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# **The fairytale as an intertext in Angela Carter's *Nights at the Circus***

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## *Dedication*

I dedicate this work to my loving family and to everyone who encouraged me

To my lovely mother: Dif Yamina

To my supportive father: Mokeddem Tarek

To my sweet sisters: Hanan, Samar and Lina

To my dear brother: Ahmed Yacine

To my grandparents: Atika and Moussa

To Dif family aunts and uncles: Kenza, Bachir, Djamel, Nasser Eldine,

Samira, Boualem, Amel and Nadjiba

To my other grandparents may God bless their souls: Fatima and Lezhari

To my Uncle Nedjmeddine may God bless his soul

To Mokeddem family: Zouhaira, Safia, Djamila, Reda and Abdessatar

To my favourite girls in the world: Djenna & Djouri

And to my best friends: Saadeddine Rola, Grid Djoumana, Belabbas Hind,

Gassmi Angham and Oubira Wiam

Hana

## *Dedication*

This work is dedicated to:

My parents: Yasmina and Faycal for their patience.

My brothers: Mohamed and Yacine.

My sisters: Rym and Nedjma.

To my family and friends.

*Rola*

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**GENERAL  
INTRODUCTION**

## **General introduction**

Despite Julia Kristeva having first used the term "intertextuality" in 1966, It becomes popular as a literary theory that refers to the existence of similarities between one text or another, or several texts, as it adds layers of meaning,depth and literary aesthetics.Thus, many English writers such as William Shakespeare, James Joyce, Virginia Woolf and Angela Carter dealt with the concept of intertextuality .

Angela Carter is an English novelist, short story writer, poet and journalist , she was known for her intertextuality in her writings. Carter was a talented writer who used intertextual connections to build complex naratives in her works. Her famous novel *Nights at the circus* reflects relationships with many literary, historical, and cultural sources. However, Readers are encouraged to explore the links and engage with the topics and ideas presented in the work through the interplay of these intertextual references, resulting in a rich reading experience. However, Angela employed magic realism in the novel to provide it with a magical touch, and her novel *Nights at the Circus* is a great example of it. Furthermore, this study focuses on how Angela used intertextuality in her novel *Nights at the Circus* drawing from historical tales, myths and gothic elements.

## **Statement of the problem**

The aim of this thesis is to present intertextuality in *Nights at the Circus* and the use of Angela Carter cultural, historical, fairytales and carnival culture to subvert and reimagine traditional novels, these elements contribute to the creation of mystery and the emergence of new ideas.

## **Research Questions**

The main questions of this thesis are:

- .How does Angela Carter employ intertextuality in her novel *Nights at the Circus* ?
- .How do the characters in the novel embody the cultural and historical elements that Carter intertextualizes ?
- .How is the element of magic represented through the character of Feevers, and how is it related to previous fairytales ?
- .What is the purpose of intertextuality in the context of the fairytale ?

## **Hypothesis**

This study explores how the interwoven elements of *Nights at the circus* create a rich tapestry of historical and cultural references, novels, carnival and circus culture and gothic elements to enhance the reader's understanding of the novel's setting and themes.

## **Methodology**

The qualitative information gathered from the library and the internet will be the base of this research. *Nights at the Circus* by Angela Carter serves as the main source of information, and the other sources of information (articles, dissertations, websites, and books) are secondary. We'll employ descriptive and analytical based.

## **The research aims**

This research aims at :

- Analyzing *Nights at the Circus* in the light of intertextuality.
- Examining the elements of intertextuality and how does Angela used it and exploring the writer's intention behind their use.

The present study has three elements: the first chapter gives a historical, biographical and literary background, the second and the third chapter based on deep analysis of magic realism, intertextuality, carnivalisue, allusion, parody and gothic elements in *Nights at the circus*.

# Chapter one

## Chapter one :Historical ,Literary and biographical Background

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## INTRODUCTION

The word intertextuality comes from the Latin word *intertexto* which means to mingle while weaving. First, this idea coined at the ancient times, when the first human history and the discourse about texts began to appear (“what are the origins of intertextuality?” | literary theory #2”). However, intertextuality has a history of various explanations that reflect the historical contexts from which it has emerged (Zengin, p2), it shines in its beginning by the philosopher Julia Kristeva in 1960 and then provided by such theorists as Ferdinand de Saussure and Mikhail Bakhtin. Thus, in reality, academic doxa of varied apply the concept of intertextuality since at least the 1980s and then the notion came together in the second half of 1960s (Juvan, p6). We can say that intertextuality has its roots in twentieth-century linguistics, specifically in Ferdinand de Saussure's crucial work. Starting with Saussure's linguistic ideas provides the added benefit of settling some of the essential principles of contemporary literary theory. Saussure's focus on the linguistic aspects that are systematic establishes the related nature of meaning and, by addition of texts. Furthermore, it also comes from theories that are more focused on the use of language in particular social contexts than Saussure appears to be. The work of Bakhtin is essential, and we will examine his experience of language and literature, which inform various theories of intertextuality. The earliest production of intertextual theory was created in the late 1960s by Julia Kristeva's attempt to unite Saussurean and Bakhtinian theories of language and literature (Allen, p18). Also, this chapter deals with the life of Angela Carter, her journey and her career as a writer. Moreover, it talks about her novels and writers' opinions about them.

## 1.1 Historical Background

### 1.1.1 The Impact of Saussure on intertextuality

The Swiss linguist Ferdinand de Saussure performed a significant influence in understanding intertextuality by highlighting the systematic aspects of language, he established the unrelated character of meaning and texts. (“what are the origins of intertextuality?|literary theory#2”). According to Saussure, language is a great, self-sufficient, self-regulating structure that humans are born with; in other words, language speaks and writes on its own, independent of humans. A literary document like a play, novel, or poem imitates language patterns that keep the date traditionally, according to Saussure's theory of language. Saussure's concepts of sign arbitrariness and their differential aspect served as the base for the understanding of text in contemporary theories like intertextuality. The individual and the character of literary works are redefined by Saussure. Structuralism presents the self as a fiction originating from impersonal systems and denigrated the individual. Therefore, the rules that control a person's social or mental life are neither their own creation nor under their control, the situation is the same in their native speech. (Zengin, p7). Saussure's difference between "langue" and "parole" is what makes him unique. While parole is a phenomenon that is individual, personal, subjective, and non-functional; it is the application of principles already created in language, langue is a phenomenon that is social, communal, objective, and functional. The signifier "car" is connected to a particular idea. Here, one may think of Saussure's well-known image: He compares the relationship between a sheet of paper's two faces to the link between the signifier and signified (Zengin, p7).

#### 1.1.1.1 Signs



Saussure redefined the fundamental question, what is a linguistic sign?, in his course in general linguistics, a compilation of his lectures that was originally published in 1915. Though, Saussure broke the sign down into its individual elements, he describes a sign as mutual coin that combines a signifier (sound, image) and signified (concept).

The non-referential nature of the linguistic sign is emphasized by this conception of the sign. Additionally, signs are arbitrary, holding meaning not through their referential function but rather through their role in the current state of the language system (Zengin, p8). The linguistic sign is different for Saussure in addition to being variable. The symbol "tree" has a place in the language system [la langue] according to its position in relation to groups of related words and sounds. To write the statement "The tree is green," you must choose the word "tree" from a group of similar words and sounds, such as "bush," "trunk," and "branch," as well as all the specific names of trees, such as "oak," "ash," and others (Allen, p19). The syntagma (combinatory) axis of language is concerned in the position of words together in sentences: The paradigmatic (selection) axis of language is involved in the selection of specific words from a set of possible words. Any fragment of language (parole) is created through processes of combination along the syntagmatic axis and selection along the paradigmatic axis (Allen, p20). The meanings we create and discover through language also are relational: they are dependent on processes of combination and association within the differential system of language itself. Language's relational aspect cannot be avoided or overcome (Allen, p20). Moreover, signs are not 'positive terms' in the notion that they are not referential; they only have the meaning that they do because of their combinatory and referential relationships with other signs. No sign has its own meaning they exist within a system and create meaning by being similar to and different from other signs. The implications of such a sign vision, and of language in general, can be said to have influence all areas of human

sciences in the twentieth century. In the Course, Saussure imagines a new science called semiology that would study "the life of signs within society"(Allen,p20). As a result, everything in a system is a sign, and the meaning of the sign is determined by its relationship with the other signs in the same system. Thus, no sign has meaning in and of itself. A sign's signification is defined by its relationship to other signs as well as the variability of all signs in the system. Because of its relational nature, it is always in connection with other signs. Although, according to Saussure signs have no meaning in and of themselves; rather, meaning rises up from the contact of signs; in other words(Zengin,p8). A sign's meaning is defined by its combinatory and referential relationships with other signs. A sign, on the other hand, is differential. It differs from the other signs due to its sound-image and the sign it represents. The meaning of a sign is also determined by how it differs from other signs. In the first example, the relationship between a sign and its referent is arbitrary because the signifier "actually has no natural connection with the signified."(Zengin,p8).

