Oxford English Dictionary*, citation is defined as “words or lines taken from a book or a speech”. A citation can be categorized as explicit citation or implicit citation. For an explicit citation, a person’s speech is introduced by means of a verb of utterance and one or more citation references. On the other hand, an implicit citation sentence is presented with the explicit citation sentence and is not ascribed by any citation reference (Qazvinian and Radev, 2010, p.555). Citation, as an intertextual form, functions in a text by supporting a person’s notion with evidence or by expounding a concept which belongs to another author. The act of reading is prerequisite for citing since the writer of a text is the reader of previous texts that s/he cites.

2.2.Allusion

As another intertextual form, allusion simply refers to “an indirect reference, often to a person, event, statement, theme, or work” (Murfin and Ross, 2003, p.70). Allusion intensifies the meaning through the connotations that they have. Allusion requires a certain knowledge of the reader's perspective and context of the text to reveal the relation between the new context and the old context. Therefore, by utilisation of this literary device an author tends to assume that his/her readers are capable of associating the terms used as allusions in the text (*ibid.*: 70). In the same way, in *A Glossary of Literary Terms*, allusion is defined as “a passing reference, without explicit or indirect, to a literary or historical person, place or event, or to another literary work or passage” (Abrams, 2009, p.11). In allusion the reader is required to make the connection in the

author's terms. According to Samoyault, reference does not reveal a quoted text, but instead refers to the text with a title, the name of the author, the name of the character, or the specific situation (2001, p.35). Thus, allusion sometimes makes a connection between the previous context and the new context by implying without citing based on the text (*ibid.*, p.36).

2.3.Parody

As one of the most used intertextual forms, parody is derived from Greek word 'paradoi' which means 'singing in imitation'. On the other hand, 'paradia', a new version of paradoi, refers to imitative song. Simon Dentith defines parody as a form of intertextual allusion which "includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice" (2000, p.9). According to Allen, parody is "a mocking imitation of the style of a literary work or works, ridiculing the stylistic habits of an author or school by exaggerated mimicry" (2000: 223). Parody is associated with "burlesque in its application of serious styles to ridiculous subjects, to satire in its punishment of eccentricities, and even to criticism in its analysis of style" (Baldick, 1990, p.161). In her book *A Theory of Parody*, Linda Hutcheon puts emphasis on the origin of the term and states that the word is composed of the prefix 'para' suggests the meanings of 'against' or 'counter' as well as 'beside' and a noun 'ode' which means 'song' in Greek (2000, p.32). The etymological complexity of the term leads to emerge diverse definitions of the term 'parody'. On one hand, Hutcheon points to the definition of parody in Oxford English Dictionary:

A composition in prose or verse in which the characteristic turns of thought and phrase in an author or class of authors are imitated in such a way as to make them appear ridiculous, especially by applying them to ludicrously inappropriate subjects; an imitation of work more or less closely modeled on the original, but so turned as to produce a ridiculous effect (Hutcheon,2000, p.32).

In a broad sense, Hutcheon recognizes parody as a form in which "one text is set against another with the intent of mocking" (*ibid.*, p.32). She indicates that parody is "one of the major forms of modern self-reflexivity; it is a form of inter-art discourse. She adds it marks the intersection of invention and critique and offers an important mode of coming to terms with the texts and discourses of the past" (*ibid.*, p.2-101). On the other hand, parody, as a literary form, gained prominence among the Russian Formalists who intends to propound scientific approach to literary canon. Consequently, the Russian Formalists adopted literary forms which enables literary language to separate from the

common language. In this regard, their attitudes gave rise to formulate the term 'defamiliarisation' which refers to main aspect of literary language:

What was specific to literary language, what distinguished it from other forms of discourse, was that it 'deformed' ordinary language in various ways. Under the pressure of literary devices, ordinary language was intensified, condensed, twisted, telescoped, drawn out, turned on its head. It was language 'made strange'; and because of this estrangement, the everyday world was also suddenly made unfamiliar. In the routines of everyday speech, our perceptions of and responses to reality become stale, blunted, or, as the Formalists would say, 'automatized'. Literature, by forcing us into a dramatic awareness of language, refreshes these habitual responses and renders objects more 'perceptible' (Eagleton 1996, p. 3).

As to Cuddon, Russian formalists support that literary language shapes the reader's conventional notion by highlighting the deception of the text (1992, p.226). In this sense, the Russian Formalists tend to concentrate on the efficacy of parody. According to them, as a literary form, parody functions by disclosing the artifices which have transformed into 'mechanized or automatic' (Hutcheon, 2000, p.36). The Russian Formalist Boris Tomashevsky puts forth his ideas on parody by asserting that parody functions in many ways, but its most prominent function is recognized to mock a counter literary group by overwhelming its aesthetic system and unveiling it (Rose, 1993, p.115). As a Russian literary critic, Yuriy Tynianov puts a different approach to shed light on the concept of parody and postulates that parody is 'dual-planned' or 'double-coded'. He identifies an aspect of parody as "dialectical play with the device" (*ibid.*, p.121). However, Bakhtin has elaborated these notions and presented a perception into the function of parody in the social and cultural context of literary texts. By such concepts as 'dialogism' and 'polyphony' he produced, Bakhtin intends to indicate that there exist different voices or languages interrelating with each other in a literary work. It can be stated that Bakhtin's concepts of dialogism and polyphony is related to parody when considering the process of literary change led by parodying a text as well as dialogic and polyphonic aspect of a literary text. For Bakhtin, the act of dialogizing occurs through the devices subverting the monologic aspect of previous literary texts. Parody functions in literature as a device in a similar vein. The parodic aspect of device in dialogism and polyphony can be seen through subverting the dominated voice of the monologic text. The dominated voice of the previous text, notwithstanding, is not suppressed by the multi-voices of dialogic text through parody. Bakhtin's concept of polyphony suggests that multiple voices equally exist at the same time:

[It is essential that] the [parodic] stylization not function as a gross and superficial destruction of the other's language. ... In order to be authentic and productive, parody must ... re-create the parodied language as an authentic whole, giving it its due as a language possessing its own

internal logic and one capable of revealing its own world inextricably bound up with the parodied language (Bakhtin 1981, p.364).

Considering Genette's fourth type of textual transcendence, hypertextuality, parody is recognized as one of the forms of hypertextuality which characterizes a field of literary works as the generic entity based on their relation to pre-existent works. Genette views parody as a genre or form of hypertextuality.

Above all, hypertextuality, as a category of works, is in itself a generic or, more precisely, transgeneric architext: I mean a category of texts which wholly encompasses certain canonical (though minor) genres such as pastiche, parody, travesty, and which also touches upon other genres – probably all genres. (Genette, 1997a, p.8)

Allen notes that Genette grounds the meaning of hypertextual works on the reader's knowledge of the hypotext which either is transformed or imitated by the hypertext (2000, p.105). Genette defines two types of relations of a hypertextuality which appear between a hypertext and hypotext. The first type of relationship between two is regarded as 'transformation' and the second is viewed as 'imitation'. In this distinction, parody, travesty, and transposition are genres which are considered as the result of "textual transformation" of the hypotext. On the other hand, the genres such as pastiche, caricature and forgery are the result of "*imitation*" of the hypotext (Genette, 1997a, p.x). Genette restricts the scope of parody and states that a hypertext can be identified as a parody when the hypertext "transforms" its hypotext in a playful manner (*ibid.*, p.28). On the other hand, Linda Hutcheon focuses on the modern parodic forms and objects to Genette's exposition of parody: "Gérard Genette wants to limit parody to such short texts as poems, proverbs, puns, and titles, but modern parody discounts this limitation, as it does Genette's restricted definition of parody as a minimal transformation of another text" (Hutcheon, 2000, p.18). Broadening the scope of parody, Hutcheon defines parody "as a form of repetition with ironic critical distance, marking difference rather than similarity" (*ibid.*, p.xii). Her concept of parody involves such elements as the encoder of the parody and the decoder of the parody. Moreover, interpreting the significance of parodied text requires discovering the certain codes shared between encoder and decoder (*ibid.*, p.27). In Hutcheon's theory of parody, the fundamental components of parody emerge as the encoder that is the producer of parody and the decoder that is receiver of the codes provided by the encoder of the parody. In her book *The Poetics of Postmodernism*, Hutcheon emphasizes that parody is considered as a postmodern form and plays a significant role in paradoxically both integrating and

challenging the work it parodies (1988, p.11). Furthermore, she stresses that “postmodern parody does not disregard the context of the past representations it cites but uses irony to acknowledge the fact that we are inevitably separated from that past today – by time and by the subsequent history of those representations” (2002, p.90). According to Hutcheon, parody is viewed as *repetition with difference* while considering its ironic "trans-contextualization" and inversion (2002, p.32). By the utilisation of irony, a critical distance is created between the text which is parodied and the new text. However, this irony can be both “critically constructive and destructive”, which means irony specifically arises not from humor but from “the degree of engagement of the reader in the intertextual bouncing between complicity and distance” (*ibid.*, p.32). Therefore, the meaning of parodied text depends on the reader’s interpreting competence and knowledge about the references to the text in question.

2.4.Pastiche, Collage and Montage

As another intertextual form, pastiche shares a notable aspect with the other techniques shaping a harmonic entity. The Oxford Learner’s Dictionary identifies pastiche as “a work of art, piece of writing, etc. that is created by deliberately copying the style of somebody/something else”. It is known that the word pastiche etymologically originated from the Italian word *pasticcio* which means a pie like dish including different ingredients. The utilisation of different elements in pastiche is to originate a new work which bears the trace of other works. In his *Palimpsests: Literature in the Second Degree*, Genette emphasizes that pastiche is imitative while parody is transformative in its relation to other texts (1997a, p.34). According to Hutcheon, pastiche refers to “trivial game playing” (2000, p.38). She relates pastiche with “broken sentences, italics, double negatives and vague adjectives” (*ibid.*, p.38).

As an intertextual form, pastiche can be applied in various art branches such as literature, painting, cinema, and architecture. Quentin Tarantino’s Kill Bill Trilogy can be viewed as a good example of pastiche in cinema because the trilogy is recreated from the scenes adapted from other movies. In an interview with Empire Magazine, Tarantino articulates: “I steal from every single movie ever made. I love it. If my work has anything it's that I'm taking this from this and that from that and mixing them together(...) I steal from everything. Great artists steal, they don't do homages" (Dawson, 1995, p.91).

On the other hand, pastiche is usually attached to ‘collage’ and ‘montage’. The term collage is originated from French term ‘coller’ which means to stick. Collage is applied in painting in medieval times in Europe and it is recognized as “[the] turning point in the evolution of Cubism, and therefore a major turning point in the whole evolution of modernist art in this century” (Greenberg, 1961, p.70). As a version of collage in cinema, montage is attached to such meaning as pasting or compounding different elements together. Oxford Learner’s Dictionary identifies montage as “a picture, film or piece of music or writing that consists of many separate items put together, especially in an interesting or unusual combination”. In postmodern literature, collage is used as a literary technique when separate textual elements are combined. The main distinction between collage and pastiche as intertextual forms is that collage produces an effect of heterogeneity and separation while pastiche creates a unified whole.

CHAPTER TWO

1. Jeanette Winterson and Her Literary Background

Jeanette Winterson is a famous British writer who was born in 1959 in Manchester and adopted and raised by a couple named Constance and John Winterson. The couple were from Accrington and belonged to the Pentecostal Evangelical church. Jeanette Winterson went to Accrington Girl’s Grammar School. As a child, Winterson attending the Pentecostal church wrote her first sermon at her eight. Her parents intended her to be a missionary. Their intention for her was blighted when Jeanette’s lesbian

identity was denied being accepted by the church at the age of 15. Jeanette Winterson departed from home and assisted herself through Accrington Further Education College, by working in various fields. She attended St Catherine's College and took her BA degree in English in 1981 and then she moved to London where she started working at the Roundhouse theatre and at Pandora Press. In 1985, her first novel *Oranges Are Not the Only Fruit* was published by Pandora Press where she worked (Makinen,2005: 1). In the same year, her *Boating for Beginners* was published as a comic novel which contains intertextual references to Bible. In 1987, she published *The Passion* with which she won the John Llewellyn Rhys literary prize. In 1989, *Sexing the Cherry* was published. Makinen notes that In Winterson's *The Passion* and *Sexing the Cherry* the plots take place within "a historical setting, the eighteenth and seventeenth centuries respectively, to question the nature of history and the relation of fact to fiction" (*ibid.*, p.1). Her utilisation of multiple narrators with feminine male narrator and masculine female narrator stands out, challenging the conventional concepts of gender identity and sexual orientation. Winterson has been widely acclaimed for *The Passion* and *Sexing the Cherry* after *Oranges Are Not the Only Fruit*. Published in 1992, *Written on the Body* presents "the theme of the sexual triangle of two women and one man" and contains "the intertextual rewriting of one of the sciences, in its case the medical discourse of anatomy" (*ibid.*, p.2). The following books of Winterson, *Art and Lies* which introduces three narrators including the lesbian poet of ancient Greece Sappho and *Gut Symmetries* which deals with human relationships and physic have placed intertextuality "a different scientific discourse, the new physics, looking at the relativity and simultaneity of matter, post- Einstein" (*ibid.*, p.2). Winterson's *The PowerBook* (2000) appears as an unconventional novel which concerns the technology of computers and shifting dimensions of a virtual reality. According to Makinen, Winterson's place has been proved in the literary world as a prominent and challenging novelist whose books has been received critical attention (2005, p.2). By 2019, Winterson had published more than twenty books and even launched her own company. *The Stone Gods* (2007) displays Winterson's concerns about environmental issues and global devastation. Jennifer Gustar affirms that Winterson's environmental concerns reflect on her works which defy human practices which devastate planet (2007, p.58).

Although Winterson achieved a successful career, she confronted certain hurdles in her personal life. In her time, it was hard to have the courage of one's convictions as

Winterson could present a bold front to reveal her homosexuality and to employ the theme of the fluidity of sexuality by creating ungendered characters in her works. Subjected to disapproval of her orthodox environment about her sexual preference, Winterson never hid her sexual interest and opinions. Winterson expresses her thoughts about sexuality and her lesbianism in an interview:

It is very fashionable at the moment to say that everything is genetic, but it's a choice that I made quite consciously. I don't have any problems going to bed with men, don't dislike it, and don't dislike them. I could choose, and with women I was able to get on with my life and do my work, and I am not sure that I would have been able to do that if I'd been heterosexual. I feel like I didn't make a problem for myself, I made a solution...Femininity is a construct, and I don't trust it. I think it is still difficult for women to be themselves in the way that men can, without any regard for what's happening around them. There is still that self-consciousness in women, that they are women, which is hampering. It's very difficult to do good work if you're self-conscious. It's not arrogance, it's straightforward single-mindedness, which people accept in men (Brooks, 2000).

According to Makinen, many of Winterson's novels can be construed on two levels considering her as a lesbian writer and as a postmodern writer since her lesbian feminist standing manifest itself in her works in which she exposes her penchant for deconstruction of gender identities in a heterosexualist culture. As a postmodern writer, Winterson tends to deconstruct the binary oppositions between masculine and feminine, reality and fantasy, fact and fiction in her metanarrative and self-reflexive texts (2005: 2-3). Another aspect of her postmodern writing can be viewed as her utilisation of intertextual references to Bible and to fairy tales. On the other hand, some critics identifies her as a modern writer since in *Oranges Are Not the Only Fruit*, she uses modernist strategy called the subjective solipsism which is borrowed from American-British poet T. S. Eliot and French novelist Marcel Proust (*ibid.*: 3). At least, it would be true to say that Jeanette Winterson has proved herself in the literary world as an effective writer in both modernist and postmodernist literature as her novels have taken critical attention from various perspectives.

2. *Sexing the Cherry*: Plot Summary

After publishing *Sexing the Cherry* in 1989, Jeanette Winterson won the E.M. Forster Award from the American Academy and Institute of Arts and Letters in New York, proving the reviews that she stands out as the prominent figure of lesbian literature (Innes, 1990a, p.64-65). Winterson has been appraised as one of the most distinguished British writers in Western literary history as she has confirmed her place in literary world

by creating unconventional fictional characters to deconstruct and to challenge the pre-established systems and the dominant patriarchal discourse in literature. Her acclaimed work *Sexing the Cherry* can be categorized as ‘historiographic metafiction’ which is a postmodernist novel amalgamating self-reflexivity with history. In this sense, Winterson integrated past events with a fictional world to lead the reader to question universal structures in her novel *Sexing the Cherry*.

The events in the novel take place in the seventeenth century which was a period of political turmoil in England. The plot of the novel revolves around a mother and her son. The narrators, the Dog-Woman and her adopted son, Jordan narrate the story from their subjective perspectives. The first narrator is the Dog-Woman appears as an unconventional character who breeds a huge dog and lives by the bank of the Thames. In the novel, Winterson blends the concept of time travel with the unusual story of a mother and son. *Sexing the Cherry* can be considered as a novel that discovers the relationship between an extraordinary mother figure and an adopted son who is found floating on the Thames by the Dog Woman. The mother is depicted as a giant and outrageous woman and the son named Jordan is portrayed as an adventurous boy questioning his existence and purpose in life. The story of *Sexing the Cherry* is narrated through the Dog-Woman and Jordan in alternating sequences. The narration is conveyed in four sections. In the first section which appears no title, Jordan and the Dog-Woman follow one another in narration and narrate the story retrospectively, including the years from 1960 to 1649. In the second section titled “The Story of the Twelve Dancing Princesses”, the narration is framed as a story within a story in which the tale of each princess is told. The third section titled ‘1964’ narrated interchangeably by Jordan and the Dog-Woman begins with the Civil War and black plague and then tells of Jordan’s coming back to England from Barbados with the first pineapple. In the fourth section titled ‘Some Years Later’, Jordan and the Dog-Woman keep switching narration between them and narrate the story by involving the years from 1661 to the Great Fire of 1666. However, the last chapter presents the voices of two new narrators who are Nicholas Jordan and the unnamed ecologist woman. In ‘Some Years Later’ part, the shift from 1660s to the present day is perceived by the reader ironically as the transition of time is not just some but nearly three centuries.

To summarize the plot, the Dog-Woman comes across a baby on the Thames River and decides to adopt him. She names him Jordan and raises as her own child. As he is a child, he is interested in boats and wants to set out on a journey. Jordan meets a man named Tradescant who introduces himself as 'Gardener to the King'. During the last years of King Charles I.'s reign, the Civil War starts, leading the Dog-Woman to have a conflict with Puritans like her neighbour and Preacher Scroggs. While the Dog-Woman supports the King against Puritans, Tradescant comes up and offers a job for Jordan in the garden of Queen Henrietta. Jordan accepts to work for Tradescant in Queen's Garden in Wimbledon. Jordan and his mother the Dog-Woman with thirty dogs move to Wimbledon to work for the King. When Jordan reaches adulthood, he falls in love with a dancer at a dinner party and he pursues her. Chasing the dancer, Jordan arrives in a town where Zillah's tower is located. Jordan is told some stories. According to these stories, in Zillah's town, there was a young girl having a sexual relationship with her sister and she was punished to construct her own death tower. People of the village could not bear the young girl's death cries and they moved their houses to where no one could hear her cries. After a while, the village returned, and they still could hear the voices while she was dead. Encountering such different stories, Jordan arrives the place where twelve dancing princesses live. In the second part, each of eleven princesses tells their story to Jordan who realises that the twelfth princess called Fortunata is the dancer he seeks for.

