UNIVERSIDAD DE COSTA RICA
SISTEMA DE ESTUDIOS DE POSGRADO

THE GRAPHIC NOVEL *FABLES*: INTER AND HYPERTEXTUALITY

Tesis sometida a la consideración de la Comisión del Programa de Estudios de Posgrado <u>en Literatura</u> para optar al grado y título de Maestría Académica en <u>Literatura Inglesa</u>

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DEDICATION

To the one who taught me to read when I was four.

To the one who prayed I was a girl before I was born.

To the one who has loved me in my darkest night.

To the one who has awakened the she-wolf inside.

To the one who I promised I would finish this.

To the one who accompanies my days and nights, always by my side.

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 I would also like to thank my former professor M.L. Juan Carlos Saravia, who believed in me and in this research. His ability to laugh at obstacles taught me to keep moving forward even in stormy times. I will always remember your patience.

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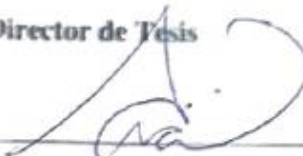
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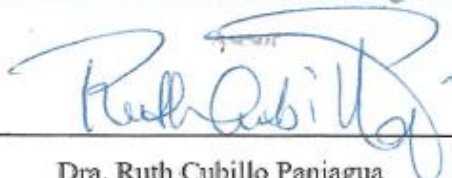
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ABSTRACT

The present research explores the graphic novel *Fables,* from the cultural studies

perspective to prove the hypothesis that this literary work is indeed a hypertext. The second

volume of Willingham series *Animal Farm* draws on two different kinds of intertextuality:

an exotext, The American Civil War, and a literary intertext, George Orwell's famous novel

Animal Farm. Bill Willingham, author of *Fables*, skillfully creates a society with no

apparent beginning or end, that shares behaviors and discursive practices found in other

texts. Through the narrative of the novel, enhanced by the visual components, the above-

mentioned texts clearly emerge for the trained reader, who can spot the allusions,

references and footprints of history and cultural production.

RESUMEN

El presente trabajo de investigación explora la novela gráfica *Fables* desde la perspectiva

del enfoque de estudios culturales para probar la hipótesis de que este trabajo literario es en

efecto, un hipertexto. El segundo volumen de la serie escrita por Willingham y titulado

Animal Farm, traza dos líneas diferentes de intertextualidad: un exotexto, como lo es

Guerra Civil en Estados Unidos, y un intertexto de carácter literario, la novela de George

Orwell, homónima. Bill Willingham crea una sociedad paralela sin principio ni final pero

que comparte los comportamientos y prácticas discursivas de otros textos. Por medio de su

narrativa y sustentada con un componente visual, los previamente mencionados textos

emergen ante los ojos del lector/a preparado/a que puede divisar las alusiones, referencias y

huellas de la historia y la producción cultural.

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INTRODUCTION

  Fairy tale studies are still pertinent because of their influence on youngsters and adults: they have been part of a generation that consciously decides to read them to their children. The obsession with the tales has turned them into an icon of childhood. The many versions of the tales and the widening of their audience proves their range of action: literature, cinema, and merchandise. Childhood tales have historically influenced readers positively—one can learn to resolve internal and group conflicts—and negatively—by perpetuating preconceptions and behaviors of outdated archetypes such as the helpless princess, the knight in shining armor, or the evil witch. The pedagogic component of the tales is central, so their scrutiny is fundamental in understanding assimilation processes in children, and later in adults, regarding the functioning of the world and balancing achievement in the struggles of good and evil. Fairy tales are a brilliant and effective social artifact of patriarchal discourse, which is still alive and dominant.

  However, in order to stay current, the tales have evolved in many directions. Some writers, through different literary and psychological approaches, have adapted and rewritten them for different purposes; these contemporary versions of the fairy tales show their authors' awareness of social and gender challenges and their desire to address them. Undoubtedly, the tales are source of inspiration, turning them into cultural hypertexts that keep repeating themselves over and over without an ending.

  One contemporary literary work that rewrites the fairy tale and evidences its hypertextuality is *Fables,* a graphic narrative written by Bill Willingham, published in a series of 15 volumes from July 2002 to July 2015. This graphic novel provides a rich and complex commentary on race, class, and gender, veering away from safe and well-worn paths and into multiculturality and segregation; fairy-tale characters live together as

immigrants or refugees in New City, apart from normal citizens or "mundys." The text is not only current and relevant, but also fertile ground for the study of intertextuality. The graphic novel preserves some of the original pedagogic function of the fairy tale: it teaches and entertains an intended audience of teenagers and young adults. The analysis of this work widens the critical study of fairy tales by applying a multidimensional and multicultural approach. The aim of this chapter is to provide the necessary background for the understanding of the upcoming analysis of this very relevant graphic novel, *Fables.*

A. Justification

Fairy tales and comics have been two of my favorite genres. I have read them since I can remember. The magic of the tales accompanied my nights while the comics, my afternoons. The study of the tales is controversial; scholars either praise or condemn them, so I wanted to have my own opinion, my own voice regarding the subject. As a trained reader, I have longed for a version that suffices my expectations regarding the revision of the canonic tales, and *Fables,* a graphic novel created by Bill Willingham, intertextual markers surprised me greatly. This novel is a hypertext that combines ancient fairy tales with everyday realities, shows the inedulibity of the cultural context, works as a mirror of current and never-ending issues, and evidences the current modeling-meaning of the characters in contemporary media. Due to its lack of beginning and/or ending in terms of sources of inspiration and/or modification of its components, the topics and motifs selected go beyond the text itself, allowing this reader to dig into history and literature to draw comparative and contrasting lines of literary criticism. The story connects to present and past events regarding social issues present in literary and non-literary texts.

The analysis of a graphic novel posits several challenges because of its use of visual components and length—11 volumes for the first narrative line. Therefore, the selection of the corpus, Volume 2, obeys to my personal preference for this volume. The visual component in it (drawn by Mark Buckingham) has turned into a motivation. Colors, shapes, and icons have powerful meaning when complemented by a very defined narrative such as in this case. Character's development employs not only their dialogues and descriptions, but also the stillness and movement of the illustrations: gestures, the angles, the frames and the gutters. This analysis, then, requires a close reading of visuals and words, which meaning goes beyond their literal definition, so the composing of the storyline through dialogue, actions and illustration should not be overlooked. The graphic novel provides both narrative and visual elements to analyze: the illustrator and the author have unified efforts to produce a high-quality content product that is also popular. Learning about this composition of images, text, and culture propels the professional development of any literature student.

Topic and Research Question

The topic of this project is *Fables*, Bill Willingham's graphic novel, and its inter and hypertextuality   The research question is, in which ways has *Animal Farm (Volume 2 from Fables' series),* as a cultural product, become a hypertext?

Range of the Topic

I intend to analyze the graphic novel *Fables* and discover its **intertextual** dialogues to evidence or discard the source text's hypertextual nature, which may transgress its own literary boundaries and move into a past and present cultural reality. I will limit this research to the second volume of the series *Fables: Animal Farm* because of time, space and applicability. After reading and analyzing the first eleven volumes of this interesting

story, I decided that despite all the interesting lines of research that emerged before my eyes such as gender, race and ethnicity, and immigration patterns, I needed to focus. The theory of intertextuality and the hypertext, which has been part of my theoretical framework from the beginning, led my analysis. The selection of the proper corpus became essential. From all the volumes I read, *Animal Farm* presented intertextuality from its very title and continued in its character development. Because of the previously mentioned theoretical focus and the fact that this final graduation research project aims to provide a deep and well-supported analysis, my corpus and source text is *Animal Farm*, the second volume of Willingham's series, but within the contextualized reality of the entire series of work.

Viability of the Project

The extensive core of information regarding intertextuality and hypertextuality applied to literature as well as the cultural elements found in the graphic novel *Fables* make this project feasible. The study of fairy tales has been widely explored; without any doubt, the tales have impregnated Western Culture, so scholars have carefully examined their origin, importance and impact. The graphic novel *Fables* is part of a relatively new field of study—the analysis of the graphic novels; however, its relevance and impact resemble that of the fairy tales. This analysis is viable because the visual component enriches the literary work and propels the scrutiny of possible inter and exotexts. The constant references to history and other literary works are fertile ground to study this graphic novel from an intertextual perspective. In conclusion, this research project is feasible because the selected corpus is manageable and full of enhanced features and the selected theory is recognized and widely applied in the comparative studies field.

B. Objectives

General Objective

Analyze the intertexts and exotexts present in the volume 2 *Animal Farm* from Willingham's graphic novel *Fables* to prove or discard the hypertextual nature of the literary work.

Specific Objectives

1. Unveil the main exotext present in *Animal Farm*, the American Civil War, to prove or discard the cyclical nature of the graphic novel.

