

T.C.

**İSTANBUL YENİ YÜZYIL UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE
DEPARTMENT
ENGLISH LANGUAGE AND LITERATURE**



**THE RECOMPOSITION OF INTERTEXTUAL
MOTIFS IN J.D. SALINGER'S *NINE STORIES***

M.A THESIS

SENA ABUŞOĞLU

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İSTANBUL, JUNE 2025

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PROGRAMME



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SENA ABUŞOĞLU
22131306006
ORCID NO: 0009-0008-7586-8898

SUPERVISOR
ASST. PROF. AYŞE ZEYNEP KIVANÇ

JURY MEMBERS
PROF. DR. GÜNSELİ İŞÇİ
ASST.PROF. FATİH YÜCEL

İSTANBUL, JUNE 2025

T.C.
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Tez Danışmanı	Dr. Öğr. Üyesi Ayşe Zeynep Kıvanç	
Jüri Üyesi	Prof. Dr. Günseli İşçi	
Jüri Üyesi	Dr. Öğr. Üyesi Fatih Yücel	



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SENA ABUŞOĞLU

PREFACE

This thesis has been prepared as part of the undergraduate program in the Department of English Language and Literature at the Faculty of Social Sciences, Istanbul Yeni Yüzyıl University. The study explores the role of intertextuality in J.D. Salinger's *Nine Stories*, focusing particularly on how the use of allusion, references epigraph, and parody contributes to the layered structure of the narratives. Through these postmodern techniques, the research aims to reveal the intricate relationship between the text and its literary, cultural, and historical surroundings.

I would like to express my sincere gratitude to my thesis advisor, Asst. Prof. Dr. Ayşe Zeynep Kıvanç, for her insightful guidance, continuous support, and academic encouragement throughout this process. I am also thankful to the esteemed members of my thesis jury, Prof. Dr. Günseli İşçi and Asst. Prof. Dr. Fatih Yücel, for their valuable feedback and contributions, which greatly enriched this work.

I owe my deepest thanks to my mother, whose love and patience have been my greatest source of strength, and to my father, whose cultural knowledge and support in language development have shaped my academic path. I would also like to thank my friends and all my professors who have provided moral support and intellectual inspiration throughout my academic journey.

It is my hope that this thesis will serve as a useful resource for future studies on intertextuality and postmodern narrative techniques.

İSTANBUL, 2025

SENA ABUŞOĞLU

ÖZET

J.D. Salinger'ın *Nine Stories* Adlı Eserinde Metinlerarası Motiflerin Yeniden Kurgulanması

SENA ABUŞOĞLU

ORC-ID: 0009-0008-7586-8898

Metinlerarasılık, özellikle post-modern edebiyat kuramı bağlamında son derece önemli bir kavramdır. Bu kavram, post-modern kuram içinde kritik bir rol oynamakta ve edebi metinlerin birbirleriyle nasıl bir ilişki kurduğunu anlamaya yönelik önemli bir çerçeve sunmaktadır. Metinlerarasılık, bir veya birden fazla metnin birbirleriyle etkileşimi ve bir metnin başka bir metin içerisinde yeniden biçimlendirilmesi sürecini ifade etmektedir. Metinlerarası olgu, bir metnin önceki metinlerle ve söylemlerle kurduğu ilişkilerin metnin anlam evrenini nasıl şekillendirdiğini ortaya koymaktadır. Bir metnin başka bir metinde yeniden ele alınışı, o metni yeniden canlandırarak taze bir bakış açısı kazandırmaktadır. Bu durum, eski metnin unutulmasını önlemekle kalmayıp, aynı zamanda ona farklı yorumların getirilmesine de olanak tanımaktadır, zira bu olgu, metinlerarası alışverişlerin yeni anlam katmanları oluşturmaya odaklanan bir okuma ve yorumlama biçimi sunmaktadır. Yazarlar, çoğu zaman birbirlerinden habersiz bir şekilde aynı temayı farklı sözcüklerle işleyerek metni değişik bir perspektiften ele alabilmektedir. Metinlerarası analiz, bir metnin alıntı, gönderme, pastiş, parodi, montaj ve kolaj gibi unsurlar aracılığıyla diğer metinlerle kurduğu ilişkileri inceleyen bir yaklaşımdır. Bu tezin amacı Gérard Genette'in metinlerötesilik kategorileri ışığında, J. D. Salinger'ın '*Nine Stories*' adlı eserindeki metinlerarası ilişkileri açığa çıkarmak ve seçilen roman, hikâye ve diğer yazınsal türlerden dönüştürülerek yeni bağlamlara aktarılan metinlerarası öğeleri incelemektir.

Anahtar Kelimeler: J.D. Salinger, Kısa Öykü, Metinlerarasılık, *Nine Stories*, Post-modern

ABSTRACT
THE RECOMPOSITION OF INTERTEXTUAL MOTIFS IN J.D.
SALINGER’S *NINE STORIES*

SENA ABUŞOĞLU

ORCID: 0009-0008-7586-8898

Intertextuality is an extremely important concept, especially in the context of post-modern literary theory. This concept plays a critical role in postmodern theory and provides an important framework for understanding how literary texts relate to each other. Intertextuality refers to the process by which one or more texts interact with each other and one text is reconfigured within another text. Intertextuality is a concept in which all texts are shaped by and benefit from other texts. The phenomenon of intertextuality reveals how a text’s meaning is shaped through its relationships with prior texts and discourses. The reworking of one text within another revitalizes the original text by offering it a fresh perspective. This not only prevents the older text from fading into obscurity but also enables the emergence of new interpretations. Indeed, this phenomenon provides a mode of reading and interpretation that focuses on the creation of new layers of meaning through intertextual exchanges. Authors often, even unknowingly, explore the same theme using different words, thus presenting the text from a new perspective. Intertextual analysis is an approach that examines the relationships a text establishes with other texts through elements such as quotation, allusion, pastiche, parody, montage, and collage. The aim of this thesis is to explore the intertextual relationships in J.D. Salinger’s *Nine Stories* through the lens of Gérard Genette’s categories of transtextuality. It seeks to examine the intertextual elements that have been transformed and recontextualized from selected novels, short stories, and other literary genres within Salinger’s work.

Keywords: Intertextuality, J. D. Salinger, *Nine Stories*, Post-modern, Short story

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INTRODUCTION

In the examination of the uniqueness of literary texts, the intertextual dimension of narrative illuminates that a text is influenced by the remnants of preceding works and cannot be considered a wholly original or self-sufficient creation. Each literary work encompasses recognizable elements, figures, or expressions that have been manifested in earlier texts. This interconnectedness among texts prompts an inquiry into the sources of the commonalities that emerge between them. The elucidation of this inquiry resides in the intertextual dimension of language and narrative. Thomas Stearns Eliot articulates this concept in '*The Sacred Wood*' thereby elucidating the intertextual aspects inherent in literary works:

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead (Eliot, 1920, p.44).

In recent decades, the concept of intertextuality within literary works has garnered considerable attention. Intertextuality refers to the practice of rewriting and was first introduced in the 1960s through the scholarship of Julia Kristeva, who built upon Mikhail Bakhtin's theory of dialogism. When an author composes a text, they incorporate fragments from pre-existing works alongside their own contributions, thereby generating a new literary creation. Furthermore, intertextuality primarily denotes the ongoing dialogue and interconnectedness among one or more texts (Aktulum, 2011, pp.40-43).¹ Intertextuality reveals the intricate connections between literary works and artistic creations, where one piece of writing alludes to another, quotes it, reshapes its framework, or assumes a specific role within it. It can appear both through direct references to other works and through concealed, indirect references and allusions that demand thorough examination and understanding

¹ All Turkish sources have been paraphrased and translated into English by the writer of the thesis, unless otherwise stated.

(Aktulum, 2011, pp. 94-96). As a principal concept within the postmodern development, it looks at the relationship between a text and already written writings, emphasizing that each text can be connected to other writings that came before it (Aktulum, 2011, pp. 94-96).

While the presence of intertextual phenomenon has been recognized since ancient times, the concept of intertextuality as a term only began to take shape in the last decades of the twentieth century. This emergence was primarily driven by broader public access to artistic works, the rise of mass education, advances in communication technologies, and the growing impact of mass culture (Allen, 2000). Intertextuality can be broadly understood as the incorporation of other texts, either fully or in fragments, through quotations, allusions, or references (Genette, 1997). During the creative process, the author engages in a dialogue either with previous writers or with his own earlier self, which gives rise to the inherently dialogic nature of literary texts (Fateeva, 1997).

Ferdinand de Saussure, Mikhail Bakhtin, Umberto Eco, Julia Kristeva, Roland Barthes, Michael Riffaterre, and Gérard Genette are figures who have contributed to the development of intertextuality. Known as the founder of structural linguistics, Ferdinand de Saussure neither directly introduced nor used the term intertextuality (Umma, 2015). However, he is regarded as a foundational figure whose theories laid the groundwork for the development of intertextuality. By introducing key concepts such as sign, signifier, signified, langue (language), and parole (speech), Saussure explained the relational nature of language, emphasizing the arbitrariness of the sign system and its structure based on differences. His conceptualization of language as a system built on differential relations provided the theoretical basis for the emergence of intertextuality (Saussure, 1915). The concept of intertextuality has its roots in Saussure's structuralist theory, which views language as a system of interconnected signs, where the signifier and the signified work together to create meaning (Allen, 2000). Mikhail Bakhtin's theory of dialogism developed to illustrate the aesthetics of the novel and its polyphony, has been crucial in shaping the idea of intertextuality. Dialogism centers on the idea that

texts are in an absolute relationship with one another, cannot exist independently, and engage in an exchange with historical and social elements (Bakhtin, 1981). Julia Kristeva's concept of intertextuality is rooted in her reinterpretation of Mikhail Bakhtin's work "*The Problem of Content, Material, and Form in Verbal Artistic Creativity*." In this text, Bakhtin emphasizes that beyond engaging with reality, a writer also interacts continuously with both past and contemporary literature. This ongoing interaction or dialogue reflects the writer's negotiation and often confrontation with established literary forms (Bakhtin, 1924). Eco (2001) posits that a text can be interpreted in various ways, as the backgrounds of readers shape the meanings they extract from it. Intertextuality was first introduced into scientific use by Julia Kristeva in 1967. She used it to describe the characteristic of texts that form connections with one another, either directly or indirectly, through various means. Over time, the concept became a central tool in analysing postmodern literary works. Kristeva sees texts of literature as a recomposition of different discourses, texts and prior codes asserting that each text is imbued with traces of prior texts. Intertextuality is concerned with how a text develops from its social environment and its enduring state within both history and society. In this respect, stories and fairy tales unequivocally uncover the intertextuality of narratives, as they are given down through generations and translated into various languages, evolving into new versions or adaptations of earlier stories and fairy tales. Fairy tales can be seen as continuous reinterpretations of established codes, texts and discourses (Kristeva, 1980). In discussions of intertextuality, Roland Barthes introduces the concept of the 'open text' and views intertextuality as a fundamental element of literariness. He defines the text as a linguistic phenomenon, woven anew with quotations from older texts, which continues to generate meaning even after it has been written. Like Kristeva, Barthes perceives intertextuality as a linguistic phenomenon and downplays the influence of both the author and the reader (Barthes, 1981).

Unlike the two aforementioned critics, Michael Riffaterre emphasizes the connection between the reader and the text, suggesting that intertextual relationships can be detected. Therefore, literary communication cannot occur unless it is perceived by the reader. The reader can identify intertextual connections through a linguistic disruption within the text, such as an incomprehensible, obscure, or

coherence-altering element that stands out from the text's overall structure (Riffaterre, 1978). In *Palimpsests: Literature in the Second Degree*, Genette (1997) reinterprets the idea of intertextuality by presenting a wider framework that he calls transtextuality. Genette (1997) outlines five types of transtextual relationships: intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality. Each type signifies a distinct form of textual transcendence, enabling a more refined understanding of the connections between texts at various literary and structural dimensions. By broadening the conventional concept of intertextuality, Genette (1997) establishes a detailed classification that has become essential in contemporary literary theory.

The aim of this thesis is to uncover the intertextual relationships in the forms of allusion, reference, parody and epigraph in J. D. Salinger's *Nine Stories* and to examine how these intertextual motifs are recomposed in selected literary genres, including novels, stories poems, and in song lyrics. Following a detailed exploration of the origins and development of the concept of intertextuality, this thesis applies the intertextual theories of Gérard Genette to the analysis of J. D. Salinger's *Nine Stories*. In doing so, the study makes use of Genette's taxonomy of transtextual interactions, including intertextuality, paratextuality, and hypertextuality. Genette's intertextuality covers allusion, quotation, and plagiarism (Allen, 2000). The paratextuality involves certain elements such as titles, prefaces, front covers, introductions, epigraphs, and prefaces. Furthermore, Genette identifies hypertextual genres as parody, travesty, and pastiche. Metatextuality refers to the use of explicit or implicit references to another text (Genette, 1997). The thesis shows how intertextual techniques like allusion, reference, epigraph and parody help to construct meaning in Salinger's short stories by combining these theoretical frameworks to identify and classify explicit and implicit textual connections. The central focus is on examining how Salinger reconstructs intertextual motifs and incorporates references to other literary and cultural works, all within the theoretical framework of intertextuality.

In this context, the notion of recomposition signifies a process in J. D. Salinger's *Nine Stories* that extends beyond merely identifying or citing intertextual elements; it encompasses the reconstruction and transformation of these elements within new narrative frameworks. Salinger doesn't just integrate literary, cultural, or

philosophical motifs from past periods; he reinterprets and reshapes them to align with his own aesthetic vision. This fosters a dynamic, multilayered connection between the source text and Salinger's narrative. Therefore, recomposition should be seen not as straightforward borrowing or referencing, but as a creative and transformative act of rewriting. Such recomposition involves various types of transtextual relationships. It encompasses both direct and indirect references, epigraphs, parodic techniques, critical evaluations of previous works, and even shifts in genre conventions. For example, the allusions to Victor Hugo's *The Man Who Laughs* in *The Laughing Man* do more than simply resonate with a theme, they indicate a recompositional process where motifs addressing identity, masking, and framed storytelling are analysed and reinvented. In this regard, the recomposition in *Nine Stories* goes beyond a straightforward reading of intertextuality. Meaning isn't merely derived from the existence of intertextual elements but is instead influenced by how these elements are interpreted, altered, and allowed to resonate in new settings. Salinger employs this approach not just to engage with literary heritage but to actively reshape it. Thus, *Nine Stories* is not simply a collection filled with allusions and references, but rather a realm where fragments of earlier texts are artistically and thematically reimagined and integrated into a refreshed literary perspective.

This dissertation is divided into four key chapters. After the introduction, the first chapter focuses on the notion of 'intertextuality,' tracing its roots and theoretical development. Over time, intertextuality has grown into a major concept in literary theory, shaped by the contributions of prominent figures such as Ferdinand de Saussure, Mikhail Bakhtin, Umberto Eco, Julia Kristeva, Roland Barthes, Michael Riffaterre and Gérard Genette.

The second chapter concludes with the definition of key intertextual elements such as allusion, citation and quotation, parody, pastiche, montage and collage, epigraph, adaptation and borrowing, and reference that create dynamic connections between texts.

The third chapter focuses on the J.D. Salinger's place in American literature, examining his unique narrative style, thematic concerns with particular attention given to narratives in his short story collection *Nine Stories*.

The fourth chapter provides an in-depth intertextual analysis of *Nine Stories* to shed light on how its universe of meaning is shaped through the inclusion of elements from other texts.

The concluding chapter of this thesis presents an evaluation of the findings derived from the intertextual analysis of J.D. Salinger's *Nine Stories*.

1. CONCEPTUAL AND THEORETICAL FRAMEWORK

Although there is no universally accepted definition of intertextuality, it can generally be described as the relationship between one text and another. In this context, it can be said that texts, in essence, have a certain degree of relationship with other texts, to varying extents and based on specific principles. According to the Oxford Advanced Learner's Dictionary, intertextuality refers to the "relationship between texts, especially literary texts" (Oxford Advanced Learner's Dictionary, n.d.). In addition, according to Cambridge Dictionary, intertextuality is "the connections between different works of literature and art, and the meanings that are created by them" (Cambridge Dictionary, n.d.).

Intertextuality essentially manifests itself in all reading experiences in some way. The Ancient Greek philosopher Cicero's statement, 'There is no word left unspoken under the celestial dome,' (Güneş, 2020, p. 383) implies its unavoidability, leading to arguments that every literary text is connected to preceding texts and that each text, either explicitly or implicitly, is influenced by prior works. Intertextuality has found its place in both oral and written traditions due to the necessity of transmission since the earliest stages of textual formation (Bakhtin, 1981). The transmission of aesthetic behavior, which can be explained primarily through the principle of social learning as well as psychological and sociological processes, has always maintained its vitality along with the curiosity to create similar discourses (Riffaterre, 1980). The act of incorporating another's expression into one's own, whether by integrating, adapting, or reshaping it into something perceived as original, has long been favoured (Genette, 1997). This preference stems not only from the aesthetic appreciation of 'beauty' but also from pragmatic motivations such as legitimising arguments, gaining rhetorical strength, and responding to textual needs (Genette, 1997). The process of writing inherently places authors within a network of ongoing textual interaction, where drawing upon and reworking elements from earlier works becomes a key mechanism for sustaining literary tradition. From

this perspective, intertextuality emerges not as a decorative technique but as a central dynamic that fuels literary creation and innovation (Bakhtin, 1981).

When examining theoretical development of intertextuality, it is possible to say that the period preceding the formation of the theory dates back quite far. Although intertextuality has been discussed under different labels even in the pre-postmodern era, its existence in a theoretical sense corresponds to the modern and postmodern periods. Particularly in the postmodern era, the theory has found wide application and has since become the subject of numerous research studies and analytical texts. The framework shaped by the text-oriented analytical approaches initiated by the Russian Formalists introduces a collective structure of textual interconnectedness. This framework relies on the idea that textual relationships are both unavoidable and multifaceted. Such relationships can be explored from two complementary perspectives: synchronic, referring to structural connections within a specific temporal moment, and diachronic, which pertains to how these relations evolve over time. These terms, originally introduced by Ferdinand de Saussure in his structuralist theory of language, help articulate the dual dimensions of intertextuality. Saussure conceptualized synchronic analysis as the study of a language system at a given moment, whereas diachronic analysis focuses on the system's historical evolution (Saussure, 1915). Applied to literature, this distinction allows us to trace how texts interact within a given cultural context while also situating them within broader historical continuities. The meticulous approach of the Russian Formalists in handling texts and their resolute focus on the self-referential nature of texts have further solidified the position of intertextuality because the Russian Formalists did not view the text merely as the apparent and immediately understandable primary signifiers, but instead highlighted the internal compositions of the text and the layers of meaning that are not immediately noticeable (Todorov, 2008). The Formalists discerned the presence of multiple overlapping planes within the work; although these planes possess different essences, they present interconnected functions (Todorov, 2005). By moving away from viewing the work of art as a one-dimensional structure that the reader engages with only temporarily and instead presenting it as a complex network of relationships requiring special expertise, the Russian Formalists paved the way for intertextuality. Later, Bakhtin took their efforts

a step further by suggesting that every word, while appearing to emerge from its own context, is actually shaped by another's interpretation from a different context (Todorov, 2008). Intertextuality plays an important role in uncovering the internal structure of the text and its endless layers of meaning. Although Russian Formalists contributed to the formation of this concept, their analytical methods can sometimes hinder the identification of intertextual relationships. This is because, unlike the Formalists, intertextuality is fundamentally a product of reception aesthetics, which sets it apart from their approach (Allen, 2000).

Intertextuality has been reinterpreted and adapted numerous times since Julia Kristeva initially presented it in 1966. As stated by William Irwin (2004), it has come to have a wide range of meanings, from those who adhere to Kristeva's original vision, to those who use it simply as a trendy way to discuss allusion and influence. Most of the scholars, such as Kristeva (1986) and Barthes (1977), agree that the origins of intertextuality lie in Ferdinand de Saussure's structuralism and Mikhail Bakhtin's dialogics. According to Allen (2000), intertextuality originates from the complex history of modern literary theory. Its meaning is inseparable from this history and cannot be fully understood without some knowledge of it. Thus, it is essential to trace its roots back to the linguistic theories of Bakhtin and Saussure.

The concept of dialogism, which emphasizes the multiplicity of voices and meanings within a text, is regarded as a foundational source of intertextuality (Bakhtin, 1984). He argued that all forms of discourse are inherently dialogic, emphasizing that dialogue serves as a core organizing principle in both spoken and written communication. Bakhtin (1984) proposed that the words we choose in any given context inherently possess a quality of 'otherness.' They are linked to particular speech genres and carry the influences of prior expressions. According to Bakhtin (1984), the dialogical nature of words and utterances should be the primary focus of linguistic analysis. His view of language and words presents a world that is fundamentally shaped by dialogue. Bakhtin's concept of dialogism thus contributed significantly to the development of intertextuality. On the other hand, Saussure's structuralist approach, which bases linguistic meaning on the relationality and differences among signs, provides the theoretical foundation for intertextuality's

concept that a text's meaning is formed through the connections it establishes with other texts (Saussure, 1915).