In the third part of the novel, the Dog-Woman narrates the events about the Civil War and the Puritan Commonwealth. Puritans seize the power and dethrones the King which will be executed after his trial. In 1649 turning back to London from Wimbledon, the Dog-Woman, Jordan and Tradescant disguise themselves to attend the trial lasting seven days, and then they witness the King's execution. Jordan and Tradescant decide to take ship and to turn back to sea by leaving the Dog-Woman in Puritan's England. After disappearance of Jordan and Tradescant, the Dog-Woman acts against Puritans to revenge on King Charles' execution. She helps a brothel keeper to punish Puritans who engage in sexual activity with prostitutes, and she kills her neighbor Firebrace and Preacher Scroggs who come to the brothel. Jordan arrives in Barbados and finally picks up Fortunata's trail there. He gets chance to spend some time with Fortunata and he goes

back to London with a pineapple while the Dog-Woman looks forward to seeing her son with a great expectation.

In the last part of the novel, Jordan decides to enlist in the army as he has been attracted to ships since his childhood. He is accepted to the army as a naval cadet and named as Nicholas Jordan. The Dog-Woman and her son travel to London and plan to present pineapple to the King Charles II. According to the Dog-Woman, God inflicts the Plague as punishment on England for the execution of their king. The novel ends with the Great Fire devastating London in 1666 when Jordan and his mother manage to escape fire in Jordan's ship.

3. Intertextual Elements in Jeanette Winterson's *Sexing the Cherry*

Fairy tales have impacted on the continuation of social and cultural conventions of societies by promoting these conventions and values in literature. In *Sexing the Cherry*, Jeannette Winterson achieves to recreate new from pre-existing fairy tales. As Grimm Brothers' fairy tales have been adapted in many texts, *Sexing the Cherry* incorporates the story of "The Twelve Dancing Princesses" as one of the fairy tales of Grimm Brothers with the other stories by rewriting it in the novel. Categorized as a postmodern novel by many critics, *Sexing the Cherry* indicates traces of postmodern strategies such as historiographic metafiction and intertextuality. Winterson places her writing the given fairy tales in a section entitled "The Story of The Twelve Dancing Princesses" in *Sexing the Cherry* in which she presents a different version of the story of "The Twelve Dancing Princesses" by Grimm Brothers. In a way, Winterson rewrites the German fairy tale "The Twelve Dancing Princesses" and creates intertextual relations between two texts to offer a feminist discourse. Therefore, the second chapter of the novel will be analysed with regards to its intertextual relations with the original story of the "Twelve Dancing Princesses".

Winterson intends to merge the female and male voices in the narration of the story to liberate the narration from the dominant patriarchal language. Patriarchy can be considered as a system in which women are put in a lower position and subordinated to men in a world which deprives women of any kind of power. The stories of the princesses in the original text of "Twelve Dancing Princesses" are narrated by a third person narrator with male perspective, showing the male dominance over language. It

would not be wrong to state that fairy tales have essential features which maintain certain conventions while fairy tales tend to convey cultural and social codes from generation to generation. They achieve this goal through language dominating narration, depiction of characters and plot in literature. These features of fairy tales perpetuate the dominance of patriarchal ideology in literature. When examined in detail, it can be indicated that Grimm Brothers' tale of "Twelve Dancing Princesses" contributes to patriarchal discourse of fairy tales by encoding cultural and social codes belonging to patriarchal ideology through narration, characters, and plot.

"The Twelve Dancing Princesses" is one of the fairy tales in Grimm Brothers' collection *Kinder- und Hausmärchen* and also translated as "The Worn-out Dancing Shoes" in English from its original German book published in 1812. In its original, the fairy tale tells the story of a king and his twelve daughters. In the story, the king cannot discover the secret behind the door he locks his daughters up every night. The king commands to lock the door of princesses' room when they go to bed. However, every morning he finds their shoes princesses' shoes worn out as if they have been danced in all night "and nobody knew where they had been and how it kept happening" (Grimm, 2014, p.432). The king announces that whoever discovers the secret where the princesses dance in all night, he will be awarded by marrying one of the princesses and reigning the kingdom after his death, yet if he fails to discover the secret, he will be punished to death. After some of the suitors fail, an old soldier seeks his fortune to be the king and tries to unmask the secret and to detect where the princesses dance. Eventually, he discovers that at night the princesses wear their fine clothes and go to dance with twelve princes in the underground castle. The old soldier declares the secret to the king, and the king allows him to marry one of the princesses. He decides to marry the oldest one since he is old and succeeds to be the king's heir.

Considering such elements of the story as the plot, portrayal of the princesses and the third person narrator with male perspective, it would not be wrong to suggest that Grimm Brothers' tale of "The Worn-out Dancing Shoes" tend to perpetuate the literary conventions of patriarchal ideology. In other words, the character choice and depiction of male and female characters seem quite conventional as the readers come across in every fairy tale written in patriarchal discourse. The story of the princesses is not narrated with the voice of princesses but the third person narrator that obviously

reflects the male perspective. The female characters, the princesses are portrayed as powerless figures who are locked in their room and left to wait for their suitable husbands. As many other stories follow the same plotline, female characters are lock in the castle or in their rooms to be prevented from any connection with men before marriage. In the story of “The Worn-out Dancing Shoes”, the king as a male figure takes control of his daughters’ lives by preventing them from adopting their own lives. The way that the princesses dance and liberate themselves from the restrictions put by their father, a male authority, is found unacceptable by the king whose status is endangered in patriarchal society. Therefore, the king decides to punish his daughters for their unacceptable actions uncomplying conventions of patriarch. As many other stories in literature, “The Worn-out Dancing Shoes” maintains the conventions which punish the female figures who threaten the patriarchal values. At the end of the story, the princesses are punished due to their attempt for liberation disregarding the authority of the king. In the fairy tale, the status of woman in society and their roles are conveyed through the plot and the depiction of the female characters. The reader can perceive the conventionally constructed gender roles encoded by means of the narrative. In addition to the plot structure, the narration reflects the cultural and social codes embedded into the fairy tale. In “The Worn-out Dancing Shoes”, the story is narrated by the third person that generally represents the male perspective by giving the male figures authority to dominate over events and female figures. Consequently, “The Worn-out Dancing Shoes” can be considered as a fairy tale maintaining the certain cultural and social traditions promoting the patriarchal values and ideology in literature.

The intertextual analysis of *Sexing the Cherry* by Jeanette Winterson will be presented in the light of intertextual theory of Julia Kristeva and Gerard Genette. On the one hand, Kristeva claims that each text is generated out of pre-existent codes, discourses, and texts and the meaning of a text is derived from its relations with the text and the discourses outside the text. On the other hand, Genette introduces metatextuality suggesting the use of explicit and implicit references to another text. Besides, Genette presents the term hypertextuality that a text is generated from a previous text called hypotext through simple transformations. He asserts that hypertextual genres can be identified as parody, travesty, and pastiche (1997a, p.9). Basically, his theory of

hypertextuality as a form of intertextuality is based on the idea that the hypertext transforms or imitates the hypotext.

Jeanette Winterson generates an intertext which is interrelated with the story of “The Worn-out Dancing Shoes” by Grimm Brothers to challenge the dominant discourse and codes of the fairy tale and to reconstruct these codes in her *Sexing the Cherry*. Winterson remarks that “I like to take stories we think we know and record them differently. In the re-telling comes a new emphasis or bias, and the new arrangements of the key elements demands that fresh material be injected into the existing text” (2006, p.18). Taking into consideration Kristeva’s theory of intertextuality, “The Story of Twelve Dancing Princesses” in *Sexing the Cherry* is an intertext created out of its relation to “The Worn-out Dancing Shoes” written by Grimm Brothers. Kristeva considers a literary text as a construction of a variety of codes and discourses which are pre-existed. In this sense, the fairy tale can be viewed as an ongoing construction of codes and discourses, and Winterson aims to reconstruct these codes and discourses by presenting a new perspective through unconventional female figures, plot structure and narration in her own version of the story. Winterson embraces a critical attitude towards the essential conventions of the classical fairy tales of Grimm Brothers by challenging the acceptability of these conventions through her unique narrative style, characterisation, and utilisation of postmodern devices with the purpose of opposing the male-dominated and heterosexual discourses.

It would not be wrong to state that Winterson creates a feminist version of Grimm Brothers’ tale of “The Worn-out Dancing Shoes”. To put forth the transformation which she presents in the tale, it is essential to analyse the narration, the plot structure, and the characters in “The Story of Twelve Dancing Princesses” The second part of the novel entitled “The Story of Twelve Dancing Princesses” consists of eleven stories narrated by eleven princesses who tell what happened to them after they are forced into marriage. Winterson extracts the princesses from the original fairy tale and rewrites their stories from a different point of view. She gives a voice to each of twelve princesses to tell their own story by rescuing them from the male dominance that is apparent in the Grimm version of the story. By giving the princesses a voice, Winterson enables them to take the power into their own hands which is taken from them by the third person narration in the original story of “The Worn-out Dancing Shoes” by Grimm Brothers. In this sense,

it can be affirmed that Winterson defies the traditional narrative of Grimms' tale to question patriarchal values embedded into the voice of the narrator. In Grimms' version of the story, the princesses are caged within a domestic space and forced into the heterosexual marriage by taking their voice away. On the other hand, in *Sexing the Cherry*, the princesses possess the power of taking control of their life and change their fate after marriage they are forced into:

You know that eventually a clever prince caught us flying through the window. We had given him a sleeping draught but he only pretended to drink it. He had eleven brothers and we were all given in marriage, one to each brother, and as it says lived happily ever after. We did, but not with our husbands. (Winterson,1989, p.47)

Winterson modifies the ending of the story which is 'happily ever after' into happily ever after without their husbands through parodying the stories of princesses. Winterson uses parody and rewriting as intertextual forms to subvert the conventionality of fairy tales. As stated previously, Simon Dentith describes parody as a form of intertextuality which "includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice" (2000, p.9). Besides, Linda Hutcheon identifies parody as a form in which "one text is set against another with the intent of mocking" (2000, p.32). In Winterson's version of the fairy tale, the princesses tell their stories one by one and express their tendency for violence in an easy manner as some of them unrepentantly kill their husband. The tone of the narration can be viewed as satirical. Winterson subverts one of the most fundamental conventions of fairy tales which is the glorification of happy-ending marriages with obedient wives as the wives of the princes in "The Story of Twelve Dancing Princesses" refuse to conform the constructed gender roles imposed by patriarchal society and manage to survive without their husband. Winterson tends to mock the conventions of "The Worn-out Dancing Shoes" by Grimm Brothers through presenting unconventional female figures who defy male authority. As an intertextual form, parody is utilized by the writer to deconstruct the codes embedded into the German version of the fairy tale. Winterson efficiently reconstructs the traditional story of "The Worn-out Dancing Shoes" by questioning the stereotypical representations of female figures who are subordinated to a male authority. She opposes the portrayal of woman as timid and submissive as she shocks the reader by presenting the concept of homosexuality and unconventional female figures using violence:

She had not minded her husband much more than any wife does until he had tried to stop her hobby... After that she had wrapped her own husband in cloth and gone on wrapping the stale bandages round and round until she reached his nose. She had moment's regret and continued...she said 'But he never touched me. It was a boy he loved. I pierced them with a single arrow where they lay. (Winterson,1989, p.48- 49)

Contrary to the conventions of the original version of the fairy tale, female figures are not presented as submissive to meet the expectation of patriarchal society in Winterson's version of the story. Winterson tends to subvert the archetypes that have been constructed to imbed the conscious of the readers in fairy tales. She rigorously shocks the readers by presenting female characters with the act of violence to parody and to ridicule the portrayal of archetypal female figures of the Grimms' fairy tale. In her version of the fairy tale, Winterson gives prominence to personal development of the female character after their marriages by characterizing them dominant and attached to their interests. In the story of the second princess, the princess wraps her husband's body in cloth suffocates him since he tries to prevent her from engaging in a hobby. Winterson establishes another intertextual relationship between the second princess' story and the first lines of Robert Browning's "My Last Duchess": "That's my Last Duchess painted on the wall. Looking as though she were alive" (1898, p. 201). The second princess starts telling her story by saying: "That's my last husband painted on the wall, looking as though he were alive" (Winterson, 1989, p.48). In Browning's poem, the male speaker, the duke, expresses his desire to control of his wife in a sense of male superiority. In his poem, Browning intends to employ the theme of male domination over women and commodifying of women. On the other hand, Winterson satirically inverts the conventions on male power over women by empowering the female figure through a deconstruction of these conventions. In addition, she allows her female characters to take control of their lives and to change the fate of their foreordained heterosexual marriages. In the story of third princess, the narrator describes the use of violence in a slight tone and introduces the homosexual relationship of the princess' husband: "But he never touched me. It was a boy he loved. I pierced them with a single arrow where they lay. I still think it was poetic" (Winterson, 1989, p.49). By recreating the female figures as strong and authoritative, Winterson intends to criticize the weakening of women and the domination of male authority in the original version of the fairy tale. The use of violence by a female character contributes to the paradoxical mode

on the slightness of tone which defamiliarizes the readers and makes them mock the story despite the use of physical force.

In Winterson version of stories, the male figures are severely degraded. To illustrate, the fourth princess' husband is portrayed as a mentally sick person who enjoys agonizing his wife and ruining the virgin girls.

I soon discovered that the women he preferred were the inmates of a lunatic asylum. With them he arranged mock marriages in deserted barns. They wore a shroud as their wedding dress and carried a bunch of carrots as a bouquet. He had them straight after on a pig-trough altar. Most were virgins. He liked to come home to me smelling of their blood...I didn't kill him. I left him to walk the battlements of his mined kingdom; his body was raddled with disease. The same winter he was found dead in the snow. (Winterson,1989, p.50)

Winterson focuses on gender identities and sexuality by challenging cultural and social norms based on the heterosexist and patriarchal conventions. Marriage is considered as sacred institution which maintains heterosexual and patriarchal structure and it is portrayed as an assurance of a life which is 'happily ever after' in fairy tales. However, Winterson problematizes the institution of marriage and degrades male domination by opposing the idea that princesses are supposed to be under control of their husband and maintain their marriages in any cases. As the wedding dress transforms into a shroud and the bouquet is replaced by carrots, Winterson creates appalling associations with marriage as a blessed institution in a satirical tone. By rewriting the fairy tale of Grimm Brothers, Winterson questions the conventional marriage for the purpose of challenging the dominant discourse promoting heterosexuality and patriarchy. Laura Doan asserts that "fiction, for Winterson, is the site to interrogate, subvert, and tamper with gender, identity, and sexuality; her fiction is a serious invitation to imagine the emancipation of 'normal' and 'natural' from the exclusive and totalizing domain of patriarchal and heterosexual authority" (1994, p.154). In Winterson's version of "Twelve Dancing Princesses", the husbands of the princesses are not survived and punished at some point. In the fourth princess' story, the husband's body is decayed with disease and found dead in the snow as other princesses' husbands have terrible endings.

Winterson presents the stories of other princesses by deciphering and subverting the codes of fairy tales written by Grimm Brothers and rewrites them in a satirical mode. By overturning the stable conventions of traditional fairy tales, Winterson transforms the fairy tales by adopting a feminist discourse. In the story of fifth princess, Winterson

makes another intertextual reference to the other fairy tales of Grimm Brothers entitled “Rapunzel” and “The Frog Prince” by parodying the given fairy tales and rewriting them as it follows:

You may have heard of Rapunzel. Against the wishes of her family, who can best be described by their passion for collecting miniature dolls, she went to live in a tower with an older woman. Her family were so incensed by her refusal to marry the prince next door that they vilified the couple, calling one a witch and the other a little girl... The lover got in by climbing up Rapunzel’s hair, and Rapunzel got in by nailing a wig to the floor and shinning up the tresses flung out of the window. Both of them could have used a ladder, but they were in love. (Winterson,1989, p.51)

In Genette’s map of transtextuality, metatextuality refers to the use of explicit or implicit references to another text. Moreover, the relationship of the new text with the previous text can be commentary. In this sense, Winterson’s use of an explicit reference to “Rapunzel” can be considered as an example of Genette’s theory of intertextuality. Moreover, she uses an implicit reference to the tale “The Frog Prince” by Grimm Brothers in the same story. In Winterson version of “Rapunzel”, the princess refuses to marry the prince and decides to live with an older woman in a tower. The princess is portrayed as a lesbian having a homosexual love affair with an older woman instead of the prince. Moreover, the portrayal of the prince challenges the conventional depiction of the male character by questioning his masculinity in the following line: “One day the prince, who had always liked to borrow his mother's frocks, dressed up as Rapunzel's lover and dragged himself into the tower” (*ibid.*, p.51). Winterson intentionally subverts the fixed codes of patriarchal discourse embedded into the original fairy tale of “Rapunzel” and inverts these codes on the purpose of dismantling the conventional understanding of sexual and gender. At the end of Winterson’s version of “Rapunzel”, the readers are presented to a new version of “The Frog Prince” as it follows: “My own husband? Oh well, the first time I kissed him he turned into a frog. There he is, just by your foot. His name's Anton” (*ibid.*, p.52). As stated before, Winterson intends to punish all the husbands one way or another. In this example, the husband is transformed into a frog by a kiss from the princess, which causes a punitive ending for the husband. In a way, Winterson makes intertextual reference to another fairy tale of Grimm Brothers “The Frog Prince” and rewrites it in a satirical tone. In the original version of the tale, the story has a happy ending in which the frog is transformed into a prince by the princess. Winterson overturns the transformation in the story and degrades the husband by transforming him into an animal in a satirical way. The degradation of the husband

is reinforced by giving him a pet name Anton. Winterson intends to shock the reader by the transformation of the husband into a frog and naming him as Anton which is a pet name. As an intertextual form, parody is used by Winterson in rewriting the fairy tales with a satirical tone. She attempts to make a subversive use of some of the traditional fairy tales by parodying them in her unique rewritings.