For Saussure, a sign is not a word's reference to an object in the world, but rather a combination of the signifier and the signified, i.e. language users refer to concepts rather than objects through signs. Words, according to Saussure's theory, do not hold for or before concepts (Zengin, p9). A 'linguistic sign' originates its meaning from similarities and differences with other signs in the system. Signs, according to Saussure, are the words we use to refer to ideas or concepts. Words/Signs have an aspect of a signifier because they signify the signified - what is thought when the word is written, told, read, and listened - in written or spoken form. However, words do not directly refer to things; in other words, there is no discernible relationship between a word and its referent because "the linguistic sign is arbitrary "(Zengin, p9). Despite the above, it is true that the basis for many of the major theories of intertextuality can be followed back to

Saussure's concept of the differential sign. If all signs are differential in some way, they can be understood not only as non-referential but also as becoming shadowed by a huge number of possible relations. According to Saussure, the linguistic sign is a non-unitary, non-stable, relational unit, the comprehension of which leads us out into the large network of relations, of similarity and difference, that creates the synchronic system of language (Allen, p22). If this is accurate of linguistic signs in general, then it is surely true of the literary sign, as many after Saussure have argued. Authors of literary works do not just choose words from a language system; they also choose plots, generic features, aspects of character, images, narrating styles, and even phrases and sentences from previous literary texts and the literary tradition. If we consider the literary tradition to be a synchronic system in and of itself, then the literary author is a figure who works with at least two systems, those of language in general and the literary system in particular (Allen,p22). To summarize, a sign works in the system with two dimensions: relational and differential (Zengin, p11). Language, according to Saussure, is a powerful self-contained self-regulated structure that humans are born into; in other words, it is the language that speaks and writes, not humans. It is worth noting here that, according to Saussure's linguistics, a literary text, such as a play, novel, or poem, imitates language structures that have been conventionally maintained. As previously stated, the origins of the concept of text in recent theories such as intertextuality can be traced back to Saussure's ideas of arbitrariness in signs and their differential aspect. Saussure's theories transform the individual as well as the nature of literary texts. Structuralism diminished the individual and projected the self as a construct produced by impersonal systems (Zengin,p12).

### **1.1.1.2 Structuralism**

Structuralism, a critical, philosophical, and cultural movement established on Saussurian semiology, aimed to create a revolutionary redescription of human culture in terms of sign-systems formed after Saussure's redefinitions of sign and linguistic structure beginning in the 1950s. This thought revolution, subtitled the "linguistic turn" in the human sciences, can be seen as one source of the theory of intertextuality (Allen, p20). However, the concept of semiology or semiotics - the science of sign systems - as defined by Saussure, including his theory of signifier, signified, and sign, paved the way for Structuralism, a philosophical and cultural theory that redefined human culture in terms of sign systems and binary oppositions. A structural analysis of a literary work is concerned with the underlying structures in the text and their placement on syntagmatic and horizontal axes in order to achieve deep meaning (Zengin, p11). Structuralism can be seen as not only one source of intertextuality, but also as the nucleus from which poststructuralism emerged. Structuralism has touched on the main features of post-structuralism, such as the with all of linguistic referentiality, a focus on difference and an emphasis on heteroglossia, the decentering of the subject, and the rejection of reason as universal, and these are the assumptions concerning intertextuality.(Zengin,p12).

### **1.1.2 Bakhtin**

Bakhtin's specific and revolutionary ideas paved the way for others to articulate their intertextual theories. As an example, in the theory of intertextual, Bakhtin's poststructuralist theories led to the concept of text. Bakhtin's theory of dialogism and heteroglossia is at the heart of Julia Kristeva's theory of intertextuality, which will be discussed after briefly discussing Bakhtin's contributions to this theory. Though Bakhtin did not coin the term "intertextuality," it was first applied to his dialogism and heteroglossia (Allen, p25).

Bakhtin emphasizes the fact that once a word is created, it cannot be created again. Adam was the first to coin the term. As a result, it is only the "mythical Adam," but Bakhtin explains this aspect of the word, the double-voicedness of language. "Double-voiced" or "Double-accented" is a word. Many theorists were inspired by the concept of "dual-voiced" language (Allen,p26).

### **1.1.2.1 Bakhtin's theory of dialogism**

The attempts made by various modernity to connect the gap between "matter" and "spirit" are the direct philosophical antecedents of dialogism. Furthermore, Kant's argument that there is an obvious distinction between mind and world is the ideas and initiatives of dialogism. One of its primary goals is to frame a theory of knowledge for a time when relativity dominates physics and cosmology, raising troubling questions and disproving the old belief that the individual subject is the site of certainty (Alfaro,p6). Dialogism is the name for a necessary multiplicity in human perception, not just a dualism. We are in dialogue not only with other human beings and with ourselves, but also with the natural and the cultural settings we categorize together as "the world". To summarize, dialogism is created on the primacy of the social and the assumption that all meaning is acquired through struggle). According to Bakhtin, the "self" is dialogic, living in a connection of simultaneity with the "other": consciousness is otherness, or, more precisely, the differential relation between a centre and all that is not a centre. Any examination of Bakhtin's theory of literary discourse must begin with his perspective on language, as the former is a direct result of the latter.(Alfaro,p6) Bakhtin treats language similarly to how he avoids an essentialist unitary conception of the self. His project is not linguistics, but rather a "metalinguistics," or a view of language within a social and historical context. This metaposition, however, is a battle stance, a polemical insistence on situating theories of language within the constraints of their particular social and historical period. He systematically questions and weakens the fundamental

site and arguments of traditional linguistic theory. As a result, whereas Saussure is interested in language as an abstract and readymade system, Bakhtin is only interested in the dynamics of living speech. (Alfaro, p7) Bakhtin sees a struggle and conflicts where Saussure sees passive assimilation (in relation to language rather than speaking). And, as with Saussure, Bakhtin believes that the individual is constituted by the social, and that awareness is a matter of dialogue and juxtaposition with asocial "others" (Alfaro, p7). Bakhtin's main theme as a literary theorist was language and language use. Bakhtin's writings on dialogicality, moreover, are profound and represent a significant exit from prevalent views on the nature of language and knowledge. The term "dialogicality" refers to the relational nature of all texts. It has two roots in Greek (the Greek *dia* for through and *logos* for word) and is concerned with how dialogue occurs within and across specific utterances (Alfaro, p7). Therefore, I'll go into some of the ways that dialogicality has been developed in Bakhtin's and others' work. Bakhtin proved how other people's voices become link with what we say, write, and think. This property of all texts, spoken, inscribed, or otherwise performed, is described by the term intertextuality. Bakhtin used the terms polyphonous and multivocal to describe text that contains multiple voices. Polyphony is one method for viewing and analyzing single utterances as dialogic (Alfaro, p8). In Bakhtin's theory of dialogism, the central idea is that every word "is directly, blatantly, oriented toward a future answerword: it provokes an answer, anticipates it and structures itself in the answer's direction, Therefore, the novel can be accepted as a genre in which an intersection of discourses can be recognized and this intersection can be achieved through either transformation or parody of the other canonized genres or carnivalesque, which are inherently dialogic (Zengin, p13). According to Bakhtin, the polyphonic novel, characterized by Dostoyevski's novels, is the only literary genre that establishes a relationship between itself and other texts and discourses. The final point to mention in Bakhtin's dialogism is his thoughts on style. For him, style is referred to as "doublyvoiced"

discourse because the novelist assumes the stylistic devices that have already produced and thus enters into a dialogic relationship by socializing his/her voice with that of another author. For Bakhtin, doubly-oriented discourse is inherently intertextual due to its relationship to stylistic elements or generic qualities. Before the author's act of writing, the stylistic elements through which the author writes his/her text have already been defined and determined. A doubly-oriented discourse is necessarily connected to the generic qualities of the genre from which it is composed. It is also intertextually linked to other discourses, forming a dialogue between itself and other texts. Bakhtin's idea that every text is in a dialogical relationship with another text appears intertextual (Zengin, p14).

Dialogism, according to Bakhtin, is a necessary element of all language. These radically social and interpersonal dimensions, however, can be promoted or suppressed. If the dialogic aspect of language emphasizes class, ideological, and other conflicts, divisions, and hierarchies within society, then society, manifested in state power and those elements of society that serve state power, will frequently try to keep such aspects hidden (Allen,page32) Bakhtin/Volosinov, for example, speak of how "the ruling class strives to extinguish or drive inward the struggle between social value judgments that occurs in Marxian and die Philosophy of language" (in the sign). Making the sign uniaxential As Bakhtin argues elsewhere, there is an ongoing struggle between language's centripetal and centrifugal forces, which can be symbolized by the opposition between monologic and dialogic utterance (Allen,p33) Bakhtin's book on Rabelais, for example, investigates how ancient carnival traditions act as a centrifugal force promoting 'unofficial' dimensions of society and human life, and does so through profane language and drama of 'the lower bodily stratum' images of huge bodies, bloated stomachs, orifices, and debauchery. Prostitution, inebriation, and drunkenness are all 'carnavalesque' images. Carnival, through such

images, celebrates the unofficial collective body of the people while opposing religious and state power's official ideology and discourse.(Allen,p33) The carnivalesque is most noticeable in medieval and Renaissance holidays and feast days in which the dominant social order is overturned, with fools dressing as nobles and nobles dressing as fools, and so on. Bakhtin asserts that the novel is the modern inheritor of the carnivalesque's unofficial, highly satirical and parodic dialogical tradition (Allen,p34).