This theoretical framework provides a basis for evaluating the development of the concept of intertextuality through various theoretical perspectives and historical contexts.

1.1. The Origins and Development of Intertextuality

As Allen (2000) states, readers are expected to uncover the meaning within a text while engaging with a literary work, as it is assumed that a text contains inherent meaning that readers must extract in traditional literary theory. This act of revealing the deeper meaning within the text is known as interpretation. The traditional notion that a literary text inherently holds meaning, and that readers should uncover this meaning through interpretation, has been challenged in modern literary theory. With the advancement of literary theory and criticism, new methods for analysing and interpreting texts have emerged. Contemporary literary theory asserts that literary works are shaped by specific codes, structures, and conventions established by earlier texts. It is essential to examine the interrelationships, codes, and systems across texts to uncover the literary work's meaning (Allen, 2000). As new theories like structuralism, post-structuralism, and postmodernism have developed, traditional methods of textual criticism have become less relevant in contemporary literary analysis. Reading itself allows the reader to decode the relationships within the text. The process of interpreting a text and uncovering its meaning involves reading and identifying the connections between different texts. Thus, meaning or meanings are produced through the connections between the text and other texts, making the text an intertext (Allen, 2000).

The term "intertextuality" came into academic use in the late 1960s and was introduced by Julia Kristeva in her works (1966) *Word, Dialogue and Novel* and later *The Bounded Text*. Broadly speaking, the concept refers to the multiple ways in which texts engage with one another. According to Graham Allen (2000), Kristeva formulated her understanding of intertextuality by merging Saussure's idea of language as a structured system with Bakhtin's concept of the social and dialogic nature of language. Thus, the origins of the term are closely tied to Bakhtin's theory

of dialogism (Haberer, 2007). Based on these theoretical roots, intertextuality is shaped by not only structuralist but also post-structuralist perspectives. Structuralist theory posits that the meaning of a text emerges not independently, but through its structural relationships with previous texts and discourses, an idea that underpins the theory of intertextuality (Allen, 2000). On the other hand, post-structuralist theorists reject the idea of fixed meaning, instead they stress that meaning is never fixed, but continuously shifts within a web of intertextual connections (Kristeva, 1980). When a text is described as intertextual, it implies that it draws upon knowledge, ideas, and even specific language from earlier texts. Kristeva developed this notion by partially building on the work of Mikhail Bakhtin, gradually shaping the ideas that would eventually form the foundation of intertextuality theory.

The idea of intertextuality has developed from the notion that every text is a reworking and reinterpretation of another (Kristeva, 1980). In this regard, literary works establish connections through similarities or contrasts with all other texts created before or during the same era. Worton and Still (1990) argue that a literary work is a dynamic creation that incorporates the influence of other texts for two key reasons. The concept of intertextuality continues to emphasize that a text bears marks of other works and exists as a relational entity rather than a self-contained unit, as texts are shaped by preceding textual frameworks. It would be inaccurate to confine the concept of intertextuality to the 20th century and beyond, as it is widely recognized as a phenomenon as ancient as recorded society of people (Worton and Still, 1990). Various interpretations of intertextuality as a literary phenomenon can be identified, with the most straightforward definition highlighting the presence of one text within another (Schleicher, 2007). It has emerged as a debated topic in literary theory, prompting scholars to examine its conceptual roots (Mason, 2019). The concept of intertextuality typically refers to the relationships between texts, including elements such as direct citations, allusions, mimicry, parody, literary traditions, and adaptations (Aktulum, 2011, p.94). Intertextuality refers to the process of reworking texts by incorporating the words, structures, and ideas from earlier works. In the act of writing, an author can essentially be regarded as a reader of texts that came before their own. At certain points, a writer can be seen as intentionally drawing on earlier texts and statements, using references, direct quotations, allusions,

and other forms of textual integration as resources (Schleicher, 2007). Loeb (2001) argues that any intertextual reference within a work is reshaped or even transformed by the author to serve their particular goals. As highlighted by Zengin (2016), the writer's role as a reader of previous texts leads to two outcomes. First, the writer may incorporate elements from earlier texts and discourses, such as quotes, allusions, or other intertextual techniques. Secondly, earlier texts and discourses can shape the writer's own work. As a result, a writer develops their piece under the influence of the texts they have engaged with. Writers often incorporate elements from other texts, either deliberately or unconsciously, to construct their own creations (Zengin, 2016).

At its core, intertextuality can be understood as a method of interpreting texts by drawing on words or structures from other works. In this regard, texts can be viewed as an interpretation of those written earlier, with these prior texts serving as the foundation for the later ones (Worton and Still, 1990). It includes literary imitation, references, and quotations, along with other methods by which texts are interconnected (Worton and Still, 1990). It develops as a concept explored through different lenses across various stages of literary history, appearing prominently in both oral and written works of not only contemporary literature but also the classic literature (Worton and Still, 1990).

1.2. The Emergence and Growth of Intertextuality in Literature

Literature is the articulation of life through words that embody both truth and beauty. It serves as a wellspring of inspiration and pleasure. It stands as the written testament of humanity's essence, reflections, emotions, and aspirations and thus chronicles of the human soul (Prakash, 2014). It safeguards society's core values including love, responsibility, friendship, freedom, and reverence, which are among the most important aspects of human life. By preserving the ideals upon which civilization is founded, literature emerges as one of the most significant and gratifying pursuits the human mind can engage in (Prakash, 2014). It is a universal fusion of global experiences, where texts inherit and influence one another across nations. Kristeva (1986), in her work *Word, Dialogue, and Novel*, refers to this inheritance as intertextuality and describes it as a mosaic of quotations. In other

words, every text is an assimilation and transformation of another (Kristeva, 1986). Kaplan (2005) argues that literature reflects a nation's identity through various means, with language being the most significant. When we take into account global changes and technological advances, it becomes clear that nations interact extensively. In this context, every nation borrows or lends certain elements from others; and in literature, this exchange often referred to as “literary shopping” occurs through language, ultimately highlighting the concept of intertextuality (Albay and Serbes, 2017).

Intertextuality emerges in literary works through various forms of interaction. Significant social events that impact humanity as a whole play a crucial role in this process. Elements such as religion, trade, wars, social and economic movements, as well as advancements in technology and the digital word, are key drivers of these interactions within society. Since literature reflects society, these influences naturally manifest in literary works. As a result, researchers analyse these texts to identify similarities in form, content, and style across different cultures and literary traditions (Albay and Serbes, 2017). A comprehensive understanding of intertextuality as a literary concept requires tracing its theoretical evolution through the influential works of prominent figures such as Ferdinand de Saussure, Mikhail Bakhtin, Umberto Eco, Julia Kristeva, Roland Barthes, Michael Riffaterre, and Gérard Genette.

1.2.1. Ferdinand De Saussure's Influence on Intertextuality

Modern literary and cultural theory is considered to have emerged from the field of structuralism and semiotics pioneered by Swiss linguist Ferdinand de Saussure (Allen, 2000). Saussure's landmark contributions have significantly guided the trajectory of modern literary theory, as he pioneered a methodological framework now widely adopted across numerous academic fields (Edgar and Sedgwick, 2008). Intertextuality is one of them that finds its roots in the structuralist ideas put forward by Saussure (Allen, 2000).

Saussure conceives of language as “a system of signs” within which the signifier and the signified, as linguistic components, are intrinsically interconnected. In *Course in General Linguistics*, derived from his lectures at the University of

Geneva between 1906 and 1911, Saussure elucidates the difference between the overarching language system and individual utterances (Selden, Widdowson, and Brooker, 2005). Saussure, recognized as the founder of modern linguistics, did not write a book; however, his students compiled his lecture notes and released the book *Course in General Linguistics* after his death. By viewing language as an arrangement of signs, linguistic elements, and grammatical patterns, Saussure laid the groundwork for structuralism. Saussure (1966) argues that the connection between the signifier (sound image) and the signified (concept) is arbitrary, shaped by social convention rather than by any natural bond. This principle underscores how the choice of signifier to represent a signified is determined by agreed linguistic norms. Saussure builds his theory of the sign system on the idea that signs are fundamentally arbitrary, emphasizing that the forms of communication used within a society are based on “collective behavior” or “on convention” (Saussure, 1966, p. 68). From this perspective, the internal structure of signs is arbitrary, while the functioning of the signifying system relies on socially determined and conventional practices (Allen, 2000). Saussure (1966) asserts that signs emerge within a structured system, establishing relationships with other signs. They can be examined based on their positions, differences, and binary oppositions, thereby revealing not only content but also structure.

Accordingly, Saussure (1966) identifies another key aspect of the sign system: its differential nature. According to his linguistic theory, signs gain meaning through the relationship between the sound image and the concept within the system. A linguistic sign derives its significance from its specific position in the overall signifying network, meaning that its value is determined by how it differs from other signs (Saussure, 1966). Structuralist theory holds that words gain meaning not from pre-existing concepts but through their differences from other words. Saussure (1966) stresses that language is built entirely on conceptual and phonetic distinctions that exist only within the system itself. Considering the relational and differential nature of signs, Saussure argues that the signifier and signified gain meaning through their combinations and contrasts with other signs in the language system.

In his lessons, Saussure also introduced the notions of *Langue* and *Parole*. *Langue* can be understood as any sign-based system endowed with its own structure.

In contrast, parole may be defined as the individual's concrete application of the system in real-life language use (Selden, Widdowson and Brooker, 2005). In Saussure's view, langue refers to the abstract and systematic principles governing a language, and parole refers to the concrete, individual instances of language use (Edgar & Sedgwick, 2008). Through the notion of langue, Saussure presents language as a structured system built upon specific rules, whereas parole represents the spoken expression of these rules in practice (Saussure, 1966). By making this distinction, Saussure emphasizes the importance of analysing these two distinct components separately. At the initial stage, Saussure concentrated on the structured system of signs that makes individual utterances possible (Saussure, 1966). Linguistic analysis, according to this view, prioritizes the underlying system that shapes human speech and practice, rather than focusing solely on individual expressions. Therefore, to analyse a particular text, one must examine the structured linguistic system it draws upon. Saussure (1966) also proposed a key distinction between the synchronic and diachronic approaches to language: while synchronic analysis examines a language at a specific moment in time, diachronic analysis investigates how a language evolves across historical periods. Unlike linguists who favoured the diachronic analysis of language, Saussure's systematic approach emphasizes synchronic study, which focuses on the structural features and characteristics of language at a particular moment in time (Eagleton, 1996). Saussure's approach treats language as an unchanging structure, setting it apart from the 19th century linguistic tradition that emphasized historical origins and evolution. Allen (2000) notes that when people express their ideas, either in speech or writing, they typically assume they are directly referring to something. However, in reality, they are producing particular linguistic acts (parole) drawn from the broader, synchronically structured language system (langue) (Allen, 2000).

Considering Saussure's principles of language as a structural system, Sanusi (2012) argues that structuralism offers a systematic approach to analysing literary texts and uncovering their underlying codes. Moreover, the structuralist approach challenges the notion that a literary work is primarily defined by the author's personal intentions and interests. In structuralist text analysis, structuralists disregard the historical and biographical context focusing on the text's structural elements by

analysing signs and binary oppositions to reveal the conventions, codes and fundamental principles which are transmitted in the text (Sanusi, 2012). As Allen (2000) notes, Saussure's linguistic model centering on the sign, signifier, and signified, plays a key role in shaping intertextuality as a theoretical framework. Structuralist theory, in this view, treats literature as a constructed system shaped by shared conventions and underlying codes. Intertextuality as a theory is grounded in Saussure's ideas about the arbitrary and differential nature of signs. Because signs gain meaning through their differences and relations within the system, this opens the way for multiple interconnections between texts. In this view, a text functions as a network where its sentences are linked and interact with one another (Saussure, 1966). According to structuralist theory, a literary text derives its meaning from the interplay and differences among signs within both the linguistic and literary systems (Allen, 2000). Authors, as Barthes (1968) emphasizes, do not invent entirely new meanings but rather reshape and recombine existing cultural and linguistic elements. In this context, Saussure's (1966) argument that the sign's meaning arises from its arbitrary and non-referential nature challenges the traditional assumption that the author holds sole authority over a text's meaning. This shift in perspective laid important groundwork for the later development of intertextuality theories (Zengin, 2016).

1.2.2. Intertextuality through Mikhail Bakhtin's Lens

Mikhail Bakhtin, the Russian philosopher and literary theorist, is a significant figure and a prominent critic of Saussurean linguistics. Although Bakhtin began his academic work in the 1920s, he only gained recognition in Western intellectual circles during the 1970s. Bakhtin's ideas, heavily influenced by Julia Kristeva, were introduced to the Western literary and cultural world, thanks to Kristeva's advocacy (Eagleton, 1996). As a result, Bakhtin became a pivotal influence in the development of various disciplines such as literary studies, anthropology, linguistics, and social theory. Given this, it is crucial to explore the content of Bakhtin's works and their impact on intertextual theory (Eagleton, 1996). In contrast to Saussure's abstract concept of *langue*, Bakhtin critiques Saussure's system by emphasizing the importance of specific, individual speech acts situated within a particular social and historical context (Eagleton, 1996).

For Bakhtin (1981), any given text must be understood through its connections to other texts within a particular historical and social setting. Whereas Saussure focuses on language as a synchronic system, Bakhtin diverges by considering language's existence within a concrete social milieu, viewing it as alive and still in the process of becoming (Bakhtin, 1981). While Bakhtin's ideas have influenced many theoretical frameworks, it would be inaccurate to label him the founder of intertextuality, since his works do not directly address this concept (Allen, 2000). In a similar way that Saussure's focus on the arbitrariness and differential quality of signs indirectly spurred theories about intertextual connections among texts, Bakhtin's concepts of heteroglossia and dialogism played an initiating role in shaping intertextual theory (Haberer, 2007). While Julia Kristeva was the one who coined the term intertextuality, her formulation of the concept was fundamentally shaped by Bakhtin's work. As noted previously, Kristeva introduced the term intertextuality in reference to Bakhtin's notion of the dialogic nature of language (Haberer, 2007).

Bakhtin's language theory known as dialogism and his notion of heteroglossia are often viewed as central to the evolution of intertextual methods in textual analysis (Allen, 2000). Dialogism, in Bakhtin's understanding, indicates that every utterance bears traces of earlier speech acts and invariably opens itself to other possible voices, acknowledging a plurality of perspectives (Allen, 2000). Bakhtin's other essential concept, heteroglossia, is described as the condition in which what is typically considered a single, unified language actually consists of a variety of languages that intersect with and frequently stand in ideological opposition to each other (Habib, 2005). According to Bakhtin, the dialogic nature of language emphasizes that every utterance is influenced by prior utterances and is in interaction with potential future utterances. Language is not a fixed entity; it circulates constantly among different speakers, social communities, and generations. During this circulation, words carry the traces of the contexts through which they pass and never become the property of a single voice or consciousness (Bakhtin, 1984). Bakhtin's perspective on the dialogic nature of language emphasizes the mutual dependence of language in both writing and communication, characterizing all discourse as intertextual. He draws attention to the relationship between literary

works and their connections to social and cultural contexts (Allen, 2000). For Bakhtin, a text is seen as a reliant entity, and the language it contains serves as a foundation for interactive relationships among multiple discourses and voices, which are viewed as dialogical (Panchappa, 2011). Through the lens of the dialogic concept of language, Bakhtin proposes that the meaning of an individual utterance is generated through the individual's interactions with others and their utterances within a specific social context. This is based on his belief that every utterance carries traces of previous ones, as no utterance or word exists independently. Bakhtin places strong emphasis on the social specificity of language, indicating that language is an evolving and changing entity over time (Bakhtin and Volosinov, 1986). Bakhtin, in his examination of language, defines speech genres as consistent forms of expressions tied to particular social contexts. Allen (2000) observes that Bakhtin emphasizes a sense of otherness in utterances, where their meanings are connected to the speaker's relationships within a network of social interactions. Bakhtin's concept of dialogism highlights social class divisions, conflicting values, and hierarchical structures within society (Bakhtin, 1986). Additionally, Bakhtin underscores the directedness of an utterance as a central element of his linguistic theory, stating, a key characteristic of a letter is a heightened awareness of the interlocutor, the recipient to whom it is addressed. The letter, much like a response in a dialogue, is aimed at a specific individual and takes into account the recipient's potential reactions and possible replies (Bakhtin, 1984).

In *Problems of Dostoevsky's Poetics* (1984) and the collection of essays titled *The Dialogic Imagination* (1981), Bakhtin presents his most comprehensive discussions on the dialogic nature of the novel. Additional concepts such as polyphony, heteroglossia, double-voiced discourse, and hybridization arise to further elaborate on the idea of dialogism (Allen, 2000). Exploring these concepts alongside his analyses of the novel deepens our comprehension of Bakhtin's perspective on language, highlighting its fundamentally intertextual characteristics (Allen, 2000). To grasp Bakhtin's understanding of language and its connection to intertextuality theory, it is essential to clarify these concepts along with Bakhtin's perspectives on the novel. Heteroglossia refers to the coexistence of diverse speech forms within a single language and their interactions with one another. Through the concept of

heteroglossia, Bakhtin (1984) emphasizes that a text is created through the amalgamation of various speech forms and voices in a specific manner. Bakhtin employs the term polyphony to explain the dialogic interaction of different elements within a novel (Allen, 2000). When analysing Dostoevsky's novels, the multitude of individual voices of characters and narrators exemplifies Bakhtin's notion of polyphony. Allen (2000), however, argues that Bakhtinian dialogism is not about the dialogues between characters within a novel; instead, it is understood through the plurality of voices that represent the characters' discourses in the dialogic novel.

Polyphony can be differentiated from Bakhtin's other concept, heteroglossia, as it represents a distinct phenomenon (Macovski, 1997). While heteroglossia refers to the variety of speech styles within a language, polyphony encompasses a narrative approach, a theory of the creative process, and a depiction of human freedom (Macovski, 1997). According to Allen (2000), a polyphonic novel features characters and narrators who possess their own discursive consciousness, rather than being mere extensions of the author's voice facilitating dialogues between characters. More broadly, Bakhtin employs the term polyphony to describe the framework of dialogic interactions among characters and their distinct discursive voices within a narrative. As Baldick (1990) explains, polyphony is a structure in which multiple voices or perspectives engage with each other on relatively equal footing. It is important to clarify what Bakhtin means by "voice" within the context of the polyphonic novel. In the preface to *Problems of Dostoevsky's Poetics*, Caryl Emerson (1984) explains that Bakhtin regards voice as a semantic position or a distinct perspective. From this standpoint, voice goes beyond language, serving as the discursive consciousness of characters, narrators, and the author in Bakhtin's theory of the novel. A polyphonic novel brings together multiple distinct voices, each representing the individual perspectives and ideologies of the narrators, characters, or any other figures in the narrative. In Bakhtin's approach to the polyphonic novel, it is important to clarify the concept of voice and how it is understood within his framework. As Caryl Emerson (1984) notes in the preface to *Problems of Dostoevsky's Poetics*, Bakhtin (1984) defines voices as semantic positions or distinct perspectives. Essentially, a voice goes beyond the linguistic level, reflecting the unique discursive consciousness of the characters, narrators, and author.

1.2.3. Umberto Eco and Intertextuality

A renowned figure in literary studies, Umberto Eco offered significant insights into intertextuality. Eco's semiotic theories significantly influenced the understanding of intertextuality, particularly through his concept of 'open work'. This perspective underscores the idea that meaning is constructed through the interaction between various texts, rather than being inherent in a single work. By recognizing the reader's active engagement and the interconnectedness of literary works, Eco's (2001) approach aligns with the principles of intertextuality, highlighting how texts are part of a broader cultural and literary dialogue that shapes interpretation and enriches understanding. Eco (2001) posits that any given text can be interpreted in multiple ways, as readers inevitably bring their personal backgrounds to the reading process, thereby creating various possible layers of meaning. Consequently, one could describe Eco's stance as reader-centered, attributing a pivotal role to the reader in the act of interpretation. Nevertheless, Eco (1996) observes that while readers bring their own experiences into interpreting a text, they must not overextend their interpretations or propose readings that are not inherent in the text. Eco (1996) distinguishes between two types of readers: the 'ideal reader' and the 'empiric reader' (p.p 90-92). According to Eco, the 'ideal reader' is expected to pick up on every intertextual reference within a text, whereas the 'empiric reader' is presumed to focus solely on the explicit narrative, without drawing on personal experiences or additional allusions.

In his work *The Open Work* (2001), Umberto Eco emphasizes that no text or artwork can be entirely original or pure, as it is inevitably produced under the influence of preceding texts and works while also possessing the ability to influence subsequent ones. In the same book, it is stated that in order to interpret a work, one must rely on "meanings and values rooted in previous experiences and fused with the qualities directly presented by the artwork" (Eco, 2001, p. 27).

In addition, *Postscript to The Name of the Rose* emphasizes the intertextual nature of literary narratives by stating that "books always speak of other books, and every story tells a story that has already been told" (Eco 1984, p.24).