Another aspect of her subversive use of fairy tales can be highlighted in the presence of homosexual relationships in the stories of the princesses. In the original version of “Twelve Dancing Princesses”, there is no possibility of homosexual marriages as the fairy tale is written in a discourse dignifying heterosexual and patriarchal ideology. On the contrary, Winterson places homosexual relationship in the stories of the princesses while rewriting the conventional fairy tales praising patriarchal and heterosexual codes. In this sense, Winterson introduces the story of a princess having a homosexual love affair and leading a lesbian lifestyle as it follows:

I never wanted anyone but her. I wanted to run my finger from the cleft in her chin down the slope of her breasts and across the level plains of her stomach to where I knew she would be wet. I wanted to turn her over and ski the flats of my hands down the slope of her back. I wanted to pioneer the secret passage of her arse... The man I had married was a woman. They came to burn her. I killed her with a single blow to the head before they reached the gates, and fled that place, and am come here now. (Winterson, 1989, p.54)

In the quotation above, the princess confesses her sexual affair with another woman and gives details about their relationship. Winterson questions the strict conventions of the dominant ideology which fail to accept any kind of lifestyle against a heterosexual and patriarchal order. She manages to liberate her female characters from the dominance of male authority and inverts archetypal female characters by presenting unconventional female figures. Winterson gives the princesses the power of emancipating themselves from the marriage chains and of leading their lives under no dominance. In the story of the eighth princess, the husband is punished to death by the princess and then the princess emancipates herself after his death:

Bedtime came and I stirred my husband's vat of milk and put in the powder as directed. My husband came crashing over to the stove and gulped the milk in one draught. As soon as he had finished, he began to swell up. He swelled out of the house, cracking the roof, and within a few moments had exploded. Out of his belly came a herd of cattle and a fleet of pigs, all blinking in the light and covered in milk. He had always complained about his digestion. I rounded them up and set off to find my sisters. I prefer farming to cookery (Winterson, 1989, p.55).

Marriage is considered as a significant core institution in heteropatriarchal societies that do not recognize the independence of women. In the fairy tales by Grimm

Brothers to which *Sexing the Cherry* has intertextual references, the female characters portrayed as passive characters are forced to conform the gender roles attributed to themselves. However, Winterson depicts the princesses as more cunning and intelligent than men and as having courage to challenge the dominance of men over them. In the quotation above, the eighth princess attempts to end her marriage and to disengage with the domestic duties such as 'cooking' by killing her husband. The use of violence and absurd narration are also apparent in the story of the eighth princess. The husband is satirically portrayed as a glutton eating a cow followed by one pig every day. He is also depicted as a grotesque character in huge size. When he died, "out of his belly came a herd of cattle and a fleet of pigs" (*ibid.*, p.55). In Winterson's rewriting of the fairy tales, there appears a combination of fantasy and grotesque in the depiction of the characters, which enables the writer to present her subversion of the archetypal characters of fairy tales. These depictions serve the tone and the narration of the novel. The reason seems that in the act of recreating pre-existent narratives and discourses, rewriting prioritizes the fictionality of these pre-existent texts and underlines the narrativity of constructed reality.

The story of the ninth princess exposes an aspect of male characters depicted in conventional fairy tales which is men's need for proving their masculinity and superiority. In this sense, the ninth princess' husband strives to control his wife and makes use of her to prove his masculinity in a way: "At night, if he was away, he had me chained to our bed" (*ibid.*, p.56). Regarding the princess as a threat, the husband characterizes her as a falcon: "I was his falcon... He said my nose was sharp and cruel and that my eyes had madness in them. He said I would tear him to pieces if he dealt softly with me" (*ibid.*, p.56). However, the princess depicted as a falcon liberates herself from the control of a male authority and punishes him for the violence inflicted to her by the husband: "At night, in June I think, I flew off his wrist and tore his liver from his body and bit my chain in pieces and left him on the bed with his eyes open" (*ibid.*, p.56). Winterson amalgamates the fantasy with her satirical rewriting of fairy tales. In the story of the ninth princess, Winterson satirizes the degradation of woman by a male figure who takes advantage of the woman's roles in the institution of marriage, by skilfully subverting the roles of characters and by empowering the female figure to defend and to liberate herself from the male dominance.

The story of the tenth princess does not have the happy ending of the princess and her husband as it follows: “When my husband had an affair with someone else, I watched his eyes glaze over when we ate dinner together and I heard him singing to himself without me, and when he tended the garden, it was not for me” (*ibid.*: 57). The princess seems unsatisfied with her marriage since her husband unable to be faithful to the princess. She is confined by her husband to a domestic place, and she is supposed to meet the expectations of the gender roles. However, the princess decides to change her destiny and to lead her own life by defying the chains of marriage institution: “Why, why should I give you time? What time are you giving me? I am in a cell waiting to be called for execution” (*ibid.*, p.57). She considers her choices by listing them:

I considered my choices.
I could stay and be unhappy and humiliated.
I could leave and be unhappy and dignified.
I could beg him to touch me again.
I could live in hope and die of bitterness.
I took some things and left.” (*ibid.*, p.57).

The princess breaks herself free both from the abusive husband and the expectations for a wife to be submissive, timid, and enclosed to her domestic sphere. In Winterson’s rewriting the stories of the princesses, her female characters tend to obviate ideological constructions of the oppressive patriarchal order. In this way, Winterson achieves to question gender identities ascribed to the main characters by highlighting the practices of Grimms’ fairy tales which can be considered as reinforcement of constructed gender roles and entrenched male superiority. In the story of the eleventh princess, the female figure is not restricted to domestic sphere and is depicted as having ability for hunting. Contrary to traditional fairy tales, the male figure is portrayed as being trapped in a cage in the story of eleventh princess. As most of the husbands of the other princesses are punished to death or degrading transformation, the last husband demands the princess to end his life:

One night, as we were eating a pigeon I had shot, my husband stood up and said, ‘There is a black tower where wild beasts live. The tower has no windows and no doors. No one may enter or leave. At the top of the tower is a cage whose bars are made of bone. From this cage a trapped spirit peeps at the sun. The tower is my body, the cage is my skull, the spirit singing to comfort itself is me. But I am not comforted, I am alone. Kill me.’ (*ibid.*, p.59).

Considering the traits ascribed to the female characters in the rewriting of the tales, it can be stated that Winterson offers alternative paths for women through her subversive narrative. In contrast to Grimms’ *The Worn-out Dancing Shoes*, the

princesses lead different lives after marriages by contradicting the social norms and cultural expectations shaped by the heterosexual and patriarchal system. One of the princesses has a love affair with a mermaid while another one murders her husband who prevents her from engaging in her hobby of collecting religious items. One of the husbands is punished to death because of his love affair with a boy while another husband is punished to the transformation into a frog by the princess' kiss. One of the princesses reveals her blissful love affair with a woman while the other princess poisons her husband eating a herd of cattle and a fleet of pigs. The princess called as a falcon by her husband tears his body into pieces and kills him. On the other hand, the husband of the last princess requests her to kill him.

Apart from the unusual experiences of the princesses, the twelfth and youngest princess named Fortunata turns out to be missing character whom magical characteristics are ascribed:

'Our youngest sister is not here. She never came to live with us. On her wedding day to the prince who had discovered our secret, she flew from the altar like a bird from a snare and walked a tightrope between the steeple of the church and the mast of a ship weighing anchor in the bay...She was, of all of us, the best dancer, the one who made her body into shapes we could not follow'...Do you remember,' said another sister, 'how light she was? She was so light that she could climb down a rope, cut it and tie it again in mid-air without plunging to her death.

Fortunata's connection to her sisters presents a sense of reality for her existence while she is depicted as a part of a magical world. The depiction of her body represents the liberation from the oppression on women's body and their existence because womanhood is reduced to the body. In this sense, Fortunata's magical appearance and her ability to dance independently of the body enables her to break ties with the societal norms and oppressions. She runs away from the institution of marriage and leads a life in a fantasy world away from the conventions of a patriarchal society.

In the story of Fortunata, Winterson establishes intertextual relations with the story of Orion and Artemis. Grice and Woods indicate that "Winterson exhibits the concern to use – and abuse – representations of women inherited from older and other narrative modes like mythology, folklore and fairy tale" (1998, p.6). Fortunata tells Jordan the story of Artemis which she learns when she is in the service of Artemis. In Winterson's rewriting the myth of Artemis and Orion, the story is revised to foreground women's liberation from male domination Winterson give prominence to women's overpowering faculty against male oppression through the transformation of the myth

into “a paradigm of women’s ability to overcome victimization” (Rosemergy, 2000, p.257). Taking a feminist stance in her rewritings, Winterson tends to portray female characters as powerful and independent by opposing the conventions of patriarchal order as she presents a mythological character Artemis as an independent goddess in her depiction:

The goddess Artemis begged of her father, King Zeus, a bow and arrows, a short tunic and an island of her own free from interference. She didn't want to get married, she didn't want to have children. She wanted to hunt. Hunting did her good. (Winterson, 1989, p.126).

According to the story, Artemis leads a different life by hunting and living alone on an island instead of conjugal life. However, her solitude and freedom are disturbed by Orion’s arrival. In a way, a woman’s attempt for equal presence without any interference of male authority is shattered by a male figure. Nevertheless, Artemis does not passively comply with dominative interference of Orion as it follows: “Her revenge was swift and simple. She killed him with a scorpion” (Winterson, 1989, p.128). In Winterson’s version of the myth of Artemis and Orion, Artemis takes her revenge after Orion rapes her. Providing intertextual references to the myth of Artemis and Orion, Winterson creates a conflict between male figure and female figure. In *Sexing the Cherry*, Orion represents dominance aggression as a male figure by raping Artemis while Artemis challenges male dominance over women by killing Orion.

Fortunata, the twelfth and youngest princess, stands out as a distinctive character whose portrayal is attached to fantasy as well as new possibilities for women. Contrary to her eleven sisters marrying eleven princes, Fortunata chooses a different path and runs away to lead her life without a male partner by refusing marriage. Winterson presents such a character rejecting one of the most significant institutions which maintain heterosexual and patriarchal order. In Grimms’ version of the story, all the princesses conform the values and conventions of heterosexual and patriarchal society, the characters are presented to promote certain codes of the dominant ideology in the traditional fairy tales. However, Winterson presents Fortunata like other characters in the novel to subvert these codes and constructed gender identities by providing alternative directions to the dominant system through characters. Fortunata and other eleven princesses in Winterson’s version of “Twelve Dancing Princesses” are characterized to represent inversion of the heteronormative and patriarchal discourse dominated in Grimms’ version of the tale. The stories of each princess represent different

directions which resist imposing practices of heterosexual marriage. In Winterson's version of the fairy tale, female characters challenge the boundaries of conventional marriage and domesticity through their unconventional choices such as having homosexual love affair and the use of violence against their husband. Contrary to Grimms' version of the tale, Winterson enables the female characters to decide their roles they want to play in their lives.

Overall, Jeanette Winterson's novel *Sexing the Cherry* provides a recreation of pre-existing texts and narratives through intertextual references to previous texts and myths. Winterson establishes intertextual relations to pre-existent texts and discourses by rewriting and parodying the traditional fairy tales of Grimm Brothers such as "The Worn-out Dancing Shoes", "The Frog Prince" and "Rapunzel". She presents a new perspective on gender identities and roles constructed within patriarchal society. Instead of having male narrator, she makes a twist on the narration by giving a voice to each of twelve princesses to narrate their own stories. In this way, Winterson achieves to subvert the conventions of traditional fairy tales by presenting nonconformist and independent female figures taking control of their lives over against idealized happy ending marriage and domesticity. By rewriting the Grimms' tales of "The Worn-out Dancing Shoes", "The Frog Prince" and "Rapunzel", Winterson deconstructs the cultural codes embedded into these tales in a satirical tone, opposing the established values and conventions of heteropatriarchal culture and discourse. In *Sexing the Cherry*, Winterson integrates the male's and female's narrative of the Dog Woman and Jordan with the narratives of twelve princesses to put emphasis on different aspects of the given stories. In Winterson's version of the fairy tales, there appears a sense of criticism on the portrayal of female characters in those tales which convey certain codes and morals of the dominant ideology.

CHAPTER THREE

1. Angela Carter and Her Literary Background

Angela Carter whose original name is Angela Olive Stalker was born to a social democratic family in 1940 in Eastbound. When World War II broke out, she moved to

her grandmother's house in Yorkshire, where she lived out the rest of the War. She was raised among her strong female relatives. As a teenager, Carter dealt with anorexia problem leading her to have problem with self-confidence while she was living with her grandmother. Taking a leaf from her father, Carter started her career as a journalist on the Croydon Advertiser. On the other hand, she has been known as a writer of fiction with “nine novels and four collections of short stories between 1966 and 1993” (Day, 1998, p.1). Meanwhile, she started studying English literature at the University of Bristol. While attending the University of Bristol, Carter joined poetry reading communities. In addition, she studied psychology and anthropology. She married Paul Carter in 1960 at the age of twenty, after which she earned a degree in English with a specialty in medieval literature at the University of Bristol. It can be stated that Carter has been concerned with the issues of the lower class because of her “pro-active” nature (Haffenden, 1982, p.18). She opposed to the closing of mines and the intervention of mining strikes in the 1960s. She is considered as one of the most prominent English writers of the late twentieth century since her works have been discussed and read in universities around the Western world (Tonkin, 2012, p.1). Angela Carter suffered from cancer and died in 1992, aged 51. After her death, she has been taken credit with fairy tales and the creation of the fantastic figures. Her fiction is characterised by its boldness, intelligence and intensiveness that is also uniquely postmodern in its re-examination of folklore and other traditional sources.

Carter's œuvre are applied in a range of categories incapsulating magic realism, surrealism, fantasy, science fiction, gothic, feminism, and post-modernism. Furthermore, her works can be identified by their literary and cultural references. To illustrate, Christina Britzolakis identifies Carter's writing as ‘the voracious and often dizzying intertextuality’ (1997, p.50). On the other hand, Linda Peach indicates that intertextuality can be a ‘boldly thematised part of her work’ (1998, p.4). Carter's narrations are characterized with references and allusions extracted from various cultural domains. Angela Carter articulates referential aspects of her narratives in an interview with John Haffenden as it follows:

I have always used a very wide number of references because of tending to regard all of western Europe as a great scrap-yard from which you can assemble all sorts of new vehicles...bricolage. Basically, all the elements which are available are to do with the margin of the imaginative life, which is in fact what gives reality to our own experience, and in which we measure our own reality. (Haffenden:1985, p.92)

Carter performs an argumentative and commentary attitudes in her fiction while she puts emphasis on the act of subverting the pre-established notions and values in her works. She touches on her argumentative style by stating that: “a day without an argument is an egg without salt” (Carter, 1992, p.4). In addition to her aim to propound an argument, she intends to offer alternative directions for recognizing such concepts as gender, sexuality, cultural and social code imposed to people. She enjoys playing with the traditional stories and making them on her own by adding her powerful female figures in them which are placed there intentionally with the aim of uniting and empowering all women through inspiration.

My life has been most significantly shaped by my gender... I spent a good many years being told what I ought to think, and how I ought to behave, and how I ought to write, even, because I was a woman and men thought they had the right to tell me how to feel, but then I stopped listening to them and tried to figure it out for myself, but they didn't stop talking, oh dear no. So, I started answering back. How simple, not to say simplistic, this all sounds; and yet it is true (1992, p.5).

As it seems in the quotation, Carter basically focuses on gender issues in her arguments. She attempts to underline relativity of notions concerning the gender differences. Considering her attitudes towards the gender issues and constructed ideas on sexuality, it can be indicated that Carter consciously presents her approach to these issues in her works. Furthermore, she deals with the problems of female sexuality and gender in her works by constructing her narratives to challenge the conventional constructions of gender identities. In an interview by John Haffenden, Carter enunciates her concerns over women issues by stating that “women are people, too” and “circumstances of women are different from those of men” (Haffenden, 1985, p.95). On the other hand, it would be wrong to say that Carter's fiction is concerned only with women's issues and feminism as her fiction encompasses a range of subject matters. Carter reconstructs the perception of gender and sexuality and the concept of reality constructed by the dominant ideology. She creates unconventional characters who oppose the social and cultural codes on sexuality and gender identity imposed by the dominant patriarchal discourse. She presents a new perspective on the constructed gender identities through her unconventional female characters liberating themselves from the constrains of gender roles and identities. According to Lucie Armitt, Carter is inclined to “the exploration of female sexuality through images of passivity, violence, bestiality and sado-masochism” (Bristow, 1997, p.88). It can be stated that Carter

opposes the patriarchal ideology in her fiction through her idiosyncratic language and imagination. She emancipates the narratives of fairy tales from the dominance of male narration in a feminist discourse and deconstructs the perception of gender identities by means of parody.

As a productive writer, Angela Carter produced many essays and articles for *New Statesman*, *The Guardian*, *The Independent* and combined them in her *Shaking a Leg: Collected Journalism and Writings*. She wrote two radio dramas on Richard Dadd and Ronald Fairbank. She was engaged in adaptation of movies and screenplays, composing her *The Curious Room: Plays, Film Scripts and an Opera* which encompasses her original screenplays for the films *The Company of Wolves* (1984) and *The Magic Toyshop* (1987) and a draft of a libretto for an opera based on *Orlando: A Biography* by Virginia Woolf. Moreover, she wrote nine novels which present unconventional ideas, themes and images and can be sorted respectively as *Shadow Dance* (1966; reprinted in America as *Honeybuzzard*, 1966), *The Magic Toyshop* (1967), *Several Perceptions* (1968), *Heroes and Villains* (1969), *Love* (1971), *The Infernal Desire Machines of Doctor Hoffman* (1972; reprinted in America as *The War of Dreams*, 1977), *The Passion of New Eve* (1977), *Nights at the Circus* (1984) and *Wise Children* (1991). Carter is also known as a creative writer of short stories who drew on five collections of short stories which are *Fireworks: Nine Profane Pieces* (1974), *The Bloody Chamber and Other Stories* (1979), *Black Venus's Tale* (1980), *Black Venus* (1985; reprinted in America as *Saints and Strangers*, 1987) and *American Ghosts & Old-World Wonders* (1993). As a prolific writer, Carter presented to literary world several non-fictions, poetry books and the children's books. *Five Quiet Shouters* (1966) and *Unicorn* (1966) were written by her as poetry books. Her children's books can be sorted as *The Donkey Prince* (1970), *Miss Z, the Dark Young Lady* (1970), *Comic and Curious Cats* (1979), *The Music People* (1980), *Moonshadow* (1982), *Sea-Cat and Dragon King* (2000). Furthermore, her non-fiction works consist of *The Sadeian Woman and the Ideology of Pornography* (1978), *Nothing Sacred: Selected Writings* (1982), *Expletives Deleted: Selected Writings* (1992) and *Shaking a Leg: Collected Journalism and Writing* (1997) (Peach, 1998, p.2).

To elaborate on Carter's writing style, her works can be characterized by their contentious and subversive nature which enable her to deconstruct the conventions producing social structures. Peach highlights that "the recalcitrant, mocking iconoclasm

of Carter's fiction” displays her literary approach reflected in “allusive nature of her texts” (*ibid.*, p.4). She uses intertextuality as a literary device by which she questions “traditions, mythologies and conventions” (*ibid.*, p.4). Carter tends to change the narratives of the patriarchal discourse to problematize standard and traditional notions through intertextual forms such as parody and rewriting. Underlining Carter’s penchant for twisting the narratives of dominant discourse, Salman Rushdie states that “She opens an old story for us, like an egg, and finds the new story, the now-story we want to hear, within” (1997, p.xiv). Having developed new insights into pre-established notions, Carter intends to decipher social and cultural codes of the dominant ideologies conveyed by traditional fairy tales and myths. By subverting the pre-existent narratives in her works, Carter challenges constructed notions and codes conveyed by the previous texts by means of intertextuality as Jacqueline Pearson indicates in the following lines:

While for earlier highly allusive writers, for John Webster, Alexander Pope or Eliot, the ability to deploy intertextual reference marked our knowledge of and our ability to control the world, for Carter it is part of a project which combines a lively appreciation of the literature of the past with a radical ‘demythologising’ project (“Notes from the Front Line” 71) which challenges our confidence in our social, cultural and psychic structures and the nature of reality itself. From earliest to latest work, Carter plays with allusions from literature, art and film. From Shakespeare to Sade, from Baudelaire to the Brothers Grimm, from Proust to Poe, from Jean-Jacques Rousseau to Le Douanier Rousseau, from John Ford the seventeenth-century dramatist to John Ford the film-director, all is grist to her mill. (Pearson, 2006, p.viii).