2. Compare and Contrast *Animal Farm,* volume 2 from Willingham' series to George Orwell's homonymous literary work to explore different types of intertextual manifestations that will prove the graphic novel's hypertextual nature.

C. Methodology

The selection of a manageable corpus has become the first element of my triangular comparative analysis. The selection of one single volume allows the development of a complete and articulated analysis; therefore, after intensively reading the whole series of graphic novels, *Fables*, written by Willingham, this researcher has chosen the second volume, *Animal Farm,* as main corpus and source text. This volume, more than others, hints a subtle but noticeable intertextuality from its title, which is explored by comparing it to intertexts and exotexts referenced in the text itself.

A graphic novel differs from a conventional one because it employs not only words, but images and moments frozen in time. *Fables* is a multimedia work in which the reader can encounter visual components, the stillness of frames and a complex narrative. According to Jason Marc Harris, in his article, "We All Live in Fabletown: Bill Willingham's Fables—A Fairy Tale Epic for the 21st century," this literary work stands out

because "not only the subtle and vivid framing with beautiful, intense and varied illustrations, such as those by lead-artist Mark Buckingham, but the ways that Willingham deepens fairy-tale characters through innovative narrative techniques" (32). The artistic representations of the characters, the setting, and the framing of the story complement its complex narrative, so the proposed analysis is possible because it relies not only on words, but also on images and the stillness of specific moments. The visual component of the text broadens the analysis and allows intertextuality to flow. The images drawn by different illustrators provide a visual composition about the characters and the moments in the story. Through these drawings, gestures, angles, close-ups, outfits and backgrounds as well as the sequence of the frames, I can interpret the story, and its cultural component deeply.

In addition to the visual component, *Fables* offers a vast intertextuality. The influence of the fairy tales starts by using ancient characters and background while moving into present and future by the development of the story. The cultural aspect of the graphic novel emerges through its contextualization: contemporary America. Harris describes the novel as a "broad cultural text that engages aspects of contemporary America, with regard to media, sexuality and politics" (32). The reference to its broadness makes this analysis feasible; it has much to offer including references to literary and non-literary works.

This research project applies theories regarding the analysis of graphic novels as well as cultural studies theory related to intertextuality and the hypertext. These theories transcend the dialogues to move into the visible (the layout of the panels and the panels) and the invisible (the closure and gutters), and they move into past and present relevant events. Chris Barker affirms that "many of the horrors of our world are driven by emotional responses and social change is never going to be a simple matter of argument and analysis" (30). The field of cultural studies provides a theoretical background to examine the

emotional responses and social changes, while the study of intertextuality opens the door for drawing connections to past historical events, current social challenges and other literary works addressing similar or contrasting issues.

In conclusion, this research project follows a qualitative methodological approach in which the source text or corpus will be analyzed in the light of the theoretical premises of intertextuality and the hypertext, a major approach to study literary works. For this purpose, Kristeva and Barthes' ideas together with Jose Enrique Martínez-Fernández' interpretation of the practicability of this theory and the close analysis of multimedia works serve as the theoretical framework to unveil the most predominant exotexts and intertexts in the source text: one referring to history and another one, to literature. The multimedia of the graphic novel serves as a tool, not as a subject. Finally, this project does not intend to be an exhaustive analysis of the work, for it has too much to offer and many other lines of research. Thus, this research relies on the triangulation and cross-verification of above-mentioned elements: corpus, theory and inter or exotextual references.

CHAPTER I. WORK ANTECENDENTS

The aim of this chapter is to provide the necessary background for a clear understanding of this research. It includes a brief biography of the author and lead illustrator, a comprehensive review of literature, and finally, a solid theoretical, conceptual and referential framework.

A. About the Author and Lead Illustrator

Bill Willingham is the author of *Fables;* however, since it is a graphic novel, one must also mention Mark Buckingham, its main illustrator. The writer develops the narrative while the illustrator is in charge of the visual elements: sketching, drawing, coloring and making the cover art of the work. Together, author and illustrator bring the comic alive. Bill Willingham is an American writer who traveled to Alaska, California and Germany during his childhood because of his father's military service. Also, the military context was quite present during his upbringing. According to his official web site http://www.billwillingham.com/comics, he has been active in the industry of comics since the 1980's. He has worked for renowned publishers such as Marvel, Vertigo and DC comics, and his work includes mostly writing and occasionally drawing, and coloring comics.

 His main works as a writer of comics and prose are *Elementals (1982), Coventry (1996), Ironwood (1993-1996), Proposition Player (1999-2000), The Monster Maker (2002), The Thessaliad (2002), Fables (2002-2015), X-Men Unlimited (#49) (2003) DC's Legends of the Dark Knight series (#168) (2003), Thessaly: Witch for Hire (2004), Robin (2004, Day of Vengeance(2005), Shadowpact (2006), Jack of Fables (2006), Fairest (2006), Peter and Max (2009), Angel (2010), Warrior Three: Dog Day Afternoon (2011), Down the Mysterly River (2011), Legendary: A Steampunk Adventure (2015), Just Another*

Ranker (2016) and *Lark's Killer (2017).* Bill Willingham has also won 22 Eisner Awards, and in 2009, 2010, 2011 and 2012, he was nominated for the Hugo Award for Best Graphic Story for *Fables.* Also, many of his Fables books made him a #1 New York Times Bestselling writer. His recognition and influence on the field are undeniable.

Mark Buckingham's career and talent are also impressive. This British artist started sketching at very young age; after studying graphic designing and getting a job in a British Satire Magazine *The Truth* (1987), he moved to the United States where he has worked as a penciler, inker, colorist, cover painter, illustrator and even writer for renowned Comic publishers such as Vertigo, DC Comics, and Marvel. *Hellblazer, Miracleman, Fables, Generation X, Shade the Changing Man, Batman: Shadow of the Bat,* and *Peter Park: Spider-Man* are among his many works as an illustrator, penciller, and colorist. Buckingham, in Pedro Monge's interview, has said that his involvement in the artistic process of *Fables* was going to be a change (since he was drawing Spiderman Comics) because he loved to draw animals and the countryside. Clearly, the creative connection between him and Bill Willingham emerged organically, creating a winner prize graphic novel.

B. Review of Literature

Fairy tales have been a central part of Western culture since the 16th century. They have served as an educational mechanism for praising traditions and desired behaviors—getting married, respecting parents, and helping the poor—and rejecting others—having pre-marital sex, cheating, lying, and murdering. Their objective is clear, then, and their constant adaptations unveil the shifting and contradictory morals of our society. Many have read and loved stories written by the Grimm Brothers, Charles Perrault and Hans Christian Andersen. Modern critics have explored the tales and their adaptations from different

perspectives (historical, psychological, feminist, archetypal, and queer); therefore, establishing their relevance and permanence in our collective thinking. Before referring to specific lines of thought regarding the analysis of *Fables,* I would like to mention the main courses of analysis for fairy tale scholars.

Jack Zipes, Maria Tatar, Lydie Jean and Cristina Bacchilega share one historical approach: they discuss the origin and evolution of fairy tales. Their analysis differs in terms of findings and focus. In his book *Why Fairy Tales Stick,* Zipes describes the blurry origin of fairy tales and their link to oral wonder tales. Zipes argues that the origin of fairy tales is a mixture of two genres, and given their historicity, topics, motifs and format, their genesis is untraceable. He explores the development of the genre and how it has gained relevance through time, a process that started during the 16th century in France. Zipes aims at fairy tales' evolution by highlighting the mimetic function of the tales and their capacity to adapt to different cultures and times without changing or losing their "core." Zipes employs the term "fairy tale transmission" to explain the social function of the fairy tale: it works as a cultural artifact that carries "universal motifs" while allowing several reinterpretations to keep the stories current and alive.

Zipes' analysis goes beyond the evolution of the genre. In his book *When Dreams Come True,* he amplifies the idea that the origin of fairy tales is closely related to their social function at the moment of their publication. Although folklorists and writers such as Neil Phillip have credited Charles Perrault for the rise of the French fairy tale, Zipes provides a different origin: women' salons during the 16th and 17th centuries. He argues that highly educated female writers ran these intellectual centers where vernacular stories turned into worthwhile literature. But since the stories challenged hegemonic patriarchal

society through independent and strong female characters, these writings have been largely

forgotten.

Zipes also explores the oriental fairy tale through a major work, *A Thousand and One Nights* which, through its popularity, regained its status and acceptance by in the canon in spite of a recurrent rejection of oriental tales in Western Culture. In addition, Zipes also explores the Grimm brothers' process for publishing their work as well as a biographical study of Hans Christian Andersen. In his book *Spells of Enchantment*, he examines the audience and purpose of fairy tales. The audience for these tales has generally been children (at least, that's the reason why bookstores place the stories nowadays), but the author states that the original audience was the aristocracy and middle class, who read the stories as entertainment. Their main audience was adults, not children; although when children belonged to the middle or upper classes, they had access to the tales. In those years, fairy tales amused the aristocracy instead of giving children a sense of morality to distinguish right from wrong, as it happened later. In general, Jack Zipes has spent much of his work tracing the origin of fairy tales, the evolution of this genre and its past, present and future relevance.