In both of these works, Eco argues that texts do not carry a closed and singular meaning but rather open up to multiple meanings through the reader's contribution. This approach is directly related to the concept of intertextuality developed by Julia Kristeva: every text bears traces, references, and fragments of other texts (Kristeva, 1966, as cited in Eco, 1984, pp. 68-70).

1.2.4. The Impact of Julia Kristeva's Intertextuality Theory

Julia Kristeva is regarded as one of the most influential thinkers whose work played a foundational role in the development of the theoretical roots of intertextuality. Pioneering its conceptual basis, Kristeva introduced the term intertextuality as a literary theorist, linguist, and psychoanalyst in her landmark essays *Word, Dialogue and Novel* (1966) and *The Bounded Text* (1967). Julia Kristeva employs the notion of intertextuality in conjunction with Mikhail Bakhtin's theory of dialogism (Haberer, 2007). As illustrated by Allen (2000), Kristeva synthesizes Saussure's structuralist framework with Bakhtin's theories concerning the role of language within societal and cultural contexts, facilitating the development of her theory concerning intertextuality and language. In her influential essays, Kristeva highlights the centrality of the speaking subject in linguistic inquiry, grounding this perspective in her interpretation of Bakhtin's concept of dialogism. She views dialogism "as an open-ended play between the text of the subject and the text of the addressee," a framework that ultimately leads to "the Kristevan concept of intertextuality" (Moi, 1986, p. 34). Kristeva (1966) uses intertextuality to refer to the dialogical nature of language in text analysis. Thus, intertextuality relates to the literary text as an interdependent entity that contains elements of earlier established codes, expressions, and discourses from prior texts (Kristeva, 1986). Kristeva emphasizes the dialogic interplay between texts, asserting that "Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double" (Kristeva, 1986, p. 37). In essence, every text is interconnected with other texts in various forms, highlighting the intertextual nature of language. Based on the foundational ideas of Bakhtin's linguistic theory, it can be asserted that Bakhtin's notions of dialogism and heteroglossia align closely with Kristeva's theorization of intertextuality. More comprehensively, Kristeva views

Bakhtin as one of the pioneers in recognizing text not merely as a structured system, but as a framework formed in association with other structures (Allen, 2000).

Allen (2000) emphasizes that specific factors have contributed to the emergence of Kristeva's study of semiotics and intertextuality. Kristeva's critique of stable signification focused on reconfiguring Saussure's concept of semiology, which was later referred to as semiotics. In mid-1960s France, semiotics emerged as a discipline that sought to establish its own scientific rigor and objectivity by drawing on Saussure's structuralist concepts, particularly the distinction between *langue* and *parole*. By focusing on *langue*, semioticians aimed to ground their analyses in a structured framework that could stabilize the 'signifieds' (Allen, 2000). Structuralist semiotics maintained that myths, oral cultural traditions, literary texts, and indeed any cultural text can be scientifically analyzed, because at any given moment signifiers exist and operate within a synchronic system that yields specific, determinable signifieds. In order to remain objective, this perspective must set aside the human subject and overlook the historically layered multiplicity of signifiers, whose interconnections, rather than any stable signified meanings, give rise to the implicit dimensions from which Kristeva's concept of intertextuality originates (Allen, 2000).

Kristeva challenges the idea of stable signification central to Saussure's semiology by reinterpreting his concepts on a different level. She explains, "For us, structuralism is already accepted knowledge from the outset, however, our task was to take this acquired knowledge and immediately do something else" (Kristeva 1997, p. 9). While Saussurean semiology treats the signifier as representing a fixed concept, Kristeva sees signification as an inherently dynamic process, arguing that language is not a static entity but part of an evolving system of meaning (McAfee, 2003). Furthermore, Kristeva views language as a signifying system in which "the speaking subject makes and unmakes itself" (Kristeva, 1989). Opposing the structuralist semiotics grounded in Saussure's model, which treats language systems as objective, Kristeva introduces an alternative approach termed semi-analysis. She criticizes structuralist semiotics for its lack of consideration for the human subject who articulates the utterance (Allen, 2000). Kristeva challenges structuralist semiotics by highlighting that signifiers are not fixed but are plural and historically

significant. In her semi-analysis, she argues that texts are ongoing productions shaped by their social, cultural, and historical contexts, not merely consumable products. Therefore, texts do not have stable meanings but are interpreted according to the reader's perspective within their specific societal conditions, reflecting ongoing societal debates over meanings (Allen, 2000). She merges Saussure's concept of semiology with Bakhtin's theory of dialogism, resulting in the development of intertextuality theory. In her work *Desire in Language: A Semiotic Approach to Literature and Art* (1980), Kristeva explores Bakhtin's ideas and language theories, demonstrating how his work significantly impacted her research. It is evident that in her work *The Bounded Text*, Kristeva seeks to establish an approach where a text is created through the influence of pre-existing texts and discourses. Texts are not solely formed from the authors' ideas, but rather through a blend of pre-existing texts. Kristeva (1980) describes a text as a permutation of texts, an intertextuality: within the confines of a specific text, multiple statements from different texts converge and neutralize each other. The meanings and structures of a text extend beyond itself, embodying society's dialogic interactions around word meanings (Kristeva, 1986). Kristeva thus views text as an ideologeme—a concept she borrows and adapts from Russian Formalist Pavel Nikolaevich Medvedev to highlight a sign's ideological significance in meaning production. She emphasizes that all of the forms of discourse are shaped by the social context in which they are articulated (Kristeva, 1986). While Bakhtin concentrates on actual human subjects delivering utterances in specific social and historical contexts, Kristeva leans towards the more abstract concepts of text, textuality, and their connections to ideological frameworks. Nevertheless, both theorists agree that texts are not isolated but are intrinsically linked to the cultural and social textuality from which they are derived, as texts manifest the ideological structures of the society in which they are produced (Allen, 2000). These principles form the foundation of Kristeva's theory of intertextuality. Additionally, Kristeva identifies the 'writing subject, addressee, and exterior texts' as interacting components of dialogue or textual space (Kristeva, 1986, p.36). The nature of the word is articulated through two axes: the horizontal axis pertains to the text's relationship with the reader, whereas the vertical axis

facilitates various interactions between the text and other texts. The vertical axis indicates that the text engages with a contemporaneous literary corpus.

By contrasting Kristeva's language theory with other linguistic perspectives, especially through her article *Revolution in Poetic Language* (1984), one can better comprehend it. Kristeva portrays language as a dynamic and fluid process, in contrast to structuralist views that see language as a fixed structure based on interactions between its constituent parts. She concentrates on how language works in connection to the location of the topic (McAfee, 2003). Intertextuality, according to Kristeva (1986), is the conversion of one sign system into another, necessitating a new articulation style. She contends that signification is essentially broken, multifarious, and subject to several interpretations. She views literary texts as collections of pre-existing codes and discourses rather than as unique works of art.

Kristeva introduces concepts such as 'chora', 'semiotic', 'symbolic', and others in her work *Semiotiké: Recherches pour une Sémanalyse* (1969) but only two chapters of it have been translated. One of these chapters titled *Revolution in Poetic Language*, presents her perspective on language and her ideas about the process of signifying (McAfee, 2003). Kristeva (1986) defines the term 'chora' as a mode of signification where the linguistic sign has not yet been fully articulated; it exists as an absence of an object and as a distinction between the real and the symbolic. Jacques Lacan's psychoanalytic theory profoundly influences Kristeva's research, especially his concept of the symbolic order, which denotes the phase when language is fully mastered, and individuals assume social roles while conforming to societal norms (Allen, 2000). However, Kristeva revises Lacan's views on the symbolic and shifts her attention to Freud's work on primary processes and the pre-symbolic stage of infants. With this perspective, she develops her concepts of the semiotic and the thetic phases (Allen, 2000). The thetic phase, according to Kristeva, refers to the stage where individuals, with a monologic grasp of language, enter the social realm, governed by established rules. This phase is defined by adherence to societal norms and the acquisition of language, allowing for the presentation of a coherent meaning (Allen, 2000).

In *Revolution in Poetic Language*, Kristeva (1984) outlines her method for analysing literary texts using a set of concepts she has formulated. To understand the functioning of these texts, she introduces the notions of 'genotext' and 'phenotext.' It can be argued that the distinction between genotext and phenotext corresponds to the contrast between the semiotic chora and the symbolic order. The genotext pertains to the inherent drives, their fundamental qualities, and the ecological and social structures (Kristeva, 1984). For Kristeva, the genotext is the element that emerges from the subject's inherent drive energy and is conveyed through auditory and melodic features such as the recurrence of sounds, variations in tone, and rhythmic patterns. In contrast, the phenotext refers to the segment connected to the language used for conveying messages, possessing its own independent organization that remains clearly separate from the semiotic activity present in the genotext (Kristeva, 1984). Kristeva's intertextuality theory incorporates linguistic and psychological elements with Bakhtin's idea of dialogism. She makes the case that meaning is created by reading and influenced by context, using ideas like the semiotic, chora, symbolic, genotext, and phenotext. Texts constantly interact with one another, leading to a variety of dynamic interpretations. Thus, intertextuality is established by Kristeva as a fundamental component of literary theory (Kristeva, 1984; Allen, 2000; West-Pavlov, 2009).

1.2.5. Intertextuality in the Theory of Roland Barthes: A Conceptual Analysis

In the 1960s, Julia Kristeva, who moved to France, influenced her doctoral supervisor Roland Barthes with her theoretical perspectives on intertextuality. Barthes not only followed and supported Kristeva's ideas but also contributed to their further development. Barthes, considering literariness as the essential feature of any literary work, describes the intertextual process as follows:

The intertextual process is the act of absorbing the utterances of previously written works into the present text and endowing them with new meaning, thus producing a new text. Therefore, the text is a new weaving of old quotations, intertextuality is a condition of every text, and it is a

fundamental component of literariness (Barthes, 1977, as cited in Aktulum, 2011, pp. 56–57).

By highlighting intertextuality and the reader's involvement in meaning-making, Roland Barthes, a significant poststructuralist thinker, transformed literary theory. He questioned conventional notions of authorship, contending that the reader's interpretation and the text's relationship to other texts determine meaning (Allen, 2000). Roland Barthes contends in *The Death of the Author* (1967) that the linguistic system itself, not the author's goals or background, determines a literary text's meaning. He argues that the reader creates meaning independently of the author's authority and that the author only organizes preexisting codes and discourses (Allen, 2000; Barthes, 1967). Barthes's 1967 essay *The Death of the Author* expresses his belief that a text's intertextual relationships with other texts, rather than the author themselves, are what give it significance. He bases his denial of authorial purpose on the notion that language is intrinsically intertextual (Allen, 2000). Meaning is generated through the interplay of texts within the language system. William Irwin (2004) explains that, according to Barthes, the death of the author frees the reader by establishing an equal, productive relationship between writing and reading. Barthes replaces the traditional notion of the author with the scriptor, who simply records words without assigning meaning. This liberates the intertextual reader to actively trace and construct meanings across texts, unrestrained by the author's original intent. Once the scriptor inscribes the text, it no longer belongs to the author; instead, it gains an autonomous existence, one that compels the reader to engage with it in an open and imaginative manner (Irwin, 2004).

Worton and Still (1990) point out that while Kristeva and Bakhtin impacted Barthes's ideas on intertextuality, he was already hinting at a similar concept referred to as *cryptographie* (translated as cryptogram) in his *Writing Degree Zero*, even before Kristeva introduced Bakhtin in her seminar in 1965. Barthes elucidates intertextuality in writing by using the term 'cryptogram' in the following lines:

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

According to Barthes, all written texts reflect the concepts of intertextuality by containing remnants of previous texts (Barthes, 1984). He examines Balzac's *Sarrasine* in *S/Z* to demonstrate how writings are influenced by societal norms and should not be seen as unchangeable (Worton & Still, 1990; Eagleton, 1996). In order to highlight the active role of interpretation, he also makes a distinction between texts that are writerly (scriptable) and readerly (lisible). Barthes's idea of the writerly text encourages active reader participation, which sets it apart from commodified literature. In contrast to readerly texts, writerly texts allow for various interpretations through a network of interacting signs, so transforming the reader into a creator of meaning (Barthes, 1990). In contrast, he associates the readerly text with traditional works in which the reader's role in meaning production is passive, accepting the meaning conveyed by the author through the narrator. This limits the act of producing meanings and confines the text to a single interpretation.

In his *Theory of the Text* and *From Work to Text*, Barthes makes a distinction between 'text' and 'work,' redefining these terms from a poststructuralist standpoint. He describes the work as a piece of substance occupying a physical space, whereas the text is considered a methodological area (Barthes, 1977). Allen (2000) posits that the differentiation between the work and the text aligns with Kristeva's separation of phenotext and genotext. The work is linked to both fixed meanings and a material object, while the text represents the expression of the act of writing embodied within the work (Allen, 2000). Barthes fuses Kristeva's ideas with Bakhtin's dialogism,

recognizing the text as the power of writing that brings about the very multiplicity of meaning (Barthes, 1977). Texts, which carry various meanings, reveal their multiplicity through their involvement in the interactions of signifiers, each contributing to the meaning-making process (Barthes, 1977). Barthes's concept of the plural meanings of the text, in this sense, mirrors Bakhtin's dual-voiced discourse and the dialogic nature of texts, suggesting that a signifier does not possess meaning in isolation, as there is no fixed meaning for it; instead, the receiver engages in the play of signifiers to derive meaning (Barthes, 1998). Barthes (1998) argues that a text cannot be considered separate from the language system in which it is produced, and it continues to relate to other texts within that system. He supports this idea by conceptualizing the text as a 'woven tissue' in his *The Pleasure of the Text* (1998). In his theory, Barthes (1977) describes the text as "a tissue, a woven fabric," existing within a network where texts interact with one another. Consequently, Barthes's notion of text connects to the concept of intertextuality, as it challenges the fixed meaning of a text and emphasizes the multiplicity of meanings. Barthes (1981) argues that intertextuality is inherent in every text, as texts incorporate traces of past and surrounding cultures at various levels. A text becomes a new weave of previous citations, codes, and social language fragments. However, intertextuality goes beyond identifiable sources or influences, encompassing unconscious and untraceable quotations, making the text a creative product rather than mere reproduction.

1.2.6. Intertextuality and Michael Riffaterre: A Theoretical Perspective

Drawing on semiotics, psychoanalysis, structuralism, and poststructuralism, Michael Riffaterre created his own theory of intertextuality (Allen, 2000). Despite being influenced by Kristeva, he departs by highlighting the reader's function in meaning construction and defining intertextuality mainly in terms of the reader-text relationship (Riffaterre, 1980). Riffaterre emphasizes the reader's participation in recognizing and understanding intertextual indicators, seeing them as essential to intertextuality. Since he views reading as the process by which intertextual connections are made visible and comprehended, his methodology is consistent with reception theory (Aktulum, 2011, pp. 260-262).

Riffaterre examines intertextual relations in a multi-faceted manner, informed by these approaches. By expanding the concept of intertextuality through his theoretical statements and analyses of individual texts, Riffaterre argues that intertextuality forms the foundation of textuality and is a crucial element in literary reading (Worton and Still, 1990). Riffaterre's approach to textual meaning and intertextuality is rooted in structuralism, where he emphasizes the non-referential nature of literary texts. According to his theory, texts do not inherently point to external objects or real-world concepts; instead, they refer to other texts or signs. This anti-referential stance implies that the meaning of a text is not derived from its connection to the world but from its relationship with other texts. In other words, the intertextual connections that Riffaterre outlines are not based on a direct reference to reality, but on the textual system itself, where meaning is produced through signs and their interrelations (Allen, 2000). In his essay *Interpretation and Undecidability*, Riffaterre discusses the concept of 'referential fallacy' and presumes that "the text refers not to objects outside of itself, but to an inter-text (Riffaterre, 1980, p. 228). He states that "the words of the text signify not by referring to things, but by presupposing other texts" (Riffaterre, 1980, p.228). In his view, the words within a text do not derive their meaning from referring to things in the world; rather, they acquire significance by assuming the existence of other texts. This idea further reinforces his view that meaning in literature is constructed through intertextual relationships, rather than through direct references to the real world (Riffaterre, 1980). Structuralists believe signifiers refer to objects in the world, while poststructuralists argue that language is non-referential, and meaning comes from the relationships between signs, not external objects (Tyson, 2006). In line with intertextual theory, texts are fundamentally seen as referencing other texts instead of pointing to real-world objects. Riffaterre (1978) argues that the reader must navigate "the mimesis hurdle" to fully understand the meaning of a text, which involves identifying self-sufficient text. For Riffaterre (1983), textual analysis involves highlighting the distinctiveness of the literary text. He emphasizes that, due to the text's uniqueness, it can be understood as having the ability to determine its own meaning. Understanding Riffaterre's approach to reading and textuality is crucial to grasping "the paradoxical insistence on intertextuality and on self-sufficient

uniqueness” of a literary work (Riffaterre, 1983, p.3). Riffaterre’s reading approach emphasizes the reader’s initial recognition of textual mimesis, or the representation of reality within the text, followed by a more profound analysis of its non-referential structures, which explore the underlying meanings, patterns, and relationships that extend beyond mere representation, ultimately enriching the interpretative experience (Allen, 2000).

Riffaterre (1978) breaks the reading process into two phases: the heuristic, linear learning reading and the retroactive hermeneutic reading. He perceives reading as both a hermeneutic activity and an epistemological process and seeks to combine his theory of reading with the interpretive practice of a reader who identifies ungrammaticalities (Worton and Still, 1990). Riffaterre defines ungrammaticality as any element in a text that points to a meaning or structure beyond or beneath its referential or mimetic level (Allen, 2000). Identifying the ungrammaticalities in a text prompts the reader to transition from its mimetic to its semiotic level in order to interpret it. This shift entails linking ambiguous images and expressions on a non-referential plane (Allen, 2000). Rather than relying on traditional terms like ‘ambiguity,’ which poststructuralists use to address similar concepts, Riffaterre introduces the rhetorical term syllepsis. This refers to a figure or concept with contradictory meanings in different contexts. Riffaterre’s use of syllepsis emphasizes the shift from the ungrammatical aspects of the text at the mimetic level to a final resolution at the semiotic level, highlighting the indeterminacy of meaning of textual. Another notion as ‘interpretant’ focuses on the possibility of resolving these undecidable elements by moving to a more structurally coherent dimension. He defines an interpretant as a sign that demonstrates the relationship between one sign and another (Allen, 2000). Riffaterre (1978) suggests that a text’s meaning is derived from the ‘sociolect,’ which modifies conventional discourse, and the ‘idiolect,’ which changes specific elements of it. The ‘matrix,’ a central unit such as a word or phrase, underpins the text’s semiotic structure. The reader recognizes these changes and the overall coherence of the text, with the matrix being a theoretical construct. Allen notes that Riffaterre’s focus on the phenomenology of reading is reflected in the relationship between the ideas of the intertext and the hypogram (Allen, 2000). His approach to intertextuality becomes clear through the understanding of these

concepts.

1.2.7 Gérard Genette's Contributions to Intertextuality

Gerard Genette, a notable French literary theorist and critic, advances a distinct model for understanding intertextuality through his five-fold notion of textual transcendence which includes intertextuality, paratextuality, metatextuality, architextuality, and hypertextuality (Aktulum, 2011, p.256). In the context of intertextual theory, discussions and attempts at providing a theoretical definition largely conclude with Gérard Genette's *Palimpsestes* (1997).

In *Palimpsestes: Literature in the Second Degree*, Genette introduces the concept of transtextuality, which he describes as "all that sets the text in a relationship, whether obvious or concealed, with other text," thereby expanding the notion of intertextuality into a more comprehensive framework (Genette, 1997, p. 1). As Allen (2000) explains, Genette emphasizes the importance of examining how signs and texts operate within structured linguistic and literary systems. From his structuralist perspective, Genette (1997) sees literary works as shaped by cultural codes rather than as purely original creations. His concept of transtextuality seeks to explain how a text gains meaning through its relationship to the broader framework in which it exists.

In *Palimpsestes: Literature in the Second Degree*, he divides transtextuality into five distinct types of transtextual relations: intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality (Genette, 1997). Intertextuality is presented as the first subtype of transtextuality. Genette (1997) defines it as a connection of coexistence between two texts or among many texts and describes it as the literal inclusion of one text within another. Instead of addressing the semiotic mechanisms by which a text conveys meaning, Genette's concept of intertextuality centers on the connections between specific elements within individual texts, highlighting phenomena such as quotation, allusion, plagiarism (Allen, 2000). In his model of transtextuality, Genette defines paratextuality as the collection of surrounding elements such as titles, prefaces, covers, reviews, and interviews that influence how a text is perceived and understood by its readers (Allen, 2000). He makes a key distinction between autographic paratexts, which come directly from the

author, and allographic paratexts, which are contributed by others like editors or translators, noting their significant impact on textual interpretation (Pfister, 1991). Genette's approach emphasizes the guiding role of paratexts in shaping the reader's engagement and stands in contrast to post-structuralist views like the 'death of the author,' arguing that these elements aim "to ensure for the text a destiny consistent with the author's purpose" (Genette, 1997, p. 407).