Carter’s works thwart and overturn literary, cultural, social, sexual, and religious structures which are established by the dominant ideology. Carter’s non-realistic fictions alienates and disturb the readers to make them question these pre-established structures since “non-realistic fiction usually presents the reader with new insights into how society is structured, into the forces behind it and into how it is organised according to the interests of particular powerful groups” (Peach,1998, p.7). To describe the stylistic aspects of Carter’s fiction, it can be noted that Carter, who writes in postmodern period, challenges the conventional modes of writing by intertwining different modes in a single narrative. In her literary works, Carter employs a range of genres encompassing fable, fantasy, magical realism, science fiction, folklore, tales. Carter’s miscellaneous style is integrated with her ability to amalgamate various modes and genres with each other in her writings. Furthermore, it can be stated that Carter’s works bear the traces of pre-existent texts and narratives as she includes allusions and references to previous texts and parodies them in her works. Carter’s fiction can be categorized in the postmodern

literary mode since the stylistic and contextual aspects of her works reflect the characteristics of postmodern fiction.

2. *The Bloody Chamber: An Overview*

The Bloody Chamber and Other Stories as a collection of short stories by Angela Carter was published in 1979 and received the Cheltenham Festival Literary Prize. Carter retells the traditional tales of Madame Le Prince de Beaumont, Charles Perrault and Grimm Brothers in her *The Bloody Chamber and Other Stories*. Although the book complies with the original tales in terms of contextual structure, Carter reconstructs them with her feminist perspective.

The first story of the book is “The Bloody Chamber” which begins with the narrator’s journey to her husband’s castle located on an island just after her marriage. Her husband named Marquis is a rich man who had three wives before his marriage with her. All of Marquis’ old wives died mysteriously, which disturbs the heroine, the narrator of the story, and makes her uncomfortable with Marquis. Due to Marquis’ business works, the couple postpone their honeymoon. After Marquis leaves home for his business, the young lady starts discovering her husband’s belongings inside the house. When Marquis returns home, he gives his grandmother’s ruby choker to his new wife as a symbol of their marriage. Then, Marquis is supposed to take the road again for business and this time he gives her the keys of all chambers in the castle by informing her that she is forbidden to use one of the keys to enter the room. However, she decides to enter the secret room after she visits unforbidden rooms and keeps herself busy with practicing piano and discovering the rooms. In the secret room, she comes across death bodies of Marquis’ ex-wives and drops the key into a pool of blood since she is gripped by fear. After witnessing this scene of horror, she starts planning to run away from her husband. She wants to call her mother, but “the line is dead”. She tells what she sees to Jean-Yves, the blind piano-tuner. They try to clean the blood from the key, but the blood is not removed. Marquis arrives and asks for the keys. Despite her hard efforts to conceal the keys, Marquis grabs the key and presses it to her forehead, making a mark to imply that she is going to be sacrificed. Marquis tells her to be prepared for her execution in the courtyard. However, her brave mother catches to save her daughter from the hands of Marquis and shot his head with a gun. After the death of Marquis, his properties pass to

the young lady. Later, she transforms the castle into a school for the blind children. The story ends with the mother, daughter and Jean-Yves living happily ever after.

The second story of the collection is “The Courtship of Mr Lyon” which is about the relationship between Beauty and the Beast. In the beginning of the story, Carter changes the narrator of the story from the third person to the first-person narrator. The young lady named Beauty, the narrator, waits for her father, who loses his fortune, to come back home in a winter day. Her father is stuck on the snowy road away from home. However, he comes across a bewitching house, and he enters the house to call a tow-truck service. He eats and drinks the things prepared for him in the house. While he is on the way out of the house, the Beast with a lion’s head catches him stealing a white rose. Beauty’s father tries to explain that he steals the white rose for his daughter. The Beast called Mr. Lyon emancipates him in return for bringing the Beauty to his house for dinner. Beauty and the Beast establishes a good relationship though Beauty first fears the Beast and his house. The Beast comforts her by assuring her to regain her father’s fortune. In return, Beauty is supposed to stay with the Beast while her father stays in London. Beauty has a good time with the Beast during her staying. When her father returns with the fortune he regains, Beauty takes leave the Beast and promises him to return his house before spring comes. She moves to London where she will live a luxurious life. Later, Beauty starts to turn into a spoiled girl who forgets the Beast and the promise she gave. Thus, the Beast’s Spaniel visits her to remind her promise. When Beauty pays a visit to the Beast, she finds him weak and dying and realises that the house seems dusty and desolated. Beauty entreats the Beast not to die and kisses his paws while her tears fall on his face, which turns the Beast into a human. Yet, the Beast still looks like a lion because of his lion-like hair and nose. The story ends with the Beast, Mr. Lyon, and Beauty now called Mrs, Lyon walking through their house together while Mr. Lyon’s Spaniel snoozes in the garden.

The third story of the collection is “The Tiger’s Bride” which tells the story of Beauty’s transformation into a Beast. In the story, Beauty’s father loses his daughter to the beast when he loses in the card game with the beast. Due to her father’s defeat, Beauty is obliged to go to the Beast’s castle. Though Beauty declines the Beast’s demands, she accepts to see him without his disguising garments. The Beast shows

himself as being an animal and Beauty is taken with his animal appearance and turns into an animal with beautiful fur.

“Puss-in-Boots” appears as the fourth story of the collection which deals with the friendship between a cat named Figaro and his master and tells the adventures of Puss and his master. The narrator of the story is Puss named Figaro who lives with his master, a young cavalry officer. Puss works as a valet for a cavalry officer who gives him a pair of boots. They spend great time together by gambling and seducing women until Figaro’s master falls in love with young woman married with old Signor Panteleone. Puss gets uncomfortable with his master’s amative state and decides to take control of the union of his master and the young woman to end up his master’s distractions by collaborating with the Panteleones’ tabby cat. The story ends with the marriage of the cavalry officer with Lady Panteleone and with the union of Figaro and Tabs.

In the fifth story of the collection “The Erl-King”, a young girl, the narrator of the story, tells the story of the Erl-King as she wanders into the woods and meets with the Erl-King who lives in the wood and is surrounded by plants and animals and birds in cages. Later, she realises that the Erl-King whom she loves turns young women into caged birds. Though the girl feels affection for him, she strangles him to emancipate the birds from the cage.

The following story appears as “The Snow Child” which is about the ride of a Count and Countess through a snowy road. The Count wishes for a girl “as white as snow”, "as red as blood," and "as black as a raven's feather." (Carter, 1993, p.110). As soon as he makes this wish out loud, they see a “naked girl with white skin, a red mouth, and black hair”. When the Count takes her into the horse-drawn carriage, the Countess tries to find a way to get rid of her. The naked girl dies when she picks a rose. The Count has an intercourse with the dead girl and takes the rose from the girl to give it to his wife. The story ends with the countess’ satisfaction because she regains what she loses.

“The Lady of the House of Love” is the seventh story of the collection which tells the story of the Countess, queen of the vampires. The countess wearing an old wedding dress lives in a castle haunted by ghosts. She lays out Tarot cards to foretell the death of her visitors. She is used to murder the travellers invited by her governess into

her bedroom until a young soldier arrives. As the young soldier realises the course of events and the intention of the Countess, he changes the fate apprised through Tarot cards and meets her with love. She supposes to destroy him, yet he achieves to deter her from her inhuman practices by showing his love. On the following day, the young boy realises that she is dead with her old wedding dress marked with blood and rose. The story ends with the soldier's return to France with his regiment.

In the eighth story of the collection entitled "The Werewolf", a child sets off to take her the oatcakes and a pot of butter. She comes across a wolf on the road and stabs her father's hunting knife at wolf's forepaw and breaks it off. She wraps up the wolf's paw and puts it into the basket. When the girl arrives in her grandmother's house, she finds her grandmother sleeping and sick. As the girl opens the basket to take things out, she realises that the wolf's paw is turns into her grandmother's hand. The neighbours who hear the girl's crying come to the grandmother's house and beats the grandmother to death. The story ends with the girl living in her grandmother's house prosperously.

In the ninth story of the collection which is "The Company of Wolves", the narrator starts telling the story by describing how the hungry and howling wolves seek for flesh in the forest during winter. A young girl takes the road through the forest to visit her grandmother's house and has a knife to protect herself against the wolves. On her way, she comes across a young man who is going to accompany her along the way. The young girl and the man agree to take part in a race to arrive at granny's house. The man asks for a kiss if he arrives earlier than her. The young man arrives at the grandmother's house and cheats the grandmother by pretending to be her granddaughter. After the grandmother invites him in, the young man gets naked and transforms into a wolf to eat her. Later, the young girl arrives and is caught by the wolf disguising in the grandmother's appearance. As the house is encircled by howling wolves, the man transformed into the wolf wants the young girl to undress and to throw her clothes into the fire. The story ends with the scene in which the girl sleeps in granny's bed, between the paws of the wolf.

The last story of the collection entitled "Wolf Alice" is about a girl named Alice who is grown up by wolves and brought back to the civilisation. As Wolf Alice does not possess human characteristics, she finds herself in the hands of nuns to be civilized.

However, Wolf Alice sticks to her wild nature and is given to the Duke who is an old werewolf living in a gloomy mansion. The day Alice experiences her first menstruation, she begins to learn about her identity and her body as a human. She wears a dress and looks herself in front of the mirror, making her feel a human being rather than a wolf. In the meantime, a young man approaches to kill the Duke in the church to take revenge as the Duke kills the young man's wife. The Duke is wounded by the young husband of the dead wife. The Duke lies on his bed bleeding and Alice begins to lick his face and his blood to recover him. The story ends with the transformation of the Duke into a human being, too.

3. **Intertextual Analysis of *The Bloody Chamber and Other Stories* by Angela Carter**

In her essay "Notes from the Front Line," Angela Carter indicates: "most intellectual development depends upon new readings of old texts. I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the bottles explode" (1983, p.69). Considering Carter's statement as a guiding attitude towards the intertextual study of her short stories collected in the title *The Bloody Chamber and Other Stories*, Carter recontextualizes the "old bottles", which are conventional fairy tales, to offer "new wine" which is a new perception of constructed notions and archetypes of male-dominated ideology. Carter's *The Bloody Chamber and Other Stories* consists of ten stories which rely on the folkloric fairy tales written by Madame Le Prince de Beaumont, Charles Perrault and Grimm Brothers (Makinen,2001, p.85). Carter uses the form and narrative structure of these fairy tales to reconstruct them by presenting a new perspective.

As a way of restructuring Western thinking, the forms of intertextuality are utilised by Angela Carter as tools in *The Bloody Chamber and Other Stories* to put emphasis on the false universalising of certain concepts functioning as dynamics of patriarchal societies. In the given collection of short fiction, Carter introduces her rewriting stories in which she transforms and parodies the folkloric fairy tales. According to the intertextual theory of Gerrard Genette, hypertextuality as a form of textual transcendence refers to the notion that a text originates from a previous text called hypotext through simple transformation or imitation. Additionally, parody is identified

as a hypertextual genre by which a hypotext is imitated or transformed by a hypertext (Genette,1997a, p.9). In the scope of Genette's theory of intertextuality, Carter's short stories can be viewed as hypertexts which transform the classical fairy tales as hypotexts by means of parody. In this sense, Carter's use of intertextuality fits in Genette's intertextual theory of hypertextuality as she takes the classical fairy tales as hypotexts and reproduces her hypertexts which are the stories in her collection of short fiction.

In *The Bloody Chamber and Other Stories*, Carter presents ten stories which are concerned with defying the identification of femininity as submissive, victimized, and intimidated. In the presentation of her female characters, she takes a different tack and creates a free space for women to go beyond the social and cultural restrictions dictated by the dominant ideology while she questions the representation of male characters as hegemonic and predatory. Carter parodies hypotexts as she makes use of the plots of the hypotexts such as "Little Red Riding Hood", "Bluebeard", "Beauty and the Beast" and "Snow White" to rewrite them in a way of shattering conventional stereotypes. Carter preserves the echoes of the hypotexts in the hypertexts while she overturns the discourse dominated in the hypotexts. She applies parody as a form of intertextuality to challenge stereotypical representations of femininity which are constructed to undermine and reduce women to passive characteristics within the certain fairy tales of Madame Le Prince de Beaumont, Charles Perrault, and Grimm Brothers. Carter inclines to break through the established codes of Western fairy tales and to set ground for creating a feminist discourse in her rewritings. In this aspect, Carter's use of intertextuality serves the process of challenging patriarchal discourse in which female characters are portrayed as obedient, passive, and timid beings in their world.

3.1. "The Bloody Chamber"

In the first story of the collection "The Bloody Chamber", Carter reconstructs the story of "Blue Beard" in *Tales of Mother Goose* (1967) which is written by Charles Perrault as a collection of fairy tales for children. The structure of "The Bloody Chamber"'s narrative is crucial to analyse the intertextual dynamics of the text. Comparing "Blue Beard" to other tales of the collection, it would not be wrong to say that Perrault does not provide supernatural or fantastic elements in "Bluebeard". Moreover, the fairy tale contains inappropriate and horrifying elements for children in

terms of its context rather than having moralistic value. Angela Carter, who tends to employ the gothic themes in her works, follows the same structural line with “Blue Beard” which takes place in the 17th century. However, she restructures the tale in a more developed setting and elaborates the characters. In the source text, the female characters are represented as passive. The wife of Blue Beard is expected to wait for her brother to rescue her even though her sister Anne, who is at the same warehouse, has a chance to act when Blue Beard attempts to kill her sister (Perrault,1969, p.31-44). On the other hand, in Carter’s version of the tale, the protagonist is rescued by her mother who is described as “eagle-featured, indomitable mother” who “shot a man-eating tiger with her own hand”. The female protagonist, the wife of the Marquis, accentuates her “fearless” attitude toward her husband the Marquis in different parts of the story as it follows:

even when I thought myself most in love with him, always subtly oppressed me (...) No. I was not afraid of him; but of myself. I seemed reborn in his unreflective eyes, reborn in unfamiliar shapes. I hardly recognized myself from his descriptions of me (...) I felt no fear, no intimation of dread. Now I walked as firmly as I had done in my mother's house (...) No fear; but a hesitation, a holding of the spiritual breath. (Carter,1993, p.17-26)

Carter elaborates her characters by giving them certain skills and power. To illustrate, the Marquis’ wife is described as having a talent of playing piano while her mother has a power to defeat “a man-eating tiger with her own hand”. Moreover, the young girl is conscious of her young age and her capacity to deal with marital issues and a new life with the Marquis. Carter constructs the intertextual links between “The Bloody Chamber” and “The Blue Beard” by Charles Perrault to unearth social and cultural codes of the source text which is called hypotext in Genette’s terms. In this sense, she consciously uses the intertextual forms to give the hypertext a new meaning through the way in which she transforms and reconstructs the hypotext.

It is necessary to compare and disclose the key differences between the hypotext and the hypertext to explore how Carter sets her objectives in rewriting the story of “Blue Beard”. In the source text, the story is told through the lens of the third person narrator that represents the voice of patriarchy and the actions of protagonist are portrayed as passive and affected by the outside world. However, in “The Bloody Chamber” and most of her other stories, Carter presents an active protagonist, who has an opportunity to narrate her own story through her own lens, by giving a voice to her female character to shatter the passivity of the female character. The difference between the narrations of

two text is reflected on the discourses of the given texts. Carter's conscious choice of the first-person narrator serves the subversion of the dominant discourse in classical fairy tales and her presentation of new perception based on feminist discourse. According to Sara Mills, the representation of characters is important since it encodes the character's experiences of external and internal world, revealing the underlying reasons for the actions of the characters such as stereotyping and gender roles.

The extent to which a character is the passive 'victim' of circumstance, or is actively in control of the environment, making decisions and taking action, is one of the concerns of feminist stylistics. If a character is very active in a text, in control of their own decisions and actions, an analysis of text describing them might be expected to show a range of processes, and a relatively high number of material-action/intention processes —where the character is performing an action which they have voluntarily chosen as a course of behaviour. A character whose behaviour consists of many internalized mental processes might be expected to appear as very introspective; similarly a character whose processes consist disproportionately of externalized mental processes may seem incomplete in some way. A character who is written in terms of supervention processes might appear somehow out of control of themselves. (Mills, 1995, p.144)

Carter depicts her female character as passive in the beginning of the story. The young girl expresses the Marquis' objectification of her by saying: "I saw him watching me in the gilded mirrors with the assessing eye of a connoisseur inspecting horseflesh, or even of a housewife in the market, inspecting cuts on the slab" (Carter,1993, p.6). The objectification of the female figures is represented through the reflections of the narrator's thoughts as she expresses: "Married three times within my own brief lifetime to three different graces, now, as if to demonstrate the eclecticism of his taste, he had invited me to join this gallery of beautiful women" (Carter,1993, p.5).

Marrying the Marquis, the young girl realises her passivity in the household when she meets the housekeeper of the Marquis: "there was the small ordeal of my initial interview with the housekeeper (...); how tenuous, I thought, might be my authority here!" (*ibid.*, p.9). However, the activity of the female figure takes place of her passivity at the end of the story. In other words, Carter makes the reader familiar with the language of the traditional fairy tales based on patriarchal discourse, then she ends the story by overturning the language of patriarchy reinforcing the stereotypical female figure. In "The Bloody Chamber", Carter renders the protagonist active and assertive as one can see that the protagonist, who takes action by discovering the chamber forbidden by the male authority, turns into someone who takes control of her actions and starts questioning:

I felt no fear, no intimation of dread. Now I walked as firmly as I had done in my mother's house. (...). But--could I trust them, either? His forefathers had ruled this coast for eight centuries, from this castle whose moat was the Atlantic. Might not the police, the advocates, even the judge, all be in his service, turning a common blind eye to his vices since he was milord whose word must be obeyed? (Carter,1993, p.25-29)

Carter attacks the conventional portrayal of female characters as victim, obedient and compliant and presents a female perspective to reject the imposing language of male authority. Rewriting the story of “Blue Beard”, Carter underlines the imposing effects of the source text which embeds the reader’s conscious certain social and cultural codes regarding female identity and stereotypes. In the source text, the female character whose actions are narrated by third person narrator is basically depicted as docile and powerless. On the other hand, in “The Bloody Chamber”, the female character, the protagonist, first seems to be passive and victim, but then she is recognized as a figure who controls over her actions and external experiences with other characters and her environment. Carter transforms the victimized female character into a character who discovers her own strength against male domination:

Until that moment, this spoiled child did not know she had inherited nerves and a will from the mother who had defied the yellow outlaws of Indo-China; My mother's spirit drove me on, into that dreadful place, in a cold ecstasy to know the very worst. (Carter,1993, p.26)

Contrary to classical fairy tales, the heroine is depicted as a character who tries to be attentive towards her new life and her husband. Despite her poor circumstances before marriage, she does not fantasize about her husband’s richness and the prosperity presented by her husband. On the contrary, she keeps herself vigilant to protect herself from any possible danger. As Kathleen E.B. Manley asserts, “She is not always passive, however, but rather oscillates between being insecure and feeling sure of herself. She is a woman in process, someone who is exploring her subject position and beginning to tell her own story” (1998, p.71). However, the Marquis deceives her like his other wives through his wealth and confines her in a castle “cut off by the tide from land for half a day” (Carter:1993, p.8). Despite being a piano player, the heroine, she chooses to marry the Marquis to reach a state of comfort rather than gaining her economic independence as a piano player. At this point, Carter as a feminist writer, parodies conventionality of the source text by presenting the female character as a piano player who is ironically dependent on her husband and his wealth.