Like Jack Zipes, Maria Tatar has explored fairy tales' origin and their audience. In her book *The Hard Facts of the Grimm's' Fairy Tales,* she focuses on the tales of the Grimm Brothers while exploring these fairy tales' origin: folktales and vernacular stories. However, she is not completely convinced of these roots, "that literature and folklore are, despite their mutual contamination, separate in their genesis, intentions, and structure is an insight—obvious as it may seem—that I owe to scholars in the area of folkloric analysis, who never tire of reminding their literary colleagues to observe carefully the line dividing the two" (Tatar xxxi). The author agrees with folklorists in the division of both genres, and

more importantly, in the fact that they don't share the same genesis. She also describes the concept of canonical fairy tales, including Charles Perrault' stories. She affirms that the tales are universal since different cultures and places share the same story, and this has promoted their survival and evolution. Her most interesting point is the relationship between patriarchy, the formative function of the tales and their publication. For her, even when the tales were not meant to be read by children, the fact that they belong to children's literature underestimates their relevance and purpose. Their original purpose of entertaining and transmitting general knowledge changed to teach children distinguish right from wrong. She also questions if these stories are really part of the realm of children's literature due to their violent and sexual content and explains that, even when the Brothers selected less pagan tales and modified them to avoid taboo subjects—like incest—the content remains notoriously violent. For this author, the origin is clearer, but the audience—children—is problematic.

Lydie Jean concentrates on the French Tradition fairy tale. She explores its origin, audience, and purpose in "Charles Perrault's Paradox: How Aristocratic Fairy Tales Became Synonymous with Folklore Conservation." The author states that the origin of Perrault's tale is the aristocracy, so the purpose of the tales was clear: to entertain the upper classes. Like Zipes, she considers the tales a product of the fashionability of the "preciosity" tendency responsible for the tales' success. Perrault's interest in the tales was superficial, as Jean explains: "Writing fairy tales was a way to entertain his children, try to return to the Court by following the fashion of the salons, and defend morality through amusing tales. For him, it was not a major work, and nobody at that time considered it as such" (278). The tales amused aristocrats, an audience of the educated men and women of France and their children. While their main objective was to entertain, the tales had to

delight their audience using language and engaging narrative. This author describes the preciosity of the French tradition fairy tales, and such beauty is a characteristic of the graphic novel, *Fables.*

Cristina Bacchilega, in her book *Postmodern Fairy Tales: Gender and Narrative strategies*, affirms that folktales are the main source of fairy tales. Her analysis, although based on narrative strategies, centers on folklore and its relationship with literary semiotics by using Jacobson's definition of folklore as a system which has the function to carry an ideology. Following the premises of Derrida's concept of deconstruction—it refers to the interpreting of a text using inversion to discover possible alternative meanings—Bacchilega explains the connection between the writing of the tales and the performance of the folklorist:

> As contextualized by Derrida, "writing" locates the continuity of the written and the oral in mediated meanings and absence. Thus, the speaker or tale-teller cannot be considered the immediate or unified source of meaning, and the subject both *of* language and *in* language cannot simply be viewed as an active situational variable, but as problematic. 13

Clearly, for this author, the tales reflect the story-teller's ideology, and writing is not simply an objective action; on the contrary, they cannot escape the story-teller's subjectivity and world view. This deconstruction of the story-teller not as the origin of the story but as a problematic variable explores the origin of the tales from a philosophical perspective by introducing a different question: who is the source of meaning? One answer is the cultural representation found on the writing itself. This conceptualization of writing turns it into a transgressive action that bets on the culture, where the story-teller is, to produce meaning. Even when Jack Zipes, Maria Tatar, Lydie Jean, and Christina Bacchilega differ regarding

the origin of the tales: whether they came from French saloons, from oral tradition, or from the writing itself, they all agree on their connection to folktales and folklore, on their audience--aristocrats and/or upper and middle classes—and finally on their purposes, to entertain while teaching.

The exploration of the graphic narrative *Fables* without considering the origins of fairy tales is unthinkable since, according to Bill Willingham, the canonic and alternative versions of the tales were the sources of inspiration for his graphic novel:

> *Fables* brings together Willingham's two childhood loves, comics and fairy tales. "I loved comics as a kid, and I could always find one older sister or another to read them to me," he says, "so by proxy I was reading comics at a very early age. I liked fairy tales, but they didn't explode in my mind into something wondrous and terrific till I discovered the Rocky and Bullwinkle Show with 'Fractured Fairy Tales,' and I was hooked forever. Alverson 40

Fables' origin is clear: a fascination with the canonic and alternative tales which share many characteristics with the graphic narrative, and this should not be overlooked when studying a cultural product from an intertextual perspective. Differently from canonic fairy tales, the analysis of the origin of *Fables* focuses on its recognition as a literary work instead of the overwhelming evidence of its connection to folklore. Rebecca-Anne C. Do Rozario, in her article "Comic Book Princesses for Grown-Ups: Cinderella Meets the Pages of the Superhero", starts by mentioning the awards and the recognition of the work. So far it has won a great number of Eisner Awards and the title of "graphic novel," which somehow cleans it from the stigma of "traditional and marginalized comics". However, the analysis of the origin of *Fables* is superficial in this article since it does not provide any insight of its connections to folklore as it could have.

Adam Zolkover, in *"*Corporealizing Fairy Tales: The Body, the Bawdy, and the Carnivalesque in the Comic Book Fables*"* goes beyond the mere ongoing debate of whether or not graphic novels are literary products by clarifying the connection of *Fables* and folklore: "Given the kinds of constraints in the past placed on folklorists engaging in the study of folklore in literature, as well as the broader perception of comic books as marginal and even ultimately harmful, comics could hardly seem like an appealing subject to pursue" (39). Folklorists have refused any involvement in the study of comics mostly because of their label of non-literary material. The connections of *Fables* and folklore, because of their artistic nature and multimedia characteristics, constitute an enriched field of study that folklorists have overlooked. Even when *Fables*' origin has been superficially discussed compared to the origin of fairy tales, the analysis of the latter helps understand the connection to folklore of the graphic novel.

In addition to the historical perspective, many authors have chosen a psychoanalytical perspective to analyze the tales. Bruno Bettelheim, with his book *The Uses of Enchantment,* is the most influential author in this line of thought. He considers fairy tales a central source of knowledge for children and a mechanism to adapt and understand their own (inner) world. For Bettelheim, fairy tales do more than just entertain their target audience—children—because through the resolution of conflicts in the tales and the prevalence of good over evil, children's desires and behaviors are reinforced. In this way, children learn to differentiate good from evil, right from wrong, appropriate from inappropriate, moral from immoral; in other words, they learn social navigation skills. Bettelheim also explores the idea that the tales work as an external device to resolve children's internal conflicts. "They [the tales] speak about his several inner pressures in a way that the child unconsciously understands, and—without belittling the most serious

inner struggles which growing up entails—offer examples of both temporary and permanent solutions to pressing difficulties" (Bettelheim 5). Thus, the child can cope with his/her own inner conflicts; for example, her/his quest for identity, detachment from the mother, siblings' rivalry, and rejection, among others. The resolution of such conflicts is possible due to the symbolic meaning that the tales provide; in that sense, such resolution is socially accepted, and therefore, desired. In addition, he affirms that a child unconsciously needs these tales to make sense of the world. He explains that the necessity of fantasy is natural because children are often incapable of dealing with negative emotions or evil in the world, so the tales bring order to chaos—or difficult situations perceived by the unconscious—and that helps develop mentally-balanced children.

Similarly to Bettelheim, Marie-Louise Von Franz analyzes fairy tales from a psychoanalytical perspective in her book *Archetypal Patterns in Fairy Tales.* She bases her work on a series of selected universal fairy tales, and this provides an interesting insight into the archetypes present in the tales. Her reading of Jungian psychoanalytical theory applied to a vast diversity of tales purports that no matter the selection of tales, their themes are universal and still current. In addition, she describes story telling as a never-ending ritual where mesmerized children allow no interruptions and always wait for the tales; precisely, through oral tradition, future generations treasure knowledge. In fact, she connects the tales to dreams or the collective unconscious: the meaning of the tales is subject to their meaning in a specific society. Like dreams, they heal readers; the tales work as a mirror of interpretations, and through these interpretations, the audience will solve its conflicts.   Her analysis deals with archetypes present in different stories, the conscious and the unconscious and their role in the tales' survival and current function.