### **1.1.2.2 Dialogism to intertextuality**

Two texts in the English translation of Kristeva's work *Desire in Language* complement each other in demonstrating Bakhtin's influence on Kristeva and how she transforms, revises, and redirects his work: 'Ward, Dialogic' and 'The Bounded Text'(Allen,p46) Kristeva's concern in 'The Bounded Text' is to establish how a text is constructed from previously existing discourse. Authors do not create their texts from scratch, but rather compile them from previously existing texts, so that a text is, as Kristeva puts it, "a permutation of texts, an intertextuality in the space of a given text," in which "several utterances taken from other texts intersect and neutralize one another. However, Texts are made up of what is sometimes referred to as "the cultural (or social) text," which includes all of the various discourses, ways of speaking and saying, institutionally sanctioned structures and systems that contain what we call culture. In this sense, the text is a collection of cultural textuality rather than an individual, isolated object"(Allen,p46) Individual texts and cultural texts are created from the same textual material and cannot be separated. We can see here how Kristeva's semiotic attention to text, textuality, and their relationship to ideological structures has rewritten Bakhtin's notion of the dialogic. Bakhtin's work focuses on real human subjects who use language in specific social situations. Kristeva's method of expressing these points appears to avoid human subjects in favor of more abstract terms such as



text and textuality. However, Bakhtin and Kristeva agree that texts cannot be separated from the larger cultural or social textuality from which they are constructed. As a result, all texts contain the ideological structures and struggles expressed in society through discourse. This means, according to Kristeva, that the intertextual dimensions of a text cannot be studied as 'sources' or 'influences' derived from what has traditionally been referred to as 'background' or 'context'. The text is a tool for practice and productivity, its intertextual status represents the structuring of words and utterances that existed before, will continue after the moment of utterance, and are thus 'double-voiced,' in Bakhtin's terms. If texts are composed of bits and fragments of the social text, the ongoing ideological struggles and tensions that characterize language and discourse in society will continue to reverberate in the text itself. This is what Kristeva means by "practice" and "productivity" (Allen, p47). Texts do not present clear and stable meanings; rather, they embody society's dialogic conflict over word meaning. If a novelist, for example, uses the words "natural," "artificial," "God," or "justice," they cannot help but incorporate society's conflict over the meanings of these words into their novel. Within the text, such words and utterances retain a 'otherness.' Intertextuality in this context refers to a text's emergence from the 'social text,' as well as its continued existence within society and history. The structures and meanings of a text are not unique to it, and Kristeva considers the text, or at least each of its constituent parts, to be an ideologeme. If we accept that words like "natural" or "justice" are the source of enormous social conflicts and tensions, then their presence in a text represents an ideologeme (Allen, p47). One implication of this way of describing texts is that we must abandon the concept that texts present a unified meaning and begin to view them as the combination and compilation of sections of the social text. As a result, texts lack unity or unified meaning on their own; they are linked to ongoing cultural and social processes (Allen, p47).

### 1.1.2.3 The theory of Heteroglossia

Bakhtin's theory of heteroglossia, reframed as 'intertextuality' by Kristeva in the 1960s, is best encapsulated by Bakhtin's quotation, "Each word tastes of a context and contexts in which it has lived its socially charged life; all words and forms are populated by intentions" . Intertextuality is based on Bakhtin's theory of heteroglossia in literature, which has been used by scholars outside of literary studies to enrich fields such as linguistics and education. The concept of genres is central to the concept of intertextuality. Bakhtin's belief that discourse brings the individual and society together has reenergized thinking about language as a socio-cultural phenomenon. Bakhtin criticized the structuralist division of language into *langue* (a set of rules) and *parole* (expression) (each specific utterance) language, he believed, needed to be considered in the context of social exchange. "There are no "neutral" words and forms - words and forms that can belong to "no one". This view of language as having "socially charged lives" and being "populated by intentions" altered how language could be viewed significantly. Bakhtin despised the assumption that sentences are carefully chosen options from the paradigmatic and syntagmatic axes (Zengin,p13) Bakhtin argued that texts are not created by "intellectual heroes," and that "writing is individual, isolated, and internal; not social but eccentric."

His polyphonic novel is a site of heteroglossia because the novel's language represents multiple speech genres formed by various social classes and groups (Zengin,p13).

The term heteroglossia reminds us that this clash of ideologies and past utterances within language is often a crisis within individual utterances and even within the same word, rather than a dialogic clash between distinct, separate 'languages'. In the polyphonic novel, for example,

individual character speech is always heteroglot double-voiced, in that, as Bakhtin puts it, 'it serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. There are two voices, two meanings, and two expressions' in such a discourse.(Allen,p36) Character discourse in a polyphonic novel exemplifies the intertextual or dialogic nature of language by always serving two speakers, two intentions, two ideological positions, but always within a single utterance (Allen,p36).

#### **1.1.2.4Is it Bakhtin or Kristeva ?**

The topic of how Kristeva's theorizing of the text connects to history and society is raised by the question of whether *jouissance* is only present in writing from the late nineteenth century forward or if it may be found in earlier writers. According to John Frow, Kristeva overlooks the precise way in which a literary text interacts to social ideological structures by merging bakhtinian dialogism into French semiotics(Allen,p67)The argument presented by Frow is that it is insufficient to talk only about the transposition of "signifying practices" because, in literature, it is primarily the accessible literary genres and dominant formal practices that new writers attempt to transpose and modify. The relationship between the social text and the literary text is another area Clayton and Rothstein discuss as being "vague" in Kristeva's writing(Allen,p68)David Duff rapidly developed on this argument by investigating how literary genre attention fades when we move from Bakhtin's work to Kristeva's and other poststructuralists' works(Allen,page68)Kristeva's work, in the opinion of Jill Felicity Durey, misrepresents Bakhtin, particularly in the way that it reduces the author-writer to simply linguistic and textual processes.(Allen,p68)The ideological influence in Bakhtin's analyses of Dostoevsky's books. Frow argues that this shift of hegemonic norms within the novel tradition

occurs through dialogic or intertextual interaction. They also contain surviving literary forms that deviate from the accepted novelistic norm, like dialogic forms and usually carnivalesque forms (Allen,p68)based on FrowKristeva's semiotic perspective. Kristeva is blameable, according to Frow describe literary shifts in non-literary terms cannot do justice to the manner in which transformations of genres and forms within the literary system' relied literature's response to society and history. Kristeva, in other words, makes literature a part of broader cultural discourse and is thus rendered incapable of describing literature.(Allen,p68)It is possible to view Bakhtin's theory of language and his distinction between the monologic and dialogic aspects of literature as a significant precursor to and influence on the creation of later approaches to intertextuality (Raj, p5).

### **1.1.3 Julia kristeva and intertextuality**

The word "intertextuality" was first used in "Word, Dialogue and Novel" by Julia Kristeva in 1966 and later in "The Bounded Text."She wrote shortly after leaving her home Bulgaria for Paris. 2 She developed the idea of intertextuality, which suggests the text as a dynamic site where relational processes and practices, rather than static structures and products, are the subject of analysis. She claims that the "literaryword" is "an intersection of textual surfaces rather than a point (a fixed meaning), as a conversation among several writings" in "Word, Dialogue, and Novel."(Alfaro,p2)Kristeva defines writing as a combination of texts instead of a single thing. The text's potential openness provides a means of perceiving it from a variety of viewpoints. The claim that the author engages in dialogue with other texts while compiling a textdraws attention to the dynamics of creativity that reach beyond the creative topic. This is a creative dialogue in which the author engages, where meaning is arranged or composed rather than produced. As a result, what we refer to as the text's meaning is more nuanced and complicatedthan just what is

written down (Alfaro,p4) the "meaning that is" is "meanings beyond," and the "text that is" is "texts within." This modifies the text's meaning and raises the job of text interpretation to that of a clever step into the domains of history, culture, society, and institutions. Analysis must now consider the relationship between the text and society and culture rather than sticking to academic precepts. As a result, interpretation is reduced to a procedure that is similar to text compilation. There is no separate interpretation, independent meaning, or independent text. Illusory singularity(Alfaro,p4) the text would turn into other texts to show the intertextuality processes both inside and outside the text. Intertextuality is the study of how writings are related to one another and places the creation of meaning within and through a dialogic process that takes place between the text and audience. Through this procedure, the definition of a book is expanded from a written form to include culture and history. By rendering the text permeable through the inter-coherence process, which creates structural connections between the text and other texts, the text's independence is called into question (Alfaro,p4).

### **1.1.3.1 Word, Dialogue and novel by kristeva**

Shortly after arriving in France in 1966, along with her fellow american Tzvetan Todorov, kristeva was one of the first to introduce bakhtin's works to a western public. Word, Dialogue, and Novel is in many ways a divided text, hanging precariously to the line between traditional "high" structuralism and a remarkably early form of post structuralism. In this context, Kristeva's emphasis on the speaking subject as the primary object for linguistics analysis is significant (kristeva,p2).

The remains of a cosmological theory that ignored substance, casualness, or identity outside of its link to the whole, which lives only in or through relationship, is the carnivalesque structure.

This anti-theological, widely popular movement has continued this carnivalesque cosmogony (Kristeva, p9).

#### **1.1.4 Magic realism in the fairytale**

The concept of "Magical Realism" is commonly associated with Gabriel Garcia Marquez's novel *One Hundred Years of Solitude* from 1967; however, British literature also produces "magic realist" works. The writing of Angela Carter is frequently cited as an illustration when the idea of magical realism is discussed. She adopted the idea and gave it her own touch. When realistic techniques like naturalistic detail, narrative, etc. are mixed with strange or dreamlike aspects, the result is known to as magical realism. Thus, the magical realist book blends the fantastical (such as wings and magical creatures) with the realistic (a researched historical background, detailed description etc.). It is a one first question how magical realism and British feminist writing are related. First, we'll examine whether Angela Carter can legitimately claim that her art is "magic realism" or not. Then, we will examine magical realism and its role in *Nights at the Circus* in greater detail. What does it add to the book and in what ways? To conclude with, we will try and see if Magical Realism creates a postmodern novel out of *Nights at the Circus*, and if this mode is the reason why we can call the novel "postmodern". (Regard, p84/85).

#### **1.1.5 Definition of fairytales**

The English word fairytales, which was first used in the title of Madame D'Aulnoy's collection of 1697. It has been a part of the English language since the middle of the eighteenth century. This was just one of the terms used to characterize fantastic narratives based on folktales that became popular at the court of Louis XIV during the fairy tale's rise as a popular form, and it was

used equally with other terms like *contes des oye*. One of the major issues with the term "fairy tale," as critics usually make out, is that many stories considered to be symbolic don't contain a single fairy (Kevin,p9).

Fairytales represent a long history of human desires and society. They share it down from one generation to another, from storytellers to audiences and readers, and they assist in explaining the human experience. These stories emphasize themes like family, good and evil, love, and other universally human concepts. However, in our culture, fairytales have a significant influence and they are currently one of the art forms that are most prevalent in today's culture. (Sahakyan,p12). There is no definitive proof to how or when the first fairy tales were formed and it is difficult to trace the origins of any one particular tale. Moreover, the stories were first performed dramatically and told orally. Old tribal and communal customs, beliefs, and rituals were closely linked to the oral tales, on which literary fairy tales were founded. The biblical text as well as Roman and Greek myths contain motifs from these stories that were memorized and passed down through the centuries. (Sahakyan,page14) in relation to intertextually, There are many movies and cartoon films that are based on the themes of fairytales because they are frequently interpreted in intersemiotics. (Sahakyan,p29).