Carter elaborates the main characters the Marquis and his wife when comparing to the hypertext “Blue Beard”. She presents detailed description of the Marquis as an

admirer of opera, literature, and painting. Developing the presentation of male and female characters, Carter offers a courageous and affectionate mother figure, and weak and gentle piano tuner while she depicts the wife of the Marquis as a decisive and inexperienced woman. Carter presents the piano tuner as an alternative type of masculinity. Differently from the hypotext, she gives a voice to the heroine to tell the story from a female perspective and inverts the male echoes of the omniscient narrator of the hypotext.

In Carter's version of the tale, the protagonist finding dead bodies of the Marquis' old wives is not rescued by her brothers. Instead, the heroine is rescued by a female character, her mother. When comparing to "Blue Beard", Carter constructs unconventional female characters and enables the main female character to have a voice to narrate the story from her own perspective. In the very beginning, the mother figure is depicted as a strong character who eventually rescue her daughter from the hands of the cruel Marquis who represents the oppressive aspect of patriarchy. In this sense, one can assume that Carter enunciates her opposition to the constructed image of women in the social order. It would be true to point that "The Bloody Chamber" questions how the source text forms gender identity around the passivity and activity of the characters and subverts the dynamics constructing femininity and masculinity by foregrounding the notion that the social and cultural codes embedded into the text construct the perspective of the readers.

Like the other stories of the collection, "The Bloody Chamber" concerns certain issues such as sexuality, gender equality, gender identity and domestic violence. Carter questions pre-established ideas regarding female sexuality, gender roles and gender identities. Carter's first attempt to twist the representation of female characters in the hypotext can be viewed as her choice of the female narrator in the hypertext. Adopting a female perspective in the hypertext, Carter enables the reader to perceive the experiences and thoughts of the female character at first hand which are not provided in the hypotext. Considering female characters as passive and inferior, the traditional tales ignore female sexuality. In rewriting "Blue Beard", Carter intends to "explore women's ability to negotiate sexual relations without reproducing the phallogocentric view of them as passive victims in the sexual act, the masochists within a sadomasochistic transaction." (Makinen, 2001, p.86). Carter parodies the passivity of the female in the hypotext by giving a voice to the female character. The female narrator underlines her

passivity and sexual objectification when she describes her first sexual experience: “He stripped me, gourmand that he was, as if he were stripping the leaves off an artichoke (...) And so my purchaser unwrapped his bargain (...) At once he closed my legs like a book” (Carter, 1993, p.10-11). As an inexperienced young girl, the heroine defines her sexual encounter with her husband as a “one-sided struggle” (Carter,1993, p.14). Thereupon the narrative concentrates on the heroine’s discovery of her sexuality and her transformation in this journey. In the course of events, the young girl, who first feels inexperienced and fragile during her first sexual encounter, begins to embrace her sexuality by reflecting her inner thoughts as it follows:

there had awoken a certain queasy craving like the cravings of pregnant women for the taste of coal or chalk or tainted food, for the renewal of his caresses (...) I lay in bed alone. And I longed for him (...) And what, precisely, was the nature of my desirous dread for this mysterious being who, to show his mastery over me, had abandoned me on my wedding night? (Carter,1993, p.19).

In her rewriting “Blue Beard”, Carter highlights the female sexual desire which is utterly suppressed in the hypotext. Presenting a female character who is empowered by having a voice and explores her sexuality, Carter challenges the stereotypical female figure constructed by the traditional fairy tales promoting patriarchal codes. Alongside, she parodies the conventional attitude towards the feminine desire and female sexuality by presenting the female narrator who has a sense of discomfort stemming from the oppressive constraints of patriarchal norms on sexual freedom for woman: “And, for the first time in my innocent and confined life, I sensed in myself a potentiality for corruption that took my breath away” (Carter,1993, p.6). Taken as a hypotext, Perrault’s “Blue Beard” has a happily ever after ending in which the wife of Blue Beard is rescued by her brothers and marries a man again. On the other hand, she is not characterized as a piano player, or a talented person and she is not given any power to raise her voice. Unlike the wife of Blue Beard who is a passive character, the wife of the Marquis seems thrilled and eager to discover her new impulses evoking pleasure and desire. She identifies her sexual excitement as “a potentiality for corruption” since she is supposed to deny her sexuality in the male’s world. The presentation of passive and sexually repressed female characters in the hypotext is challenged by the way Carter represents female characters in the hypertext by means of parody. In “The Bloody Chamber”, the use of pornographic elements serves Carter’s exposition of male aggression and repressed female sexuality:

the girl with tears hanging on her cheeks like stuck pearls, her cunt a split fig below the great globes of her buttocks on which the knotted tails of the cat were about to descend, while a man in a black mask fingered with his free hand his prick, that curved upwards like the scimitar he held. The picture had a caption: 'Reproof of curiosity'(...) I turned the pages in the anticipation of fear; the print was rusty. Here was another steel engraving: 'Immolation of the wives of the Sultan'. (Carter,1993, p.12-13).

In *The Sadeian Woman*, Carter states that “pornography, like marriage and the fictions of romantic love, assists the process of false universalizing” (1979, p.12). She sees pornography as a form of violence against women reinforcing the male domination. In her essay, Robin Ann Sheets notes that “the pornography represented in the story does not offer the woman a way to be a sexual rebel; instead, it subjects her to harm” (2014, p.642). Carter parodies the representation of misogynous male figure in the hypotext by creating the Marquis as a male character who takes advantages of women to satisfy his sadistic needs and tyrannous sexuality. She questions the false universalizing of sexuality which praises male aggression and female suppression in sexuality.

Carter also alludes to the myth of virginity, which is the female wound transforming woman into wounded body doomed to bleed. In the traditional fairy tales, the narrative promotes the idealisations of the female such as female passivity, female virginity, female dependence on male. In “The Bloody Chamber”, the voice of the female character who is a production of male-dominated society deciphers the erotic violence that she experiences by reflecting her inner voice in the following enunciations: “Yet I had been infinitely dishevelled by the loss of my virginity (...) the sign of a virginity so recently ruptured that still remained a wounded presence between us” (Carter,1993, p.14-15). In this context, it can be asserted that in “The Bloody Chamber”, Carter deconstructs latent women myths foregrounding patriarchal discourse of traditional fairy tales by presenting sexually repressed female character’s realisation of her sexuality. Furthermore, she empowers the mother figure while the narrator describes her mother with these words: “a wild thing”, “a crazy, magnificent horsewoman” “as if she had been Medusa” “my mother had disposed of a man-eating tiger” (Carter,1993, p.40-43). The heroine is rescued by her mother, an active female character. In her version of “Blue Beard”, Carter opens the door for women to be perceived as active, confident, and powerful individuals who take action and discover their feminine nature by rejecting the constructed myths of women and gender roles. In *The Sadeian Woman*, Carter states "the notion of a universality of female experience is a clever confidence trick" (1979,

p.12), which underlines her aim to oppose the false universalisation of sexuality and marriage based on dominance and submission in “The Bloody Chamber”. The myth of Bluebeard’s victimisation of females is subverted and Bluebeard figure is overthrown by two female figures, the Marquis’ wife, and her mother. Overall, in her hypertext Carter who adopts a feminist stance intends to underline how gender roles are not universal but are socially and culturally constructed expectations.

Apart from its intertextual relations to “Blue Beard”, “The Bloody Chamber” provides various intertextual references to paintings, compositions, literary texts, and some historical figures. As the writer depicts the main male character “He was rich as Croesus” (Carter,1993:9), she gives intertextual reference to a historical figure who is described as “the first to conquer the Asiatic Greeks systematically” (Flower,1991, p.57). Croesus, the King of Lydia reigned between 560 BC and 546 BC, is used in the text to describe the Marquis as a rich tyrant. ‘Catherine de Medici’ (Carter,1993, p.9) appears as another intertextual reference to historical figure who is the daughter of Queen of France and Lorenzo de Medici. In “The Bloody Chamber”, this figure refers to a person from the Marquis ancestors who bequeaths an opal ring to the brides of the Marquis’ ancestors, signifying a wealthy and well-established family. Another intertextual reference is given to an opera composition named ‘Tristan and Isolde’, which is composed by Richard Wagner, more than once in the text. Manley notes that the story of *Tristan and Isolde* refers to “a story in which a protagonist is in the process of finding her subjectivity and her voice” (1998, p.78). King Mark is another historical figure whom Carter alludes to. The narrator alludes to King Mark when she associates the Marquis’ dining table to “massive board at which King Mark was reputed to have fed his knights” (Carter, 1993, p.23). There is an association between ‘King Mark’ and ‘Tristan and Isolde’. In the opera *Tristan and Isolde*, King Mark is identified as King of Cornwall whose bride is Isolde and Tristan is known as King’s knight and nephew. As a knight of the King, Tristan is charged with bringing Isolde to marry the King. However, drinking love potion Tristan falls in love with Isolde and declares their love to the King. The story of *Tristan and Isolde* ends up with the death of both lovers which foreshadows the deaths of the Marquis’ wives. *Liebestod* can be viewed as another intertextual reference as the narrator refers to *Liebestod* more than once which is the title of the final music of the opera. *Liebestod* is a German word which means love-death. These

associations which are made in the separate parts of the story serve the plot of the story by creating tension for death. As another intertextual reference, the figure of Saint Cecilia is presented in various sections in the story. Saint Cecilia is known as ‘the patron saint of music’ the who is recognized as Christian martyr (Modkvina,2014, p.8). The Marquis’ wedding present is “an early Flemish primitive of Saint Cecilia” (Carter,1993, p.9) As a talented piano player, the young bride of the Marquis is related to the figure of Saint Cecilia as she identifies herself with the image of Cecilia in the painting by saying “I saw myself as I could have wished to be” (Carter,1993, p.9). Through the intertextual reference to image of Saint Cecilia, Carter makes the protagonist’s thoughts visible as the young girl expresses her wishes to be dedicated to her career as a musician like Cecilia. Alongside her musical dedication, Cecilia devoted herself to God and to preserve her virginity and she was martyred. Carter establishes an intertextual relation between Saint Cecilia’s martyrdom and the Marquis’ attempt to martyrize his wife: “My virgin of the arpeggios, prepare yourself for martyrdom” (Carter,1993, p.38). In relation to this association, Carter exposes the male dominated perspective which identifies male as tyrannous and female as martyred. The other intertextual references to painting point at the works of Félicien Rops, Gustave Moreau, James Ensor, Paul Gauguin, Jean-Antoine Watteau, Nicolas Poussin, Jean-Honoré Fragonard. Representative paintings of these painters display sexual objectification of women. The young bride specifies her husband’s collection book of paintings and the paintings in his picture gallery of by sorting them as “Rops’ Reproof of curiosity, The Adventures of Eulalie at the Harem of the Grand Turk and Immolation of the wives of the Sultan, Moreau’s portrait of his first wife, the famous Sacrificial Victim, Ensor’ s canvas The Foolish Virgins, Gauguin’s Out of the Night We Come, Into the Night We Go” (Carter,1993, p.12-16). The descriptions of the paintings foreshadow the Marquis’ sadistic plans for his bride. There appears a strong connection between the paintings and the heroine’s fate drawn by the Marquis like his old wives. Carter discloses the dichotomies aiming at woman’s sexual experience such as the virgin or whore, experienced or inexperienced through the intertextual references to these representative paintings. In his essay “Rewriting the Fetish: Angela Carter’s Tales”, Richard Pedot notes that the Marquis’ collection of paintings represents his fantasy which plays a significant role in male domination (2009, p.55). In this sense, it can be stated that Carter’s use of intertextuality serves to highlight the darkness of male aggression and dominance. The last intertextual reference is given

to Pandora's box which refers to the famous myth of ancient Greek legends in which the magic box is imagined containing all the world's evil. Pandora opens the box and unleash all the evil of the world. Carter skilfully associates Pandora's box with the bloody chamber of the Marquis which the young bride unveils the dead wives as the Marquis' evil.

3.2. "The Courtship of Mr. Lyon" and "The Tiger's Bride"

Carter unites her tales of "The Courtship of Mr. Lyon" and "The Tiger's Bride" in terms of their intertextual relations in *The Bloody Chamber and the Other Stories* by rewriting the traditional fairy tale of Charles Perrault's "Beauty and the Beast". These two tales in which Carter personifies the lion and the tiger and employs the themes of their love and sexual relationship with young and beautiful women can be considered as a parodic version of "Beauty and the Beast" which was written and published by Jeanne-Marie Leprince de Beaumont in 1756 in *Magasin des enfants* (translated as *The Young Misses' Magazine*) (Zipes, 2000, p.47). Carter establishes intertextual relations between the traditional fairy tale "Beauty and the Beast" and her two tales of lion and tiger. In rewriting "The Courtship of Mr. Lyon" and "The Tiger's Bride", Carter explores "the relationship between women's subjective sexuality and their objective role as property" (Makinen, 1992, p.10). When comparing to the hypotext, it would be asserted that the hypertexts are provided a basis with the feminist perspective for rejecting the objectification of female by male characters. The portrayal of the characters and the changes in the plot structure present the dissimilarities between the hypotext, "Beauty and the Beast", and the hypertexts, "The Courtship of Mr. Lyon" and "The Tiger's Bride".

Regarding the plot structure of "Beauty and the Beast", the story starts with the trip of the rich merchant who chases his fortune that he loses. The merchant who has three sons and three daughters lives in the countryside with his children. Unlike the two eldest daughters, the youngest one called Beauty is devoted to her father and is always willing to help him with the household. Before taking a business trip, the merchant asks his daughters' requests from their father to buy for them on the way back. While the eldest daughters ask for expensive gifts and fine jewellery, Beauty asks for a rose and his safe return. Failing to regain his fortune, the father takes the road to return home and

is stuck in a forest covered with snow. Waiting in despair, he notices a luminous and luxurious mansion and decides to enter the mansion to ask for help. He finds nobody inside the mansion but some prepared foods and drinks. After eating and drinking them, he decides to leave the house and sees a rose in the garden of the mansion. When he picks the rose for his daughter, the owner of the mansion appears behind the merchant with a loud roar. The owner of the mansion called the Beast attempts to murder the merchant because of his stealing. The Beast forces him to bring one of his daughters to live with him in return for his liberation. When the father returns home, he explains the deal with the Beast to his daughters. The elder daughters accuse the youngest one of endangering their father for a rose. Beauty, the youngest daughter, accepts to live with the Beast for his father to survive. At the first encounter with the Beast, Beauty tries to hide her fear of the Beast, but she gets used to the relationship with him in time. From time to time, the Beast ask the young girl if she wants to marry him and finds him handsome. Beauty benignantly rejects his proposal and tells him the truth that she finds him ugly. After a while, the Beast wants her to stay with him in the mansion forever. She accepts to stay with him on condition that he allows her to see her father again. The Beast comes to the agreement with Beauty and gives her one week to visit her father and to come back. Next morning, she wakes in her bed in her father's house and loses track of time when she is busy with her father having moments of pleasure. On the night of the ninth day, Beauty dreams of the Beast lying dead on the ground in the garden. Waking up crying, Beauty recalls her promise to the Beast and returns the Beast's mansion. She waits for the Beast to come but he does not appear. She recollects her bad dream and runs to the garden where she finds the Beast dying. She discovers that in the absence of her, Beast starves himself because of the grief of losing Beauty. Beauty makes him cling to life when she gives her hands and proposes him to be her husband. Thereupon the Beast turns into a charming prince and Beauty and the Beast happily live many years (De Beaumont, 2014, p.3-15).

In the original fairy tale "Beauty and the Beast", the male character the Beast pictures authority, power, dominance, and wildness while the female character Beauty is portrayed to represent innocence, obedience, devotion, domesticity, and purity. The story follows the traditional convention of creating binary oppositions between the male and the female. "Beauty and the Beast" is published in *The Young Misses Magazine* in

which Jeanne Marie Le Prince de Beaumont intends to teach young females, that's why her "Beauty and the Beast" can be considered as a moral fairy tale. It is known that her stories published in this magazine are created to instruct and to entertain the ladies (Griswold,2004, p.50). In this sense, her "Beauty and the Beast" offering didactic purpose underlines "the proper upbringing of young girls like Beauty" and proper traits of young ladies such as "industriousness, self-sacrifice, modesty, and diligence" to achieve happiness (Zipes, 2000, p.294). With regards to the structural aspects of the story, the third person omniscient point of view is used to present the events, and thoughts of the characters. Beaumont portrays the characters with binary oppositions such as good and evil beautiful and ugly, young, and old. In "Beauty and the Beast" the narrative embeds cultural codes into female consciousness regarding women to be self-sacrificing, submissive, docile, and humble through the portrayal of the female character.

On the lines of the other stories of the collection *The Bloody Chamber and the Other Stories*, Carter parodies "Beauty and the Beast" in terms of female sexuality and objectification of females in both "The Courtship of Mr. Lyon" and "The Tiger's Bride" with multiple retellings of one story. While "The Courtship of Mr. Lyon" and "The Tiger's Bride" are the parodic versions of Beaumont's "Beauty and the Beast", Carter employs different plot structure, style, and characterisation from each other, which creates an opportunity to present different perspectives on conventions of patriarchal discourse in the hypotext. Differently from the first tale of the collection "The Bloody Chamber", female desire and sexuality of the female character are not explicitly presented in "The Courtship of Mr. Lyon". In Carter's version of the tale, the young girl called Beauty first appears in the kitchen which is a domestic place. Beauty is depicted as acquiescent and financially dependent on her father and on the Beast later. However, the narrative shifts and Beauty plays more active role in the course of events by leaving her domestic space in which she devotes her life to her father.