Finally, Maria Tatar, in her article "Why Fairy Tales Matter: The Performative and the Transformative", explores the importance of fairy tales for children's and adult's understanding of the world. The term "shape-shifting" (introduced by Marina Warner) explains the tales' transformative element. Marina Warner states that fairy tales can restore the status quo within the story even if that means defeating laws of nature; the restoration of the "desired reality" happens at any cost, and this gives a sense of fairness to young minds. This author affirms that the tales, per se, are shape-shifters, and that they have survived through time because they have transformed themselves to please different and growing audiences. The many versions of Cinderella and Snow White, especially in movies, clearly prove her point. Also, she examines the transformative factor considering the effects that it produces. The emotional response that Maria Tatar mentions justifies a personal transformation and the search for identity that children and adults have experienced through time by reading or watching the stories. Besides this transformative element, Tatar discusses the performativity of the tales: the use and impact of their language challenging the ideas of John Langshaw "J. L." Austin[1]. She says, "The curses, spells, and charms of fairy tales are far removed from what Austin describes as performative, for they have the unprecedented power to create real *physical* change" (Tatar 61). Language creates alternative words that transcend the physicality of our own. The author concludes that the reason for survival of fairy tales is mostly because they transform and empower audiences through language.

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[1] J. L. Austin in his major work *How to Do Things with Words*, explains that to utter a sentence "is not to describe my doing of what I should be said in so uttering to be doing or to state that I am doing it: it is to do it. … What are we to call a sentence or an utterance of this type? I propose to call it a *performative sentence* or a *performative utterance*, or, for short, a 'performative.'" (5,6)

By understanding the psychoanalytical and psychological analyses applied to canonic fairy tales, one may better understand the relevance of the graphic novel *Fables*. However, this graphic novel's analyses have mostly focused on characters, conflict, and narrative. For Adam Zolkover, characters mirror human nature: "The characters in *Fables*, perhaps because of their added psychological depth, are too complex to fit neatly into any single role—they are allowed to mature as the series progresses, acting with kindness and cruelty, heroism and villainy in turn" (43). *Fables*, then, has become *a shape shifter* to adapt to a more mature audience unable to identify to the flatness of the original tales.

Zolkover emphasizes this psychological characteristic just like Jason Marc Harris does in his article "We All Live in Fabletown: Bill Willingham's *Fables*—A Fairy-Tale Epic for the 21st Century." Harris explores characters from a psychological point of view: the shift to a grown-up audience implies more complex characters unable to fit in rigid morality. The author compares this morality to the fairy tales to find a different one, since morality shifts. His analysis includes so-called villains and heroes, from Bluebeard to Jack, from Snow White to Red Rose. The emphasis on the witch named Tote kinder as a universal icon of evil resembles Bruno Bettelheim's ideas regarding dealing with the child's inner conflicts. The relationship of this character with Red Rose and Snow White mirrors the inner conflict of the 21st-century feminist woman: to succeed in a patriarchal society without destroying other women. Even when the psychological and/or psychoanalytical approach has not been explicitly used to explain *Fables,* its character and impact-based analyses have been explored through the above-mentioned approaches.

Finally, fairy tales' analyses have also included gender. Several authors such as Maria Tatar, Marina Warner, Leslee Farish, Brian W, Sturm, and Donald Haase have focused their works on the relationship between the tales and gender as "positive" or

"negative" source of role models. Tatar, in her book *The Hard Fact of the Grimm's Fairy Tales*, uncovers the imminent and inescapable patriarchy contained in the tales through the development of topics such as murder, mutilation, infanticide, and incest. As an illustration, Tatar affirms that women in the tales are victims of the circumstances and/or their own fate; to support this, she analyzes *Goose Girl* and *Cinderella*. In both cases, the girls are victims of their misfortune, and not having a mother are forced into a servile life even when they deserved better.

Marina Warner's book *From the Beast to the Blonde* is a major contribution to gender analysis of fairy tales. She explores the role of women in the recording of tales and their negative depiction within the tales, which she describes as *shape shifters*. According to Warner the presence of women in storytelling predates Perrault's and the Grimm Brother's collection of stories. Female story-tellers remain invisible because they are women while men are granted full recognition: Charles Perrault and the Grimm Brothers are considered the collectors and the creators of the stories (Warner 17). Clearly, even when the tales' official origin has omitted women's role in their collection and writing, the female signature is undeniable: high society women retold the stories heard from female servants. For Warner, the presence of women as storytellers goes beyond the fact of the actual telling: the teller impregnates, shapes, and modifies the stories. Warner's emphasis on the art of storytelling goes beyond the telling itself; she states that it is the regain of women's voices and agency in a patriarchal society that has and continues to hide women's achievements and literary works. The changing of the identity of the storyteller from male to female is relevant because language gives power, and women stop being the object described in the story to become the creator and the one in-charge of transmitting knowledge.

In their article "We Said Feminist Fairy Tales, Not Fractured Fairy Tales!" Leslee Kuykendal and Briand W. Sturm analyze the tales in terms of their influence on gender construction in children. They affirm that fairy tales are important because they work as gender models: "Fairy tales contain shared beliefs about gender roles held by a child's society; however, shared beliefs can and frequently do take another form: the oversimplified gender stereotype" (39). They argue that fairy tales have become the source of gender stereotypes for 21st century children. These authors also argue that, in terms of fairy tales and gender construction, children will learn models from the tales while building their own gender identity and this is indeed troublesome considering the racist and sexist stereotypes present in the tales: "real men and women are not the stuff of fairy tales, completely good or completely evil archetypes. They are complicated. Real men and women play roles beyond the traditional gender-defined positions depicted in canonical fairy tales" (40). The authors wonder how to get out of this vicious cycle, and the answer is simple and logical: change the tales. This transformation, however, should not be total, but partial, and this will create a revisited version: "feminist writers need to move beyond straight role reversal… and revision traditional stories by changing narrative conventions, empowering female and male protagonists, and developing narratives that encode truly feminist themes and values" (41). These authors suggest that the traditional fairy tales and the feminist versions present the archetypes that serve as a basis for gender construction and their solution—the revision—can help us analyze the tales in light of sexist archetypes.

Similar to Leslee Kuykendal and Brian W. Sturm, Donald Haase analyzes the influence of fairy tales in the construction of gender. In his essay *"Feminist Fairy Tale Scholarship",* he depicts the evolution of the gender-analysis perspective. By quoting different feminist critics such as Alison Lurie and Marcia L. Liberman, this author brings

out a debate in which both authors participated. While Lurie argues that fairy tales, through strong characters, will serve the cause of women's liberation, Liberman strongly disagrees since the fairy tales that depicted such characters are not very popular. This discussion about the setting up of traditional "standards," and their negative effects on children's gender construction continues because "early feminist criticism of fairy tales, as seen in the Lurie-Liberman debate was principally concerned with the genre's representation of females and the effects of these representation on the gender identity and behavior of children" (Haase 3). The effects on the socialization of children vary from the construction of their own gender into a traditional, fragile, submissive one to their selection of unsuitable sexist mates and their permissive reaction towards gender violence. However, he mentions that fairy tales have a brighter side in terms of gender construction. Based on Karen E. Rowe's ideas, Haase develops the idea that fairy tales can help women regain their agency if they manage to identify with the "weak" but persistent heroes such as Red Rose. However, the functionality of the tales in this regard has been a subject to debate since the Lurie-Liberman debate.

Haase also mentions that feminist scholarship considers fairy tales an intertext extrapolated into adult novels and tradition (20). He affirms that feminist writers, such as the Brönte sisters, used the traditional fairy tales as an intertext to deconstruct models of romance and femininity. By rejecting fairy tales' fantasies, the Brönte sisters allow the introduction of feminist themes, such as agency in their works. However, women writers' intentions are complex since they were born and ARE part of a patriarchal system. The faithful reproduction of the classic tale is not intended but expected. Therefore, this intertextual functionality requires a deep examination to connect it to gender construction. Haase continues by explaining Kay Stone's study regarding the ambiguity of fairy-tale

reception. The study utilized interviews of male and female participants with different background information. The result turns into a debate about the nature and reception of the traditional fairy-tale heroine. This study, made in different stages, shows that "the dissonance that eventually emerges, the struggle that ensues, can provoke a critical and creative engagement [on female readers]" (Haase 27). The debate on whether the tales benefit or damage children's gender construction continues with each version of the fairy tales, including *Fables.* The final section of Haase' essay addresses the future directions for research which include Reception Studies, Interdisciplinary, Comparative, Multicultural, and Transnational Research, and Film and Media. Gender, without any doubt, has been one of the most explored approaches applied to the analysis of fairy tales.