## **1.2 Bibliographical Background**

Angela Olive Stalker, who publishes under the name of Angela Carter. Born (7 May 1940 Eastborne, England)\_died (16 February 1992 London, England). She Was an English novelist, Short story writer, Poet and Journalist, also known for her feminist and magical realism works and that is clear in her novels such as: *The Bloody Chamber*, which was published in 1979.

Nights at The Circus, published in 1984 and the winner of the 1984 James Tait Black Memorial Prize for fiction (Sage, ix.x).

### 1.2.1 The Life of Angela Carter

Angela born the second child and only daughter to Sophia Olive, a cashier at selfridge's, and Hugh Alexander Stalker, who was a Journalist. She lives with her Grandmother in Yorkshire escaping the war bombing.(Sage, ix.).However After the war Carter receives her education at the south London Balham Direct Grant School,and she went to many cinema trips with her father. Her love for movies and going to the cinema is evident in both her novels and writings.Moreover when she finished school her father got her a post as a reporter for the Croydon Advertiser.She marries industrial scientist Paul Malcolm Carter (b.1931) on September 10, 1960, and moved with him to Bristol when he began working as a teacher at a technical college there.In addition,she studied English at Bristol University from 1962 to 1965 with a focus on medieval literature and she focused entirely on reading historical fiction and romantic novels.After starting to write in college, Angela Carter went on to become one of the most astonishing authors of her era. Her novels and short stories were in the tradition of Gothic fantasy. She produces a variety of witty, caustic pieces on both literary and social topics.She delighted in paradox. Therefore, she was a feminist but hated the puritanical part of such ideas and despised the idea of a victimized woman. Moreover, during her second summer vacation at the university, she wrote her debut book, «*Shadow Dance* », which was released in 1966.Two more books came quickly after,“*The Magic Toyshop (1967)* », one of her best and most highly regarded fictional works. “*Several Perceptions (1968)* ».With the latter, she was given the Somerset Maugham Award, which states that the cash award is for travel abroad.She used it to travel to Japan after divorcing her husband in 1972.Carter started writing pieces for the London-based weekly New Society in 1967, and



continued to be one of its recognizable voices over the following twenty years. Carter moved in south London with the potter Mark William Pearce following her return from Japan. She held temporary positions at universities like Sheffield and East Anglia in England, Brown in the United States, and Adelaide in Australia, as she became more and more reliant on her income from teaching in universities starting in the late 1970s. Moreover, teaching at universities meant that some of the direct observations of a larger world that gave her writings and novels such force started to disappear. Carter and Mark Pearce had Alexander in 1983; they later got married in May 2, 1991. She tells a friend whom was a writer, 'Sometimes, when I read my back pages, I'm quite appalled at the violence of my imagination. Before I had a family and son' (Vogue, August 1985). She relies on readers adoring her brogue writing. At the beginning of spring 1991 she was diagnosed with lung cancer. On February 16, 1992, she passed away in London and was cremated at Putney Vale Crematorium. However, her book sales suddenly increased in the days following her passing, and several were completely sold out. Carter became one of the authors whose works are most frequently taught in British universities (Barker ).

### **1.2.1.1 The Japanese Angela Carter**

Angela Carter visited Japan in 1969 with the money she received from the Somerset Maugham Award. where she claims she 'learnt what it is to be a woman and became radicalised' (Nothing Sacred 28.). Moreover Carter said she choose Japan because she 'wanted to live for a while in a culture that is not now nor has ever been a Judaeo-Christian one, to see what it was like' (ibid.). In "Notes from the Front Line" (1983), she talks about how her exposure to Japanese culture also confused and undermined her sense of her own racial identity. Given Carter's stated desire to "decolonize" current hegemonic frameworks. However, it is strange that postcolonial theory has not received more attention in Carter scholarship. While Carter's "decolonizing" effort has

received a lot of attention in terms of her demythologizing of gender, but, racial relations in Carter's work have received less attention. This chapter examines the influence of Carter's formative experiences in Japan on her feminist and political conscience as a writer, drawing on her journalism, radio plays, and short fiction. In addition, it is necessary to look at the dangers of racial differences, as well as the risks of simply positioning Japan as an intellectual playground for the development of Carter's Western aesthetic. Japan can be presented as the source of Carter's feminist and political enlightenment.

Lorna Sage's *"Angela Carter"* (1994) has become the basis for analyses of Carter's time in Japan and how it affected her art. Sage views Carter's trip to Japan as a "rite of passage" "the place where she lost and found herself" (24) and "discovered and retained away of looking at herself, and other people, as unnatural" (28). Many of the short stories Carter wrote while she was living in Japan and included in the *Fireworks* collection (1974), as well as the extensive journalism she sent to *New Society* between 1970 and 1972, collected in *Nothing Sacred* (1982) and *Shaking a Leg* (1997), all overtly explore her experiences as a foreigner in Japan. (Crofts, p87).

## **1.2.2 Novels by Angela Carter**

### **1.2.2.1 *Shadow Dance* (1966)**

Angela Carter's debut book, was released in 1966. The image of wanting to be free from the past permeates in Carter's first book. However, like the avant-gardes of the time and the surrealists before them, it fights against the Western patriarchy's fixed conventional norms and accepted realities. The hard structures of the past are designed to crumble in *Shadow Dance*, just like in surrealist art, while fluidity and mutability dominate in the wreckage. It is still one of Carter's least well-known novels. Its ambiguity may be partially attributable to the fact that it was

long out of print until being republished in 1994, however, it could be also because it is one of her most disturbing and violent stories, in which the female characters become the passive objects of male desires.(Fruchart, p21.22).

### **1.2.2.2 *The Magic Toyshop (1967)***

Melanie, a teenage girl, together with her younger brother and sister are transferred to live with their uncle Philip in London when their parents pass away in an aircraft disaster . There, she meets Margaret, his mute wife, who only communicates through notes and whom she is mistreated by and scared of her husband. She also meets Francie and Finn the younger brothers of Margaret. Her uncle makes toys and secretly possesses the power to give them life, but he also maintains authoritarian control over his family and intends to do the same with the newcomers. (Mambrol).

### **1.2.2.3 *Several Perceptions (1968)***

Joseph Harker, is a typical dropout, he had failed as a college student, and he is discouraged by his job caring for elderly patients. The story follows Joseph's gradual climb back into the world. The story is written with a delicate touch and concludes on a positive note, despite a tough-minded acceptance of the characters' filthy and somewhat desolate circumstances. The novel's final Christmas party, where Joseph symbolically reenters society, serves as a classic example of a hippie-generation celebration. It vividly recreates the connected-disconnected flow, the costumes, the straightforward goodwill, the silliness, and the occasionally insightful personal observations. It is greatly to Carter's credit that she avoided sentimentality and parody while writing the book while this lifestyle was being lived (Mambrol).

#### **1.2.2.4 *Heroes and Villains (1969)***

Marianne, the main character in *Heroes and Villains*, is the Professor's daughter who resides in the walled town of the civilized society. She had seen the Barbarians attack her village when she was a young girl. She also saw her brother being killed by a young barbarian fighter. Marianne had always stood out from other girls, even as a young child. She took great exception to the fact that boys played Heroes in the kid's game "Heroes and Villains" while girls played Villains. After her father passed away when she was sixteen, she saw another Barbarian attack. She assisted a young Barbarian who was hiding in a garage. They run together and she joined him at his tribe. However, she marries the Barbarian man, Jewel. She determines to transform into a Tiger Lady and govern the tribe when her husband died in the Mutant invasion (Zirange, p90).

#### **1.2.2.5 *Love (1971)***

*Love*, the fifth book by Angela Carter, was initially released in 1971. The catastrophic emotional conflict between a young woman, her husband, and his disruptive brother is depicted with surgical precision as they navigate a minefield of deception, isolation, and lost relationships. However, this new edition has all of Angela Carter's frightening ability to conjure the temper of the 1960s and features an afterword that details the survivors' journey into the suffering of middle age. (Love).

#### **1.2.2.6 *The Infernal Desire Machines of Doctor Hoffman (1972)***

Also known as *The War of Dreams*, talks about Desiderio, a city worker who is experiencing an odd reality assault from Doctor Hoffman's strange machines. He is in love with Albertina, the

Doctor's daughter. Yet, Albertina, a stunning glass woman, only seems to appear to him in his dreams. Desiderio must fight against illusion, time and space warping in order to be with her as the Doctor brings Desiderio's city to a state of emergency chaos. *Infernal Desire Machines of Doctor Hoffman* is a brilliant exploration of identity, love, and truth. (*The Infernal Desire Machines of Doctor Hoffman*).

### **1.2.2.7 *The Passion of New Eve (1977)***

The story's protagonist, a young Englishman named Evelyn, describes his voyage through a desolate and dark New York, his escape to the desert, his arrival in a community of women where he will be changed into the new Eve, and his experiences in Azero's town. (Vallorani, p365).

### **1.2.2.8 *Nights at the Circus (1984)***

Sofie Fevvers is the superstar of Colonel Kearney's circus. She possesses both human and swan parts. An American journalist named Jack Walser is trying to figure out who she really is, because he is charmed by his love for her and anxious for exclusive story of a lifetime. Walser is seeking to travel with the circus on its enchanted journey through London, St. Petersburg and Siberia at the turn of the nineteenth century ("*Nights at the Circus*").

### **1.2.2.9 *Wise Children (1991)***

Dora and Nora Chance are a well-known song and dance partners of the British music halls. The sisters, who go by the name of The Lucky Chances, are the unrecognized and illegitimate daughters of Sir Melchior Hazard, the greatest Shakespearean actor of his time. A family narrative that is both sarcastic and sentimental. ("*Wise Children*").