The third category is known as metatextuality. This term refers to what is typically described as commentary, in which the way one text reflects upon or discusses another. Genette (1997) contends that a text forms a connection with another text it refers to, not by directly citing or summoning it, but often by alluding to it without even naming it. Essentially, when Genette uses the term metatextuality, he highlights the practice of making both direct and indirect references to another text (Genette, 1997).

In *Palimpsests: Literature in the Second Degree*, Genette designates the fourth variant of transtextuality as hypertextuality. Genette (1997) argues that a text is derived from an earlier work, which he terms the hypotext, through a process of transformation or imitation. He further categorizes genres like parody, travesty, and pastiche as examples of hypertextuality.

Architextuality is seen as the final form of transtextuality. He contends that this feature of the text is linked to the reader's expectations, which in turn shape how they perceive and receive the work. There is a notable similarity between architextuality and hypertextuality (Genette, 1997). However, Genette differentiates them by explaining that hypertextual genres are essentially those of parody, travesty, and pastiche, while genres such as tragedy, comedy, and the novel are defined by their imitation of generic models rather than by direct reference to specific hypotexts (Allen, 2000).

2. FIGURES OF INTERTEXTUALITY

Emerging in the 1960s under the influence of the ideas of Kristeva and Barthes, the intertextuality approach is grounded in the recognition that any author, before producing a new work, is inevitably shaped by the earlier texts they have been exposed to. Within the context of the Postmodern era, which is characterized by the belief that originality is no longer attainable and that nothing entirely new remains to be said, the author comes to regard this kind of influence as both natural and expected.

The contemporary concept of intertextuality contains several devices and techniques through which a text is interconnected with other texts. Recognizing these devices and techniques is essential for examining intertextual connections among texts and for identifying how intertextual forms are used within the texts. Umberto Eco draws attention to the significance of intertextuality in *Postscript to The Name of the Rose*: “I discovered what writers have always known (and have told us again and again): books always speak of other books, and every story tells a story that has already been told” (Eco, 1983, p.20). The impact of intertextuality arises both through citing from earlier texts and through using some techniques such as parody, pastiche, allusion, citation, quotation, translation, plagiarism, reference (Aktulum, 2011, p. 94).

2.1. Allusion

In *A Glossary of Literary Terms* (2013, p.13), allusion refers to “a passing reference, without explicit or indirect, to a literary or historical person, place or event, or to another literary work or passage.” (*A Glossary of Literary Terms*, 2013, p.13). The example given following this description is a line from Thomas Nashe: “The line “Brightness falls from the air, Queens have died young and fair. Dust hath closed Helen’s eye” in Thomas Nashe’s *Litany in Time of Plague* is an allusion to Helen of Troy, even though she is not explicitly named.” (*A Glossary of Literary Terms*, 2013, p.13). Most allusions are meant to illustrate, expand, or enrich a subject, but some are used to ironically undercut it by highlighting the gap between the subject and the allusion. For example, in T. S. Eliot’s *The Waste Land* (1922), the lines describing a woman at her modern dressing table “The Chair she sat in, like a

burnished throne, / Glowed on the marble” echo Shakespeare’s description of Cleopatra’s magnificent barge, creating an ironic contrast between the modern woman and the grandeur of the past (*A Glossary of Literary Terms*, 2013, p.13). In addition, allusion is defined as “an indirect reference, often to a person, event, statement, theme, or work” (Murfin and Ross, 2003, p.70). Allusion refers to an indirect reference that can only be perceived through careful interpretation and often requires the reader’s or listener’s prior knowledge. Unlike direct reference, allusion does not explicitly name or identify the person, work, or concept it points to. Drawing on Bernard Dupriez’s description, Aktulum (2014, p. 88) explains that, allusion is “the act of evoking something in the mind through another element, without stating it openly.” This technique works by hinting at a familiar attribute or synonym related to the intended subject. In such cases, the connection remains subtle and the source or author is never directly revealed. Unlike quotation, where two statements are placed side by side, allusion avoids direct connections. Allusion enhances meaning by drawing on the connotations it encompasses. In order to highlight the connection between the new and old contexts, an allusion requires the reader to possess some awareness of both their own viewpoint and the text’s contextual framework. Hence, through this literary technique, authors often presume that readers are able to identify and connect the references intended as allusions in the text (Murfin and Ross, 2003). For an allusion to be effective, the reader must first notice it and then link it to the related texts. The reader initially picks up on the hint and may later choose to investigate it further. Simply put, allusions act as subtle traces or signals within a text (Murfin and Ross, 2003). The reader is expected to establish a relationship in the author’s terms. In the view of Samoyault (2001), reference does not reveal a quoted text; however, it points to the text by citing its title, the author's name, a character's name, or a particular context. Therefore, an allusion establish a link between the earlier and the new context by suggesting rather than explicitly quoting, drawing from the original text (Samoyault, 2001).

2.2. Citation and Quotation

Citations are among the most prominent intertextual forms that readers can readily identify, as they often appear in parentheses, italicized words, or quotes in a text. As noted in the Oxford English Dictionary citation is defined as “words or lines

taken from a book or a speech” (Oxford Advanced Learner’s Dictionary, n.d.). According to the Cambridge Dictionary, citation is defined as a “word or piece of writing taken from a written work” (Cambridge Dictionary, n.d.) A citation refers to words or lines drawn from a book or a speech. Citations can be classified as either explicit or implicit (Qazvinian and Radev, 2010). In the case of an explicit citation, an individual’s speech is presented through a verb of utterance and accompanied by one or more citation references. Conversely, an implicit citation sentence appears alongside an explicit citation sentence but is not accompanied by any citation reference (Qazvinian and Radev, 2010). Viewed as a form of intertextuality, citation operates in a text by lending support to someone’s idea with concrete evidence or by elaborating on a concept introduced by another author. The process of reading is the precondition for citing since authors typically read texts before citing them (Allen, 2000). Kristeva (1986) argues that every text builds upon earlier texts, absorbing and transforming them into something new which serves as an example of citation. This process illustrates how citation functions as a form of intertextuality. Since ideas taken from other texts are summarized and conveyed to a new text, they are considered a citation in the new text.

The notion of quotation lacks a universally agreed-upon definition because scholars interpret it in varied ways. Quotes can be understood in both broad and narrow terms. In the narrow sense, a quote is defined as an exact, word-for-word excerpt taken from a text—reproducing someone’s words precisely, whether they are spoken or written (Ismayılova and Heidarzadegan, 2024). It is important to connect to both author of the quotation and the source when using quotation. A broader perspective on the term ‘quote’ includes not just the exact replication of a segment from someone’s text but also techniques like *appliqué*, reminiscence, paraphrasing, and allusion (Ismayılova and Heidarzadegan, 2024). In a broader sense, a quotation refers to incorporating a portion of another person’s text into one’s own writing (Lapteva, 2003). A quote may appear right at the beginning of a literary text, even within the title itself. As Kristeva states, “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another” (Kristeva, 1986, p. 66).

2.3. Parody

A Glossary of Literary Terms (2013) defines parody as:

A parody imitates the serious manner and characteristic features of a particular literary work, the distinctive style of a particular author, or the typical stylistic and other features of a serious literary genre, and deflates the original by applying the imitation to a lowly or comically inappropriate subject (p.41).

Parody, one of the most common forms of intertextuality, originates from the Greek term ‘paradoi’ meaning singing in imitation (Hutcheon, 2000). In her work *A Theory of Parody*, Linda Hutcheon underscores the term’s origins, noting that ‘para’ can mean ‘against’ or ‘counter’ as well as ‘beside’ and that it combines with the Greek noun ‘ode’ which translates to ‘song’ (Hutcheon, 2000, p.32). It is a reworked imitation of the original, aimed at evoking humour or ridicule. Also, parody is defined as example of modern ‘self-reflexivity’ and it is form of ‘inter-art discourse’ (Hutcheon, 2000, p.101).

As explained by Simon Dentith, parody “includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice” (Dentith, 2000, p. 9). In Allen’s (2000) view, parody entails a humorous recreation of the stylistic elements of one or more literary works, employing heightened imitation to mock and critique the distinctive writing habits of a particular author or literary movement. Parody draws on ‘burlesque’ by using formal or elevated styles for absurd subject matter, intersects with ‘satire’ through its mockery of peculiarities, and aligns with ‘criticism’ in its close examination of literary style (Baldick, 1990, p.161).

Parody acquired significance among Russian formalists who aims to propose a scientific method to the literary canon. As a result, the Russian Formalists embraced literary forms that allowed literary language to distinguish itself from everyday language. In this context, their perspectives led to the creation of the

concept of ‘defamiliarisation’, a fundamental characteristic of literary language, which highlights the fact that literary language uniquely transforms ordinary language by deliberately distorting, condensing, or altering it in order to disrupt routine perception (Eagleton 1996, p. 3).

Eagleton (1996) explains that the Formalists introduced the idea of defamiliarisation to describe how literary language alters everyday language by reshaping, intensifying, and twisting it through stylistic techniques. This transformation disrupts the automatic, routine ways we perceive reality in daily life, making familiar objects and experiences appear strange or newly noticeable. Through this process, literature renews our sensitivity and deepens our engagement with the world around us. According to Cuddon (1992) Russian Formalists argue that literary language reshapes the reader's conventional perceptions by emphasizing the artificiality inherent in the text. From this perspective, the Russian Formalists focus particularly on the effectiveness of parody. They assert that parody, as a literary form, operates by exposing techniques that have become ‘mechanized’ or ‘automatic’ (Hutcheon, 2000). The Russian Formalist Boris Tomashevsky presents his views on parody, stating that although parody serves multiple purposes, its primary function is considered to ridicule an opposing literary group by undermining and revealing the foundations of its aesthetic system (as cited in Rose, 1993, p.115). Russian critic Yuriy Tynianov offers an alternative perspective on parody, describing it as ‘dual-planed’ or ‘double-coded’. He defines parody as a “dialectical play with the device” (Tynianov, 1927, as cited in Rose, 1993, p. 121). Bakhtin (1981) argues that dialogism and polyphony reveal how literary texts incorporate multiple voices, and these concepts help explain parody’s role in transforming literature by challenging monologic structures. Parody serves as a literary device in a similar manner. The parodic dimension in dialogism and polyphony subverts the dominant voice of monologic texts without completely silencing it. However, the dominant voice of the earlier text is not entirely erased by the multiple voices of the dialogic text through parody. Bakhtin’s idea of polyphony highlights the simultaneous presence of multiple voices, each maintaining its own integrity (Bakhtin, 1981). He suggests that parody should not simply undermine another’s language but should reconstruct it as a meaningful and self-consistent whole. For parody to be effective

and genuine, it must acknowledge the internal logic and distinctive worldview of the language it engages with, rather than merely distorting or dismissing it (Bakhtin, 1981).

According to Genette's concept of hypertextuality, parody is a mode of literary transformation that establishes a connection between a new text and a pre-existing one. He classifies parody as a specific form within the broader category of hypertextuality, emphasizing its role in shaping literary works through their relationship with earlier texts (Genette, 1997). Hypertextuality functions as a transgeneric architext, encompassing specific genres like pastiche, parody, and travesty while also influencing nearly all other literary genres (Genette, 1997). According to Genette, the meaning of a hypertextual work depends on the reader's familiarity with the hypotext, which the hypertext either modifies or replicates (Genette, 1997, as cited in Allen, 2000, p.105). Genette categorizes hypertextuality into two distinct relationships between a hypertext and its hypotext: 'transformation' and 'imitation'. Parody, travesty, and transposition fall under transformation, as they reshape the original text in various ways. In contrast, pastiche, caricature, and forgery stem from imitation, replicating elements of the hypotext while maintaining a recognizable connection to it (Genette, 1997). Genette (1997) narrows the definition of parody, emphasizing that a hypertext qualifies as parody only when it playfully modifies and reshapes its hypotext. Conversely, Hutcheon critiques Genette's narrow interpretation of parody, particularly his view that it applies only to brief forms like poems, proverbs, titles and puns. She argues that modern parody challenges both this restriction and Genette's notion of parody as merely a minimal transformation of a prior text (Hutcheon, 2000). Expanding the concept of parody, Hutcheon describes it as a mode of repetition that incorporates an ironic and critical perspective, emphasizing contrast rather than resemblance (Hutcheon, 2000). Hutcheon's concept of parody includes both the creator and the interpreter of the parody. Understanding the meaning of a parodied text depends on recognizing the specific codes shared between them (Hutcheon, 2000). In Hutcheon's theory, parody consists of two key elements: the encoder, who creates the parody, and the decoder, who interprets the embedded codes. In *The Poetics of Postmodernism*, Hutcheon (1988) highlights parody as a distinctively postmodern form that simultaneously engages with and

critiques the text it imitates. Moreover, Hutcheon highlights that postmodern parody does not simply ignore past representations rather uses irony to recognize the unavoidable distance between the present and the past, shaped by time and the evolving history of those representations (Hutcheon, 1988).

John Phillips' *The Splendid Shilling* (1705) humorously mimics the epic tone of John Milton's *Paradise Lost* (1667), amplifying its formal style to depict a shabby poet working in a cold, drafty attic.

2.4. Pastiche, Montage and Collage

Pastiche possesses a distinct feature in common with other forms forming a cohesive whole. The Oxford Learner's Dictionary defines pastiche as "a work of art, piece of writing, which is intentionally crafted by imitating the style of someone or something else" (Oxford Learner's Dictionary, n.d.). In addition, according to Cambridge Dictionary, a pastiche is "something such as a piece of writing or music in which the style is copied from somewhere else, or which contains a mixture of different styles" (Cambridge Dictionary, n.d.). The term pastiche is etymologically derived from the Italian word *pasticcio*, which refers to a pie-like dish made with a mix of various ingredients. Pastiche incorporates various elements to create a new work that retains traces of previous texts. In *Palimpsests: Literature in the Second Degree*, Genette (1997) highlights that pastiche functions through imitation, whereas parody engages with other texts through transformation. Hutcheon (2000) describes pastiche as a form of "trivial game playing" and associates it with linguistic features such as fragmented sentences, italics, double negatives, and ambiguous adjectives (p.38).

Pastiche is often confused with parody. Known as a method of imitation, it allows an author to modify and adopt another writer's style according to their own creative approach. In this process, the language, word choice, and stylistic elements of a text are carefully replicated (Hutcheon, 1988). Pastiche, like parody, is a form that involves stylistic imitation; however, unlike parody, it does not incorporate satire or critique of the original source (Aktulum, 2011, pp. 22-23). Aktulum (2011) also explains that pastiche differs from other forms of imitation in that it can serve purposes such as homage, critique, or creative expression, and is typically

acknowledged openly through paratextual references like prefaces or letter (pp. 22-23).

As a form of intertextuality, pastiche can be utilized across different artistic disciplines, including painting, literature, cinema and architecture. Quentin Tarantino's *Kill Bill* serves as a prime example of pastiche in cinema, as it reimagines scenes borrowed and adapted from various other films. In an interview with *Empire Magazine*, Tarantino expressed that he draws inspiration from all films, admitting to taking elements from various sources and blending them in his work (Tarantino, 2003). He emphasized that great artists do not simply pay homage, but rather 'steal' ideas to create something new (Dawson, 1995).

On the other hand, pastiche is often associated with 'collage' and 'montage'. The word collage comes from the French term 'coller', meaning to glue or stick together (Oxford English Dictionary, n.d.). Collage was used in European painting during the medieval period and played a crucial role in the evolution of Cubism, representing a key shift that influenced the overall development of modernist art in the 20th century (Greenberg, 1961). In cinema, montage is a form of collage that involves combining or assembling different elements. The Oxford Learner's Dictionary defines montage as "a picture, film, or piece of music or writing made up of various individual items combined, particularly in a creative or unconventional way" (Oxford Learner Dictionary, n.d.). In postmodern literature, collage is a form that combines various textual elements. The key difference between collage and pastiche is that collage highlights fragmentation and diversity, whereas pastiche creates a unified whole. T. S. Eliot uses the montage technique in *The Waste Land* (1922) by bringing together fragments of myth, literature, and everyday life (Eliot, 1922). William Burroughs creates new texts using the collage technique in *The Soft Machine* (1961) by cutting and pasting together pieces of newspapers and writings (Burroughs, 1961).

2.5. Epigraph

In Oxford Advanced Learner's Dictionary, epigraph is defined as "a line of writing, short phrase on a building or statue, or as an introduction to part of a book" (Oxford Advanced Learner's Dictionary Dictionary, n.d.). When considered in the

context of intertextuality, epigraphs serve not only to summarize the text but also play a role in incorporating another work into the main text. Rather than simply being decorative elements in narratives, epigraphs gain significant importance in facilitating the re-examination and interpretation of the text (Bingöl and Yılmaz, 2021). They are instrumental in hinting at the underlying messages the author intends to convey. When placed at the beginning of a book, epigraphs can offer an overall perspective on the entire work, while when positioned at the start of chapters, they can help in shaping an understanding or judgment specific to those sections. Often, the name of the author or speaker remains visible in epigraphs (Bingöl and Yılmaz, 2021)

An epigraph is an intertextual reference, often in the form of a quotation, which appears at the beginning of a work or its sections. Epigraphs, whose authors are not mostly concealed, can provide the reader with a general idea or judgment about the entire work if placed at the beginning of the work, or about specific sections if placed at the beginning of chapters (Readioff, 2023). The epigraph serves as one of the most evident forms of intertextuality. It precedes the main text itself, functioning as an intertextual device from the very beginning. Compared to other forms of intertextuality, it is more direct and explicit. It does not dictate the course of the text but rather supports its existence and structure (Readioff, 2023). An epigraph is not merely a decorative element at the beginning of a work or its sections; instead, it necessitates reinterpretation and analysis (Readioff, 2023). Epigraphs that fulfill these functions and requirements serve as a distinct intertextual form in their own right. Since an epigraph functions as an intertextual form, understanding it requires both cultural literacy and a re-examination of the target text. While it often enhances the depth of a work, it is sometimes criticized for revealing too much and reducing its mystery (Genette, 1997). An epigraph highlights the power of literary imagination, simultaneously making readers aware of the process behind writing the novel. It foregrounds the act of creation itself, inviting readers into a conscious reflection on how literature shapes reality through imagination (Genette, 1997). The well-known paired epigraphs opening each chapter of William Edward Burghardt Du Bois's *The Souls of Black Folk* (1903) stand as a striking example of this literary practice. Within each pair, one epigraph draws the reader's focus to a particular

aspect of the chapter, while the tension or contrast between the two reflects the book's central idea of double consciousness and reinforces its dual structure. At the beginning of each chapter, Du Bois pairs a poem — mainly drawn from works by white European or American poets — with a musical excerpt (only the melody, without the lyrics) from spirituals, known as “Sorrow Songs.” These spirituals come from collections performed by the Fisk University Jubilee Singers and other similar groups (Bois, 1903).

2.6. Adaptation and Borrowing

According to the Oxford English Dictionary (2011), the 16th century definition of “adaptation,” is “the action of applying one thing to another or of bringing two things together so as to affect a change in the nature of the objects”. However, its 17th century is “the action or process of adapting one thing to fit with another, or suit specified conditions, esp. a new or changed environment” (Oxford English Dictionary, 2011). While the earliest meaning relates to its use as a scientific term, this later definition signals the start of its application within the humanities. It was not until 1860 that the term “adaptation” took on its modern sense: “an altered or amended version of a text, musical composition, the one adapted for filming, broadcasting, or production on the stage from a novel or similar literary source” (Oxford English Dictionary, 2011). Adaptation is one of the forms of the intertextuality. Linda Hutcheon has greatly influenced the field of literary studies through her work on adaptation. In *A Theory of Adaptation*, Hutcheon (2006) argues that an adaptation is more than just a derivative work; it is a transformation that, while stemming from an original source, holds its own artistic and interpretative value. It is its own palimpsest, transforming the original while maintaining its own artistic identity. In other words, she believes that adaptations are not merely derivatives of the original work but rather independent creative expressions that offer new perspectives, interpretations and meanings. It is a process where art generates art, and literature gives rise to new literature. Hutcheon's adaptation theory plays a crucial role in understanding how adaptations function. In her view, adaptations can take various forms across different media including movie, theatre, music, video games, opera and entertainment parks. Hutcheon (2006) outlines three essential criteria for an adaptation. First, it must intentionally reinterpret a recognized work.

Second, it should involve a creative and analytical process, either by drawing from existing texts to form something new (appropriation) or by preserving and paying tribute to an older work (salvaging). Lastly, an adaptation must maintain a continuous intertextual connection with the source material. The key aspects that set Hutcheon's adaptation theory apart include the explicit transformation of a recognized work (Hutcheon, 2006). This means that the source material must be an acknowledged and identifiable piece, ensuring that the adaptation is intentionally derived from a pre-existing text while maintaining a clear link to its origin (Hutcheon, 2006). According to Hutcheon (2006), adaptation is not mere copying but a creative process of interpretation and innovation, forming an intertextual dialogue with the original and enriching literary meaning. Her framework has deepened how adaptations and source texts are understood.