Fables has been also analyzed using the gender-based approach. Rebecca-Anne C. Do Rozario, in her article "Comic Book Princesses For Grown-Ups: Cinderella Meets the Pages of the Superhero," analyzes the graphic novel focusing on female characters. Using the perspective and the development of iconic fairy tale princess Cinderella, the author explores the implied archetype of the princess by contrasting her with the construction of the same in Willingham's work. For this author, the misogynist yet iconic princess, created by Perrault and enhanced through Disney movies, and the early versions of the tale, such as in the Grimm Brothers, changes in the graphic novel where she becomes independent, clever, active and violent. The author explores her interaction with other princesses: "The princes of "Snow White," "Sleeping Beauty" and "Cinderella," for example, are combined into one prince, being a triple divorcé and Lothario, easily distracted by the next beautiful woman he sees. Snow White becomes a bureaucrat and eventually marries the sheriff/big bad wolf, Sleeping Beauty is independently wealthy and still prone to falling into a death-like sleep, and Cinderella is a spy, helping to topple the Adversary" (195). The importance

of women over a single man, the prince, is not only desired but also significant for a feminist reading of *Fables* as a revised version of the tales. This author focuses on the physical description of the characters by changing Cinderella from the object to the agent of the story; clearly her purpose and description has changed. Female characters in this reading are agents and not subjects.

Authors, such as Mark Hill, have analyzed *Fables'* male characters. In his article "Negotiating War time Masculinity in Bill Willingham's Fables", he explores Bigby's masculinity in detail, as well as Snow White's role as a foil. The main focus of his analysis lies on this character's hegemonic masculinity, which removes all evil from the wolf by turning him into a troubled post-war soldier full of inner conflicts and capable of becoming a caring husband and father. For Mark Hill, the Wolf is the main character of the story and he states that "while later episodes do not place Bigby at the center of every individual issue, he is still portrayed as Fabletown's central heroic figure whose presence (or absence) dominates the comic" (45). Hill's analysis, centered in the male "protagonist," includes Bigby as the main reference and several other characters such as Jack and Bluebeard to contrast masculinities and to favor Bigby's, which makes it the hegemonic one. Definitely, gender scrutiny of the canonic fairy tales is similar to the one of *Fables.*

The interest in fairy tales' origins and influences continues to be strong and their study informs a large body of work. Bruno Bettelheim, Marie-Louise Von Franz, and Maria Tatar have considered the tales a mechanism to cope with inner conflicts and the understanding of the world: the tales help children deal with conflicts. However, other authors such as Leslee Farish Kuykendal and Briand W. Sturm and Donald Haase question the role of the tales as gender model of outdated masculinities and/or femininities. Their debate is more alive than ever, and given their nature as cultural artifacts, their study can

allow readers to better understand the social dynamics involved in the production, distribution and consumption of widely known narratives.

C. Theoretical, Conceptual and Referential Framework

1. Fairy Tales and Folk Tales

Folktales are the predecessors of the canonic fairy tales; however, they originate in language itself. Historical linguistics explain that the theory of the monogenesis of language explores the possibility that all languages come from the same root and that the spread of the tales is nothing but the consequence of a natural migration of tribes and families. Carmen Torres, in her project "Traditional Tales: History and Genre", presents the hypothesis mentioned above contrasted to the idea that different languages emerged from different places and the similarities within the stories are just the result of the life-experiences of different citizens of the world (1). The key element, however, is the survival of the stories through time and distance.

A folk tale narrates events in the past that remain relevant in the present. The universality of their topics makes them appealing to numerous and diverse audiences; thus, that explains their expected and promoted survival. These stories carry tradition and history; they are timeless and nongeographical, so listeners can identify with the characters and themes. Undoubtedly, in an era where reading was not a common skill, and books were inexistent or expensive, (printed books were not available in the 12th century) oral stories were the means to inherit knowledge. Storytellers had a special role in the community because they were responsible for preserving the story and its pedagogic messages. In addition, folktales' target audience was general, but mostly adults, so their relevance in society was greater than any other story: they work as cautionary tales of wrong and unacceptable behavior as well as enhancers of desirable behaviors, and this function

continued even after the re-writing and re-shaping of the tales. According to Neil Phillip in the introduction of his translation of Perrault's work, the definition of a fairy tale needs to include essential elements such a story that aims at the discovery of the character's self-value, has a moral, restores balance, and identifies with the reader's reality (12). This simple but complete definition summarizes the essence of the fairy tales: they teach right from wrong.

One of the most recognized writers of fairy tales is Charles Perrault, who collected the stories heard in France, in Great Britain and in the New World, and wrote them in his own particular style. In 1697, he published *Tales of Mother Goose,* which included his most famous stories: *Cinderella* and *Sleeping Beauty.* He had to target a singular audience: "the sumptuous court of Louis XIV of France" (Phillip 11) therefore, even his objective was mostly to entertain; he decided to keep the essence of the tales. Iona and Peter Opie affirm that "Perrault's achievement was that he accepted the fairy tales at their own level. He recounted them without impatience, without mockery, and without feeling they required any aggrandizement, such as a frame-story, though he did end each tale with a rhymed morality" (Phillip 12). Clearly, Perrault' stories where such a success because of two main reasons: they appeal to universal themes and their written style is skillful.

The aristocratic fairy tale created by Perrault has distinguishing stylistic and narrative characteristics. First of all, his writing needed to reflect the *preciosity* of its writer and audience; the Aristocrats valued the beauty of language and the cleverness of its writing. Also, they ended with a moral—some teaching that reinforces or discourages behaviors in people. By doing this, Perrault gives the stories a purpose and, most importantly, a sense of importance for society. They stopped being pure entertainment to become a pedagogic resource. Finally, Perrault avoided verse style and preferred a more

narrative one. However, this does not mean that his writing style was plain; on the contrary, his stories were loaded of witty remarks and sharp inferences. By using these stylistic tools, he emphasized the stories and detached from the oral tradition even more. According to Neil Philip, Perrault's eleven stories have remained as the most popular and influential ones in spite of the hard work of many other folklorists, such as Emmanuel Cosquin, Paul Sébillot, Francois-Marie Luzel, Paul Delareue, and Genevieve Massignon.

Even when the Grimm Brothers, Jacob and Wilhelm, were not part of the aristocracy, as Charles Perrault was, they were privileged. Their father's position as a judge granted their status as a wealthy family until he died and their financial hardship became real. According to Jack Zipes, both brothers studied law at the University of Marburg, but Jacob had to return to his mother to help with the upbringing of the rest of the family (Zipes xix). Even away, the brothers continued collecting folk tales and materials related to folklore. After many years of war and difficulties, the brothers started collecting the tales: "Their primary method was to invite storytellers to their home and then have them tell the tales aloud, which the Grimms either noted down on first hearing or after a couple of hearings" (xxiv). Both brothers worked together in the reshaping of the tales and their influence is undeniable not only because they omit the "most violent" passages and set the tone and structure, but also because they established the common ground for their predecessors. The first edition of the two volumes of 156 tales was published in 1812; the second edition in 1819 with 170 tales, and by 1857 (8 five editions later) the number of tales had increased to 211. Originally written in German, the Grimm Brother's tales are still told to children around the world. The evolution of fairy tales has continued, and the tales have been adapted the big screen, to TV series and written in many different versions. The

criticism that they produce reinforces their importance as a cultural product and leads to the conclusion that they are by nature subject to intertextuality.

2. Cultural Studies

Cultural Studies has been a major theoretical approach for the last 50 years. Scholars such as Stuart Hall, Richard Johnson, and Chris Baker have rethought the conceptualization of the field deeply. Stuart Hall, a British cultural studies scholar, focuses on the concept of culture. By defining culture, Hall clarifies the range of this academic discipline as well as its object of study. Culture includes "those practices which are not simply genetically programmed into us … which carry meaning and value for us, which need to be meaningfully interpreted by others or which depend on meaning for their effective operation" (Hall 3). Human beings learn their culture through their experiences; they can be (or choose not to be) aware of these common practices that carry a significant meaning to members of a society. As long as there is an interpretation of that signifying practice, every group or individual interaction constructs meaning. The focus on signifying practices widens the range of the discipline; however, Hall focuses on the use of language. Language is a signifying conceptual system reproducing culture (Hall 18), which means that the interaction among the participants and their social environment creates meaning. Stuart Hall was a pioneer of the cultural studies discipline; therefore, his concept of culture clarifies the object of study of the field.

Later, Richard Johnson debates, in his article "What is Cultural Studies Anyway?" cultural studies' popularity and purpose. For him, *cultural studies* refers to an academic discipline with theoretical versatility; also, he points out the reflexive feature and the importance of critique: "critique involves stealing away the more useful elements and rejecting the rest" (Johnson 38). Therefore, this field intersects with other fields of study

such as history, philosophy and literature. This process of decodification[2] is selective since it employs the relevant elements of the approach for a determined analysis. Johnson considers the recognition of the field in academic spheres problematic due to the fragmentation that the discipline is subject to. He refers to the convenience of opening up the concept and including more disciplines by affirming, "actually it is not the definition or codification what we need, but pointers to further transformation" (Johnson 40). This transformation can lead to interdisciplinary studies, the intellectual-political connection to power-based relationships, and the comparisons of theoretical problematics. Taking into account such transformation, his definition clarifies the range of action of the field: "[it] is about the historical forms of consciousness or subjectivity, or the subjective forms we live by …or the subjective side of social relations" (43). There is a production of the consciousness or subjectivity instead of a given one, and this justifies the importance of the object of study (in my case the graphic novel) more than the starting points. Based on Johnson´s definition, it can be concluded that this discipline embraces almost every cultural practice and its analysis.