## **1.3 Literary Background**

### **1.3.1 Review of Edmund Gordon's biography, "The Invention of Angela Carter "**

Edmund Gordon states that the British press the year Angela Carter passed away, her obituary took up more space than any others. The publishing company Virago, with whom she was most closely allied, ran out of her books three days after her passing. The British Academy received 40 offers for PhD research concerning her work throughout the course of the following academic year. Carter has been writing novels, short stories, and drama for more than 25 years. She experimented with gothic horror, science fiction, fairytales, and gave full freedom to the extraordinary and the surreal at a time when social realists controlled English writing. Her art is hilarious, terrifying, and cruel, and it is always influenced by a sharp, subversive wit and a lavishly beautiful aesthetic. By the end of her life, she was beginning to gather a loyal following. She was interested in canceling the mythic roles and structures that underlie our existence. However, she wasn't recognized as a great novelist and feminist icon until after her voice had been muted. The ephemerality of personal identity is one of Carter's major literary concerns. She held the belief that we are only the roles we either master or are mastered by. Her characters dress themselves up in their identities like fancy dress. She made it clear that she saw femininity as a "social fiction," a component of a culturally scripted self-performance. She wasn't the first to notice this, but she might have been the first to embrace it so enthusiastically as a green light for endless self-invention. Her life's history describes the story of how she created herself, moving from a shy, reserved childhood through a nervy, proudly unconventional adolescence to a

satisfied, self-assured middle age. She persistently disregarded social norms around women, establishing her own life and circumstances out of pure force of will.

Marina Warner published this in the Independent, “She had something of the faerie queene about her,”, “except that she was never wispy or fey.” Salman Rushdie clearly identified her in the New York Times with, “the fairy queen”, as well as, “English literature has lost its high sorceress, its benevolent white witch” (Gordon).

### **1.3.2 The Eight Elements of Intertextual use of Fairy Tales**

Smith argues that there are numerous works in the corpus that contain intertexts from fairy tales. Furthermore, he uses a variety of intertextuality theories to describe how these intertexts interact. Due to Gerard Genette's work to distinguish between different forms of intertextuality, or as he refers to it, transtextuality, his theories will serve as the main source of inspiration for the investigation of intertextuality (Paul, p12).

In the discussion of Gerard Genette's efforts to distinguish between various forms of intertextuality and how these intertexts function, his theories will serve as the main source of inspiration for this investigation. Genette separates transtextuality into 5 subcategories: “Kristevan” intertextuality, paratextuality, metatextuality, architextuality and hypertextuality (ibid).

The most obvious application of a fairy tale as an intertext is as an authorised intertext. Moreover, When a fairy tale's proper name appears in the title, the author is implying that the text should be interpreted in light of how it relates to an earlier fairy tales (Paul, p17). Writely, As we saw above, the title of Writely makes an implicit reference to a well-known fairy tale, which immediately creates an interpretation of the text that has some authority (Paul, p20).

Incorporation, The most apparent way to explicitly reference a fairy tale is to include it in the text of the novel (Paul, p23). However, another way to incorporate a fairy tale or other story into a novel is to pay attention into the narrator's psychological state and the intersubjective content that has shaped their expectations in a work of fiction (Paul, p24). Allusion, the basic toolkit of literary criticism includes allusion, which has been a part of it for so long that it is hardly ever defined (Paul,p25). Revision, includes texts where the primary goal of the hypertext is to rewrite the hypotext, with all that this implies in terms of structural similarities between the two stories. A revision is any "fresh" iteration of a fairy tale (Paul, p48). Fabulation, We observe the emergence of what Genette called architextuality in the fabulation of a "new" fairy tale. Architextuality, according to Genette, is the connection between a text's individuality and its genre (Paul, p56). The introductory paragraph of the first of these "new" fairy tales, which appears early in the book and the traditional opening "Once upon a time" and its dramatis personae let us realize that we are entering the world of the fairy tale (Paul, p57). Metafictional, When a fairy tale is discussed or given a critical analysis, metafictional intertextuality takes place. Genette would classify this "criticism in the text" as metatextual, the kind of intertextuality that typically exists between commentary or criticism and the text it comments upon. This kind of intertextuality may be connected to a particular story (Paul, p60) and Architextual/ Chronotopic, this factor appears when we detect "fairy tale-like" characteristics in a work of fiction without being aware of the specific fairy tale that the text refers to. Furthermore, this kind of intertextuality encourages the reader to think about the genre as a whole ( Paul, p63).

The eight elements this research provide are all based on one of Genette's intertextuality categories. Paratextuality is demonstrated in Elements one and two, where they pay attention to



the title as the most important in the text. Examples of the hypertextuality that Genette addresses in Palimpsests include Elements three and four.

The concept of architextuality, the connection between a work and genre, and the idea of the palimpsestic text are combined in element five. And element eight, as well as element six, depend more on the concept of architextuality. Element seven uses metatextual intertextuality and discusses a specific type of criticism in the text, element eight also reveals some traces of this characteristic. (Paul, p13).

## **Conclusion**

Intertextuality is the meaning of how texts are related to each other and it has been used commonly by writers. Angela Carter was influenced by intertextuality and she uses it mostly in her novels. Furthermore, she was affected by multiple literary sources that has been reflected in her writings.

# Chapter Two

## Chapter two : magic realism,intertextuality, gothic elements

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## Introduction

This chapter aims at analyzing Angela carter's work *Nights at the circus*. It explains some quotes that shows magic realism in the novel ,and how *nights at the circus* is intertext from other fairytales ,cultural aspects and myths .Also it shows some gothic elements that gives a touch of mystery to the novel.This analysis is based on quotes from the novel to deal with magic realism,intertextuality and gothic elements.

### 2.1 Magic realism

The term "Magic Realism" can be utilized to describe a writing style or technique in which magical and supernatural events are realistically explained without any consideration of their impossibility. By adopting a novel combination of fact and fancy, it calls into question the nature of reality and emphasises the act of creation. Franz Roh, a German art critic, originally used the phrase "magical realism" (MagischerRealismus) in 1925 to describe a return to a more realistic aesthetic following Expressionism's abstraction (Thamarana, p263) . However,it has Several fundamental concepts, including the "importance of magic and myth," "critique of rationality and progress," "doubt about reality," "exploration of identity," and some remarkable presentation techniques, which considred as key to realism. The majority of magic realist works make significant use of myth and magic to create a version of reality that differs from what is typically regarded to be "real life."(Thamarana, p265)

*Nights at the Circus* utilizes many elements common to magical realistic literature, it includes plenty of details that give the scene an insane feel and presents the supernatural elements as a certain aspect of the world as it is presented.(Al-Jibory, p21).

### 2.1.1 Fevvers' wings

Fevvers, the main character, is a performer with wings. Her wings are represented as being both magical and realistic, they are clearly described, referring to their physical characteristics like their muscles and feathers while still being presented as an imaginative element.

In this quote, the character is showing her performance:

"She rose up on tiptoe and slowly twirled round, giving the spectators a comprehensive view of her back: seeing is believing. Then she spread out her superb, heavy arms in a backwards gesture of benediction and, as she did so, her wings spread, too, a polychromatic unfolding fully six feet across, spread of an eagle, a condor, an albatross fed to excess on the same diet that makes flamingoes pink". (Carter, p15).

The scene shows the protagonist rises up on her tiptoes and slowly starts to spin, giving the audience a full view of her back. This action has a magical character that draws in the viewers' interest and wonder. However, the phrase "seeing is believing" emphasises the magical quality of the next show. It implies that what the viewers are going to see defies normal reality and can only be understood via personal experience. The expression "seeing is believing" is used in the context of magic realism to encourage the reader to stop their normal beliefs and expectations, accept the extraordinary, and realise that what they are about to witness defies ordinary reality. Furthermore, an amazing transition happens as the character raises her huge, heavy arms in what appears to be a blessing act. Her wings spread out as she moves, exposing a brilliant show of colours. The extraordinary six-foot wing is similar to that of great animals like eagles, condors, and albatrosses. This aspect creates amazement and wonder. Also, the mention of the flamingos' nutrition also gives the fantastical situation an unexpected touch of realism. The author skillfully combines the supernatural and ordinary by bringing up the nutrition that gives flamingos their

unique pink colour. The relationship between the wonderful wings and a natural occurrence gives the fantasy situation a feeling of reality. Generally, Angela Carter successfully utilises magic realism in this statement through vivid imagery and the seamless blending of magical and realistic elements. The reader is taken to a world where possibilities are extended thanks to the blending of the ordinary and extraordinary, capturing their attention and leaving them in awe of the entrancing show playing out in front of their eyes.

### **2.1.2 The freaks**

In the story, persons with unusual physical or magical qualities are shown in a circus atmosphere, blurring the line between truth and fiction. However, there are some characters which show magical elements such as Toussaint the servant of Madame Schreck who was born without a mouth :

That self-same fellow with no mouth, poor thing, opens the door to me after a good deal of unbolting from the inside, and bids me come in with eloquent gestures of his hands. I never saw eyes so full of sorrow as his were, sorrow of exile and of abandonment.  
(Carter, p57).

The description of “That self-same fellow with no mouth” adds an imaginative touch which indicates a mouthless character. Moreover, the writer used a character that defies human specifications and how a normal person should be, also her choice of a character without a mouth may indicate that she chose a mysterious character who does not want to communicate because deleting the mouth indicates difficulty in communicating with other characters. Also, the description of “eyes so full of sorrow as his were, sorrow of exile and of abandonment” evokes the magical realism aspect and enhances the sense of longing, where this character gives a feeling

of mystery and isolation from society and extraordinary elements which are all characteristics of magic realism.

Another unbelievable character is “Sybil” the pig of colonel Kearney –the owner of the circus where he has supernatural powers for an animal,he can predict fate using cards ,and this ability goes beyond borders and enters the world of magic,and we can not find this in our daily world and also depends on him in making decisions :

" She could spell out your fate and fortune with the aid of the alphabet written out on cards -- yes, indeed! Could truffle the future out of four-andtwenty Roman capitals if they were laid out in order before her and that wasn't the half of her talents. Her master called her "Sybil" and took her everywhere with him.(...) Colonel Kearney invited his pig to tell him whether to hire the young man or no". (Carter,p98).