Adaptation is a dual artistic endeavour involving both creativity and preservation. This dual aspect mirrors what Stam (2005) identifies as the adaptor's balancing act between remaining faithful to the source material and fulfilling the creative drive to introduce original elements. The adaptor, acting as a creative agent, carefully selects elements such as characters, settings, or themes from the original source material and uses them as building blocks to craft something distinctively new. At the same time, this act carries with it an implicit responsibility of preservation—honouring, crediting, and revitalizing the original material. In doing so, the original work gains a new lease on life, protected from fading into obscurity, reintroduced in a fresh and imaginative form, thus allowing its essence to endure and resonate with contemporary audiences (Hutcheon, 2006).

Adaptation can be understood as an expansive intertextual dialogue with the original work. Elliott (2003) defines this process as the layering of meaning in a palimpsest-like structure, where past and present texts connect. Rather than simply replicating the source material, adaptation initiates a deeper interaction between texts, where the adaptor actively references, interprets, and transforms the original piece. In doing so, the adapted text acknowledges its roots but moves beyond mere reproduction, using the source as a foundational framework to build new meanings, perspectives, and interpretations, thereby enriching both works through sustained and meaningful intertextual exchange (Hutcheon, 2006). Jane Austen's *Pride and*

Prejudice (1813) was adapted into Joe Wright's 2005 film, offering a version that is both faithful to and creatively reinterprets the original novel.

Borrowing within the context of intertextuality, refers to the deliberate incorporation of words, expressions, themes, or structures from one text into another. This process establishes a dialogue or relationship between texts, allowing the new text to reinterpret elements of the earlier work within its own context, thus enriching its meaning (Aktulum, 2011, p. 150). Such borrowings facilitate interactions between texts through references or quotations, deepening the reader's process of interpretation (Aktulum, 2011). Molina and Hurtado Albir (2002, p. 510) indicate that the borrowing technique used in the translation of neologisms can be implemented in two ways. The first, known as 'pure borrowing,' involves adopting the source-language word directly into the target language without any alteration in spelling. The second method, termed 'naturalized borrowing' refers to adapting the borrowed term based on its phonetic pronunciation. To illustrate the difference between these two approaches, pure borrowing refers to the direct transfer of a word from the source language into the target language without any changes in spelling or pronunciation. For example, the English word lobby is used as lobby in Spanish, maintaining both its original form and sound. Naturalized borrowing involves adapting a source-language word to fit the phonetic and spelling rules of the target language; for example, the English word meeting becomes mitin in Spanish.

A clear illustration of borrowing can be identified within the works of William Shakespeare's incorporate elements from biblical texts, Roman history, and earlier English literature (Shaik et al., 2024). These references are not merely ornamental but serve to reinforce thematic depth and cultural resonance, allowing Shakespeare's plays to engage with timeless moral and philosophical concerns. Similarly, contemporary authors like T. S. Eliot explicitly borrow and integrate ideas from previous literary traditions, creating intricate, modernist compositions (Shaik et al., 2024). Eliot's *The Waste Land* (1922), for instance, weaves together fragments from diverse sources such as Dante, the Bible, and Hindu philosophy, inviting readers to actively participate in reconstructing meaning. Both writers exemplify how intertextuality can function as a creative and interpretive strategy that enriches

literary expression across different historical periods (Shaik et al., 2024; Bergonzi, 1972).

2.7. Reference

In a reference where only the title of a work or the name of the author or artist is mentioned, “the reader is directed to a text without directly quoting from it” (Aktulum, 1999, p. 101). The sentence “Lancaster Castle was built on an outcrop of rock by an architect who had heard about Gormenghast but hadn’t got the budget” in Terry Pratchett’s *Wyrd Sisters* is a clear example of an explicit reference to Mervyn Peake’s *Gormenghast* series (Pratchett, 1988, p. 27). In this instance, the title of the piece is referenced without any direct citations, conjuring the vision of a gothic castle in the imagination of the reader (Pratchett, 1988). In her statement, Serena the protagonist and narrator of Ian McEwan’s novel *Sweet Tooth* notes, “I present these details not to complain, but in the spirit of Jane Austen, whose novels I had once raced through at Cambridge” (McEwan, 2005, p. 29), which directly names Jane Austen and draws on the narrative style of her works, especially regarding women’s financial situations. Since Austen is mentioned without a direct quote, and the reader is directed to her universe through her name alone, this fits as a clear reference example as outlined by Aktulum’s definition (1999, p. 101).

A reference can also be made by explicitly mentioning a historical period, a literary or non-literary genre, a tradition, the title of a work, the name of an author, a character from a novel, tragedy, or poem, a historical figure, or a sacred text (Aktulum, 2011, pp. 94-100). Unlike quotation, references involve the mention or evocation of different texts within a work without the use of italics or brackets (Bulut, 2021). The main purpose of using references is to reinforce the thematic structure of the text and encourage the reader to uncover its deeper meanings. In addition, reference is frequently explored within the framework of intertextuality and is often discussed in academic literature as the way authors explicitly point to other texts or writers (Fateeva, 1998). References can indicate external sources without directly incorporating them into the text. Such practices of referencing are essential in discussions of intertextuality, as they clarify how citation and attribution operate both within a single text and across multiple texts (Fateeva, 1998).

3. AN OVERVIEW OF J. D. SALINGER AND *NINE STORIES*

3.1. J.D. Salinger's Place in American Literature

According to *Magill's Survey of American Literature* (1992), since Salinger deliberately avoided public attention and maintained strict control over his privacy with assistance of his family and friend, there is very little biographical detail accessible, especially about the later period of his life, which remains particularly obscure. Furthermore, the accuracy of Salinger's biography is complicated by his practice of intentionally providing misleading details to those attempting to document his life. However, certain aspects of his biography are widely regarded as reliable.

Jerome David Salinger was born on January 1, 1919, in New York City (Blaney, 1953). His parents remain as vague and lightly sketched as the parents of Holden Caulfield in *The Catcher in the Rye*. Salinger's father, Sol, was born in Cleveland, Ohio, reportedly the son of a rabbi (Havemann, 1961), though he distanced himself from Orthodox Judaism by working as a ham importer and marrying a Scotch- Irish woman, Marie Jillich, who later adopted the name Miriam to better integrate into her husband's family. Salinger also has an older sister, Doris, who is eight years his senior and worked as a dress buyer at Bloomingdale's (Grunwald, 1962).

Salinger received his early education in public schools located on upper west side of Manhattan, where he appeared to be an average student. His first notable achievement occurred at age eleven when he earned recognition as the 'most popular actor' at Camp Wigwam in Maine. At thirteen, he entered the well-known McBurney School in Manhattan, but he was expelled after only one year due to poor academic performance. He was subsequently sent to Valley Forge Military Academy in Pennsylvania, which later served as the inspiration for Pencey Prep in his novel *The Catcher in the Rye* (1951). While at Valley Forge, Salinger became the literary editor of the school's yearbook and began writing his earliest stories there. After completing his education at Valley Forge, Salinger briefly took summer courses at New York University (Grunwald, 1962). He then travelled to Vienna with his father, aiming to learn Polish ham business but he soon came back to the United States and resumed

his academic pursuits, this time enrolling at Ursinus College in Pennsylvania (Blaney, 1953). At Ursinus, Salinger contributed a column titled The Skipped Diploma to the campus newspaper, Ursinus Weekly, but he left the college halfway through his first semester. Subsequently, he enrolled in a short-story writing course at Columbia University, led by Whit Burnett, who was the editor of *Story* magazine (Blackstock, 1992). According to Ernest Havemann, Burnett was initially not very impressed by the quiet young man, who rarely spoke and was primarily interested in playwriting. Nevertheless, by the end of the term, Salinger submitted his first short story, *The Young Folks*, which was polished and mature enough to be published in *Story*, the magazine Burnett edited (Havemann, 1961).

Salinger continued to publish short stories in *Collier* and *Esquire* magazines, and more stories in *Story*, before being conscripted into the Army in 1942. He completed officer training, reached the rank of staff sergeant, and was assigned to Devonshire, England, to receive training in counter-intelligence (Slawenski, 2010). On June 6, 1944 (D-Day), Salinger arrived at Utah Beach in Normandy as a member of the Fourth Army Division. As a security officer, his duties included interrogating German and French civilians to detect Gestapo agents. During his time in France, Salinger encountered Ernest Hemingway, whom he subsequently wrote to, expressing his admiration. Following the war's conclusion, Salinger underwent psychiatric treatment at a hospital in Nuremberg, Germany; despite this, he continued writing and publishing stories throughout the war. Returning to New York in 1947, he entered into an agreement to contribute stories to *The New Yorker* (Blackstock, 1992).

Salinger's story *For Esmé—with Love and Squalor* was acknowledged as one of the year's most notable American stories (Alexander, 1999). During this period, he spent much of his time in Greenwich Village, where he engaged with other emerging writers and artists. He was also rumoured to have dated various women, supposedly to observe and collect dialogue for his fiction. During this period, he became increasingly drawn to Zen Buddhism, an influence that would profoundly shape his later works. During this time, Salinger's growing inclination toward isolation became more evident. He moved from Greenwich Village to a cottage in Tarrytown, New York, though it is said that he completed *The Catcher in the Rye* in

a room near the Third Avenue El in New York City (Blackstock, 1992). This book is a Book of the Month Club selection for the month and later come out as a pocket book (Blaney, 1953). Salinger addresses the problems and psychology of American youth caught in the postwar turmoil in his book. By expressing the anxieties of young people, he has helped them rediscover and understand themselves (French, 1963). After the publication of *The Catcher in the Rye* in 1951, Salinger travelled to Europe to escape the public spotlight and later visited Mexico in 1952. In 1953, he purchased a ninety-acre property along the Connecticut River in Cornish, New Hampshire. That same year, he granted his first and only interview, speaking with a sixteen-year-old high school student who was writing for a local newspaper (Blackstock, 1992). In 1955, Salinger married Claire Douglas, as an English born graduate of Radcliffe College. It is believed that he wrote the story *Franny* as a wedding gift for her, with the protagonist said to be inspired by Claire. They had two children before their divorce in 1967 (Blackstock, 1992).

The last work Salinger published was the short story *Hapworth 16, 1924*, which was featured in *The New Yorker* in 1965. Following its release, he declared that no additional works of his would be published. British literary critic Ian Hamilton's (1988) unauthorized biography of Salinger led to a significant legal dispute when Salinger took legal action to stop Hamilton from using direct quotes or paraphrasing from his unpublished letters. The court ruled in Salinger's favour, though some of his supporters expressed concerns that the decision posed challenges related to the First Amendment. Salinger consistently declined all interview requests and discussions about his published works, stating that everything he wanted to express was already present in his stories, making further commentary unnecessary (Blackstock, 1992).

Salinger's literary works consistently revolve around recurring themes such as the tension between childhood innocence and adult corruption, the conflict between authenticity and superficiality, feelings of estrangement, isolation, and alienation, and the search for spiritual enlightenment and a deeper understanding of life's essential questions, including love, suffering, and the nature of evil (Slawenski, 2010; Alexander, 1999). In his narratives, Salinger frequently employs specific literary techniques: he uses dialogue, gestures, and personal objects to

illuminate the inner worlds of his characters and the dynamics of their relationships (French, 1988). Additionally, Salinger is known for reintroducing characters across multiple stories, integrating puzzles, paradoxes, and riddles reminiscent of Zen Buddhist methods (Slawenski, 2010). His works are also rich in allusions to religious figures and texts, as well as references to influential philosophers, writers, and literary works (Bloom, 2003; Gwynn & Blotner, 1958). The importance of children in Salinger's fiction becomes clear even after engaging with only a few of his works. For example, Sybil in *A Perfect Day for Bananafish* (1964), Esmé in *For Esmé—with Love and Squalor* (1964), and Phoebe, along with other children in *The Catcher in the Rye* (1951), embody a distinctive combination of innocence and wisdom. This contrasts sharply with Salinger's older protagonists, who are often portrayed as having lost these qualities and struggling to recover them (Blackstock, 1992). Notably, many of Salinger's child characters display exceptional precocity, a trait especially evident in *Franny and Zooey* (1961), *Seymour: An Introduction* (1963), and *Raise High the Roof Beam, Carpenters* (1963), which revolve around the gifted Glass family. These siblings are depicted as having been frequent contestants on a radio quiz show called 'Wise Child', further highlighting their extraordinary talents (Blackstock, 1992).

Salinger's depiction of highly gifted children, along with the title of the radio program, suggests his belief that children have an inherent wisdom—one that is seldom preserved and becomes increasingly difficult to hold onto with age. This concept is closely connected to the recurring theme of authenticity versus phoniness (Blackstock, 1992). In *The Catcher in the Rye* (1951), Holden Caulfield frequently uses the term 'phony' to describe behaviour he perceives as insincere. To him, phoniness represents one of the world's greatest flaws. This explains Holden's deep admiration for children, as well as that of other characters who serve as Salinger's spokesmen—they are almost never phony. Salinger's characters long for a state defined by sincerity, honesty, and innocence, and their suffering often stems from the absence, rarity, or inaccessibility of these qualities. For Salinger, the search for these lost qualities is ultimately a spiritual journey. His writing draws extensively on concepts and terminology from various religious traditions to articulate this quest. *The Catcher in the Rye* (1951) contains numerous references to Christianity. Another

significant religious influence in Salinger's work, though less widely recognized by many readers, is the tradition of Zen Buddhism. Zen is a branch of Buddhist thought that stresses the idea that enlightenment cannot be attained through logic or rational analysis alone. To emphasize the limitations of logic in attaining spiritual understanding, teachers of Zen employ paradoxes and riddles, known as koans, as instructional tools. One of the most famous koans is used as the epigraph for Salinger's *Nine Stories* (1964): "We know the sound of two hands clapping/ But what is the sound of one hand clapping?" Just as there is no rational answer to this question, many of Salinger's stories also seem to lack a clear logical explanation especially *A Perfect Day for Bananafish* (1953), which concludes with the sudden and inexplicable suicide of its main character. Through these Zen-inspired strategies, Salinger could be stepping into a Zen teacher's role by prompting the reader to move beyond purely rational modes of experiencing the narrative. Since each reader's experience of the story is uniquely their own, agreeing on a single 'meaning' or 'message' becomes impossible—likely just as Salinger intended. In Zen, enlightenment cannot be bestowed by another; it is a journey each individual must undertake alone. Although Zen may serve as a valuable path to enlightenment, it does not attempt to resolve the deep issues that trouble many of Salinger's characters questions of evil, estrangement, suffering and alienation. Esmé, for instance, is preoccupied with 'squalor,' while Holden grapples with obscenity (Blackstock, 1992).

Salinger's stories are often set in enclosed spaces like hotel rooms, bathrooms, restaurants, or buses, where the confined environments reflect the inner unrest of his characters. Throughout his works, readers frequently encounter the personal suffering these characters endure. Even though Salinger depicts them as intelligent, talented, well-off, and physically attractive, they are nonetheless portrayed as individuals alienated from life, burdened by a vague and inescapable sense of existential pain. When considering Salinger's life alongside his literary works, it becomes evident that his personal experiences and fictional world are closely connected. The alienation he felt from society, his struggles with issues of ego, his longing for a more genuine and uncorrupted world, and his personal disappointments all deeply influence the way his characters are shaped. Figures like

Holden Caulfield in *The Catcher in the Rye* (1951) and Franny and Zooey in *Franny and Zooey* (1961) are portrayed as individuals facing profound existential struggles. They are characters who have willingly distanced themselves from society and feel suffocated by the artificiality of ego-centred lives, reflecting the difficulties of growing up.

One of the most praised aspects of Salinger's craft is his gift for authentic dialogue, especially evident with Holden Caulfield in *The Catcher in the Rye* (1951). Holden's speech brims with slang and colloquialisms, yet still delivers deep, thought-provoking insights. Salinger demonstrates a striking ability to portray believable phone conversations across various stories, and he also delivers meticulously observed details of personal gestures—Muriel painting her nails in 'A Perfect Day for Bananafish,' (1964). He shows the same meticulous care when describing items of significance, such as Allie's baseball glove in *The Catcher in the Rye*, covered with poems in green ink. Some critics accuse Salinger of spending too much time on dialogue and minor details—particularly in *Franny and Zooey*—yet he consistently chooses to have his characters disclose who they are through their own words and behaviours, rather than interpreting them on the reader's behalf. Salinger frequently provides brief introductions of his characters in earlier works, returning to them later for more thorough development (Blackstock, 1992). For instance, Holden Caulfield appears multiple times—sometimes under different names—in pieces that predate *The Catcher in the Rye*, while Seymour, Walt, and Boo Boo Glass each make their debuts in three separate tales within *Nine Stories*, well before the Glass family is fully revealed in *Franny and Zooey*. One might attribute this recurring cast of characters to an author's natural affection for his literary creations or interpret them as revealing different facets of Salinger himself. Yet, their presence ultimately serves to unify his body of work, lending it the feel of a single extended narrative broken into distinct but closely connected chapters (Blackstock, 1992).

Additionally, Salinger's work is filled with broad and frequent allusions to religious, philosophical, and literary figures and texts: Christ, Buddha, Lao-tzu, Chuang-tzu, Epictetus, Sri Ramakrishna, the *Bhagavad Gita*, T. S. Eliot's *The Waste Land* (1922), Fyodor Dostoevsky, *The Great Gatsby* (1925), and Ring Lardner, among others. Many of these references—especially those of a religious or

philosophical nature—are likely intended to highlight the universal quest for enlightenment undertaken by Salinger’s characters (Blackstock, 1992).

3.2. *Nine Stories*: An Overview

J. D. Salinger released *Nine Stories*, his second publication and arguably the pinnacle of his shortened publishing career in fifty years ago (Alexander, 1999). *Nine Stories* stands as the notable collection that both introduced and ended the life of Seymour Glass the brooding figure at the heart of the Glass family saga and the fictional creation that occupied Salinger until he stopped publishing in 1965. In this work, Salinger’s personal philosophy and artistic vision converge most clearly; his interest in Zen aligns with the emerging themes, revitalizing the landscape of the American short story. Not since Hemingway’s *In Our Time* has a collection so profoundly elevated the genre, presenting characters and moments that are mesmerizing, enigmatic, and remarkably powerful (McDuffie, 2011). By the time *Nine Stories* was published, Salinger was thirty-four and already recognized nationwide, largely thanks to the success of his debut novel, *The Catcher in the Rye* (1951). Despite this early acclaim, he was uncomfortable in the spotlight, turning down interviews and avoiding reporters. Those granted entry into his private circle described him as distant and dryly humorous, noting a ‘dark aura’ and an exceptionally strong physical and mental presence. In 1953, Salinger had served in World War II, endured marriage and divorce, and grappled with a profound sense of disillusionment, yet he was also ascending as a notable figure in American letters. Much like his moment in history, he embodied a complex whole (Smith, 2003).

Viewing *Nine Stories* through its themes, the collection resides between optimism and despair, echoing what Salinger termed ‘love and squalor.’ In many stories, these opposites appear side by side: Seymour Glass in *A Perfect Day for Bananafish* pairs nervous volatility with a childlike innocence; the gifted protagonist of *Teddy* radiates spiritual insight while inching toward a grim outcome; in *Uncle Wiggily in Connecticut*, a mother’s alcohol-fueled escapism coexists with her daughter’s enchanting imaginary universe; and in *The Laughing Man*, the buoyant thrill of childhood yarns about Chinese bandits and hidden emeralds in the Black Sea contrasts starkly with the narrator’s betrayal (Salinger, 1964). The quintessential

example of this contrast is *For Esme—with Love and Squalor*. This narrative follows an American sergeant, still reeling from a nervous breakdown in the aftermath of V-E Day, who finds a measure of redemption through a gift from a young British girl. Restless yet overwhelmed by fatigue, he receives a package from Esme, a girl he had met for a short while in an English teashop. Inside, he discovers Esme's watch, a keepsake that once belonged to her father, who had fallen in battle. Profoundly moved by the gift, the sergeant begins to rise above the weight of his battlefield trauma. Then, almost euphorically, he feels a deep drowsiness setting in. A man pushed to the edge of exhaustion, Esme, still holds the possibility of reclaiming his full sense of self (Salinger, 1964). The impact and aftermath of war surface in other stories as well. In *Just Before the War with the Eskimos*, a cynical young man, formerly employed in a warplane factory, views the world through the prism of impending conflict half-convinced that the damn fools on the streets are simply waiting for their turn to be drafted into a war against the Eskimos. Seymour Glass, a war survivor, has just been discharged from a military psychiatric hospital, still bearing the scars of war. His brother, Walter, is the lost and mourned soldier in *Uncle Wiggily in Connecticut*, killed in a bizarre wartime accident in the Pacific. This stands as the only instance where Salinger so directly channels his own war experiences into his writing (Smith, 2003).