Chris Barker's definition incorporates the main ideas described above. He agrees with Stuart Hall in the object of study—culture—and in the use of language as a signifying practice. However, he expands the concept with the following premises based on T. Bennet's definition:

a) The field includes different disciplines, which makes it interdisciplinary.

b) It includes not only practices, but institutions and systems of classification that show the population's core values and lifestyle.

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[2] Decodification refers to the process of examining meaning piece by piece and putting it together again.

c) It examines all relationships of power—gender, race, class to explore its impact on the perspective of life.

d) This discipline is academic. (Barker 7)

Barker's definition brings together the academic component of the field and its object of study. Then, *cultural studies* is an interdisciplinary academic field focused on culture and all its significant practices including language, images and other media. Also, it is in constant evolution and expansion.

Cultural studies' definition is complex, for it includes different perspectives, and according to Meyers and Pacheco, this field is "very broad and complex" (149). This complexity makes the field both daunting and accessible to so many scholars. These two Costa Rican scholars emphasize this field's interdisciplinarity, diversity, purpose and expansion. The embracing of different areas, such as "history, race, gender, aesthetics, textuality, postcolonialism, ecology, film studies and popular culture, just to name a few" (149) as well as the use of different approaches or their combination (Marxism, psychoanalysis, semiotics, feminisms, among others) brings together scholars to study culture not only as an object of study but also as a "product of mass production and a space for socio-political analysis" (149). Clearly, the purpose of Cultural Studies surpasses traditional text and support multimedia analysis. This definition does not intend to be comprehensive, for the field changes and grows. However, it functions as a guide to understand the range of the field of study.

One of the main pillars of cultural studies is the study of representation. Even when the concept may seem plain, it includes diverse lines of analysis. This key concept associates to social constructions (Barker 8), so the meaning of everyday objects and emotions depends on its *representation* within the culture. Chris Barker affirms that "the

central strand of cultural studies can be understood as the study of culture as the signifying

practices [3] of representation" (8); each representation has a meaning that must be

understood in its own context, its own culture. The discovery of a cultural meaning implies

finding its representation in different cultural media: books, magazines, movies, articles.

Without this exposure, this sign would become a private symbol with a specific meaning in

a work, not a cultural one. Representation goes beyond one single work of art since it

navigates through the waters of the collective unconsciousness. Its meanings "are produced,

enacted, used and understood in specific social contexts" (Barker 8). This movement

towards social contexts is essential to understand the term *representation* within the cultural

studies realm.

Moreover, language defines the term *representation.* Primarily, this concept is "an

essential part of the process by which meaning is produced and exchanged between

members of a culture. It does involve the use of language of signs and images which stand

for or represent things" (Hall 15). Stuart Hall also highlights one key element: the

exchange of meaning—charged and processed through language—between members of a

culture. Certainly, meaning and representation need language, which is "a signifying

practice" (5); culture permeate this use of language, so it becomes a cultural representation.

In addition, language is a semantical system, which is significant for the study of cultural

practices: its signifiers are loaded with usage, tradition, context and evolution. The

signifiers can be gestures, visual images or text; also, the meaning may or may not be literal

since the use of figures of speech or humor in a language depends on the semantical sphere.

Taking language into account, representation is "the production of the meaning of the

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[3] Signifying practices refer to cultural practices such as name calling, use of language, accepted
behaviors, traditions, rituals and others found and enforced in a culture.

concepts in our minds through language" (Hall 17). This broader definition includes the visible—objects, places, people—and the invisible—feelings, emotions, concepts. The host culture enforces power on everything represented through language, so Hall asserts that being part of a culture implies the sharing of the "conceptual and linguistic universe" as well as the interpretation for the systematic constructions and the use of referents (20). This conceptual and linguistic universe includes the images, symbols and signs used to reinforce meaning. According to Hall, through language, one can perceive culture; therefore, the representation of concepts cannot detach from its context: "to belong to a culture is to belong to roughly the same conceptual and linguistic universe, to know how concepts and ideas translate into different languages, and how language can be interpreted to refer to or reference the world" (Hall 20). Language in the broader sense—including other manifestations such as gestures, pieces of art, and significant practices—is immersed in and is a product of culture; to separate them becomes not only impractical but also impossible.

Finally, representation is constantly evolving because language and culture change. The meaning of a so-called *cultural code* is never fixed because the cultural, social and personal environments are not fixed variables, and the representation of any given concept varies depending on these factors. Hall affirms that "the meaning depends, not on the material quality of the sign, but on its symbolic function" (26). The symbolism of the representation makes it worth analyzing, and this analysis will rely on the above-mentioned contextual factors. Representation, for example, of a man, a woman or a child will evolve through time depending on the language people used to refer to them, their social conception and importance, and the cultural impact they may have. Clearly, the only certainty is that the representation of any given concept requires a context.

3. Intertextuality and Hypertextuality

Intertextuality refers to the relationship of a given text with exterior and interior texts. The concept of *text* is not limited to the written form of words, but it refers to any signifying practice. This widening has been possible through the ideas of post-structuralist critics such as Roland Barthes; he affirms that "a text is not a line of words releasing a single theological meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash" (146). The text becomes, then, a common ground for the interaction of meanings of other *writings*—external and internal subtexts. External includes the social and historical context, and internal the author and reader's background. Meyers and Pacheco also refer to Barthes's ideas about text by affirming that the death of the author is possible "because language is previously constituted as a system into which the individual is inserted" (89). Clearly the concept of text proposed by Barthes' propels the development of intertextuality.

María Jesus Martínez, in her article "Intertextuality: Origins and Development of the Concept*,"* explains the development of Kristeva's concept. Taking Bakthin's dialogism[4] from previous lectures, Kristeva affirms that a text has several changeable meanings impregnated by other texts, "each word (text) is an inter section of other words (texts) where at least one other word (text) can be read" (qtd. in Moi Reader 37). A text exists in interaction with other texts and without them, its existence becomes impossible. These systematic dynamics clarify the application of the concept to literary theory.

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[4] Dialogism refers to the multiple voices that can be heard in a text. The interaction of these voices creates dialogues through which discourse can be understood and examined. María Jesus Martínez explains it as "the name for a necessary multiplicity in human perception. We are in dialogue not only with other human beings and with ourselves, but also with the natural and the cultural configurations we lump together as "the world." In sum, dialogism is based on the primacy of the social, and the assumption that all meaning is achieved through struggle" (272).

Meyers and Pacheco, however, highlight the functionality of the concept not only for literary works but also for multimedia works such as films, in which "visual and audio codes simultaneously demand attention from the audience" (89). Intertextuality, then, applies to multiple works if the cultural connections and voices can be studied and heard. As Chris Barker puts it "the idea of intertextuality refers to the self-conscious citation of one text within another as an expression of enlarged cultural self-consciousness" (101). The discovery of the intertextuality of any given text requires effort, knowledge and awareness. Even when the discussion of the concept started in the twentieth century, it remains relevant especially in the context of cultural studies since it allows different readings that do not need an original source.

Leonardo Mozdzenski, in his article titled "Verbal-Visual Intertextuality: How do Multisemiotic Texts Dialogue", provides a very complete taxonomy of related texts such as paratextuality, metatextuality, architextuality and finally hyper textuality. This author bases his proposed classification on the work of Genette (1979), who deeply elaborated on the theory of transtextuality. For Gennette (1997), hypertextuality refers to "any relationship uniting a text B (hypertext) to an earlier text (a hypotext) upon which is grafted in a manner that is not that of commentary" (p. 5). In other words, hypertextuality refers to the capacity of a text to transcends it boundaries and be read in another text.

In order to understand this definition clearer, one must distinguish hypotext from hypertext. The former refers to a text created prior to the latter, and which can be read again in it. A hypertext then becomes the conclusion of the hypotext, or a future text that refers to a previous one; for example, parodies and pastiche are good examples of hypertexts since their creation is conditioned to the existence of a prior text, a hypotext. In a way, these two texts have a conversation that mingles past, present and even future, what I would like to

call a full circle.   Genette (1979) also affirms that all texts are hypertextual because the influence of prior texts is present in newer texts; however, not all texts are hypotexts because sometimes the influence of a prior text is too uncertain. In such cases, Genette states the hypertext keeps its individual value. In other words, the flagging of a hypotext is going to depend on the reader of the hypertext, and if such reader ignores the existence of the hypotext, such challenge does not diminish the value of the hypertext. The concept of hypertextuality has become a key concept in literary analysis since it proposes an undeniable and cyclical relationship between certain texts and their hypotexts, blurring the limits of the parody, the reference, the allusion and the so called original. This premise then supports the flexibility of texts and the importance of studying them as a whole.