The quote shows that Sybil’s master takes him everywhere he goes as if he is an integral part of him,as he trusts him with great confidence. It is known that animals are more loyal to human as a friend ,or perhaps his supernatural powers made him beloved to his master.Lastly,the quote pointing to colonel Kearney consulting his pig in important decisions which create a world where animals can make decisions instead of humans,which is something supernatural.

### **2.1.2 Feevers’birth**

Feevers’s story is giving us an image of magic realism,she claimed tha she was born from an egg ,as we know that humans are not born from an egg because it is not a human nature ,but animals are the ones who lay egges.Furthermore,we notice a confusion between animals and human since this is something supernatural and against nature "Hatched out of a bloody great egg while Bow Bells rang, as ever is!" (Carter,p7).

This quote describes Feevers's unusual birth showing that she came from a big egg while the bells of London's Bow Church sounded, this may have made people wonder how a human could come from an egg but since Feevers is a half human half a bird that may be an explanation why she was born with wings. So, we conclude that Sophie has two types, part of the birds and part of a human being which form an imaginary mixture that captures the minds of readers and makes them amazed about this strange creature. Birds have characteristics such as wings in order to fly as Feevers does and this explains her birth from the egg like ordinary birds do. However, birds are known that they have beautiful voices and they sing so it is a kind of performance and Sophie acquired this trait from them to perform in the circus. Also, the feathers of the wings indicate the characteristics of the birds found in Sophie.

To conclude, the novel *Nights at the Circus* by Angela Carter is an example of magical realism because it is characterized by unreal elements and makes you enter into the world of fantasy and enjoy every detail.

## **2.2 Intertextuality in *Nights at the Circus***

Intertextuality is a phrase used to describe how all texts, whether they are written or spoken, official or casual, creative or daily, are connected to one another (Zoonen, p1) with its constant flow of images, sounds, people, and stories, it is a particularly suitable term to describe contemporary media culture. (Zoonen, p1).

In the novel *Nights at the Circus* Angela Carter used intertextuality in a creative way by adapting ideas from fairytales and myths such as *Cinderella*, *The Sleeping Beauty*, *Beauty and the Beast* and *Alice in Wonderland*. However, we can find it in myths such as circus mythology and



legendary performances, This mixture creates a distinctive blend and puts imaginative touches to the novel.

### **2.2.1 Fairytales**

#### **2.2.2 Cinderella and Feevers makeover**

In the fairytale *Cinderella*, The fairy godmother puts a magic touch with her wand, turning an ordinary and poor girl into a princess that stunned everyone in the party and admired her, even the prince wanted to know who is this girl and where she came from. Whereas, the same thing happened with Feevers she transformed herself from an unknown character to a famous, important and superpowered lady and her prince is Jack Walser who wanted to know her identity and he fell in love with her since Feevers and Cinderella were both have a stepmother and unknown families they suffered a lot and experienced bad things, they were treated badly in their lives, there is a quote that shows the transformation of Feevers "Feevers, the most famous aerialist of the day;" (Carter, p7).

In this quote the author shows that Sophie's uniqueness made her reach fame and become the most famous aerialist. This transformation indicates strength and success, where it shows Angela's theme of self-development because she achieves a lot in her professional career while moving from one country to another.

#### **2.2.3 The sleeping beauty**

The traditional story of Sleeping Beauty has been handed down through many generations. The princess who is the heroine of the Sleeping Beauty story is cursed and can only be rescued by true love. Her family must hope that a prince will find the princess because they are helpless to stop the curse from happening. To find the princess, the prince must go on a journey and encounter challenges.

In her novel, Angela Carter referred to another fairytale which is "*The sleeping beauty*" directly but in a different way and she uses the same name "after the door clanged shut again, i'd go and turn the light on, throw a blanket over the sleeping beauty"(Carter, p62).

In this quote, throwing the blanket over the sleeping beauty shows a link between the two tales, where in the original sleeping princess story, the kingdom was covered with thorns in order to protect the princess and this may indicate that the blanket in "*nights at the circus*" refers to the idea of protection. As Angela did not retell the original novel but rather it included similarities and similar elements. Also, throwing a blanket over a person may let him fall in sleep deeply like a baby, just like what happened to the sleeping beauty who fell into a deep sleep for years and can be only awakened by true love's kiss.

## 2.2.4 Beauty and the beast

Angela Carter also mentioned another fairytale which is "*The beauty and the beast*" and used it in the same name:

"Mignon whirled by, flashed the clown a brilliant smile and Walser, supported by unforged steel of the tigress's forepaws, thought: There goes beauty and beast. Then, looking into the tigress's depthless, jewelled eyes, he saw reflected there the entire alien essence of a world of fur, sinew and grace in which he was the clumsy interloper and, as the tigress steered his bedazzlement once more round the princess's white piano, he allowed himself to think as the tigers would have done: Here comes the beast, and beauty!"(Carter, p164).

"Mignon whirled by, flashed the clown a brilliant smile": Mignon character is a girl who has suffered in her life and has a painful past, but in this sentence she smiles as she hides the reality and appears with a smile.

“byunforged steel of the tigress’s forepaws”:this description contrasts with the mignon character,the tiger here shows strength much like the beast character in beauty and the beast.

“here comes the beast,and the beauty!”:here Carter used direct names from the fairytale “*beauty and the beast*” and it refers to walser and mignon as symbolic representations of the characters.

“*Beauty and the beast*”is a fairytale that challenges the ordinary love stories that we can find in other fairytales in which we find beautiful princesses falling in love with sharming prince but in the story of beauty and the beast love was the love of the soul without regarding the appearance However,it is known that the beast is ugly,strange and supernatural creature,but the princess beauty felt in love with his soul and his difference and this shows a love story of a normal person with a supernatural creature.Whereas,the same thing happened in Angela Carter’s novel where Jack Walser was an ordinary person but he fell in love with Feevers with unusual appearance and he considered her a special person,this made him want to know her more and get closer to her .

### **2.2.5 Alice in wonderland**

An English novel called Alice in Wonderland tells the tale of a young child who enters a fantasy world full of anthropomorphic creatures after falling down a rabbit hole,when we read this description of the novel,we travel with our imagination to a place that defies reality,wherealice find herself surrounded by strange characters such as talking animals like the character of the white rabbit ,and Angela used talking animals like the pig of colonel Kearney who was taking decisions with his master .However, Alice was surrounded by strange characters in the novel such as Cheshire Cat ,March Hare, and the Mad Hatter which creates fantasy and magical atmosphere to the novel .Whereas, in Nights at the circus ,Jack and Feevers are also

surrounded by supernatural characters all along their journey in the circus and this also creates a fantasy touch to the novel.

Finally, Carroll is famous for using wordplay and funny language in his writing. Carter uses wordplay and creative vocabulary in "Nights at the Circus," producing a similar sense of linguistic playfulness and imaginative narrative.

## **2.2.6 Myths and performance**

### **2.2.7 The myth of the circus**

A circus is a form of entertainment or spectacle that typically includes both human skill and daring performances with trained animal acts (Parkinson). Although the circus is a relatively new invention, several of its components date back to ancient Rome. The large Roman amphitheatres, known as circuses after the Latin word for "circle," were frequently used for blood sports such as gladiatorial combats, chariot races, animal slaughter, fake battles, and other similar events. The Circus Maximus, the most impressive of these arenas, was in use for over 1000 years (Parkinson).

Throughout history, the circus is a source of inspiration for many writers and poets, as it represents mystery, magic and a world of wonders to escape from reality, which is reflected in the novel. Carter used unrealistic characters such as the character of Feevers who defies reality and corrupts the traditional characters in the traditional circus, as the novel sheds light on complex aspects such as the story of Feevers' birth and invites readers to discover social situations through the circus. The narrative style of the novel also shows the atmosphere of fairytales, which leads to a lack of distinction between reality and fantasy.

## 2.2.8 Mythical performances

The circus is characterized by performances and acrobatics, as we can notice in the novel specifically in Fevvers aerial show, and it adds a sense of magic to the circus, as it merges elements of ancient myths and contemporary entertainment:

After she'd pulled off the triple somersault, the band performed the coup de grâce on Wagner, and stopped. Fevvers hung by one hand, waving and blowing kisses with the other, those famous wings of hers now drawn up behind her. Then she jumped right down to the ground, just dropped, just plummeted down, hitting the stage squarely on her enormous feet with an all too human thump only partially muffled by the roar of applause and cheers. (Carter, p18)

In this line” After she'd pulled off the triple somersault, the band performed the coup de grâce on Wagner, and stopped.” Sophie performed an acrobatic movement called coup de grâce that indicates her extraordinary athletic ability and accuracy in the air.

”Fevvers hung by one hand, waving and blowing kisses with the other, those famous wings of hers now drawn up behind her”. This line demonstrates her ability in dangling confidently with one hand and uses her other hand to communicate with the audience, the mention of her wings draws attention to the fantasy element in her performance.

## 2.2.9 References to historical events

### 2.2.9.1 The sphinx

In the novel, the sphinx, for example, are just an instance of historical individual and mythical creature that is mentioned. The lines between reality and fantasy are more blurred thanks to this reference, which give the story depth and texture:

"Russia is a sphinx .you grand  
immobility,antique,hieratic,one haunch squatting on  
Asia,the other one Europe,what exemplary destiny are you  
knitting out of the blood and sinew of history in your  
sleeping womb?"(Carter,p96).