In the hypotext "Beauty and the Beast", the story is evolved around the theme of devotion of three characters (Beauty, her father, and the Beast) to one another. On the other hand, Carter does not put emphasis on the idea of devotion, but on objectification of female figure who is not given an opportunity to make her own way. In this regard,

the traditional didactic tale of Beaumont's "Beauty and the Beast" is parodied by Carter concerning objectification of female and female sexuality. In "The Courtship of Mr. Lyon", female desire is implicitly depicted through the last scene of the story in which Beauty "flung herself upon him and covered his poor paws with her kisses" (Carter, 1993, p.56). In the hypotext, there appears no physical intimacy between Beauty and the Beast including kissing and hugging while Carter elaborates the relationship between Beauty and the Beast by presenting physical intimacy between them in the hypertext as mentioned above. Carter questions the portrayals of the stereotypical women sometimes by ridiculing them and sometimes by overturning them with the unconventional portrayals. In the hypertext, Carter tends to reverse the convention based on binary oppositions in the portrayal of the characters in the hypotext in which the male character the Beast is featured with authority, power, dominance, and wildness while the female character Beauty is associated with innocence, obedience, devotion, domesticity, and purity. However, Carter's satirical subversions of these binary oppositions contrast with reader's expectation: "Do not think she had no will of her own; only, she was possessed by a sense of obligation to an unusual degree and, besides, she would gladly have gone to the ends of the earth for her father, whom she loved dearly" (Carter, 1993, p.50).

In Carter's version of the tale, the depiction of Beauty as an object which is devoted to a male figure is challenged in some ways. First, Carter's Beauty has a willpower to make her own choice. Second, her passive and weak image turns into powerful and active one during her staying in the Beast's Palladian house. Unlike Beaumont's tale, Beauty can possess her own will to accept her father's request. Carter attacks the hypotext depicting Beauty as self-sacrificial and passive woman who is expected to refuse her wishes in return for final reward. Beaumont's Beauty is replaced by a spoiled girl who is unretentive of her promise while seeking for pleasure with her father's new-found fortune: "A resplendent hotel; the opera, theatres; a whole new wardrobe for his darling, so she could step out on his arm to parties, to receptions, to restaurants, and life was as she had never known it" (Carter, 1993, p.53) Furthermore, unlike Beauty of Beaumont, Carter's Beauty is portrayed as self-centred, spoiled, and aware of her beauty:

Returning late from supper after the theatre, she took off her earrings in front of the mirror, Beauty. She smiled at herself with satisfaction. She was learning, at the end of her adolescence,

how to be a spoiled child and that pearly skin of hers was plumping out, a little, with high living and compliments. (Carter,1993, p.54)

Through the portrayal of Beauty and the Beast, Carter replaces alternative characters for the stereotypical figures of the original tale. Beauty comes to the forefront with her dominance over the Beast while the Beast's wildness is weakened and his authority is unconventionally reduced: "she did not see all day as if, curious reversal, she frightened him, although the spaniel came and sat with her, to keep her company" (50). Beast's powerful and wild appearance in the original tale is replaced by his shyness: "He forced himself to master his shyness, which was that of a wild creature and so she contrived to master her own" (Carter,1993, p.50-51). In this sense, Carter parodies the source tale by reversing the representation of female and male to shatter reinforced conventions of fairy tales. Anny Crunelle-Vanrigh remarks that Carter replaces modern stereotypes for the old ones by making Beauty a dominant figure over a diffident and "inarticulate male" (1998, p.119). While Beauty boosts her self-confidence by socializing during her holiday in London, the Beast crawls into his shell in solitude. The traditional gender roles in the hypotext are reversed through Carter's redescribing Beauty and the Beast in the hypertext in which she deconstructs the Beauty and the Beast dichotomy.

Overall, Carter's first parodic version of Beaumont's "Beauty and the Beast" follows almost the same plot structure by revising chronological order and by eliminating some characters. Differently from the original tale, Carter elaborates the female character Beauty as being dominant and unaffected by male domination. However, in both hypotext and hypertext, the father negotiates with the Beast to exchange his daughter in return for his own emancipation. In this regard, the female figure is treated as an object for trade, showing that women are expected to submit to male desire and requests in male-dominated world. However, Carter parodies the conventions of the original tale reinforcing the practices to exploit women by means of exaggeration and reversal. Beauty is given an animal attribution when her feelings are described: "And such a one she felt herself to be, Miss Lamb, spotless, sacrificial" (Carter,1993, p.50). While the hypotext creates binary opposition between predator and prey by presenting Beauty as a female figure waiting for sexually exploited by the Beast, Carter's hypertext subverts this dichotomy through the portrayal of her subversive character Beauty and the Beast. At the first stage, Beauty is described in a domestic

setting and is ascribed an animalistic image associated with being sacrificial and obedient in a way that Carter parodies the perception identifying female body as an object. Thereafter, Carter's initial depiction of Beauty as a passive character evolves into an active and strong one: "Her face was acquiring, instead of beauty, a lacquer of the invincible prettiness that characterizes certain pampered, exquisite, expensive cats" (Carter,1993, p.54). On the other side, the Beast's powerful and confident image is replaced by his reserved disposition unmasking his "shyness" and "fear of refusal" (Carter,1993, p.50). The Beast initially depicted as predatory turns into prey of Beauty while Beauty is empowered and portrayed as a predatory cat. In this regard, it can be asserted that the representations of male and female characters in their stereotypical roles are reversed in the hypertext. Merja Makinen confirms that Carter adapts a feminist stance in her critical depiction of characters as it follows:

For Carter's work has consistently dealt with representations of the physical abuse of women in phallogocentric cultures, of women alienated from themselves within the male gaze, and conversely of women who grab their sexuality and fight back, of women troubled by and even powered by their own violence. (1992, p.3).

Carter attempts to challenge the patriarchal discourse of Beaumont's tale by reversing gender identity and stereotypical roles determined by male-dominated ideology through her subversive depiction of character. In the hypotext, female sexuality is disregarded, which is attacked by Carter who put emphasis on female sexuality and desire to challenge the conventions of patriarchal discourse. In the hypertext, the female protagonist discovers her sexual desire as she makes sense of the sexual excitement of the Beast:

they both fell silent, as if these strange companions were suddenly overcome with embarrassment to find themselves together, alone, in that room in the depths of the winter's night. As she was about to rise, he flung himself at her feet and buried his head in her lap. She stayed stock-still, transfixed; she felt his hot breath on her fingers, the stiff bristles of his muzzle grazing her skin, the rough lapping of his tongue and then, with a flood of compassion, understood: all he is doing is kissing my hands (...) It was in her heart to drop a kiss upon his shaggy mane (Carter,1993, p.52-53).

Carter subtly unveils sexual awakening of Beauty while keeping the reader in the shadow of Beaumont's original tale as Makinen asserts that "Carter's tales do not simply 'rewrite' the old tales by fixing roles of active sexuality or their female protagonists – they 'rewrite' them by playing with and upon (if not preying upon) the earlier misogynistic version" (1992, p.5). Carter's revision of the characters of Beaumont's "Beauty and the Beast" in her "The Courtyard of Mr. Lyon" manifests her feminist stance against traditional tales which are knitted with patriarchal codes.

As a practice of Genette's hypertextuality, in "The Tiger's Bride" Carter uses the same tale of Beaumont "Beauty and the Beast" as a hypotext. She intends to offer a different perspective than the previous parodic version of the tale. Like her other retellings, "The Tiger's Bride" is considered a rewritten tale in which Carter questions female sexuality, victimisation of female and objectification of female by male gaze. The story begins with Carter's representation of the objectification and sexualisation of woman by female narrator's confessions: "My father lost me to The Beast at cards" (Carter,1993, p.58). Like in the first story of the collection, in "The Tiger's Bride", Carter gives a voice to the female character of the story to liberate the narration from the dominant language of patriarchy by allows the female narrator to reflect her personal experience. The first-person narrator represents the perspective of the female figure tending to reject the misogynistic practices implemented by male-dominated society. Her father makes a deal with the Beast at a gambling table to save his fortune in exchange for his daughter without her consent. As a parodic version of Beaumont's tale, "The Tiger's Bride" problematizes the practice of normalizing the objectification of women in the traditional fairy tales promoting the misogynistic discourse. Carter reverses the plot structure and characterisation in the hypotext and she questions the victimisation of woman in the hypotext by choosing the female protagonist of the hypertext as the narrator who rejects her victim role. The female narrator underlines the tradition of objectifying women in their culture by exemplifying this practice with her mother's marriage: "My mother did not blossom long; bartered for her dowry to such a feckless sprig of the Russian nobility" (Carter,1993, p.59). Carter problematizes the convention of depreciation of women, materialisation of female in male-dominated order as she challenges the construct of femininity through her female narrator describing herself as a "wild wee" who could not be forced to submit (*ibid.*, p.63). As a child, the heroine is affected by the fairy tales about tiger-man which are told to shape the perception of children in their childhood. The reader is given the knowledge that the heroine is grown up with the idea of predator and prey. Carter uncovers the relation between the function of the fairytales and the cultural codes: "Old wives' tales, nursery fears! I knew well enough the reason for the trepidation I cosily titillated with superstitious marvels of my childhood on the day my childhood ended" (*ibid.*, p.64). The female protagonist is impregnated with the fear of the Beast as a male figure to be submissive and to be under control. However, in her adolescence, the protagonist conveys the message that the tales

told her in childhood function as a vital tool which shapes people's way of thinking in the construction of distorted perception of patriarchal ideology.

Carter makes reference to Jonathan Swift's *Gulliver Travels*, when the narrator confirms "Gulliver's opinion, that horses are better than we are" (Carter, 1993, p.62). She refers to the last part of the novel entitled *A Voyage to the Houyhnhnms* in which horses are described as intelligent. The reference to *Gulliver Travels* functions as foreshadowing her transformation into an animal in the end. The portrayal of the female protagonist as a brave woman serves the parodic aspect of the narrative. Carter parodies gender roles and stereotypes ingrained in the hypotext by shattering the passivity of the female character in the source tale through the subversive female character she presented in the hypertext. The female protagonist is quite aware of her status as a female in patriarchal order:

Gambling is a sickness. My father said he loved me yet he staked his daughter on a hand of cards (...). You must not think my father valued me at less than a king's ransom; but, at no more than a king's ransom(...)"Like the base Indian," he said; he loved rhetoric (...) appearance of life to give me some hope that not all the world was locked in ice, as I was. (*ibid.*, p.61-62)

Carter's Beauty is not submissive and acquiescent, instead she is courageous enough to resist oppression of male domination: "I held my head high and followed him; but, for all my pride, my heart was heavy" (*ibid.*, p.66). Carter intends to transgress gender codes being visible in the tale by creating a female narrator who rejects to internalize patriarchal codes and outwits the language of patriarchy.

In the hypertext, Carter presents Milord as a parodic version of Beaumont's Beast. As a predator, the Beast is described as a tiger called Milord with the appearance of a male figure. Milord's request is not to marry the Beauty this time but instead, is "to see the pretty young lady unclothed nude without her dress and that only for the one time" (*ibid.*, p.66). Differently from "The Courtship of Mr. Lyon", Carter deals with the problematic theme of the sexualisation of female body by a male figure. The protagonist's rejection of identity and roles given by the male-dominated society becomes visible in the following lines:

I let out a raucous guffaw; no young lady laughs like that! my old nurse used to remonstrate. But I did. And do. At the clamour of my heartless mirth, the valet danced backwards with perturbation, palpitating his fingers as if attempting to wrench them off, expostulating, wordlessly pleading. I felt that I owed it to him to make my reply in as exquisite a Tuscan as I could master. (Carter. 1993, p.67).

As unusual female behavior, her 'raucous guffaw' disturbs the male figures and endangers the male authority since it is not acceptable for a man to tolerate a woman

rejecting to acquiesce the confinements of gender roles with her guffaw. Considered as a representative of patriarchal voice, her nurse reminds her strict gender roles that she is supposed to conform as she says: “no young lady laughs like that! my old nurse used to remonstrate” (ibid., p.67). The heroine’s inner voice echoes as a sign of resistance against domineering male sexuality: “I wished I’d rolled in the hay with every lad on my father’s farm, to disqualify myself from this humiliating bargain” (ibid., p.70). Then she evokes a sense of awareness towards the constructed passive and submissive image of women in patriarchy and unveils how men ignore women breaking free from male domination: “I was a young girl, a virgin, and therefore men denied me rationality just as they denied it to all those who were not exactly like themselves, in all their unreason” (ibid., p.73) The female protagonist self-awareness builds self-awareness towards her identity against the constructed female identity by patriarchy. Unlike Beauty in the hypotext, the heroine is given an active role in the narrative to oppose the passive roles of female in the hypertext. It can be observed that Carter constitutes a feminist interpretation of Beaumont’s tale “Beauty and the Beast” through her elaborated female character and subversive structure of the tale. Carter involves the reader with the female figure who questions how she is materialized and is sexually abused: “I certainly meditated on the nature of my own state, how I had been bought and sold, passed from hand to hand” (ibid., p.73). While the heroine explores her identity independently of male-dominated narration, she exposes preconceptions engraved in her conscious and subconscious mind. Through the female protagonist, Carter satirically attacks the representations of male and female which attributes to woman disposition of being prey of male predator. The heroine discloses these preconceived identities engraved into her subconscious by the male-dominated order: “The tiger will never lie down with the lamb; he acknowledges no pact that is not reciprocal. The lamb must learn to run with the tigers” (ibid., p.74). However, she does not seem to internalize the female identity imposed to her by the dominant system. Rejecting Milord’s request for her undressing, the heroine encounters Milord’s naked body. In this scene, Milord’s valet tries to cover him to keep the young woman from seeing his naked body, but she stops him to see Milord’s naked body with an unexpected and confident act: “I therefore, shivering, now unfastened my jacket, to show him I would do him no harm (...) I showed his grave silence my white skin, my red nipples” (ibid., p.74-75). Uncovering her body and her sexuality of her own accord, the heroine liberates herself from rigid confinements of

constructed gender roles and makes bold to embrace her sexuality and desire despite oppressive control of men over female bodies and sexuality. She becomes familiar with her own body and her voice which unveils her oppressed sexuality and desire. Carter's hypertext questions female sexuality which is repressed by the dominant discourse in the hypotext. She highlights the misogynistic practices and unpleasant requisitions of patriarchal discourse dominating the traditional fairy tales. The story ends with the transformation of the heroine into a tigress after being liked by the Beast. Contrary to the hypotext which is Beaumont's "Beauty and the Beast", in the hypertext, Milord does not undergo the transformation into a human being, but the female figure turns into tigress. Carter parodies Beaumont's tale by reversing and subverting the misogynistic conventions of the tale to problematize oppression of female sexuality and gender stereotyping through the characters of the story.

3.3. "Puss in Boots"

The fourth tale of the collection is entitled as "Puss in Boots". Carter rewrites the tale "The Master Cat or Puss in Boots" (Le Chat Botté) by Charles Perrault. According to Edmund Gordon, Carter creates a version of 'Puss-in-Boots' twisted with "the themes and imagery of Pierre Beaumarchais' play The Barber of Seville – best known via Rossini's subsequent opera – which follows the adventures of a wily manservant called Figaro as he helps his master find love" (2017, p.281). Therefore, Carter's version of "Puss in Boots" can be considered a crucial tale in terms of intertextuality. It includes various cultural and literary references to other texts and phenomena. Carter's version of the tale follows the plot of Beaumarchais' play "The Barber of Seville" (Le Barbier de Seville) based on the adventures of a sharp-witted servant named Figaro who helps his master to marry his beloved. Carter adapts the themes and the characters of the play to her "Puss-in-Boots". Taking Beaumarchais' play "The Barber of Seville" as the hypotext, Carter establishes intertextual relations between the characters by adapting Figaro's character to the cat 'Puss' who is "a cat of the world, cosmopolitan, sophisticated" (Carter, 1993, p.79). Edmund notes that the plot of Carter's story is much identical to the plot of Beaumarchais' play than that of Perrault's tale (2017, p.281). Apart from the fact that Carter's Figaro is a 'ginger tom', the plot of the tale is closer to that of the play. In Beaumarchais' play, Figaro conveys the messages of lovers to perform his role as a servant (factotum in Latin) just as Puss expends energy on uniting his master and his beloved by three phased plan which are disguising, intercourse and

marriage. Carter's "Puss-in-Boots" shows parallelism with Beaumarchais' play in terms of characters, themes, and plot structure.

Carter produces another intertextual relation with Choderlos de Laclos' novel *Les Liaisons Dangereuses* through characters and storyline. In their essay, Diana Bianchi and Catia Nannoni note that the protagonist of Laclos's novel named Valmont have specific characteristic in common with Figaro's master which is the ability of "seducing a woman, outwitting an old governess who is supposed to keep the girl away from bad "liaisons," with the help of a shrewd cat-servant" (2011, p.62). Aside from the structural comparability between two texts, the lexical analysis of these two texts displays that some parts of Laclos' text appear in Carter's "Puss-in-Boots" in which she uses some fragments of Laclos' novel, evidencing that Carter makes references to Laclos' *Les Liaisons Dangereuses* by means of quotation in her translation (2011, p.62). Carter offers the parody of Perrault's version of the tale in "Puss-in-Boots" and makes references to various texts in French literature. She reinforces the parodic quality of the tale by creating a talking cat which humorously uses sexual imagery and connotations which satirize repressed female sexuality and female objectification: "can slip into my lady's chamber", "elegantly lubricates his virile, muscular", "slip into a young girl's sacred privacy" (Carter,1993, p.79-81). Through the speaking cat Figaro, Carter intensifies humour and satire effect of the parody. Having considered Perrault's "Puss in Boots" as hypotext, the stereotyped female character and repressed female sexuality in the hypotext are subverted by the idea of love based on sexuality between Signor Panteleone's young wife and the young master of Puss. Carter overemphasizes male sexuality and desire to attack the conventional presentation of female as object of male sexuality by using humour in her hypertext.

3.4. "The Erl-King"

The fifth story of the collection entitled "The Erl-King" is originated from the poem "Der Erlkönig" (1982) written by Johann Wolfgang von Goethe. Goethe's poem is based on a Germanic mythology that a malicious elf haunts the forest and abducts children and captivates them to death. Carter uses the dreamlike setting of "Der Erlkonig" and recreates the fairy tale by adopting the first-person narrator with female gaze, unconventional character, and replotting to make radical changes in her hypertext. Differently from Germanic mythic figure alder-king in Goethe's poem, Carter's erl-king

directs his malicious intentions to women rather than to children. The Erl-king represents male oppression dominating all the living creatures in the woodland. He seduces women to strip them and cages them to be dependent on him. Carter's tale deals with female sexuality and desire as well as female objectification by male gaze as Makinen stresses in her analysis of Carter's fairy tales: "Erl-king' is a complex rendering of a subjective collusion with objectivity and entrapment within the male gaze" (Makinen, 1992, p.11). The story begins with the third-person narrator and then shifts to the first-person narrator. Carter's narrator in "The Erl-King" is a young girl who has an erotic attraction with the Erl-king. Through the female narrator, Carter presents female perspective on sexuality and male domination. The young girl who encounters the Erl-king and is seduced by him depicts her sexual encounter with the Erl-king:

His skin is the tint and texture of sour cream, he has stiff, russet nipples ripe as berries. Like a tree that bears bloom and fruit on the same bough together, how pleasing, how lovely. And now-ach! I feel your sharp teeth in the subaqueous depths of your kisses. The equinoctial gales seize the bare elms and make them whizz and whirl like dervishes; you sink your teeth into my throat and make me scream.(Carter, 1993, p.106).