Themes of stories are reinforced by a high level of technical craftsmanship. Vivid attention to detail, carefully chosen language, the construction of meaning through juxtaposed scenes, and dialogue that is both sharp and laced with irony all point to a writer operating at his finest. There is also a firm trust in the power of dramatic moments and a strong, deliberate guiding hand shaping the narrative. The stories achieve meaning without diminishing the complexity of human experience. Instead of merely depicting events, they subtly imply deeper truths, preserving an air of mystery at their core (Smith, 2003). By 1953, Salinger had gained recognition, with his stories frequently appearing in *The New Yorker* after nearly a decade of rejection. His major breakthrough came in 1948 with three published stories which are 'A Perfect Day for Bananafish', 'Uncle Wiggily in Connecticut' and 'Just Before the War with the Eskimos', securing his literary reputation while also setting the stage for his eventual retreat from the East Coast literary scene (Smith, 2003). In

addition, in *Nine Stories*, Salinger's fiction adheres to the modern principle that individual responsibility guides people toward acts of altruism. However, his approach differs distinctly from other modern narratives because the altruism depicted in these stories is typically short-lived and primarily conveyed through the innocence of children to emotionally wounded adults struggling after the war. While Salinger's version of altruism might not fully rescue his characters, it provides them with a means to cope and find purpose amid a world perceived as devoid of meaning (McCoppin, 2011).

Salinger's short story '*A Perfect Day for Bananafish*' (story 1) centers on Seymour Glass, the protagonist, and his experiences following his return from war. The narrative begins with Seymour's wife, Muriel, alone in their hotel room during their honeymoon. Muriel is depicted as superficial and lacking depth (Salinger, 1964). In a story intended to explore the soldier's struggles upon returning from war, Muriel is instead preoccupied with painting her nails and casually chatting on the phone with her mother. The phone conversation indicates that Seymour has recently been discharged from a VA hospital. Muriel's parents are concerned, believing there's a possibility Seymour might have a breakdown or lose control. Toward the end of the call, Muriel's mother insists that Muriel promise to contact her right away if Seymour behaves strangely or says anything unusual. The anxiety and aversion Muriel's parents exhibit toward Seymour symbolize what Salinger perceives as society's reaction to individuals affected by war. In Salinger's fiction, adults who have remained unaffected by wartime experiences seem to inhabit an entirely different world from veterans like Seymour. For this reason, Seymour remains isolated from all adult characters for the majority of the narrative (Salinger, 1964). Seymour longs for the innocence of childhood and feels alienated from the corrupted adult world. His desire to hide his tattoo suggests he sees himself as tainted or damaged. He only connects with Sybil, a child whose purity contrasts sharply with the superficiality of the adults. Through this, Salinger highlights the purity of children to emphasize the brokenness of the adult world Seymour can no longer be part of. The scene between Seymour and Sybil is imbued with a sense of underlying tension; Seymour's psychological fragility creates an expectation of potential danger for the reader. The bananafish story he tells functions as an allegorical critique of

postwar society, symbolizing greed and insatiability (McCoppin, 2011). By sharing this tale with Sybil who represents uncorrupted innocence Seymour highlights the stark contrast between the purity of childhood and the moral decay of the adult world. In doing so, Salinger intertwines personal trauma with societal collapse, offering a critical perspective on the psychological climate of the postwar era. Unable to connect with society due to the deep trauma he experienced after the war, Seymour—completely detached from the adult world—seeks a brief yet meaningful connection through his interaction with Sybil, who symbolizes innocence; this scene reflects both his inner loneliness and his desire to withdraw from a world he no longer belongs to. Seymour sees in children a purity and altruism untouched by the corruption of war; although he tries to teach this value to Sybil, he believes he can no longer attain such innocence himself due to his inner turmoil and the moral decay of the adult world, ultimately leading to his tragic end (Salinger, 1964). Seymour, after the psychological trauma of war, feels worthless and disconnected from society; despite the pure and peaceful moments he shares with Sybil, he believes he can never truly return to that world and ultimately takes his own life. The story powerfully reflects the devastating impact of war on the individual and the irreconcilable contrast between innocence and corruption (McCoppin, 2011).

In ‘*Uncle Wiggily in Connecticut*’ (story 2), Salinger revisits themes similar to those found in ‘*A Perfect Day for Bananafish*’. The narrative revolves around Eloise, a woman navigating the emotional aftermath of losing Walt, her beloved partner, who died tragically during the war in an accident involving a stove. Eloise insists her friend Mary Jane spend the night, almost pressuring her into staying to alleviate her own sense of loneliness (Salinger, 1964).

Eloise has become emotionally hardened and fixated on the past due to the losses she experienced after the war. Her relationship with Walt symbolizes true happiness, but she has come to realize that this happiness is no longer attainable. Her drinking and insistence on keeping Mary Jane with her reflect a deep sense of loneliness and inner emptiness. The contrast between her genuine past and her artificial present highlights Eloise’s emotional decline. Eloise reveals Walt’s unhappiness during the war and his sense that the war itself was meaningless. When she recounts the details of his death, she breaks down emotionally for the first time.

This moment exposes the emotions she has long suppressed and makes the depth of her inner emptiness clear to the reader. Eloise's inability to cope with the effects of war is reflected in her distant and indifferent relationship with her daughter, Ramona. Ramona's imaginary friend and her comments about his death reveal how her mother's unhappiness has shaped her inner world. Eloise's actions and words further show that she remains mentally trapped in the lingering trauma of war (Salinger, 1964). The final scenes of Salinger's *Uncle Wiggily in Connecticut* vividly illustrate the devastating psychological effects of post-war trauma on the individual. Eloise's indifferent and aggressive behaviour toward her daughter Ramona reflects the emotional collapse of an adult who has lost all sense of altruism in the aftermath of war. Ramona's imaginary friends serve as indirect manifestations of her mother's emotional instability and inability to connect. The final line—"I was a nice girl, wasn't I?"—reveals Eloise's internal reckoning and longing for the innocence she has lost. In this story, Salinger contrasts childhood innocence with post-war disillusionment to question whether altruism is a lost value or a possible path to redemption (Salinger, 1964, p.38).

'*Just Before the War with the Eskimos*' (story 3) begins with two teenage girls, Ginnie and Selena, arguing over 'splitting expenses' after a tennis match. Later, when Ginnie visits Selena's house, she meets Selena's brother, Franklin, and his friend, Eric. The awkward and somewhat tense atmosphere reveals the struggles of adolescence and the complex emotions the characters feel toward one another (Salinger, 1964).

'*The Laughing Man*' (story 4) centers on a scout club and its leader, whom the children refer to as 'Chief'. Chief narrates to the children a fictional hero's adventures, titled "The Laughing Man." Initially presented as whimsical and engaging, these narratives progressively adopt a darker tone, paralleling Chief's own emotional turbulence. By intertwining the realms of reality and fantasy, the narrative simultaneously appeals to the children's imaginative faculties and reflects the intricate emotional experiences of adulthood (Salinger, 1964).

'*Down at the Dinghy*' (story 5) revolves around Boo Boo Glass and her son Lionel, characters from J.D. Salinger's renowned fictional Glass family. Young

Lionel inadvertently overhears a conversation among household servants, becomes distressed by what he hears, and subsequently runs away to hide in a boat. His mother, Boo Boo, attempts to comfort Lionel and connect with his emotional state, revealing throughout the narrative the psychological impact words and prejudices can have on individuals (Salinger, 1964).

'For Esme – with Love and Squalor' (story 6) deals with the destructive effects of war, yet unlike Salinger's other stories, it ends with a sense of hope and healing. Reflecting Salinger's own wartime experiences, the story portrays how Sergeant X recovers emotionally through the innocence and altruism of two children (Salinger, 1964).). In contrast to Salinger's typical portrayal of defeated heroes, this story offers a rare image of a 'victorious' protagonist. This story is one of Salinger's rare works that conveys a sense of hope despite the destructive effects of war. The narrator, Sergeant X, reflects on his past and recounts his meaningful encounter with a young girl named Esme who deeply impacted his life. Closely paralleling Salinger's own wartime experiences, the story explores the narrator's path toward emotional recovery through the innocence and altruism of a child. The ironic and mundane tone at the beginning critiques the emotional numbness of postwar society, while the portrayal of the narrator as not entirely broken introduces a sense of possible healing. The bond Sergeant X forms with Esme and her brother Charles highlights the human capacity for healing despite the devastating effects of war. Esme, with her maturity and altruism, becomes a source of emotional strength for X, embodying hope and moral clarity even amid personal loss (Salinger, 1964). Charles's joke symbolizes the need for reconciliation between opposing forces such as love and squalor, or innocence and corruption. The story emphasizes how the innocence and compassion represented by children have the power to mend the psychological wounds caused by war. It highlights Sergeant X's deep psychological trauma after the war and how his emotional recovery begins through the compassionate connection he forms with Esme and her brother Charles. Esme's empathy and kindness help pull X out of his inner collapse. In contrast, characters like X's brother and his war companion Clay lack understanding and emotional depth, making it impossible for them to truly connect with X. Clay's insensitivity, as Salinger suggests, represents the type of person whose emotional detachment helps

perpetuate the absurdity of war. Ultimately, the story emphasizes that love and altruism can offer a way out of the personal 'hell' created by trauma (Salinger, 1964). Sergeant X appears to be on the verge of becoming a completely broken character like Seymour. However, just at that moment, a letter from Esme—along with her father's watch—initiates his emotional recovery. Like X, Esme has suffered greatly from the war, yet she continues to act with sincere love and altruism. This small but meaningful gesture reminds X of hope and offers a path toward healing. The broken crystal on the watch symbolizes X's own emotional fragility. The genuine care shown by Esme and her brother Charles enables X to reconnect with life. His name, simply given as "X," represents any casualty of war. But Salinger's message is clear: if people can approach one another with genuine emotion and altruism, postwar survivors may find hope and reclaim their identities. Through Esme and Charles's love, X begins to grow into a fully realized, named individual once again (Salinger, 1964).

'Pretty Mouth and Green My Eyes' (story 7) revolves around a late-night telephone conversation in which a married man anxiously discusses his suspicions about his wife's infidelity, seeking reassurance from a friend. However, subtle clues suggest that the friend on the other end of the line is not alone, raising unsettling questions about the identities and relationships of those involved. Tension escalates steadily through the dialogue, culminating in an unexpected twist that challenges the reader's initial assumptions. At the story's conclusion, Arthur, who previously shared concerns about his wife's possible infidelity, calls his friend again to reassure him that his wife has returned home and the situation is resolved. This unexpected revelation surprises the reader, as earlier hints strongly implied that the woman accompanying Arthur's friend during their first conversation was actually Arthur's wife. Consequently, the narrative deliberately leaves unanswered questions regarding the true relationships between the characters. This intentional ambiguity underscores the complexities of human relationships and casts doubt on traditional notions of fidelity (Salinger, 1964).

In *'De Daumier-Smith's Blue Period'*, (story 8) a young man who adopts the name Jean de Daumier-Smith takes a teaching position at a correspondence art school in Montreal. As he reviews his students' submitted artwork, he finds himself

drawn into a deeper reflection on his own identity and understanding of art. Convinced of his own exceptional talent, he gradually embarks on a personal reckoning, re-evaluating not only his artistic ideals but also his perspective on human relationships (Salinger, 1964).

'*Teddy*' (story 9) is the final story in Salinger's *Nine Stories* and serves as a culmination of the themes explored throughout the collection. Teddy, with his deep philosophical outlook, represents the heightened value of childhood innocence and wisdom. However, he is also the most emotionally scarred child in the collection, and his story ends in the most tragic way. The narrative not only questions the meaning of childhood but also reveals the existential fragility of the human condition (McCoppin, 2011). The disturbing ending of *Teddy* serves as a warning about how postwar devastation can destroy innocence and potential, rather than simply suggesting a fatalistic view of a doomed world. Coming after the hopeful tone of *For Esmé*, this story emphasizes what's at stake. At the beginning, Teddy and his family are on a ship returning from Europe, where they had visited a group of scholars. Despite being only ten years old, Teddy ponders deep philosophical questions, though his thoughts are dismissed or interrupted by his indifferent mother. Raised in an emotionally neglectful environment, Teddy is treated with mockery and threats by his father and apathy by his mother. His father's wartime experience is briefly mentioned through Teddy's thoughts about his dog tags, highlighting how war lingers in the background, shaping a family dynamic where Teddy's intelligence and sensitivity go unnoticed and unappreciated (Salinger, 1964). In *Teddy*, the impact of postwar trauma on the family structure is clearly portrayed. Teddy's parents are distant and hostile, while his sister Booper reflects this negativity through her cruel behaviour. In contrast, Teddy stands out with his philosophical depth and emotional awareness, recognizing his parents' inability to love him unconditionally. Salinger presents Teddy not just as a symbol of innocence, but as a spiritual guide. However, the story's tragic ending raises the question of whether such wisdom can truly survive in the modern world. Kaufman interprets Teddy's mystical persona as a defence mechanism developed in response to emotional neglect, rather than genuine spiritual insight (Salinger, 1964). Teddy is portrayed as a deeply philosophical child, neglected by emotionally distant, war-scarred parents. He seems to accept his

approaching death with calm detachment. Whether his death is a tragic accident, an act of altruistic sacrifice, or even suicide remains unclear. However, the ending suggests that Teddy's enlightened worldview may not be sustainable in the modern, postwar world (Salinger, 1964).

4. ANALYSIS OF INTERTEXTUAL MOTIFS IN SALINGER'S *NINE STORIES*

The aim of this section is to uncover the intertextual relationships within J. D. Salinger's *Nine Stories* and to make comparisons from the perspective of intertextuality with selected novels and stories. The intertextual elements will be identified and examined with reference to the techniques employed by the authors.

4.1. Story 1: *A Perfect Day for Bananafish*

In the story *A Perfect Day for Bananafish*, during Muriel's phone conversation with her mother, it is noteworthy that Seymour had sent her a book from Germany, and her mother asks whether Muriel has read it. Seymour mentions that the book is in German and insists that Muriel should at least obtain a translation (Salinger, 1964). According to him, the author of the book is the only true poet of the century. Although it is not explicitly stated in the story, there is an allusion to Rainer Maria Rilke. Rilke is regarded as one of the most influential and original poets not only in German literature but also in world literature. He is especially known for his exploration of themes such as death, existence, inner solitude, and the distance between the individual and God. The existential themes in Rilke's poetry parallel Seymour's post-war alienation and withdrawal. Thus, the allusion to Rilke is not merely a mention of a poet, but an intertextual reflection of Seymour's inner world. Through such subtle allusions, Salinger adds depth to his character and invites the reader to explore intertextual connections.

In the story, Sybil's question to Seymour about whether he has read *Little Black Sambo*, a children's book written by Helen Bannerman in 1899, serves as a direct intertextual reference. By explicitly mentioning the book's title, Salinger deliberately guides the reader toward another text. Seymour's remark that he finished reading it 'just last night' suggests that this reference is not coincidental but a carefully constructed intertextual connection (Salinger, 1964).

Sybil: "Did you read *Little Black Sambo*?"

Seymour: "It's very funny you ask me that. It so happens I just finished reading it last night."

Seymour: "What did you think of it?"

Sybil: "Did the tigers run all around that tree?"

Seymour: "I thought they'd never stop. I never saw so many tigers."

Sybil: "There were only six."

Seymour: "Only six! Do you call that only?" (Salinger, 1964, p. 14).

The reference to *Little Black Sambo* symbolizes Seymour's mental turmoil and cyclical inner struggles. The tigers running in circles until they disappear reflect his persistent psychological exhaustion. While his conversation with Sybil may seem like an innocent exchange on the surface, it carries deeper allegorical meanings related to Seymour's state of mind. This reference serves as a multi-layered example of intertextuality that reveals the complexities of his inner world.

Seymour Glass, the main character of the story, is staying at a hotel with his wife. There, he meets a little girl Sybil, and they have a conversation. Seymour Glass makes an allusion while speaking to the young girl Sybil: "Ah, Sharon Lipschutz," said the young man. "How that name comes up. Mixing memory and desire" (Salinger, 1964, p.13).

This line subtly echoes the opening of T. S. Eliot's modernist poem *The Waste Land*: "April is the cruellest month, breeding Lilacs out of the dead land, mixing Memory and desire, stirring Dull roots with spring rain" (Eliot, 1922, lines 1-4).

Although Salinger does not directly cite Eliot, the phrase "mixing memory and desire" is allusion. Such allusions both rely on the recognition of Eliot's poem and add a deeper layer of meaning to Seymour's psychological state. In Eliot's poem, this phrase evokes the emotional and spiritual disintegration that follows war, as well

as the alienation of the modern individual, which parallels Seymour's post-war trauma and sense of isolation. Through this brief allusion, Salinger incorporates modernist despair into his own narrative, establishing a meaningful connection between different literary eras (Eliot, 1922).

4.2. Story 2: *Uncle Wiggily in Connecticut*

In Salinger's short story *Uncle Wiggily in Connecticut*, two old friends, Eloise and Mary Jane, come together and reminisce about the past. Throughout the story, Eloise especially remembers her great love, Walt Glass, who died during the war, and she has never truly gotten over his loss. Eloise, belittling her current husband Lew, says the following: "Unattractive. God! He looked like an unwashed Bela Lugosi" (Salinger, 1964, p.21).

This line is a clear example of reference, as it explicitly names the actor Bela Lugosi, a figure strongly associated with mid-20th-century American popular culture and the visual imagery of Gothic horror cinema. Bela Lugosi, best known for his performance in *Dracula* (1931), became one of the iconic figures of the Gothic horror genre (Rhodes, 2006). Eloise's description of a man as "an unwashed Bela Lugosi" is not merely a physical comparison; it also implies that the man possesses an unappealing, unhygienic, and dark aura. Bela Lugosi himself is a figure associated with darkness and solitude (Salinger, 1964, p.21).

While two old friends Eloise and Mary Jane are talking, Eloise jokingly mentions Akim Tamiroff: Mary Jane: "Who?" Mary Jane: "Who is he?" Eloise: "Akim Tamiroff. He is in the movies. He always says, "You make beeg joke, hah?" I love him... There isn't one damn pillow in this house that I can stand" (Salinger, 1964, p. 23).

This is a clear example reference to Akim Tamiroff. This reference is not merely a nostalgic evocation of an old cinematic memory, but also a reflection of the character's fragile and fractured relationship with own past. While referencing to Akim Tamiroff, Eloise is not merely recalling an old film or a humorous scene; she is also placing an emotional distance between herself and her past. Unable to openly express the pain of her former love with Walt, she channels her feelings indirectly through the figure of a film character. In doing so, she conceals her emotions behind

a kind of mask. Akim Tamiroff is known in mid-20th century American cinema for his heavily accented and exaggerated acting, often portraying stereotypically foreign roles (Marcus, 2002). The line mimicked by Eloise, “You make beeg joke, hah?”, reflects the stereotypical persona commonly associated with the actor (Salinger, 1964, p.23). This line carries traces of both the era’s popular culture and the character’s personal history. Eloise’s fond recollection of the line suggests that it reminds her of a small but intimate moment shared with Walt. However, the abrupt shift to “There isn’t one damn pillow in this house that I can stand” reveals that her nostalgia is ultimately superficial. Her dissatisfaction with the objects around her symbolizes a deeper inner restlessness (Salinger, 1964, p. 23). This emotional contradiction, marked by the sudden shift from affectionate remembrance to discontent, exposes the repressed longing and unresolved losses that lie at the core of the narrative.

The narrator, while describing Eloise’s room and belongings, describes how her glasses are carefully placed, with the stems folded down, on a small Donald Duck night table: “[...] Her glasses on a little Donald Duck night table, folded neatly, laid stems down” (Salinger, 1964, p. 36).

This detail emphasizes that Ramona is a young girl and that her room is decorated accordingly. It constitutes a clear example of reference, as it directly names Donald Duck, a widely recognized icon of American popular culture. In the context of Ramona’s bedroom, this reference does more than simply indicate a child’s personal item—it reflects the pervasive influence of mass-produced cultural symbols in post-war America. During the 1940s and 1950s, Donald Duck appeared on countless household products and became a commercial figure that infiltrated even the most private spaces. Salinger’s use of this reference highlights how consumer culture subtly shaped individual identity from an early age, suggesting that even children were not exempt from the cultural codes and aesthetics of the era. This direct reference exemplifies the intersection of personal space, popular media, and identity construction within the framework of intertextuality.

While Eloise and Mary Jane are speaking about Eloise’s past, she remembers Walt Glass, her former lover who died in the war. Once, Walt jokingly referred to

Eloise's sprained ankle by saying, "Poor Uncle Wiggily." "[...] He said, 'Poor Uncle Wiggily.' He meant my ankle" (Salinger, 1964, p. 29).