This quote refers to the comparison of Russia with the Sphinx which underscores its mystical nature. However, "you grand immobility,antique,hieratic" these words describe the Sphinx like the nature of Russia and depict it as a huge and ancient entity, this description refers to tradition and symbolism. Thus, "one haunch squatting on Asia, the other one Europe" this phrase symbolizes the vast territorial extension of Russia extending across Asia and Europe like a bridge between the two continents and the cultural, historical monuments of this location. Moreover, "knitting out of the blood and sinew of history in your sleeping womb?" this phrase refers to Russia's historical background and its influence in shaping the fate of Russia through its historical events and the characteristics of its people and culture.

### **2.2.9.2 Hindu symbolism**

There is a textual reference to hindugods, and this indicates a connection to hindu religious traditions: "Put it another way: would you believe a lady with four arms, all perfect, like a hindu goddess, hinged on either side of those shoulders of a voluptuous stevedore?" (Carter,p15).

In this quote, Feevers is described as having four arms like a hindugoddess. There is a goddess named Durga who has multiple arms, and this description adds depth to Feevers' character.

This quotation does not refer directly to a particular text or author but it does show a form of intertextuality by incorporating the culture associated with Hindus into Feevers' description.

### 2.3 Gothic elements in *Nights at the Circus*

The Gothic was a literature genre that was popular in eighteenth-century England and concerned the manipulation of emotions and feelings. It was a literary and artistic movement that focused on fear and horror, fright and passion, violence and conflicts, as well as how the prose is received by the reader. (Gerhart, p3).

Angela Carter's novel *Nights at the Circus* incorporates various elements of the gothic genre, she was known for her interest in gothic traditions and she used many themes such as her novel "*The bloody chamber*".

Some of the elements found in the novel "*Nights at the Circus*" are:

#### 1/Setting

The novel is characterized by gothic settings such as the circus, which is depicted as a mysterious place because it includes strange and unusual characters such as Feevers the winged lady. These characters contribute to create a disturbing and frightening atmosphere, because for example if you saw a person without a mouth like the character of Toussaint in the novel, you would be afraid and suspicious while watching this strange person. Another place mentioned in the novel is a mansion that was noticed by Feevers:

"I saw before me a mansion in the gothic style, all lived over, and, above the turrets, floated a finger-moon with a star in its arms" (Carter, p74).

This quote refers to Feevers in a carriage with her captors, with no idea where she's being taken. Finally, the horses halt outside of a Gothic-style mansion covered in ivy and tucked away in the woods, the mansion which was designed in the gothic style to create a dark and mysterious environment associated with gothic literature. The turrets also refer to the gothic character because they symbolize mystery and isolation.

### **2.3.1 Mysterious elements**

The gothic genre often includes supernatural or fantasy elements to create a sense of mystery. In *Nights at the Circus*, Sophie's portrayal of a winged woman shows gothic tradition, as wings defy the laws of nature. The gothic atmosphere also supports themes of mystery and supernatural. When Carter introduced a character with wings, the story will have a strange sense of something unfamiliar, challenges the reader's perception of what is possible and evoke sense of wonder and mystery: "my wings having seized up in perfect terror of human fate" (Carter, p36).

The mention of the wings shows a supernatural element, that gives a sense of mystery as we mentioned before.

"Seized Up in Terror" this phrase suggests a state of fear, as it alludes to the existence of danger, and this is a common theme with the gothic literature and creates an atmosphere of dread.

"Human Fate" it denotes a pessimistic view and corresponds to gothic themes that contemplate the fate of human and the dark side of human existence. Overall it discusses the gothic elements from the strange and mystery side.

### **2.3.2 Gothic motifs**



These motifs include the use of shadows, fog and moonlight to create a sense of mystery : "Nothing else moved on the street of wrapped ,shuttered houses.The fog closed down like the lid of a pot"(Carter, p126). This quote mentioned the fog which is a gothic motif and here it described that it closed as pot which creates a sense of obscurity . Fog is usually used in gothic literature to create an atmosphere of mystery ,as it is known when it is foggy weather it hides things for example it hides the trees or the road and this indicates that it is a symbol of something unknown or supernatural.

## **Conclusion**

In this chapter we have focused on analyzing some quotes to show magic realism intertextuality and gothic elements .Thus, Angela Carter manipulated many elements in magical realism to add a special and imaginary character to her novel, and she used intertextuality to make her novel rich in all aspects, as well as her use of gothic literature gave a strange touch and atmosphere to the novel .

# Chapter Three

**Chapter Three :Elements of Carnavalesque, Allusion and Parody in Angela Carters' Novel *Nights at The Circus*.**

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## Introduction

This chapter deals with analyzing some quotes Angela Carter wrote in her novel "*Nights at The Circus*" to show the carnivalesque side in the events and characters especially the protagonist "Fevvers", and how she can have different historical, mythological, literary and religious references that shows allusion. Also, parody that gives an entertaining reading to the novel, and imitation of the type of character in different ways such as giving unusual features to it.

### 3.1 Carnavalesque Theory in Angela Carter's "*Nights at The circus*"

Bundi states that Angela Carter is one of the best and most daring authors of the previous century, continued to captivate readers and academics long after her passing, and this posthumous praise helped to build her literary legacy in the twenty-first century. She was a writer who went ahead of her time and was endowed with a daringly creative and deeply intellectual mind. Her literature astounded readers with its subversive potential. The traditional ideas of gender, which were created to serve the needs of the patriarchal system, which supports the supremacy of the male, are vigorously contested by Carter's anti-realist fiction, in which she articulated power relations in terms of gender. Moreover, through her unusual fictional universe, Carter subverts and undermines the patriarchal discursive processes while pointing to the possibility of change. In her anti-realist fictional works, Angela Carter made a specific effort to voice the voiceless and repressed who live on the edges and to imagine situations from multiple subject positions. ( Bindu, 588 ).

The expression "the Carnavalesque" is clearly attributed to Mikhail Bakhtin, the philosopher of "becoming", who linked the polyphonic character of the book to its historical roots in common

carnival traditions and related verbal genres. Bakhtin focuses on the idea of "carnivalization," which is when the official and the unofficial come into contact. ( ibid).

"though they could just as well 'ave called me 'Helen of the High Wire', due to the unusual circumstances in which I come ashore -- for I never docked via what you might call the normal channels, sir, oh, dear me, no; but, just like Helen of Troy, was hatched. "Hatched out of a bloody great egg while Bow Bells rang, as ever is!" (Carter, p3)

In this quote, Fevvers was singing out loud, saying that people calls her "Helen of the high wire"( ibid ). Due to her job as a performer at the circus.Furthermore, she resembles herself by Helen the heroine of *Helen of Troy* because she was describing her birth. Moreover, Carter starts the novel by showing her intentions of breaking the standard tradions. Fevvers the protagonist here and according to her own words, says that she was not born like other babies ( natural childbirth ), however, she resembled her birth as the birth of *Helen of Troy*. As in the myth, Helen was hatched. In this context, Leda the mother of Helen was famous by her romantic relationship with Zeus. He attracted her while disguised as a swan and flew into her arms to hide her from an eagle that was pursuing her. Their interaction produced an egg, from which the stunning Helen was born. (Chifane, p823).

In addition, in the these first lines above of the quote shows that there is a light line between the truth and deception, in this sense, Fevvers is telling the reader fom the biginning that her wings are real but the reader will be confused to distinguish between wether they are real or fake. Noteworthy that, the carnivalesque part is that everything related to fevvers is surreal, overcoming her unusual body to become the circus's famous flying star.

On the European tour of Fevvers, everyone were excited to see her, and showed her that she is valued. Furthermore, they made her feel special and welcomed everywhere she went.(Carter, p6). Sofie marked her place in the circus of Colonel Kearney as well as Europe, every one was happy and excited to see her allowing her to have the best time of her life, and giving her different precious gifts. Everywhere she goes there was a chaos and loud welcoming for her, and people accepted her and became big fans, despite not knowing whether her wings are true or not. Any special occasions in a specific county starts to become like a carnival, and that is what happens every time they know the star is coming. In this sense, the narrator reports that, "Now all London lies beneath her flying feet."(ibid ). Fevvers has a huge place in her home town country which means that she is famous and everybody loves her. Also, refers to her wings when she flies. Furthermore, this quote shows that with her swan wings, when flying in the circus she can see people at the bottom of her feet. Carter is letting the readers know that being a winged woman breaks the usual image of the woman a man can control.

Walser speaks about Fevvers and resemble her evolution as a winged woman should have only two wings"then she, by all the laws of evolution and human reason, ought to possess no arms at all, for it's her arms that ought to be her wings!" .(Carter, p10).In addition, he talks to himself and reports "Put it another way "would you believe a lady with four arms". (ibid). Everyone knows that birds does not have arms, and this leads the reader to wonder whether her wings are fact or fiction. Also, this made Walser thinks that Fevvers lied about whom she really is. Normal people has two arms and birds has only wings and this is the fact.

### **3.2 Allusion in *Nights at The Circus***

When we allude to something and assume the other person will get the reference. (Condliffe). However, Merriam Webster defines allusion as: in the sixteenth century, English adopted the word allusion. Furthermore, it comes from the Latin verb *alludere*, which means "to play with," "to jest," or "to refer to," and *allude*, means "to make indirect reference" or "to refer."(Webster)

"Fevvers, the most famous aerialiste of the day; her slogan, "Is she fact or is she fiction?" And she didn't let you forget it for a minute". (Carter, p3 ).

This quote describes Fevvers the famous performer at colonel Kearney's circus. She is like a disease, made many people think about her all the time and they will never stop thinking unless they find answers. Thus, her impact on people is like having a fever just like her name "Fevvers", leads to know and understand her effect on people and on the reader himself. Furthermore, wings are made from feathers which it is on the weight of Fevvers , and that makes her have features of the feather giving her the exact qualities of the star of the circus.

"Put it another way: would you believe a lady with four arms, all perfect, like a Hindu goddess, hinged on either side of those shoulders of a voluptuous stevedore? Because, truly, that is the real nature of the physiological anomaly in which Miss Fevvers is asking us to suspend disbelief."( Carter, p10 ).