Carter opposes the representation of passive female by presenting her female narrator as an active female figure expressing her sexual desire without any fear of repression. Carter attacks the ideological position of woman in traditional fairy tales and forms "a feminist subjectivity defined as active rather than passive" (Brooke, 2004, p.68). Contrary to the myth of female in the conventional fairy tales, Carter goes against the depiction of female virginity and innocence. Furthermore, Carter reverse gender roles while she ironically portrays the Erl-king, a male character, as 'an excellent housewife' and pictures his domesticity: "His rustic home is spick and span. He puts his well-scoured saucepan and skillet neatly on the hearth side by side, like a pair of polished shoes" (Carter, 1993, p.104). The depiction of male character as a domestic figure shows Carter's critical attitudes towards gender roles constructed by patriarchal ideology. Unlike the Erl-King, the young woman appears outside rather than a domestic setting when she goes for walks "in the evenings when the cold darkness settles down" and she goes to the Erl-King to spend time with him lying "at the mercy of his huge hands" (Carter, 1993, p.104). In this sense, Carter challenges stereotypical representations of characters regarding such attributes as domesticity, passivity which promote the domination of men and subordination of women in fairy tales.

The young woman having sexual affairs with the Erl-King realises that he captivates women and cages them in his house. Thereupon she goes into action to kill him and to escape his entrapment. She strangles him by his own hair and emancipates the birds from the cages. The story ends with survival of the young woman and liberation of birds which represents the objectified women. In “The Erl-King”, Carter revises the misogynistic narrative of Germanic myth of a malicious elf by questioning stereotypical gender roles, female objectification, and repressed female sexuality.

3.5. “The Snow Child”

The sixth story in the collection entitled “The Snow Child” can be considered Carter’s parodic version of “Snow White” written by Grimm Brothers. Carter parodies the content and archetypal characters in the source text that Carter resists re-presenting in her hypertext. In both stories, the colours white and black are used to represent purity and evil through the depiction of characters’ physical appearances. The child is portrayed with the white colour while the blackness of the Countess is emphasized in her clothes and her riding: “the Count and his wife go riding, he on a grey mare and she on a black one, she wrapped in the glittering pelts of black foxes; and she wore high, black, shining boots” (Carter,1993, p.110).

Taking Grimms’ “Snow White” as hypotext, Carter reverses the motifs of purity and evil and the subject of the desire for child as Count rather than the Queen: “I wish I had a girl as white as snow,’ says the Count”. However, in Carter’s hypertext, the Count wants a girl “as white as snow”, “as red as blood” and “as black as that bird’s feather” (Carter,1993, p.110). His description for his wish manifests his intention behind his wish which is not fatherly. The motif of female evil or wicked female represented by the stepmother of Snow White in the hypotext is inverted to point to the masculine evil represented by the Count having perverted sexual practices in Carter’s version of the tale. Differently from the hypotext, the Countess’ jealousy is juxtaposed with her husband’s perverted desire for the child-girl: “there she stood, beside the road, white skin, red mouth, black hair and stark naked; she was the child of his desire and the Countess hated her” (Carter,1993, p.110). Watching for an opportunity to get rid of the child, the Countess is attributed to wicked disposition while the Count prevents all her attempts. The Countess commands the girl to pick a flower from a bush of roses and the girl pricks her finger and dies. Carter transfers the attribution of evil intent to the Count who rapes the dead body of the child-girl. Considering the fact that the Countess keeps

silent while watching the Count's sexual penetration, the Countess can be viewed as a female figure promoting perversion of male desire as she takes part in malicious and sexual violence. Instead of presenting evil female who threatens male authority by opposing male evil, Carter characterizes the Countess to represent the wicked female in murderous rivalry collaborating with male authority. Unlike the fairy tales which encodes the female evil as a danger for patriarchal order, Carter's "The Snow Child" offer the female evil upholding male power which promotes women's subordination. It can be concluded that Carter rewrites Grimm Brothers' "Snow White" by changing the plot and characters to some extent. Carter's "The Snow Child" subverts the conventional ending of "Snow White" which is ingrained as the victory of the good and the fall of evil. Carter maintains her narrative strategies which break the strict rules of fairy tale based on stereotypical characterisation, binary oppositions, and constructed gender roles in her hypertexts.

3.6. "The Lady of the House of Love"

"The Lady of the House of Love" stands out as a vampire story rather than a fairy tale in the collection. In this story, Carter shows her difference with her narrative style in which she combines magic realism and gothic style with intertextuality. She takes Grimm Brothers' "Sleeping Beauty" and William Faulkner's *A Rose for Emily* and Bram Stoker's *Dracula* as hypotexts in which she overturns gender role expectations and deconstructs archetypal patterns.

In her hypertexts, Carter includes the conventional motifs of traditional fairy tales and stories to invert them to offer a new meaning. To begin with Grimms' "Sleeping Beauty", Carter employs the motif of the prince's life-giving kiss by converting the male life-giving kiss into the fatal bite of female. Sleeping Beauty figure is replaced by vampire Countess in Carter's hypertext in which she problematizes the constructed gender roles foregrounded in the hypotext. In Carter's narrative, the princess is described as "queen of night, queen of terror" (Carter,1993, p.115) and the prince is replaced by a young soldier with "the special quality of virginity" (Carter,1993, p.116). The vampire queen enchants male visitors and then devours their bodies. The soldier's arrival changes the atmosphere of the Countess' haunted soul and murderous chateau "in which the beautiful somnambulist helplessly perpetuates her ancestral crimes" (Carter,1993, p.112). The handsome soldier as the replacement of the prince, emancipates the Countess from her fatal nature by bringing "the innocent remedies of

the nursery” since “in himself, by his presence, he is an exorcism” (Carter, 1993, p.128). While the Countess is about to initiate her murderous ceremony by leading the virgin soldier into her bedroom, a broken glass cuts her thumb, which causes her to be baffled as “she has never seen her own blood before, not her own blood.” (Carter,1993, p.127). Thereon the soldier gently cleans the blood with his handkerchief and sucks her spurting blood by kissing her wound and next morning he finds her sitting at her table dead: “in death, she looked far older, less beautiful and so, for the first time, fully human” (Carter,1993, p.129). The soldier’s life-giving kiss destroys her immortality which she perpetuates through the blood of her male victims. Carter also provides a male evil represented by the soldier’s colonel who promotes necrophilism by offering the soldier a visiting card of a brothel where he would “buy just such a lugubrious bedroom, with a naked girl upon a coffin” (Carter,1993, p.127). Unlike her hypotext “Sleeping Beauty”, Carter juxtaposes the female evil with the male evil within a violently sexual context, which reflects Carter’s subversive narrative style. She overturns the narrative structures which encode the passivity of women in their sexual and social relations into reader’s mind. To subvert gender stereotypes of the hypotext, Carter presents virgin and innocent male figure who avoid taking “criminal advantage of the disordered girl with fever-hot, bone-dry, taloned hands and eyes” (*ibid.*, p.127) while she intrigues her readers with a female figure having unconsummated sexual experiences with her male victims. She reconstructs the archetypes and plot of the hypotext to offer a different perception for the readers whose perspectives are shaped by the conventional myths and archetypes. Taking Faulkner’s *A Rose for Emily* as hypotext, Carter creates an intertextual relation between two female figure Emily and the Countess and uses similar motifs in her hypertext. As the main female character of the story, Emily represents a female figure repressed by her traditionalist father having a strong desire for authority and control. After her father’s death, she falls in love with Homer Barron, but she poisons him because of his separation and keeps his corpse in her bedroom for forty years. Faulkner’s gothic description of Emily’s house with “a crayon portrait of Miss Emily’s father” and the image of stairway which “mounted into still more shadow” and ““smelled of dust and disuse”(Faulkner,1990, p.2) reminds the reader the scene of the young soldier’s entrance to the Countess’ chateau:

the young man stepped over the threshold of Nosferatu's castle and did not shiver in the blast of cold air, as from the mouth of a grave, that emanated from the lightless, cavernous interior (...)
He was surprised to find how ruinous the interior of the house was-- cobwebs, worm-eaten beams,

crumbling plaster; but the mute crone resolutely wound him on the reel of her lantern down endless corridors, up winding staircases, through the galleries where the painted eyes of family portraits briefly flickered as they passed, eyes that belonged, he noticed, to faces, one and all, of a quite memorable beastliness. (Carter, 1993, p.119-120).

It would not be wrong to state that Carter borrows the gothic depiction of the house from Faulkner's *A Rose for Emily*. Furthermore, she makes an intertextual reference to the portrait of Miss Emily's father in the depiction of Nosferatu's portrait on the wall: "Nosferatu's sanguinary rosebud. The beastly forebears on the walls condemn her to a perpetual repetition of their passions" (Carter, 1993, p.124). Faulkner's gothic influence on Carter can be traced through the intertextual relations between these two stories. The motif of rose can be seen as intentional resemblance between the stories rather than coincidence. Ironically, Carter uses the image of rose to represent happiness. The Countess' rose signifies decay and corruption:

the heavy fragrance of Count Nosferatu's roses drifted down the stone corridor of the barracks to greet him, and his spartan quarters brimmed with the reeling odour of a glowing, velvet, monstrous flower whose petals had regained all their former bloom and elasticity, their corrupt, brilliant, baleful splendour. (Carter, 1993, p.130)

Carter employs dark image of wicked woman constrained by her ancestors that represent patriarchy. Like the hypotext taken as Faulkner's *A Rose for Emily*, dark and gothic images permeate through Carter's hypertext "The Lady of the House of Love". The other hypotexts taken for Carter's story can be considered as Bram Stoker's novel *Dracula* and a broadcast called *Vampirella* which Carter uses for her story "The Lady of the House of Love". Edmund Gordon states that Angela Carter uses *Vampirella* a broadcast on BBC Radio as the raw material for her "The Lady of the House of Love" (2017, p.256). In her story, Carter reflects her strategy of restructuring narrative which her readers are familiar with. On the other hand, Carter alludes to Stoker's novel *Dracula* providing certain references to the novel in her story. In the novel, Count Dracula is described as a sinister vampire living in a castle located in Transylvania. Carter gives allusions to vampire women in *Dracula* convicted to a life of torture and murder which they do not choose in her hypertext. The gothic setting of *Dracula* is also used by Carter in her vampire story. The Countess' chateau is located in Transylvania. Carter reconstructs the myth of vampire by combining her gothic style with parodic narrative style. In her "The Lady of the House of Love", Carter offers a new version of old myths and motifs by questioning the chronic problems of conventional narratives such as gender stereotypes and archetypal patterns.

3.7. “The Werewolf”, “The Company of the Wolves” and “Wolf Alice”

In “The Werewolf” and “The Company of the Wolves”, Carter rewrites the famous traditional fairy tale “Little Red Riding Hood” written by Charles Perrault and Grimm Brothers. It is known that the first literary version of “Little Red Riding Hood” is “Le Petit Chaperon Rouge” published by Charles Perrault in “Histoires ou contes du temps passé” (Stories or Tales of Past Times, 1697). (Zipes, 2000, p.301). Grimm Brothers published a new version of the tale entitled “Rotkappchen” (Little Red Cap) in their collection *Kinder und Hausmdrchen* (Children’s and Household Tales) in 1812 by presenting new character ‘the Idger or gamekeeper’ who rescues the little girl and her grandmother (Zipes,2000, p.302). In Perrault’s version of the tale, the little girl called Little Red Riding Hood is described as talkative and gullible as she chats with the wolf and places a bet with him to see who reaches the grandmother’s house first. The master wolf does not dare to harm the little girl in the wood because the woodcutters are around the wood. She idles around the wood and finally reaches the house after the wolf arrives and replaces her grandmother. The little girl gets into her grandmother’s bed with the wolf in as she does not notice that the wolf disguises as her grandmother. After the little girl asks some questions about her grandmother’s unusual appearance, the wolf devours the girl just as he eats her grandmother. Perrault’s story ends with a moral which warns girls against the strange men (Perrault, 1969, p.32-37). In Grimms’ version of the tale, the little girl and her grandmother are rescued by the huntsman who hears the voice of snoring when passing by the grandmother’s house. Carters takes two different version of “Little Red Riding Hood” as the hypotext to offer her own parodic versions of the tale through her subversive characters and narrative style. Like the former tiger-lion tales, Carter employs human-animal transformation in her revisions. In her plural version of “Little Red Riding Hood”, Carter employs her idiosyncratic narrative strategies which reconstruct the ingrained conventions regarding problematic representations of gender and sexuality in fairy tales. Carter’s “The Werewolf” detects folk beliefs and superstitions which are conveyed through the oral traditions, fairy tales and myths. To illustrate, the narrator specifies the common peasant belief:

When they discover a witch--some old woman whose cheeses ripen when her neighbours' do not, another old woman whose black cat, oh, sinister! _follows her about all the time_, they strip the crone, search for her marks, for the supernumerary nipple her familiar sucks. They soon find it. Then they stone her to death. (Carter,1993, p.133).

The narrator also dwells on the realisation of this belief at the end of the tale by depicting the last scene in which the neighbours beat and stone the old woman “until she fell down dead” (Carter,1993, p.133). Deconstructing the rooted conventions of fairy tales, Carter offers a parodic version of these tales. In “The Werewolf”, Carter provides direct allusion to Perrault’s “Little Red Riding Hood” by extracting the mother’s request from Perrault’s text: “One day her mother, who had just made and baked some cakes, said to her: Go and see how your grandmother is, for I have been told that she is ill. Take her a cake and this little pot of butter” (Perrault,1969, p.33). Carter’s revision of the tale, the words are taken directly from the original tale: “Go and visit grandmother, who has been sick. Take her the oatcakes I've baked for her on the hearthstone and a little pot of butter” (Carter,1993, p.131). Apart from the direct allusion to Perrault’s tale, “The Werewolf” presents analogic characters with the hypotext whose main characters are a master wolf and a naïve little girl. However, the representation of the characters is different from the one in hypotext. Carter elaborates her characters to cause an unexpected change and to crack the door for new perspectives. To illustrate, the role of the mother figure is more emphasized in the hypertext as the mother warns the girl of the dangers of wood she might come across and gives her a knife to defend herself against any kind of danger while in Perrault’s version, the mother just gives the little girl a cake and butter to take them to the grandmother without giving motherly advice. In Carter’s version of the tale, the little girl is not described as naïve or innocent, rather she portrays an experienced girl who is aware of dangers of wood and knows how to use a knife to defend herself: “The good child does as her mother bids--five miles' trudge through the forest; do not leave the path because of the bears, the wild boar, the starving wolves. Here, take your father's hunting knife; you know how to use it” (Carter,1993, p.131).

Contrary to the source tale, in “The Werewolf” depicts the encounter of the little girl with wolf as projection of a power struggle between a male and female character. It can be clearly observed that the role-play is reversed through replotting and unconventional portrayal of female character in the hypertext:

When she heard that freezing howl of a wolf, she dropped her gifts, seized her knife and turned on the beast[...] she made a great swipe at it with her father's knife and slashed off its right forepaw. The wolf let out a gulp, almost a sob, when it saw what had happened to it; wolves are less brave than they seem. (Carter,1993, p.132).

Portraying a strong female protagonist who has no need of being saved by a male figure, Carter empowers the female while she eliminates the dominant male characters such as woodcutters and the huntsman to question the passivity of female in the shade of male power encoded by the dominant patriarchal discourse. On the contrary to “Little Red Riding Hood” in which female characters are described as docile and passive, the female protagonist in “The Werewolf” is depicted as a fearless and self-reliant heroine defending herself against the dangers of the wood. The passivity of female figure is subverted through the female protagonist portrayed as a fearless woman having a courage of defending herself without any male power. In this regard, Carter inverts the traditional presentation of female character in “Little Red Riding Hood” by offering a new perspective on constructed gender roles of female.

In “The Company of Wolves”, Carter gives a new impulse to the conventional patterns of fairy tales constructed by male-dominant way of thinking by offering her another parodic version of “Little Red Riding Hood” written by both Charles Perrault and Grimm Brothers. Carter’s rewritings uniquely detect long standing conventions and “flesh out the complex and vital workings of desire and narrative” (Bacchilega, 1997:59). In the very beginning of the tale, Carter introduces conventional beliefs based on superstitions and peasant folklore:

Those slavering jaws; the lolling tongue; the rime of saliva on the grizzled chops--of all the teeming perils of the night and the forest, ghosts, hobgoblins, ogres that grill babies upon gridirons, witches that fatten their captives in cages for cannibal tables, the wolf is worst for he cannot listen to reason. (Carter,1993, p.134)

The story begins with popular beliefs, warnings, and the motif of wicked witches to decipher cautionary message against a cunning wolf which is the representation of a violent and predatory male figure. Carter reminds the reader the folkloric myths and legends transformed into the collective unconscious to deconstruct the representations of cultural codes in her hypertext. Revising the main characters of the story, Carter makes pivotal alterations in the representation of the characters. The heroine, little red riding hood, depicted as a naïve and unpowered girl in the hypotext is transformed as a fearless and conscious adolescent who experiences sexual intimacy with wolf by contradicting her traditional beliefs in the hypertext. Decoding misogynistic notions embedded in the dominant discourse of the hypotext, Carter parodies themes of female victimisation, repressed female sexuality and the subordination of women. Although in “The Company of Wolves”, Carter provides equivalent characters compared to “Little

Red Riding Hood”, she reconstructs the representations of these characters. Contrary to Perrault’s docile and naïve little girl, Carter’s female character is a maturing girl “indulged by her mother and the grandmother who’d knitted her the red shawl” (Carter,1993, p.138). The colour of red is emphasized through the image of red shawl and blood throughout the story, which reinforces the theme of sexuality and desire. On the way of her grandmother’s house, the young girl encounters an attractive young hunter in the wood. The wolf is depicted as a humanoid creature disguising as an attractive young man who playfully tries to entrap the young girl. Carter presents her heroine as a self-reliant and fearless girl: “she does not know how to shiver. She has her knife, and she is afraid of nothing” (Carter,1993, p.138). Neither the heroine is concerned of her mother’s warnings about the dangers she might come across through the wood and nor she hesitates to have a social interaction with a hunter. Furthermore, she accepts to enter into rivalry with him. Wagering with the humanoid wolf on arriving at her grandmother’s house, the young girl idles around the wood to lose the bet and so to owe him a kiss: “she wanted to dawdle on her way to make sure the handsome gentleman would win his wager” (Carter,1993, p.140).The journey of the young girl through the wood represents her exploration of her sexual desire on the way of encountering with the wolf. In this sense, the relationship between the fearless female and the wolf can be interpreted as the manifestation of “unruly libido” of the female and the wolf (Makinen,1992, p.11). Compared to the hypotext, Carter’s representations of characters transform in a way that the tale “with its subversion of the familiar and its structure of story-telling within a story suggests an ambiguity and plurality of interpretations which reminds us of our own capacity to dream” (Anwell, 1988, p. 82). In Grimms’ version of the tale, the huntsman rescues the lives of girl and her grandmother. As a postmodern writer, Carter reframes her hypertext by creating ambiguity as she presents the wolf as a hunter. She allows for the readers to interpret the allusions to the folkloric figures of the wolf and the hunter by parodying the folkloric elements of the source tale. Carter transforms the wolf into a werewolf having both human and animal traits at the same time.