This sentence presents an example of allusion to the character Uncle Wiggily created by Howard R. Garis in a series of children's books in the early 20th century (Salinger, 1964, p. 29). Uncle Wiggily is an elderly, fragile rabbit character who walks with a cane (Garis, 1912). Uncle Wiggily is a lovable and safe character for children. He represents innocence, childhood, and fragility (Garis, 1912). When Eloise sprained her wrist, Walt made a tender and humorous remark — 'Poor Uncle Wiggily' — to ease her pain and soften the moment. Walt's association of Eloise's sprained ankle with the character of Uncle Wiggily suggests not only a physical resemblance but also carries an emotional implication about the loving, warm relationship between them. The subtlety of this implication reflects Salinger's tendency to suggest the emotional history between characters through small details rather than stating it explicitly. In the end of this story, Eloise spends the evening drinking with her daughter's babysitter, Eloise collapses to the floor as she remembers Walt, the man she loved and lost in the war, and cries out through her tears: "Poor Uncle Wiggily' I was a nice girl... wasn't I?" (Salinger, 1964, p. 38). These two simple sentences give voice to the inner conflict, emotional loss, and fragmentation of identity that have been repressed throughout the story, now erupting with full emotional force.

The word 'Uncle Wiggily' originally referred to a children's book character, but now it has been transformed into a tender line from Walt that lives on in Eloise's memory. When Eloise repeats this word, it becomes clear that she has not only lost Walt, but also the emotional wholeness, innocence, and sense of self that she once shared with him. 'Uncle Wiggily' is no longer merely a fictional rabbit; it has become a symbol of loss, a fractured identity, and the purity left behind in Eloise's emotional memory. The line "I was a nice girl... wasn't I?" marks a moment of confrontation between Eloise and her own sense of self. It reflects a longing for a version of herself that she once believed in but can no longer reach. At the same time, it conveys the painful realization that this belief has faded. Her plea reveals both an internal collapse and a profound identity crisis. Eloise no longer understands who she truly is (Salinger, 1964, p. 38).

Mary Jane asks Eloise whether her current husband, Lew, knows about her past relationship with Walt and wonders if he would feel jealous knowing that Walt had died. Eloise responds with bitter sarcasm, saying that all Lew knows is that she once dated a wisecracking soldier named Walt; she adds that she would never tell him Walt was killed, and even if she ever did, she would simply say he was “killed in action.”

Mary Jane: “Do you think you’ll ever tell him Walt was killed, even?” “I mean, he wouldn’t be jealous, would he, if he knew Walt you know. Killed and everything?”

Eloise: “Oh, lover! You poor, innocent little career girl.”

Eloise: “He’d be worse. He’d be a ghoul. All he knows is that I went around with somebody named Walt—some wisecracking G.I. The last thing I’d do would be to tell him he was killed. But if I did and if I did which I wouldn’t but if I did, I’d tell him he was killed in action” (Salinger, 1964, p. 32).

“Killed in action” (Salinger, 1964, p.32), commonly associated with military fatalities during wartime, functions as an indirect yet unmistakable allusion to the war. Rather than foregrounding the war itself, Salinger embeds its presence within casual dialogue, allowing the temporal and emotional context to suggest that Walt’s death occurred during military service in World War II. This restrained allusiveness exemplifies Salinger’s narrative technique: instead of addressing large-scale historical trauma through overt political commentary, he reveals its psychological aftermath through character interiority. Eloise’s response, marked by emotional detachment and ironic defensiveness, reflects the deep, unresolved sorrow she carries. Her inability to form meaningful present relationships, coupled with her fixation on the past, suggests a lingering grief shaped by personal loss. In this way, the story aligns with the broader post-war American literary focus on internal conflict, alienation, and quiet suffering (Gwynn & Blotner, 1958). By conveying the war’s legacy through behaviour rather than exposition, Salinger achieves a poignant

emotional depth and thematic resonance that underscores the enduring psychological scars of wartime experience.

4.3. Story 3: *Just Before the War with the Eskimos*

In *Just Before the War with the Eskimos*, the narrator, De Daumier-Smith, imagines himself as a writer or views events in an exaggerated, dramatic way, recalling a sentence from a Hemingway novel. This moment reflects his connection to his literary fantasies and his emotional world: “[...] This writer, he added with satisfaction, probably remembering a favourite sentence from a Hemingway novel” (Salinger, 1964, p.51).

It includes a striking literary reference as the narrator conveys the character's emotional response. The direct mention of ‘Hemingway’ serves as an example of literary reference. Referring to him by name relies on the assumption that the reader is familiar with his distinctive writing style. However, Salinger does more than simply reference to ‘Hemingway’; he also subverts Hemingway’s characteristic terse, understated, and emotionally restrained prose through irony. When the character dramatically declares, “This has been the most horrible morning of my entire life, he said, removing his hands from his face” alongside a recollection of a Hemingway-like sentence, a sarcastic contrast emerges (Salinger, 1964, p.51).

In addition, the sentence “We’re going to see Cocteau’s *Beauty and the Beast*” which Ginnie utters while talking to the young man she has just met, is a direct reference to Jean Cocteau’s 1946 film (Salinger, 1964, p.53). Since it references not only the film’s title but also the director himself, this emphasis highlights the character’s intellectual identity and cultural capital (Bourdieu, 1986). By drawing on this reference, Salinger sheds light on the character’s socio-cultural standing, as well as the era’s perspective on art and the ways people engaged with it. This reference to Cocteau’s film not only highlights the cinematic retelling of the classic fairy tale, but also, within an intertextual framework, strengthens the story’s theme of concentrating on what remains hidden rather than what is visible.

The line “He says he’s too old and all” alludes to the author’s own universe (Salinger, 1964, p.55). The colloquial tag “and all” in particular, strongly evokes the speech patterns of one of Salinger’s most iconic characters, Holden Caulfield, who

uses it repeatedly. In *The Catcher in the Rye*, Holden often incorporates this phrase into his narration. For example, “I was pretty sad, too. And all. I don’t know why.” (Salinger, 1951, p. 38) or;

It was one of the worst schools I ever went to. It was full of phonies, and mean guys. You never saw so many mean guys in your life. For instance, they had this headmaster, Mr. Haas, that was the phoniest bastard I ever met. And all (Salinger, 1951, p.13).

The repetition of the phrase ‘and all’ not only lays bare Holden’s emotional turmoil and repressed anger, but also highlights the ambiguity of the narrator’s stance. The line’s reappearance in *Just Before the War with the Eskimos*, now voiced by a different character, highlights the subtle interconnectedness within Salinger’s body of work and functions as a clear example of allusion.

4.4. Story 4: *The Laughing Man*

In *The Laughing Man*, certain passages directly reference real-world locations, thereby highlighting the web of allusions within the text. As the narrator recounts childhood memories, he mentions “We went over to the Palisades,” “the George Washington Bridge,” and “the Museum of Natural History or the Metropolitan Museum of Art” (Salinger, 1964, p.56). The locations mentioned in these examples are real geographical and cultural sites within New York City. These are typically examined as examples of reference. Reference links fictional characters and events with a tangible external world recognizable to readers, reinforcing a sense of realism; in doing so, Salinger embeds his characters within a distinct socio-cultural environment while revealing their inner experiences.

In *The Laughing Man*, the narrator describes the Laughing Man character as “a sort of Robert E. Lee, say, with the ascribed virtues held under water or blood” (Salinger, 1964, p. 61). Robert E. Lee, a historical figure who commanded Confederate forces during the American Civil War and who embodies ideals such as bravery, heroism, and honour within American cultural memory, constitutes a clear example of reference. Salinger extends the simple historical reference by implying

hidden or traumatic dimensions beneath Robert E. Lee's idealized image, ironically questioning traditional American heroic narratives and thus embedding his narrative within a multi-layered postmodern intertextual context. Mary Hudson's presence on the bus is characterized by the line: "She smelled of a wonderful perfume. Herbert Tareyton cigarettes (cork-tipped) (Salinger, 1964, p.66).

This reference to Herbert Tareyton, a cigarette brand widely known in mid-20th - century American culture, illustrates a clear instance of reference, anchoring the story firmly within its historical and cultural setting. Specifically, the phrase "cork-tipped" indicates that the cigarette Mary Hudson uses is not an ordinary item but rather a consumer object signifying status and quality. Through this detail, Salinger subtly highlights the character's social identity, consumption habits, and maturity beyond her years. By incorporating real-world objects into fictional narratives, he underscores how modern American identity is constructed through consumer goods, thereby situating his story within its historical and cultural context.

The Laughing Man presents a layered structure that emphasizes how fictional narratives can profoundly influence readers of different ages, shaping the perspectives of both children and adults. The embedded storytelling, structured as a tale within a tale, recalls the serialized adventure tradition of the 19th century and establishes an implicit parallel with Victor Hugo's 1869 novel *The Man Who Laughs* (Hugo, 1869). In both works, the central character is physically marked, either through disfigurement or by wearing a mask, and is consequently positioned outside the bounds of society.

Salinger's portrayal of the Laughing Man strongly evokes Hugo's character, Gwynplaine. In both characters, the exaggerated and constant laughter stands in stark contrast to their inner torment. Their outward cheerfulness and inward suffering function as central symbolic elements within the narrative. Jim (known as Chief in the story) tells dramatic, episodic tales that carry gothic and sentimental tones—an approach that recalls Victor Hugo's romantic and melodramatic narrative style. However, Salinger does not explicitly name Victor Hugo or his characters; instead, the intertextual connection is established in an implicit manner. This subtle link is an example of allusion, a literary technique in which one text refers to another without

directly quoting or citing it. Such allusions operate through shared themes and symbols. Both the Laughing Man and Gwynplaine are characters positioned on the margins of society, concealing their inner pain behind masks or perpetually smiling faces. In Salinger's embedded narrative, the Laughing Man can be interpreted as an externalized projection of the Chief's repressed emotional turmoil. Likewise, Hugo's Gwynplaine represents a deep human vulnerability hidden beneath a constant appearance of joy. Although Salinger never directly references Hugo, the clear parallels in character construction, narrative tone, and symbolic focus point to a deliberate yet understated form of intertextuality. This kind of connection captures the essence of allusion, which relies on the reader's interpretive sensitivity to perceive the quiet dialogue between two literary works.

4.5. Story 5: *Down at the Dinghy*

The title '*Down at the Dinghy*' employs the image of a small boat (dinghy) symbolically. Through nautical imagery, it suggests underlying themes of isolation, escape, and the desire for safety (Salinger, 1964). Additionally, the title subtly evokes maritime and solitude motifs reminiscent of those frequently explored by modernist writers like Hemingway.

The line "Central Park—just a couple of blocks from the Mall door of our building" situates the narrative within the authentic geography of New York City, thereby enhancing the realism of the story (Salinger, 1964, p.78). At the same time, it evokes spatial settings commonly found in American literature, such as references to iconic locations like Central Park and New York City itself.

Lionel's expression, "Friend. Pirate. Dirty dog" explicitly references classic pirate tales, adventure novels, and maritime narratives. Such stories frequently center on young protagonists who break away from the routines of daily life, longing for freedom, autonomy, and risky adventures. In this context, the image of the pirate becomes a powerful emblem of that desired liberty. The nautical imagery reinforces the story's themes of escape, adventure, and independence. Lionel's self-description offers insight into his inner wishes and the roles he aligns himself with. He doesn't see himself simply as a child, but as a "pirate" — a figure driven by the desire for independence and excitement. Additionally, Lionel's characterization subtly alludes

to iconic figures from classic American adventure literature, such as Mark Twain's *Huckleberry Finn*. As Huckleberry flees societal expectations to pursue freedom on the river, Lionel's association with similar figures ties him to the celebrated American literary motifs of autonomy and the call to adventure.

As the narrator observes Esmé's little brother, Charles, the boy's carefree and innocent nature is subtly conveyed through the following sentence: "She walked along whistling 'Kentucky Babe' through her teeth," (Salinger, 1964, p.80) This detail acts as a quiet but significant cultural reference within the story.

By choosing this well-known American lullaby, the narrative subtly conveys Boo Boo's protective behaviour and her emotional connection to her child. It is a clear example of reference, as it explicitly mentions the name of a well-known American lullaby. This reference also brings in a sense of warmth and familiarity rooted in American cultural history, enhancing the mood of the scene and offering a glimpse into Boo Boo's gentle and caring personality.

The line, "They belonged to your Uncle Seymour" in the story is a clear reference to Seymour Glass, who tragically ends his life in *A Perfect Day for Bananafish* (Salinger, 1964, p.84). This reference creates an internal connection between Salinger's narratives centered on the Glass family and emphasizes Seymour's lasting impact within the fictional world. Even a brief mention of his name adds a melancholic tone to the scene, subtly carrying the emotional weight of the past into the present. Beyond the boundaries of Salinger's own literary world, Lionel's introspective nature and quiet estrangement also reflect the modernist fascination with emotionally vulnerable characters caught in internal conflict. Writers such as Franz Kafka (2009) and James Joyce (2003) similarly depict individuals who struggle to reconcile themselves with their surroundings and experience profound solitude in the process of meaning-making. Kafka portrays characters oppressed by external forces, while Joyce, through *A Portrait of the Artist as a Young Man*, presents Stephen Dedalus as a figure grappling with intellectual development and inner questioning. Lionel's tendency to withdraw from the adults around him and his inward-facing demeanour resonate with these literary representations of isolated or misunderstood individuals (Joyce, 2003). These

intertextual elements are not presented as overt or intentional references; instead, they arise organically through thematic alignment and character construction. Readers who are familiar with modernist literature or Salinger's broader body of work may intuitively recognize these parallels. Such subtle interactions position Lionel within a literary tradition of characters shaped by loneliness and vulnerability, thereby enriching the story's multi-layered structure and emotional impact.

4.6. Story 6: *For Esmé—with Love and Squalor*

Details about Esmé's family emerge within the narrative, highlighting her father's position as a wartime soldier. It is also indicated that, before leaving for Okinawa, he entrusted Esmé with a valued possession: "He gave it to her just before Okinawa" (Salinger, 1964, p. 102).

It is a strong reference to the brutal World War II battle, invoking a sense of deep historical tragedy (Salinger, 1964, p.102). With minimal expression, Salinger triggers the reader's historical awareness, allowing a single reference to resonate with the magnitude of collective wartime loss.

The narrative of *For Esmé—with Love and Squalor* centers on Staff Sergeant X, whose character embodies the psychological damage inflicted by wartime experience. As the story unfolds, his increasing disorientation and fractured sense of self reflect a deeper crisis of meaning and identity. This mental fall apart becomes specifically in the second part of the story, set after the war, where Sergeant X is stationed in Bavaria and suffering by excessive frightened exhaustion. In a moment of mental and emotional breakdown, he attempts to write Dostoevsky's name in a book that Esmé had gifted him before the war. Salinger reflects the post-war psychological collapse through a universal existential dimension by making a direct reference to Dostoevsky: "He started to write Dostoevski's name under the inscription, but saw—with fright that ran through his whole body—that what he had written was entirely illegible." (Salinger, 1964, p.105)

This moment reveals how the trauma experienced by the Sergeant X is stationed in Bavaria and suffering from extreme nervous exhaustion leads to a loss of language and meaning. The reference to Dostoevsky, whose works often explore

faith, guilt, and inner turmoil, suggests that the ‘squalor’ suffered by Staff Sergeant X is not merely psychological, but also profoundly philosophical.

In *For Esmé—with Love and Squalor*, J. D. Salinger powerfully portrays the psychological devastation that war leaves on the individual through the character of Sergeant X. His mental confusion, inability to communicate, loss of the capacity to write, and disconnection from his surroundings reflect not only a personal trauma, but also the broader and deeper emotional destruction caused by war. This collapse goes beyond the depiction of a single character’s psychological state; it also contains a wider critique of the post-war societal psyche. In this sense, Salinger’s story establishes an allusion with T. S. Eliot’s modernist poem *The Waste Land* (1922). While Eliot’s poem explores themes such as loss of meaning, cultural decay, and spiritual emptiness in the aftermath of war, Salinger presents a similar existential breakdown through the story of Sergeant X, a man who has physically survived the war but remains spiritually and mentally shattered.

Sergeant X’s psychological collapse recalls Eliot’s metaphor of the “hollow men,” representing the loss of emotional integrity, self-awareness, and a sense of purpose. This connection does not manifest as a direct quotation or overt reference; instead, it emerges through recurring thematic parallels and symbolic expression throughout the narrative. From this perspective, *For Esmé—with Love and Squalor* serves as a clear example of allusion. The crisis experienced by Sergeant X is not physical, but profoundly psychological. His inability to express himself, his inner fragmentation, and his alienation from the external world portray him as both an invisible casualty of war and a modernist figure of internal collapse. His emotional condition aligns strikingly with Eliot’s recurring image of the wasteland.

Although Salinger does not explicitly cite Eliot, the thematic parallels and symbolic structures establish a strong and meaningful form of implicit intertextuality. Through this connection, Salinger’s narrative stands not only as a depiction of personal trauma, but also as a reflection of the spiritual confusion of an entire era (Eliot, 2001).

4.7. Story 7: *Pretty Mouth and Green Eyes*

In *Pretty Mouth and Green Eyes*, the line “Madame Bovary takes a course in Television Appreciation” (Salinger, 1953, p. 120) serves as a pointed literary reference to the character Emma Bovary from Flaubert’s novel *Madame Bovary*. By comparing his wife to Emma, Arthur subtly diminishes her by associating her with a figure defined by romantic delusions and emotional dissatisfaction. The irony of placing such a complex literary character in a trivial contemporary setting—television—reveals Arthur’s condescending attitude and his tendency to deflect his own insecurities through cultural superiority. This reference exposes not only the persistence of gendered stereotypes in literature but also Arthur’s manipulation of literary references to assert control within the relationship.

4.8. Story 8: *De Daumier-Smith’s Blue Period*

The title of *De Daumier-Smith’s Blue Period* contains an allusion to the 19th-century French painter and caricaturist ‘Honoré Daumier.’ Known for his realistic and ironic style, Daumier employed caricature as a tool to critique social flaws, political corruption, and hypocrisy. His works reflect the contradictions, absurdities, and humorous traits of society with sharp exaggeration (Daumier, 2024). In Salinger’s story “*De Daumier-Smith’s Blue Period*,” the first-person narrator, Jean de Daumier-Smith (not the author himself), adopts the name ‘Daumier,’ signalling a deliberate alignment with a critical and ironic stance. In other words, by choosing this name, the narrator signals a detached, intellectual, and satirical stance toward his surroundings. At the same time, he attempts to shape his identity and worldview through the figure of Daumier, framed within an ironic aesthetic. Yet, this act of appropriation is itself ironic; the narrator is neither a skilled artist like ‘Daumier’ nor possesses his depth of critical insight. Thus, the character can also be read as a parodic figure. The name he chooses subtly points to his own tragicomic situation, his conflict with the world around him, and perhaps a lingering sense of being misunderstood. This literary allusion enriches the narrative, illuminating the character’s inner world while inviting the reader to trace connections within broader artistic and cultural contexts (Salinger, 1953). In addition, the narrator’s mention of “a fairly decent reproduction of Honoré Daumier” operates both as a literary allusion

and a satirical gesture of self-elevation (Salinger, 1964, p.134). Alluding to Daumier—renowned for his sharp social caricatures—allows the narrator to depict his peers in exaggerated, almost comic terms, while also unintentionally highlighting his own shallow grasp of artistic value. This intertextual allusion subtly mocks the narrator’s inflated sense of cultural insight, serving as a quiet critique of aesthetic pretension.

Before beginning his narrative, Jean de Daumier-Smith humorously and ironically comments on his own looks, claiming a striking resemblance to El Greco. This remark not only reflects his self-important and witty tone but also underscores the postmodern playfulness present throughout the text: “[...] my uncanny physical resemblance to El Greco” (Salinger, 1964, p. 132).

This line is a reference to El Greco as the narrator seeks to align his image with that of a celebrated artist (Salinger, 1964, p.132). El Greco was a prominent painter of the Spanish Renaissance, best known for his distinctive style characterized by elongated human forms, vivid colours, and intense emotional expression. The implausibility of this comparison, however, produces a clear sense of irony (Schoz, 2004). It highlights the narrator’s self-importance while simultaneously exposing the comic gap between perception and reality.

In the story, Jean de Daumier-Smith amusingly suggests that his actions are guided by the advice of Pablo Picasso, using this exaggerated claim to portray himself as a more distinguished and artistic individual: “[...] with the advice of Pablo Picasso [...]” (Salinger, 1964, p.134).

This line reflects the narrator’s exaggerated and self-important attempt to associate himself with one of the most iconic figures in modern art (Salinger, 1964, p. 134). However, the reference is used ironically rather than sincerely, as the disparity between the narrator’s trivial narrative and Picasso’s artistic legacy creates a deliberate comedic effect. This kind of name-dropping satirizes blind admiration for artistic authority while also exposing the narrator’s desire to appear more significant than he truly is.

The narrator, Jean de Daumier-Smith, justifies his choice by emphasizing Picasso’s widespread popularity in America: “I picked Picasso [...] because he

seemed to me the French painter who was most popular in America” (Salinger, 1964, p.139).

This line serves as a direct cultural reference layered with irony (Salinger, 1964, p.139). His confusion about Picasso’s nationality and the conflation of Canada with America subtly exposes his limited understanding, turning the reference into a quiet critique of his own pretentiousness.

Between 1901 and 1904, Pablo Picasso’s body of work entered a distinct phase known as the ‘Blue Period’ which coincided with a time of emotional upheaval in his personal life. During this period, themes such as sorrow, isolation, and melancholy became prominent, and Picasso visually expressed this emotional state through cold blue tones (Ravin & Perkins, 2004).