Walser was thinking to himself about how a winged woman has human arms, furthermore, he resembles her as a Hindu Goddess. In this context, Hinduism is the main religion in India, and we know that their gods can have many arms. Sophie earlier let the audience see her arms as well as her wings all together and that is what carter tried to attach by mentioning the Hindu Goddess.

This allusion gave a deeper meaning to the idea Carter wanted to explain and the reader can easily understand to what she is referring to.

"except her name, Mignon " ( Carter, p96 )

This quote was presenting Mignon, the young girl whom was working at the circus as a servant. However, Carter in the character of Mignon alludes to Mignon the character in the novel of Johann Wolfgang von Goethe *Wilhelm Meister's Apprenticeship* using the same name. Both suffer a lot in their lives, they are both performers, abused and searching for belonging. Also how Mignon in *Nights at The Circus* had two abusive relationships.

### **3.3 Parody in *Nights at The Circus***

Parodies are plentiful, particularly in literature, movies, and television, but what exactly qualifies as a good parody? How are parodies created? An imitation with a twist is a parody. A good parody, then, is a funny or sarcastic imitation of its original. The parodies that most nearly resemble the form they are mocking are the funniest. Only a specific group of people, original fans or at the very least, close observers can truly enjoy parodies. We must take into account historical parodies, different parody techniques, and the distinction between visual and verbal parodies in order to completely comprehend the scope of parody as an art form. (Cohen ).

"In the course of his adventuring, he discovered in himself a talent with words, and an even greater aptitude for finding himself in the right place at the right time. So he stumbled upon his profession, and, at this time in his life, he filed copy to a New York newspaper for a living, so he could travel wherever he pleased whilst retaining the privileged irresponsibility of the journalist."( Carter, p5 ).



This quote shows the job of Jack Walser and how good he was at his job as a journalist, moreover, typical heroes in literature novels are mainly brave, intelligent and always have something to be done, and that is what Carter presented to the readers in the character of Walser whom he was an adventurous journalist seeking to know the truth behind Fevvers' wings. However, with the progress of the events "But when Walser, recalling how nice things happened after he had done so once before, began to rub his belly with a circular motion, the Shaman had second thoughts." (Carter, p180). Jack's personality changes after he lost his memory, and almost lost his mind, he became coward and fearful. Furthermore, parody is in the change of personality in the typical male hero in a period of time in Jack's life and that makes him does not reach to the society male standards.

"Then she spread out her superb, heavy arms in a backwards gesture of benediction and, as she did so, her wings spread, too, a polychromatic unfolding fully six feet across, spread of an eagle, a condor, an albatross fed to excess on the same diet that makes flamingoes pink." (Carter, p9)

Another parody in *Nights at The Circus* is in Sophie character, this protagonist has different standards of the normal traditional female, she has wings and inordinate features females do not possess. Furthermore, Carter portrayed Fevvers as a strong, independent protagonist in the contrary of how other writers portray the female heroines in their works. Moreover, this character strikes the ideal type of binary opposition of Patriarchy.

This novel uses parody to challenge the traditions, norms and expectations of the reader. In addition, it presents the circus in a different way and not how it should be presented. With the chaos of events and danger surrounded each one in the novel due to the different and motivated characters of Colonel Kearney's circus performers. Furthermore, Angela described the life and

the suffer and experiences these characters went through, and their lives and the different events inside the circus.

## **Conclusion**

In this chapter, Carter used many elements in carnivalesque to help her pass her ideas about how women should be, having the right to choose and decide how they want to live, and they body and features they want to have, hence, she added allusion and parody to connect this novel to other works to make it more complex, as well as creating a different way to add a meaning to it.

# **General Conclusion**

## General Conclusion

In the late nineteenth and early twentieth centuries, the new ways of making industry, the beginning of technology and cultural diversity changed the mindset of the human being. So, with this context writers made a possible change of decision to shift the norms of writing. Moreover, modern writers compete to show the new life in a new form in their writings and refuse to write as the standard ways. Thus, they looked for new ideas and created new rules to express themselves, and that when the literary movement came and called modernism.

*Nights at the circus* is one of Angela Carter's famous books. Also, this novel is an excellent example to modern literature works, it defines boldness and Carter was ready to take risk. Furthermore, Carter used imaginativeness to challenge the norms of literature and reflected the side of what the reader cannot expect.

Angela Carter the brave and bold writer deals with feminism, magic realism and surrealism in her works. Moreover, she is most known for her adaptation of intertextuality in her novels, she oftentimes incorporates other literary works to her own, allowing her to create a wider meaning to the story to provoke the expectations of the readers. Furthermore, intertextuality used by Angela is used to show how many different fairy tales and myths are related and linked, and this can be shaped in different forms such as characters, sounds and stories. In addition, she uses many ancient fairy tales that the novel *Nights at The Circus* plays as an intertext to it and the readers are familiar to, such as Cinderella, The sleeping Beauty, Beauty and The Beast and Alice in Wonderland, this creates a relationship between *Nights at The Circus* and these novels on the basis of having the same change on the protagonist or mentioning the fairy tale name itself to make the reader understand more the events happening in the novel and let him start to think that

he is best known of it. Moreover, she also uses myths and performance, dealing with how the circus is a new matter but its roots extend to thousands of years ago to old Rome and the similarities between the circus and ancient Rome amphitheatres in shows and events. Also, she referred to the hindu goddess that she mentioned when talking about Fevvers hands to create a better image to the meaning of what she wants to the reader to know. In this respect, referring to sphinx as a historical event to symbolize the nature of Russia because they are both huge and ancient. Thus, Carter used intertextuality to make the novel rich with informations and understandable.

She combines different elements of fantasy and reality to shape magic realism in the novel, however, she made clear that the themes oriented in the events which are based mostly in a circus and performed by the different characters in the novel such as animals and winged protagonist are depicted in real life. Furthermore, elements such as Fevvers wings which they are presented as a part of her show, but, in the other hand it also represents the magical image of how a woman has wings, this creates ambiguity and people will keep wondering wether they are fact or fiction. In addition, Carter added more magical characters with uncommon body features, however, she shows what these characters can add to a normal scene to make it look supernatural. Moreover, the most important part of the novel Angela wanted us to think about is Fevvers birth, saying the word birth made us think of a normal real birth, but Carter made the heroine of the story not a normal human being but, she resembled a woman with wings as the protagonist of the story. However, the magic Angela added to the events is to make the readers enjoy more and to analyze mysterious events.

Angela was known for her use of gothic elements in her novels especially *Nights at The Circus*, she was the kind of writer who would pushes any character to it's extreme to have the

results she wanted. Moreover, she used gothic elements and that was resembled in supernatural characters and created an horror atmosphere when she choosed the circus as the setting to the events.

The carnivalesque in the novel aims to show the different sides and sounds to the character and that what Angela intended to portray when writing about any character in her works, to challenge the standards and refuse the norms and that is what we can see clear in the rebellious character of Fevvers.

She also adopts allusion and parody in some parts in the novel because they both refer to other works in literature. Moreover, Angela used parody as a direct tool to imitate another works, also she resembled her characters to mock the original way of how the heroes of a story should be. However, allusion added more meaning to the novel by having a larger base of informations and referring to other works of literature.

Angela carter when writing *Nights at The Circus* was interested in showing the characters challenging the standard structers and norms, and showing freedom and belonging. However, to reach this level she used different elements and techniques and used many historical and cultural references. *Nights at The Circus* novel is an intertext due to the link and connections to other works Carter referred to, also, spreading multiple writers ideas and encountering with them.

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## Abstract

Intertextuality is the study of how texts interact with one another and have an impact on other writings. However, Angela Carter's novel uses intertextuality to wrap its story in magic and wonder. This study explores the similarities and differences between *Nights at the Circus* and numerous fairytales, as well as how Carter employs gothic, magic realism, myths, allusion and parody in her fairytale to challenge the traditional literary boundaries.

This study is threefold: the first chapter shows the historical , biographical and literary background about the concept of intertextuality, the second and the third chapter analyse the elements that Carter employs in her fairytale .

**Key words:** intertextuality, fairytales, carnivalesque , magic realism

## المخلص

التناص هي دراسة كيفية تفاعل النصوص مع بعضها البعض وتأثيرها على الكتابات الأخرى. ومع ذلك، تستخدم رواية أنجيلا كارتر التناص لتحيط قصتها بالسرر والدهشة. تهدف هذه الدراسة إلى استكشاف التشابهات والاختلافات بين "اليال في السيرك" وعدد من الحكايات الخرافية، وكيفية استخدام كارتر للأساليب الأدبية مثل القوطية، السحر الواقعي، الأساطير، التلميح، السخرية و في حكايتها الخرافية لتحدي الحدود الأدبية التقليدية.

تتألف هذه الدراسة من ثلاثة فصول: يستعرض الفصل الأول الخلفية التاريخية والسيرة الذاتية والأدبية لمفهوم التناص، في حين يحلل الفصل الثاني والثالث العناصر التي تستخدمها كارتر في حكايتها الخرافية

**الكلمات الرئيسية:** التداخلية النصية، الحكايات الخرافية، الكارنفاليسك، السحر الواقعي

## Abstrait :

L'intertextualité est l'étude de la façon dont les textes interagissent les uns avec les autres et ont un impact sur d'autres écrits. Cependant, le roman d'Angela Carter utilise l'intertextualité pour envelopper son récit de magie et d'émerveillement. Cette étude explore les similitudes et les différences entre "Nuits au Cirque" et de nombreux contes de fées, ainsi que la manière dont Carter utilise le gothique, le réalisme magique, les mythes, l'allusion, la parodie et le réalisme magique dans son conte de fées pour défier les frontières littéraires traditionnelles.

Cette étude est composée de trois parties : le premier chapitre présente le contexte historique, biographique et littéraire du concept d'intertextualité, tandis que les deuxième et troisième chapitres analysent les éléments que Carter utilise dans son conte de fées.

**Mots-clés** : intertextualité, contes de fées, carnaval, réalisme magique.