Providing a direct allusion to “Little Red Riding Hood”, Carter makes use of intertextuality to create a new story by which she challenges the old one. The werewolf arrives the grandmother’s house before the girl and gets naked in front of the old granny to remove his disguise: “He strips off his trousers and she can see how hairy his legs are.

His genitals, huge. Ah! huge. The last thing the old lady saw in all this world was a young man, eyes like cinders, naked as a stone, approaching her bed” (Carter,1993, p.141).

In Carter’s version of the tale, the werewolf does not simply devour the grandmother and substitutes for her, he gets naked to prepare for his sexual act. Jack Zipes states that "the origins of the literary fairy tale can be traced to male phantasies about women and sexuality" (1989, p.227). Carter unveils sexual implications behind the representations of characters in the hypotext. In other words, in her “The Company of Wolves” Carter intends “to extract latent content from the traditional stories and to use it as the new beginnings of new stories” (Haffenden, 1985, p.80). Upon reaching her grandmother’s house, the young girl notices the absence of her grandmother and the danger that waits for her. Although she intends to take her knife from the basket, the werewolf’s gaze disallows her to grab it. She becomes aware of “danger of death” and represses her fear. Rejecting the role of passive and victim female, the young girl chooses to become active by seducing the werewolf as she takes off her clothes and throws them into the fire. Standing naked, the young girl keeps seducing him and even gives him a kiss she owes without having any repression. Carter overturns stereotypical representation of woman in the hypotext by both deciphering latent content of the source tale and questioning the misogynistic morals of fairy tales punishing females and repressing their sexuality and desire.

The utilisation of intertextual forms such as direct allusion and parody, Carter creates a space for herself to rewrites folkloric myths and fairy tales by bringing a new perspective. She presents a direct allusion to “Little Red Riding Hood” by Perrault and Grimm Brothers:

What big eyes you have.
All the better to see you with.
What big arms you have.
All the better to hug you with.
What big teeth you have!
All the better to eat you with.

The girl burst out laughing; she knew she was nobody's meat. She laughed at him full in the face, she ripped off his shirt for him and flung it into the fire, in the fiery wake of her own discarded clothing. The flames danced like dead souls on Walpurgisnacht and the old bones under the bed set up a terrible clattering but she did not pay them any heed. (Carter,1993, p.142-144).

Contrary to the female character of the hypotext who passively accepts to be prey of the wolf, Carter’s red riding hood refuses to be a victim and to be objectified as a

'meat'. Makinen highlights that "the confrontation between 'repressed desire'(wolf)and the 'ego'(Red Riding Hood) ends with the ego's ability to accept the pleasurable aspects of desire, while controlling its less pleasurable aspects" (1992, p.13). The story ends with the manifestation of the young girl's intimacy with the were wolf: "See! sweet and sound she sleeps in granny's bed, between the paws of the tender wolf" (Carter,1993, p.45). "The Company of Wolves" as a parodic version of "Little Red Riding Hood" questions the rooted conventions and decodes misogynistic representations in hypotext. The laugh of the female character echoes on Carter's subversion of repressed sexuality of female and the rejection of victimisation. Representing the werewolf as a metaphor for female sexual urge, "The Werewolf" recontextualizes the struggle between the narrative of exploration of female sexuality and controlling practices rooted in repressive belief system of the folktale.

As the last story of the collection, "Wolf Alice" presents the story of a child raised by wolves away from the civilisation. In "Wolf Alice", Carter produces intertextual and cultural references to other texts. Kristevan theory of intertextuality can be utilized to reveal the dialogic aspect of language in the analysis of Carter's tale "Wolf Alice". It is important to examine the poetic language of and the dialogic interaction of Carter's tale with other texts. As Kristeva asserts, "the notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double" (Kristeva, 1986, p.37). The tale provides allusions to Carroll Lewis' *Through the Looking Glass and What Alice Found* and *Alice's Adventures in Wonderland* and Jacques Lacan's psychoanalytic concepts of mirror stage and symbolic stage. In addition to these intertextual references, the end of the tale alludes to the previous tales in the collection of Carter. Veronica Schanoes indicates that the difference between Carter's tale and Carroll's *Alice* relies on different purpose of using animals. She specifies that Carroll presents animals to question "the seemingly arbitrary, nonsensical rules of the adult world" while Carter dwells on "the animalistic, exploitative potential of human sexuality" (2012, p.30). Like Carroll's Alice, Carter's Alice is also described as an active girl who discovers the hostility of outer world by challenging her inexperience and dominant figures:

Yet she always seemed wild, impatient of restraint, capricious in temper; when the Mother Superior tried to teach her to give thanks for her recovery from the wolves, she arched her back, pawed the floor, retreated to a far corner of the chapel, crouched, trembled, urinated, defecated--reverted entirely, it would seem, to her natural state. Therefore, without a qualm, this nine days'

wonder and continuing embarrassment of a child was delivered over to the bereft and unsanctified household of the Duke. (Carter,1993, p.147).

Wolf-Alice is portrayed with her animalistic behavioural patterns and her survival instincts that she brings from her previous wildlife. Transformed into an animal-being and the other way around, Alice discerns the wild aspects of her body identified with animal power. Subverting conventional representations of women, Carter liberates her female figure from stereotyped identification of the dominant culture. Opposing to represent feminine archetypes, Carter tends to recognize organic feminine and masculine energy of woman's body. Like other female character in Carter's version of "Little Red Riding Hood", Alice is characterized to represent "a more complex vision of female sexual awakening under patriarchy, its pleasures as well as its genuine risks and suffering" (Schanoes,2012, p.30). In Kristevan terms, to explore the intertextual dynamic of the tale, it is necessary to examine the symbolic and the semiotic realms in "Wolf Alice". Alluding to Lacan's concept of the symbolic order, Carter presents Wolf-Alice as a contrarian figure to the symbolic order as she has wild nature which disallows her to accept the restrictions in the symbolic order. Taken from her wolf-mother, Alice is educated to fulfil her primary responsibilities by nuns to fit into society and culture. However, she refuses the phallogocentric roles and survives as an outsider in patriarchal order. Raised outside the patriarchal order, Wolf-Alice attains a new understanding of self as she encounters her image in the mirror in the Duke's house. However, she is not aware of seeing her body as the reflection of herself in the mirror and she is fascinated with her reflection that she assumes as a new friend. Carter alludes to Carroll's *Through the Looking Glass and What Alice Found* through the character Alice and the motif of mirror/glass. Like Carroll's novel, Carter's tale uses the symbol of mirror representing transformation. In both texts, the characters called Alice are described looking through the glass/mirror and they both see monster/creature. In Carroll's novel, Alice is introduced as a "fabulous monster" by the Unicorn (Carroll, p.231). Carter and Carroll highlight the analogy between the child character Alice and the creatures. On one hand, Carter unites Alice with the duke disguising as a wolf. On the other hand, Carroll consistently draws attention the reciprocal nature of monsters. Apart from the allusion to Carroll's *Alice*, Carter alludes to Lacanian concepts of the mirror stage and the symbolic stage. The narrator demonstrates her misrecognition of the reflection in the mirror stems from her lack of self-identification. Her transformation from wildish child

into female adolescent is conveyed through her identification of the image in the mirror. Kimberly J. Lau interprets Carter's allusion to Lacanian concepts: "Wolf-Alice recognizes herself in the mirror not as the ideal coherent self of Lacan's mirror stage (for Lacan, a misrecognition) but rather as shadow, as reflection, and it is this different recognition that keeps her from entering into the symbolic, maintains her subjectivity outside of language" (2008, p.91). Entering to the mirror stage, Alice begins to recognize her new surroundings and her body. Carter's reoccurring motif of mirror is intertwined with her bodily transformation into maturity. Having a physical experience with her body, "she examined her new breasts with curiosity" (Carter, 1993, p.150). Wolf Alice's recognition of her reflection in the mirror can be associated with her maturation and transformation into human. She her menstruation begins, and she starts discovering her body and feeling ashamed as she thinks "it was not fastidiousness but shame" (Carter, 1993, p.150). Her entrance to the symbolic stage is reflected through the description of her identification of her body and menstrual bleeding as embarrassing. Her embarrassment can be interpreted as the result of her realisation of 'self' recognizing her social positions, which refers to the phase of the symbolic stage. The young girl acquires the language of patriarchal culture and transforms a social being in patriarchal order by remarking that her menstrual bleeding is a shame.

In "Wolf Alice" Carter portrays a female character who rejects the entrance into social order ruled by patriarchy. Emphasizing the animalistic nature of Alice, Carter reinforces the unrestrained subjectivity outside the social order. Alluding to Carroll Lewis' *Through the Looking Glass and What Alice Found* and *Alice's Adventures in Wonderland* and Jacques Lacan's psychoanalytic concepts, Carter promotes the motif of mirror and the idea of subjectivity outside the rules of society.

CONCLUSION

As presented at the beginning of this study, intertextuality is determined as the literary theory to analyse the selected literary works of Jeanette Winterson and Angela Carter, respectively. In the light of these analyses, it can be seen that Winterson and Carter generate their intertexts to deconstruct the folkloric fairy tales and identify the social and cultural constraints of patriarchal norms dominating the narrative of these fairy tales to provide new possibilities to these constraints.

Gerrard Genette's theory of intertextuality and Julia Kristeva's theory of intertextuality are taken into consideration to scrutinise the function of intertextual elements utilised in both literary works. The intertextual analyses of *Sexing the Cherry* and *The Bloody Chamber and Other Stories* lead to conclusion that these two literary works employ various intertextual forms to overturn ideological dogmas in the fairy tales taken as hypotexts. Genette states that a hypertext can be identified as a parody when the hypertext "transforms" its hypotext in a playful manner (Genette, 1997a, p.28). The study discloses that Winterson employs parody as an intertextual form to transform "The Worn-out Dancing Shoes" written by Grimm Brothers by offering an alternative narrative in the story of "Twelve Dancing Princesses" in *Sexing the Cherry*. Carter's short stories can be also viewed as hypertexts which transform the classical fairy tales taken as hypotexts by means of parody. In this sense, the study deduces that Carter's use of intertextuality can be expounded with Genette's intertextual theory of hypertextuality as she takes various fairy tales written by Madame Le Prince de Beaumont, Charles Perrault and Grimm Brothers as hypotexts and rewrites them in her *The Bloody Chamber and Other Stories*.

According to Kristeva's theory of intertextuality, any text is interrelated with the other texts in different ways and transformation of other texts, and so the meaning of a text is unstable and produced through the interrelations of previous texts. (Kristeva, 1986, p.36-37). For Kristeva holding the view that texts involve ideological structures conveyed through discourse, "the intertextual dimensions of a text" can be analysed by deciphering the construction of pre-existent codes and discourses coming out of pre-existent texts (Allen, 2000, p.36). The analyses of the selected works in the light of Kristeva's theory of intertextuality lead to conclusion that both Winterson and Carter

decipher the constructed notions and concepts embedded into the dominant discourse of their source texts in their rewritings. Both writers take different stories from the same writers and employ them in their unique narratives. In the stories of the princesses in which Winterson parodies “The Worn-out Dancing Shoes”, female narrative voice overturns ideological constructions of patriarchal codes engrained in the source text. Similarly, Carter applies parody as a form of intertextuality to deconstruct and to subvert the established codes of the fairy tales; “Little Red Riding Hood”, “Bluebeard”, “Beauty and the Beast” and “Snow White”.

Jack Zipes as a scholar of fairy tales asserts that different conceptual approaches to fairy tales bring “different critical and ideological purposes” to produce various interpretations of fairy tales (2000, p.17). The study highlights that both Winterson and Carter adopt feminist approach to transform the constructed notions and archetypes of male-dominated ideology of the fairy tales in question. Winterson and Carter share their concerns about the distorted perception of patriarchal ideology dominating the narrative of the fairy tales. Winterson’s feminist approach aims to question the archetypal patterns of Grimm Brothers’ “The Worn-out Dancing Shoes” by challenging the male-dominated and heterosexual discourse of the tale. In her parodic version of the tale, Winterson borrows the female characters, the princesses, from the original fairy tale and rewrites the stories of the princesses from a different perspective. Winterson’s parody focuses on the muted female voice in the original fairy tale to shatter gender constructions within the dominant male culture. In her rewriting, the princesses are given voice to free themselves from the male gaze of the Grimms’ version of the tale and to take control of their lives which are taken from them in the original tale. The study concludes that Winterson defies the narrative voice of the hypotexts by giving a voice to each of twelve princesses to narrate their own stories. This study highlight that the feminist concern of Winterson leads her to employ parody and intertextual allusions to other texts for the purpose of subverting the narrative of the hypotexts and decoding the codes within hypotext enforcing patriarchal values. In this regard, Winterson’s hypertexts present nonconformist and independent female figures taking control of their lives over against idealized happy ending marriage and domesticity underlined the hypotexts by rewriting the Grimms’ tales of “The Worn-out Dancing Shoes”, “The Frog Prince” and “Rapunzel”. Winterson reformulates the ending of the stories, which is ‘happily ever

after', as happily ever after without their husbands through parodying the stories of princesses in a satirical tone. Winterson transforms the fairy tales to overturn the constant conventions of traditional fairy tales by means of parody. In parodic versions of the pre-existent tales, Winterson leads reader to explore the misogynistic notions on representation of female of the source texts. Winterson does not simply rewrite "The Worn-out Dancing Shoes", she also brings a new outlook on the rooted conventions dominated in the fairy tale. The female characters, the princesses, taken from the source text are transformed through parody as the image of submissive and passive female is subverted in "The Story of Twelve Dancing Princesses".

Winterson subverts one of the most fundamental conventions of fairy tales which is the glorification of happy ending marriages with submissive wives when she parodies the ending of the story which is 'happily ever after'. In this way she presents a vivid feminist discourse in her parodic version of the fairy tales. Winterson utilizes explicit and implicit references to some of the fairy tales written by Grimm Brothers to problematize the institutional marriage. By parodying the fairy tales, Winterson questions social and cultural codes of fairy tales promoting heterosexual and patriarchal conventions. Overall, Winterson presents a new perspective on gender identities and gender roles constructed through the patriarchal and heterosexist discourse of the fairy tales taken as hypotexts in "The Story of Twelve Dancing Princesses".

Similarly, Carter's feminist approach to the folkloric fairy tales which she parodies in her *The Bloody Chamber and Other Stories* serves her purpose of reconstructing the narrative of the fairy tales. The fairy tales in *The Bloody Chamber and the Other Stories* by Angela Carter have been analysed in the light of Genette's theory of intertextuality and Kristeva's theory of intertextuality to uncover the transformation that have been implemented in the deep-rooted conventions of the fairy tales. In *The Bloody Chamber and Other Stories*, Carter rewrites ten stories which are concerned with countering the false universalizing of marriage, femininity, male domination functioning as dynamics of patriarchal societies. Carter makes use of parody as an intertextual form by which she rewrites the folkloric fairy tales written by Madame Le Prince de Beaumont, Charles Perrault, and Grimm Brothers by subverting the misogynistic conventions of the source tales which promote gender inequalities, oppression of female sexuality and gender stereotyping. Adopting a feminist approach

to her hypotexts, Carter highlights how her hypotexts function to perpetuate traditional gender constructions while she reutilises these fairy tales to counter their ideological constructions. The study elucidates that Carter takes a different tack to allow her female characters to overwhelm the social and cultural constraints dictated by the male-dominated narrative of the hypotext while she deconstructs the representation of male characters as hegemonic and predatory. Carter makes use of the plots, characters, and themes of the hypotexts such as “Little Red Riding Hood”, “Bluebeard”, “Beauty and the Beast” and “Snow White” by means of parody to set ground for creating a feminist discourse in her rewritings. Carter’s use of intertextuality functions as an assistant element which serves to challenge patriarchal discourse in which the false universalizing of certain concepts functions as dynamics of patriarchal societies. Regarding the transformations of Carter’s hypertexts, the fundamental traditions of the hypotext are deconstructed and highlighted to intensify the transformations which are presented by means of parody.

Differently from Winterson, Carter preserves the echoes of the hypotexts in the hypertexts while she overturns the patriarchal discourse dominated in the hypotexts. In an interview, Carter remarks “I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the bottles explode” (1983, p.69). She reconstructs pre-existent fairy tales to bring a new perspective. Carter maintains her subversive narrative which break the strict rules of fairy tale based on stereotypical characterisation, binary oppositions, and constructed gender roles in her hypertexts. In the first story of the collection, Carter exposes misogynistic representation of female foregrounding patriarchal discourse of Perrault’s “Bluebeard” taken as hypotext while she challenges the hypotext by transforming the victimized female character into a character who discovers her own strength against male domination. Carter reverses the plot structure and characterisation in the hypotext and she questions the victimisation of woman in the hypotext. On the other hand, Winterson, in her parodic version of the hypotexts, outrightly represents the female characters as opponent figures thwarting the impositions of marriage and domesticity contrary to the princesses conforming the values of heterosexual and patriarchal society in Grimms’ version of the tales. Furthermore, the study assumes that Winterson opposes “happily ever after” endings and the similar heterosexual norms reinforced by the narrative of hypotexts by putting emphasis on

homosexuality in her hypertext. The use of violence by females and degradation of male characters have been identified as noticeable details elevating parodic quality of the texts in both literary works. Rewriting “Beauty and the Beast” in her “The Courtship of Mr. Lyon” and “The Tiger’s Bride”, Carter creates a contrast between representation of female sexual awakening and female objectification. Alongside its intertextual relations with “Blue Beard”, “The Bloody Chamber” presents various intertextual references to paintings, compositions, literary texts, and some historical figures. Carter’s use of direct allusions to paintings, compositions, literary texts, and some historical and biblical figures is identified as a tool for her objective which is her attempt to highlight the darkness of male aggression and dominance within the hypotext. Carter’s “The Company of Wolves” and “The Werewolf” are illustrated as two different parodic version of “Little Red Riding Hood” in which Carter questions repressed sexuality of female and the rejection of victimization and decodes misogynistic representations by cracking the door for a new perspective on stereotypical gender roles. In her hypertexts, Carter attempts to twist the representation of female characters, which are reflected as passive in the hypotext, through the transformations in portrayal of female characters. Posing a feminist approach to the dominated discourse of the fairy tales taken as hypotext, Carter enables the reader to perceive the experiences and thoughts of the female character at first hand which are not provided in the hypotext. Contrary to the fairy tales to which she establishes intertextual relations, female characters extracting from the hypotext are transformed into active and self-confident female figures who opposes to male dominance over them and embrace their sexuality. Carter empowers the female while she eliminates the dominant male characters in many of her hypertexts to problematize the passivity of female and repressed female sexuality in the shade of male dominance promoted by the dominant patriarchal discourse.

The discussion leads to the conclusion that the utilisation of intertextual forms by Winterson and Carter manifests their feminist approach to fairy tales. Both Winterson and Carter employ intertextual forms such as parody and allusions in order to decipher the codes of heteropatriarchal culture and discourse and to bring a new perspective to patriarchal constructions of gender within fairy tales. Winterson and Carter present their parodic version of the pre-existent fairy tales to underline how gender roles are not universal but are socially and culturally constructed expectations of patriarchal society.

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