Mozdzenski goes beyond the theoretical approach of the theory of intertextuality and the hypertext. He refers to previous theorists such as Piegay Gros, who in 1996 enhanced the concept by adding the key word "co-presence," which could be traced by means of citations, what the text explicitly said; references, non-literal transcriptions; allusions, or subtle indications; and finally plain plagiarism. He continues citing another important theorist: Koch, who distinguishes between an implicit and an explicit intertext. The first one presents a clear mention on the source text while the latter's presence is hinted or suggested by means of the activation of the discursive memory. Mozdzenski then concludes that there are too many categorizations for this theory.

However, the focus should not be the classification, but the functionality of it to analyze texts because a single text could present two or more of the above-mentioned categories or any other possible combinations at the same time. Thus, the criterion goes around the functioning of the intertext and not the other way around. Mozdzenski states, "this criterion is linked to the *positioning* of the quoting author's voice in relation to the

quoted author's voice in order to build his or her own discourse" (183). In these lines, the author clarifies the dialogue that occurs between the source text and the intertext, which goes beyond a simple reference and becomes an interaction of symbols, references, and motifs. These many categories may become problematic when applying the theory to literary works; therefore, this author proposes that in order to avoid going too carried away by a broaden theory, the literary critic must understand the intertext and the hypertext as a text with a purpose, where the meaningful effects are produced when other's voice incorporated in the new utterance. Therefore, functionality is even more important than classification when applying the theory to literary works.

José Enrique Martínez-Fernández in his book, *La Intertextualidad Literaria,* explores in detail the application of this theoretical framework to literary works. He starts by defining intertexts as "all those texts that through citations or allusions become part of a determined text" (11). His definition coincides with the above-mentioned ones, but he goes beyond by defining "textuality" as the structure of socio-communicative actions from and within the speakers of a text. For this author, then a text has multiple voices; however, he differentiates *text* from *literary text*. He argues that a text has a semiotic structure and meaning based on codes subjected to an interpretation based on a common cultural background knowledge; in other words, a text has meaning within a culture and a specific society. However, a literary text surpasses linguistic limits and achieves a complete textuality that encompasses not only linguistics but also complete textuality.

Based on this concept of textuality, then, intertextuality provides the ground to expand the concept and consider society and culture as a unique text because the intertextuality found in a text refers to the knowledge and recognition of previous texts. This author also explains that the intertextual mechanism does not have the same effect in

every text, and that its application may depend on the construction and/or reading of a text. Therefore, "the term intertextuality refers to the dependence-based relationship that is established; on the one hand, by the production and reception process of a determined text, and on the other hand, by the participants' knowledge about the communicative interaction of the source text with the related texts" (38). The degree of intertextuality is, without any doubts, dependent on these two components: origin and reading.

The differentiation does not end with the concept of textuality, but it combines intertextuality and literature. Martinez-Fernández states that the concept of literary intertextuality refers to "the relationship that a literary text holds with other texts from the inside, regardless if those additional texts are literary or not" (45). Therefore, this theory belongs to the comparative literature field of study and places the text in a privileged position where the allusions and references guide the reader to different texts and cultural paths.

The footprint is another key concept to understand the mechanics of intertextuality. It refers to the path that will lead the reader to recognize previously written texts—literary and non-literary. Through this footprint a text can be read from any other, turning the whole exercise cyclical; in other words, it's impossible to find one which text permeates which text. Martínez-Fernández clarifies this by stating that, "todo texto es huella de otros textos. Estamos dentro del juego textual inacabdo, misterioso en el que consiste la dúctil construcción de la historia literaria. Un juego de espejos, un dialogo de libros y de sombras" (70). Even when the author does not explicitly state it, he is referring to a hypertext, and once the reader finds the footprint, it can lead him/her anywhere.

Martínez-Fernández´s main contributions are the division of intertextuality and exotextuality. The following chart summarizes the classification of these two concepts based on Martínez-Fernández ideas stated on pages 80 to 97:

Verbal Intertextuality		
	Endoliterary intertextuality	Exoliterary intertextuality
Definition	Traditionally called "intertextuality." It refers to the relationship between the source text and other partial or complete literary references	This kind of intertextuality refers to the relationship between the source text and non-literary texts and references. They can be explicitly or implicitly stated.
Categories	Explicit and implicit references such as quotations and allusions	History, culture, idiomatic expressions, poetic external personas.
Application	Comparative analysis of the identified intertext with the source text through literary devices.	Comparative analysis of the identified exotext using the text markers to draw cyclical relationships.

Figure 1. Features of Exotextuality and Endotextuality

Martinez-Fernández presents a very applicable theoretical corpus, which in light of previous literary critics and this contemporary reader, serves as one of the triangulations for this research. Through an intertextual perspective, every new text carries cultural meaning

taken from another text, but through the hyper-text conceptualization, every intertext is a footprint leading to a never ending reading; in other words, intertextuality doesn't detach from hyper-textuality; on the contrary, it compels it through the analysis of culture and its manifestations.

4. Power

Cultural studies' gist includes the study of power and its consequences. Stuart Hall, one of the main theoreticians in the field, affirms that this focus on power and culture differentiates it from other fields of study (Barker 161). Power, then, becomes a signifier, and its representation, a mechanism to justify ideas and actions. However, this concept is not as abstract as one may think. Michel Foucault has explained this in detail,

> It seems to me that power must be understood in the first instance as the multiplicity of force relations, immanent in the sphere in which they operate and which constitute their own organization; as the process which, through ceaseless struggles and confrontations transforms, strengthens, or reverses them. (93)

Foucault considers power the "multiplicity of forced relations," which means that power is not limited to one specific relationship, but many sharing a neither wanted nor welcomed imposition. Also, these forced relations result in an organic hierarchy where one can distinguish the privileged hegemonic groups from the oppressed and (to some degree) the peripheral ones. The last key element that Foucault mentions is power's changing capacity, evolving and/or involving; in other words, power changes for better or for worse. Power can be overwhelming and because of different process it can lose or win its strength; the reach of power to certain social groups may be limited or granted, decreased or widen. Power is not static since it moves according to society's requirements.

Using Foucault's post structural ideas, Chris Barker affirms that "power is also productive (power to) circulating through all levels of society and within all social relationships" (162); in this sense, power becomes a regulating signifier that encourages and validates behaviors and actions. This means that the hegemonic group will obtain power because it has submitted to the "acceptable" and moral practices, while the outcast or peripheral group has rejected the same practices, resulting in disciplinary actions. This disciplinary power is supposed to guarantee good results; for example, as Barker states, this hierarchical order has been implemented in hospitals, schools, asylums, and others producing "what Foucault called ´docile bodies' that could be subjected, used, transformed and improved" (Barker 162). The use of power as a mending mechanism to supposedly improve human bodies could compromise human rights, morality and the well-being of the subjected groups, enhancing discrimination and abuse of power.

Following the same line of thought, Meyers and Pacheco add that power is "part of correcting assignments, respecting norms, obeying commandments, and following rules" (116). The study of power and its consequences—positive or negative—will unfold the necessary input to trace the morality of assignments, norms and commandments. Who is the designated figure to enforce power to guarantee a "fair" society? Or who decides the proper punishment for transgressors? The field of cultural studies seeks to find answers to these and other questions.

5. Comics, Comic Books and Graphic Novels

The presence of comics in general culture is linked to folklore because they share the same purpose and audience: to share important information with a wide amount of people to obtain a desired result. In the case of comics, the desired result refers to advertisement while in folklore, to share ancestral knowledge. This market-oriented

characteristic contributed to the questioning of its relevance as a literary product.

According to Charles Hatfield, in his book *Alternative Comics,* this debate is based on the

status of comics as marginalized subculture (73). Comics then have been considered

paraliterature even with the growth of the field and their inclusion in literature programs,

especially in the United States. As Jeet Heer and Kent Worcester explain in their

compilation titled *A Comics Studies Reader,* there are four symbolic flaws for the genre:

> 1) It is a hybrid , the result of crossbreeding between text and image; 2) Its
>
> storytelling ambitions seem to remain on the level of a sub – literature; 3) It has
>
> connections to a common and inferior branch of visual art , that of caricature; 4)
>
> Even though they are now frequently intended for adults, comics propose nothing
>
> other than a return to childhood. (299-302)

Despite these arguments, the genre has continued growing as part of what Hatfield calls

*Alternative comics (*a movement in the 1980's and 1990's that opposes to mainstream

practices); also, it has encouraged theoretical discussions based on the definition, elements

and approaches. In order to delve into this comic world, a clarification of the terms comic

strip, comic book and graphic novel is also necessary.