The narrative *De Daumier-Smith’s Blue Period* by J.D. Salinger subtly references Pablo Picasso’s well-known Blue Period, a time in the painter’s career marked by melancholy colors and emotional depth between 1901 and 1904. Salinger’s story, the term “Blue Period” comes in the title rather than in the body of the work, where it functions most ironically. Reflecting back on this period of his life marked by personal uncertainty, emotional immaturity, and exaggerated artistic ambition, the narrator names this as his own Blue Period. The phrase stresses the narrator’s young inclination to embellish his experiences rather than indicating real artistic pain. By means of this satirical use of a high-art phrase, Salinger questions both artistic pretension and the narrator’s misplaced sense of self-importance.

This reference not only addresses Picasso’s Blue Period, but also serves to question and satirize the romanticized link between suffering and art. Through this ironic gesture, Salinger interrogates the authenticity of so-called artistic anguish and reveals the performative dramatization often associated with youth.

Jean de Daumier-Smith, the narrator, shares his appreciation for Martin Luther in a letter to his student, carefully noting: “I have been specially delighted with Martin Luther, who was a Protestant, of course. Please do not be offended by this” (Salinger, 1964, p.154).

This sentence is a clear reference of Martin Luther, but the narrator’s naive and casual tone reduces the historical weight of the figure, turning it into a form of

parody. It is considered parody because the narrator speaks about Martin Luther in a light and simple way, turning an important historical figure into something casual and slightly humorous. The narrator mentions Martin Luther to sound smart and important, but his playful tone makes it funny and not serious. The line “Please do not be offended” especially reflects the narrative’s tendency to trivialize serious content, illustrating the postmodern approach to authority through irony (Salinger, 1964, p. 154).

The narrator, Jean de Daumier-Smith, makes a playful reference to French literary heritage when he mentions: “I was feeling too ill to do the Avenue Victor Hugo, which is a street in ask you to please consider that action without any nose” includes a reference to Victor Hugo, subtly invoking the legacy of French literature” (Salinger, 1964, p. 160).

Yet, by presenting Hugo as nothing more than a street name and ending with the nonsensical phrase “without any nose” the narrator undermines the literary weight of the name, turning the reference into a playful parody that exemplifies postmodern irreverence toward cultural authority.

4.9. Story 9: *Teddy*

In the last story *Teddy*, the references to Yale, Harvard, and Princeton in the text are a direct reference to the prestigious ‘Ivy League’ universities in the United States (Salinger, 1964). These institutions are renowned for their high-level intellectual tradition and elitism, so the author’s use of these names provides a strong clue about the character’s cultural or social background.

Teddy mentions Adam while reflecting on the spiritual origins of humanity and the loss of innocence. This serves as both a religious reference and a reflection of his philosophical outlook: “Adam in the Bible” (Salinger, 1964, p.190).

It is an example of references to the biblical (or Torah-based) figure of Adam and the narrative involving the forbidden fruit, thereby serving as an explicit reference within the text (Salinger, 1964, p.190). In the same context, Teddy’s “apple-eaters” remark evokes the popular ‘apple’ symbol tied to the story of original

sin, thus providing a straightforward yet clear example of allusion (Salinger, 1964, p.191).

4.10. Epigraph as Intertext

Located three pages after the cover page and preceding the table of contents, the epigraph presents a Zen koan that reflects Salinger's philosophical inclinations and sets the tone for the work: "We know the sound of two hands clapping. But what is the sound of one hand clapping?" (Salinger, 1964).

This philosophical query sets the tone for the collection's contemplative tone and invites readers to think about paradox, silence, and the boundaries of human comprehension. In addition, not only is this a philosophical topic, but it also lays the conceptual groundwork for the entire piece. It invites readers to consider paradox, absence, and the boundaries of human comprehension, setting the tone for the collection's analytical and probing tone. The reader is exposed to a deeper existential layer through this koan, which sits behind the narratives' seemingly routine actions. The picture of "the sound of one hand clapping" (Salinger, 1964) represents the incomprehensible parts of human existence, unsolved issues, and a sense of incompleteness. Each story is framed by themes that correspond with the koan's implied unresolved ambiguity, such as silence, fragmentation, miscommunication, or the pursuit of meaning. In this way, the epigraph invites the reader to explore the existential, emotional, and intellectual depths of *Nine Stories* and functions not only as an introduction but also as a symbolic entrance to the entire narrative universe.

4.11. Intertextual Connections Between the Stories in *Nine Stories*

Both *A Perfect Day for Bananafish* and *Uncle Wiggily in Connecticut* contribute to the construction of a broader narrative structure within Salinger's works through references to members of the Glass family, such as Seymour and Walt Glass. In *A Perfect Day for Bananafish*, Seymour's deep psychological conflict and its tragic resolution are depicted, while in *Uncle Wiggily in Connecticut*, there is no direct mention of the Glass family. However, the character Walt—Eloise's past love who died in the war—is later interpreted, based on subsequent texts, as Walt Glass. Although Walt Glass does not appear directly, his absence is deeply felt in the

emotional world of the characters, reflecting the lasting trauma of the post-war era. These recurring family figures not only sustain thematic continuity but also establish narrative connections among Salinger's short stories, contributing to the formation of a unified fictional universe that becomes more apparent in later works like *Franny and Zooey* (Salinger, 1961). This type of intertextual connection aligns with Gérard Genette's theory of hypertextuality, which posits that distinct texts are linked through transformation and repetition, offering multiple perspectives on a shared fictional reality (Genette, 1997).

In J. D. Salinger's *Nine Stories*, the psychological effects of World War II serve as a central theme in many of the narratives. In *A Perfect Day for Bananafish*, Seymour Glass suffers a severe mental breakdown following his wartime experiences. *Uncle Wiggily in Connecticut* reflects the emotional toll of enduring grief through the characters' responses to the death of Walt, who was lost in the war. *For Esmé—with Love and Squalor* addresses post-war trauma more directly, focusing on the psychological collapse of a soldier (Salinger, 1953). Also, *The Laughing Man* does not explicitly deal with war, its return to childhood memories in the post-war period evokes a sense of loss intertwined with nostalgia. Taken together, these stories reveal the multifaceted and deeply personal impacts of war on individuals, as rendered through Salinger's literary lens (Salinger, 1953). While there are no explicit allusions between the stories, they are interconnected through a common thematic concern—most notably the psychological aftermath of war—approached from different narrative angles and character experiences. According to Riffaterre, "intertext as hypogram" refers to a hidden underlying text that is not visible on the surface but guides the meaning of the literary work. A shared theme (such as war trauma) silently exists within the deep structure of different texts and shapes their form.

The Laughing Man, *Down at the Dinghy*, and *Teddy* reflect both the psychological and metaphysical dimensions of childhood. The world of children is portrayed through multiple layers, revealing their emotional depth, inner complexities, and unique perceptions of reality. In *The Laughing Man*, the world of childhood is portrayed through themes of innocence, imagination, and a sense of belonging. The story is narrated by a child, who recalls his youthful memories with a

tone of tender nostalgia. The children are captivated by a fantastical tale invented by their group leader, whom they affectionately call 'the Chief'. Storytelling becomes an emotional refuge and a form of escape for the children. Childhood is imagined as a fragile and idealized world; however, this world can be threatened by external circumstances. The personal conflict between the Chief and his girlfriend creates a rupture in the structure the children have come to trust. *Down at the Dinghy* presents the world of childhood through an introspective and defensive lens. Little Lionel's act of hiding in the boat symbolizes his emotional vulnerability and sense of isolation. Salinger highlights the gap between the unspoken emotional responses of children and the complex, often hurtful nature of the adult world. In the story, childhood is portrayed as a state of being that is both fragile and resilient in the face of external threats. In *Teddy*, childhood is portrayed in an unconventional way, framed through a philosophical and spiritual lens. Despite his young age, Teddy displays a remarkable awareness, contemplating profound ideas about death, existence, and the nature of life. His interest in Eastern philosophy reflects a form of inner wisdom and maturity that contrasts with the typical notion of childhood innocence. The adults' inability to understand him challenges the conventional view of childhood as merely a stage of development, suggesting instead a deeper, more enlightened state of being (Salinger, 1953).

CONCLUSION

The concept of intertextuality, originally derived from the French term *intertextualité*, gained prominence particularly within the context of postmodern literature (Kristeva, 1980). Broadly defined as the presence or traces of one text within another, intertextuality has been interpreted and employed in diverse ways by various literary theorists (Allen, 2000; Genette, 1997). Although it was theorized and categorized more systematically in the 20th century, intertextual practices can be observed in literary works dating back much earlier times (Barthes, 1977). In contemporary literary studies, intertextuality has once again come to the forefront, occupying a central place in literary texts and critical discussions especially due to the expansive narrative possibilities enabled by postmodern techniques (Allen, 2000). In this study, intertextuality has been adopted as the principal literary framework to analyse J. D. Salinger's *Nine Stories* (Salinger, 1953) and to draw comparisons with selected novels and short stories. Within this framework, the analysis reveals the multifaceted interactions *Nine Stories* establishes both internally, among its own narratives, and externally, with other literary traditions. Consequently, throughout the collection, Salinger transforms established themes, narrative patterns, and cultural codes, offering new interpretive possibilities and reconstructing intertextual motifs in a distinctive and innovative manner.

This research reveals that theoretical studies on intertextuality have been notably advanced by scholars including Julia Kristeva, Mikhail Bakhtin, Gérard Genette, and others (Kristeva, 1980; Bakhtin, 1981; Genette, 1997). By redefining the text as a mosaic of quotations and highlighting the idea that meaning is created by the interplay between texts rather of coming exclusively from the author, Julia Kristeva popularized the idea of intertextuality in the late 1960s (Kristeva, 1980). Moreover, through a close examination of theoretical approaches and their application to J. D. Salinger's *Nine Stories* (Salinger, 1953) this study has demonstrated that *Nine Stories* has multiple indirect references or hints (allusive elements) that create intertextual interactions with larger and cultural context, enhancing thematic complexity and expanding story meaning. These intertextual

devices not only illuminate Salinger's artistic intent and thematic direction but also function as interpretive tools that guide readers toward a more nuanced understanding of the symbolic layers and character portrayals within the stories.

The intertextual analysis of *Nine Stories* has demonstrated that J.D. Salinger employs a wide range of intertextual techniques to enrich its narrative structure and thematic depth. Through the use of devices such as reference, allusion, parody, and epigraph, Salinger engages with literary, philosophical, and cultural sources. Each story implicitly or explicitly presents a unique interplay of textual traces, contributing to the multi-layered construction of characters and themes. Salinger treats intertextuality not merely as a decorative element but as a core narrative strategy, allowing the stories to engage in dialogue both with one another and with a broader literary tradition. In this sense, *Nine Stories* invites the reader into a multidimensional and thought-provoking reading experience shaped by both the present text and the resonances of the past.

The most frequently used form of intertextuality in *Nine Stories* is reference. *A Perfect Day for Bananafish* includes a reference to Little Black Sambo, a famous children's tale, bringing in a light yet culturally meaningful reference that shows how the characters interact with elements of popular culture. In *Uncle Wiggily in Connecticut*, there is a reference to Bela Lugosi, the iconic actor famous for his role as Dracula. She appears in the story adding a touch of cultural humor and shaping the tone between the characters. During a conversation between two close friends, there is a reference to Akim Tamiroff, a famous actor, which adds a light, culturally layered touch to their interaction. By mentioning the Donald Duck night table, the story makes a subtle reference that adds a light, childlike, and nostalgic detail to the scene. In *Just Before the War with the Eskimos*, as in many of Salinger's works, the repeated use of the phrase "and all" functions as a subtle reference. *Pretty Mouth and Green Eyes* makes a subtle reference to *Madame Bovary*, the well-known novel by Gustave Flaubert that tells of a woman's search for love and fulfillment, enhancing the story's themes of desire and disillusionment. There is a reference to El Greco in the story, bringing in the influence of the well-known Spanish artist and adding depth to how the character sees himself. A reference to Picasso appears in the story, introducing a cultural and artistic element that shapes the character's perspective and

self-image. In *De Daumier-Smith's Blue Period* there is a reference to Honoré Daumier, a well-known French artist, enriching the character's artistic image and adding cultural meaning to the story. Additionally, Blue Period in the title refers to Picasso's difficult phase, reflecting themes of sadness and struggle within the story. In the story *Just Before the War with the Eskimos*, there is a reference to Hemingway in the story, adding literary depth. Hemingway was a famous American writer, celebrated for his simple language and exploration of themes like war, love, and human struggle. There is a clear reference to a Jean Cocteau film in the story, which introduces a cinematic element and connects the narrative to wider artistic influences. In *The Laughing Man*, the mention of the George Washington Bridge adds a real-world reference that connects the story to New York's setting. In addition, there is a mention of Robert E. Lee, introducing a historical reference to American culture. The story includes a reference to Herbert Tareyton cigarettes, adding a popular culture reference that contributes to the story's atmosphere. In the story *Down at the Dinghy*, there is a reference to Central Park, grounding the story in a recognizable New York setting. Also, it includes a reference to pirate tales, bringing an element of playfulness and adventure into the story. There is a reference to the song Kentucky Babe, weaving a cultural and musical element into the narrative. In the story *For Esmé—with Love and Squalor*, there is a reference to World War II, adding historical context and deepening the story's emotional impact. In *De Daumier-Smith's Blue Period*, using directly Victor Hugo by name, creating a direct literary reference within the story. In addition, there is a clear reference to Martin Luther. In *Teddy*, there are also references to Yale and Harvard Universities, as well as the biblical figure of Adam.

Allusion is one of the second most commonly used forms of intertextuality in *Nine Stories*. In *A Perfect Day for Bananafish*, an allusion is made to Rainer Maria Rilke, a famous poet whose deep themes about life, death, and meaning add extra layers of meaning to the story. There is an allusion to T. S. Eliot's *The Waste Land*, with certain lines or themes from the poem subtly mirrored in the narrative, enriching the text with intertextual significance. When talking about her past and old love, the character mentions Uncle Wiggily, making a soft allusion to show her feelings. The use of "killed in action" creates a direct allusion to war, highlighting themes of loss

and sacrifice. In *The Laughing Man*, there is an allusion to Victor Hugo's *The Man Who Laughs* both in the title and within the content, adding literary depth and enriching the story's themes. Table I presents the authors, artists, fictional characters, and cultural icons referenced and alluded throughout Salinger's *Nine Stories*.

Table I. References and Allusions in *Nine Stories*

REAL AND FICTITIOUS CHARACTERS,NARRATIVES, CULTURAL ELEMENTS	TITLES OF THE STORIES IN <i>NINE STORIES</i>
Rainer Maria Rilke (Poet)	<i>A Perfect Day for Bananafish</i>
T. S. Eliot (Poet)	<i>A Perfect Day for Bananafish</i>
<i>Little Black Sambo</i> by Helen Bannerman (Fairy Tale)	<i>A Perfect Day for Bananafish</i>
Bela Lugosi (Actor)	<i>Uncle Wiggily in Connecticut</i>
Akim Tamiroff (Actor)	<i>Uncle Wiggily in Connecticut</i>
Donald Duck (Character)	<i>Uncle Wiggily in Connecticut</i>
Uncle Wiggily (Character)	<i>Uncle Wiggily in Connecticut</i>
Hemingway (Author)	<i>Just Before the War with the Eskimos</i>
<i>Cocteau's Beauty and the Beast</i> (Fairy Tale)	<i>Just Before the War with the Eskimos</i>
Robert E. Lee (Commander)	<i>The Laughing Man</i>
Herbert Tareyton cigarettes (Famous American cigarette brand)	<i>The Laughing Man</i>
Victor Hugo (Writer)	<i>The Laughing Man</i>
Dostoevski (Novelist)	<i>For Esmé—with Love and Squalor</i>
<i>Madame Bovary</i> (Famous Novel)	<i>Pretty Mouth and Green Eyes</i>
Honoré Daumier (Caricaturist)	<i>De Daumier-Smith's Blue Period</i>
El Greco (Painter)	<i>De Daumier-Smith's Blue Period</i>
Pablo Picasso (Painter)	<i>De Daumier-Smith's Blue Period</i>
Martin Luther (Reformer)	<i>De Daumier-Smith's Blue Period</i>

Other intertextual elements are seen in the form of parody and epigraph. In *De Daumier-Smith's Blue Period*, there is a parody involving Martin Luther, presented in a light-hearted and exaggerated manner that humorously diminishes the gravity of this historical figure. The epigraph of *Nine Stories* also provides signs for the intertextual and interpretive nature of the texts introducing a Zen koan: "We know the sound of two hands clapping. But what is the sound of one hand clapping?" (Salinger, 1964). A famous Zen koan, a type of paradoxical inquiry used in Zen Buddhism to refute logical thinking and elicit insight, appears in three pages after the cover page preceding the table of contents. This particular koan is a metaphor for the conceptual undercurrents that run across the book, contrasting the well-known sound of two hands clapping with the enigmatic silence of one. It takes readers to a place of introspection and ambiguity where there are no definitive answers or conclusions. Many of Salinger's characters struggle with pain, estrangement, or loss, and the contradiction mirrors their inner conflicts and emotional silences. Salinger establishes a contemplative tone for the entire book by posing this conundrum at the outset, implying that comprehension might be found in the voids, silences, and contradictions that pervade human experience rather than in literal meaning.

This book, written in aftermath World War II, articulates the deep psychological wounds and widespread emotional fatigue that weighed heavily on American society at the time. The war did not only result in widespread destruction but also left behind a legacy of existential doubt and inner emptiness that reshaped the individual's relationship with self and society. The stories reflect a climate marked by profound disconnection, a loss of certainty, and an ongoing search for meaning in a reality overtaken by industrial systems, ethical ambiguity, and the relentless logic of consumer capitalism. The characters, in their attempts to reject the emptiness of modern life, often confront the paradox of being subsumed by the very mechanisms they resist. Their yearning for authenticity and personal truth is frequently undermined by a society that equates value with external success and material achievement, leaving them to cope with inner conflict through shallow comforts and conformity.

Alongside this, the stories also examine the inner turmoil caused by the clash between the individual's genuine identity and the imposed ideals of culture and refinement. The characters wrestle with the expectation to display intellectual or artistic depth, not for personal growth, but to gain social approval. This quiet struggle reveals the fracturing of the self in a culture obsessed with appearance, success, and sophistication. Rather than offering resolution, these texts expose the emotional undercurrents of a society still haunted by its past. While celebrating outward progress, post-war America continues to suppress its collective pain and loss beneath layers of consumption and image. Through emotionally rich portrayals and multi-layered storytelling, these works portray the human desire for connection, purpose, and emotional anchoring needs that remain unmet in a world increasingly dominated by spectacle and superficiality.

In *Nine Stories*, Salinger intentionally employs intertextuality by alluding and referencing to a diverse array of literary, artistic, and cultural figures. This includes notable intellectuals like Dostoevsky, Victor Hugo, T. S. Eliot, Rainer Maria Rilke, Picasso, El Greco, and Hemingway, as well as characters and elements from popular culture such as Donald Duck, Uncle Wiggily, Cocteau's *Beauty and the Beast*, and even commercial references like Herbert Tareyton cigarettes. These allusions and references are not merely embellishments; instead, they enrich the psychological and thematic dimensions of the stories, providing a deeper understanding of the characters' inner lives, intellectual insights, and emotional conflicts. A central motivation behind Salinger's frequent use of literary and artistic references and allusions is likely to be his effort to situate his characters' personal dilemmas within a more expansive and universal context. Referencing figures such as Dostoevsky can evoke deep moral introspection or existential crisis, while allusions to Victor Hugo might highlight broader concerns such as social inequality, emotional isolation, or the tragedy of human suffering. In a similar way, mentioning artists like Picasso or El Greco often symbolizes internal disunity or the fragmented self that defines much of the modern human condition.

These allusions and references also offer insight into the intellectual world and cultural sensibilities of Salinger's characters. His protagonists are typically thoughtful, well-read, and engaged in spiritual or philosophical inquiry. By

integrating these references, Salinger provides a window into the characters' inner lives, while also enhancing the thematic richness of their emotional and psychological experiences. These intellectual and cultural aspects not only add depth to the complexity of Salinger's characters but also place them within a larger social and historical framework. By weaving together diverse literary, artistic, and philosophical allusions, Salinger crafts characters whose inner lives mirror the concerns, hopes, and cultural changes of their era. This blending of personal and cultural elements enables readers to connect more deeply with the narrative, as they see how the characters' individual struggles echo broader existential and societal issues.

The primary aim of this thesis is to demonstrate that the concept of intertextuality is an integral part of literary works. The findings highlight the importance of analysing intertextual references, as such analysis is essential for uncovering the multiple layers of meaning within a text. Accordingly, this study emphasizes that literary texts derive their full significance not only from their surface narratives but also through the complex relationships they establish with other texts. This research offers insight into how intertextual strategies operate in *Nine Stories*, shedding light on the ways in which postmodern short fiction can subvert traditional narrative structures while remaining in conversation with established literary conventions.

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