Hatfield affirms that the main difference between these three concepts is the format.

Comic strips refer to a short-form publication that appears in newspapers (183). Even

compilations of strips cannot be considered comic books because they do not follow a

common line of narrative. In contrast, long-term publications such as comic books and

graphic novels follow narrative line, a story with a beginning and an end (it could be an

open ending). Hatfield's description of comic books reads:

> The so-called comic book, on the other hand, is a small, self-contained magazine or
>
> pamphlet (roughly half-tabloid in size). In the early days of the industry, this

magazine incorporated a miscellany of features, both narrative and non-narrative;
more recently, though, it has come to concentrate on a single character or group of
characters and, more often than not, a single story (typically between eighteen and
twenty-four pages in length). (187-91)

This description emphasizes form and content. The form is rigid "self-contained magazine
of pamphlet" which leaves aside the compilation of different strips published in periodical
magazines or newspapers. Also, regarding content, the comic book may or may not
incorporate narrative elements, which is crucial for commercial effects and the comic book
industry of serialization of superheroes.

Finally, the graphic novel is a recognized comic book that shares literary elements.
Its origins can be traced to an underground "comix movement," the revolution of comic
books and the publication of Art Spiegelman's Pulitzer-winning *Maus* (1980-1991). This
graphic novel became a before and after in comic studies because it provided recognition
and visibility. Not every scholar agrees with Hatfield's definition; however, it provided the
starting arguments for its discussion.

One of the most important authors in comic studies is Scott McCloud. His
straightforward definition allows reader to understand the reach of graphic novels. In his
book *Understanding Comics*, he defines comics and graphic novels as "juxtaposed pictorial
and other images in deliberate sequence, intended to convey information and/or to produce
an aesthetic response in the viewer" (8). This definition clarifies the main parts of graphic
novels (which McCloud considers the same as comic books); the use of images and letters
arranged with and the intentionality of telling a thought-provoking story. He also explores
the main components of the field to help scholars understand and analyze this cultural
production within a discipline.

Similar to McCloud, Zahra M. Baird and Tracey Jackson, in their article "Got Graphic Novels? More than Just Superheroes in Tights!", appeal to Allyson Lyga's definition: "The graphic novel is usually a monographic work and has a storyline with a start and a finish. It is published on an independent schedule and is typically in bound book format and has higher quality" (qtd. in Baird & Jackson 5). "Monographic" refers to the work of a single author which is the designer of the entire story, despite having invited colorists and pencilers in the novel. Also, it has a narrative and this characteristic allows literature and art to coexist together.   Besides, the graphic novel is written outside publication due dates, and it may suffer several modifications during the editing process. Finally, the quality and the availability of graphic novels is superior to the so-called *normal* comic books; readers treated them as works of art, they have a separate section in bookstores and they have made their way in academic courses in USA universities.

Other authors have argued that the renaming of graphic novels deals more with prestige and acceptance rather than with form and content. Janet Pinkley and Casey, Kaela in their article, "Graphic Novels: A Brief History and Overview for Library Managers", define a graphic novel as a more refined comic book by using the example of iconic Will Eisner and his graphic novel *A Contract with God*. They affirm that the term graphic novel differentiated his novel, full of text and pictures, from the undervalued term "comic book" (2-11). Following this line of thought, Charles Hatfield praises the flexibility of the term: "Indeed a graphic novel can be almost anything: a novel, a collection of interrelated or thematically similar stories, a memoir, a travelogue or journal, a history, a series of vignettes or lyrical observations, an episode from a longer work-you name it" (218-20). He argues that a graphic novel is just a fancy name for comic books and that it has commercial purposes. This plasticity of the term is used to praise the work of graphic novel while

minimizing the impact of comic books. Finally, this author goes further to define comic books and graphic novels as "social objects," which implies the study of the context and the connotations within the graphic novel itself.

The presented definition of comics, as a genre, and graphic novel as a product is not comprehensive. It is still being discussed by many scholars around the world. However, scholars agree on certain facts: that graphic novels are multimedia works and that their analysis includes the study of narratology, angle use, shadows, light, colors language, pictures, layouts, onomatopoeic expressions, motion lines, sequence, panels, closures, icons, time, representation of sounds, word balloons, subtitles and gestures, where the reader fills in spaces while inferring what is left behind within the gutter and the panels.

In order to analyze a graphic novel, one must explore its main elements and resources. McCloud defines *icon* as a representation of ideas, people or places (27). It is not a fully detailed image but reminds readers of their iconic meaning. Pictures can be detailed or not; however, the amount of identification to the reader will vary based on this difference; for example, the same author argues that a "cartoon is a form of amplification through simplification" which means that human brains are able to activate mirror neurons by using very simple images. The mirror neurons refer to the ability that human beings have to experience the same sensation other human beings experience by just witnessing actions. This empathy makes people enjoy music, sports or art, even by just witnessing it instead of producing it. The mirror neurons activate the part of the brain used for certain activities and that is why humans can share experiences that have not precisely lived on their own skin. However, iconic images are not able to depict emotions as efficiently as more elaborated images.

The use of condensed language, onomatopoeic words, word balloons and subtitles is just as important as the use of images. McCloud affirms that "the need for a unified language of comics sends us toward the center where words and pictures are like two sides of one coin" (49). Even when it is true that comics use fewer words, their selection requires deep consideration since they complement the scene contained within the panels. The use of onomatopoeic words provides sound and life to the scene and word balloon shapes underscore the tone of the words; for example, a round linear word balloon indicates normal conversation, but a star shaped one implies an increase in the volume of the voice. The use of color in letters also shows emotions, such as anger and happiness. Besides, the use of subtitles implies the presence of a narrator which guides the reader through the panels.

The layout of the panels can show the sequence of events, the emphasis of a moment or the imagined closure. The comic page can be organized differently; there is no fixed pattern, so comic writers and illustrators can decide whether to draw a panel larger than the rest or to use same size panels throughout the page. This rectangular or square box tells the story in a fixed moment: analyzing them may reveal emphasis on characters, situations or objects. The moment captured as a photograph in the panel can be analyzed to find angles, colors and gestures. The closure refers to the imagined absence, what is not there, but becomes a survival and automatic tool to understand the story as a whole (McCloud 63). Similar to the closure, the gutter or space between the panels is filled by the reader's schemata and inferences regarding the story. McCloud refers to the importance of this element by stating that human imagination is free to construct the story that happens between two or more panels (66). The fracturing of time is possible because of the gutter as

well as a mental reconstruction of the story. A look at the panels of the story will allow the reader to determine the type of panel and its relevance to the comic's analysis.

Time in graphic novels is negotiated between the reader and the text; however, there are customary arrangements (employed by illustrators and pencilers such as the movement of one character from one panel to other, or the use of horizontal panels to express the progress of an action), and motion lines to express time; lines show movement around objects or people, so their purpose is to indicate if time has passed quickly or slowly. The use of this resource fulfills the necessity of adding speed, time, or movement. (McCloud 110). Many illustrators use this element to guide the reader on the movement of the narrative and in the specific scene.

Finally, the use of color can emphasize the importance of a character, his/her background or that of others. Tones can add depth (McCloud 188) and without any doubt, colors affect the reading of a graphic novel: the meaning of colors for a western reader enhance messages of love or hatred because they carry inherent symbolism. The reader will react differently if colors are left to the imagination. For example, when the colorist uses cold colors such as green, blue and grey, it can diminish the violence of a murder, while dark, bright red can enhance the violent action. The arrangement of the panels, the use of angles, colors, the word bubbles and the motion lines are the most common elements in a graphic novel, but they are not the only ones. Each graphic novel has its own resources; for example, in *Fables,* the change of detailed to iconic images shows a change in the tone of the novel. The field of comics study is growing, with new tendencies, new approaches and new elements that may appear.

The proposed study of *Fables* aims at an analysis of the literary work as a multimedium where literary theory and comic studies interact, based on intertextuality and

the hypertext. The graphic novel elements, such as arrangement, colors, shapes, fonts, background, use of time, and type of panels, among others explained above, are still subject to some discussion and although scholars may or may not agree with them, they are the core of this research project.

The provided information in this chapter aims at a better understanding of the novel as a cultural product subject to cultural studies' theoretical framework. The concepts discussed above will be used in the analysis of the entire text as well as the visual elements of the graphic novel.

CHAPTER II. THE CIVIL WAR AND SEGREGATION PRACTICES OF *FABLES* IN *ANIMAL FARM*

Hierarchies provide categories and order in society, primitive or modern, and this can guarantee the survival of the society. Western societies are a case in point, and throughout history, their social organizations have changed from having one single leader or aristocratic class to democracies with parliamentarian apparatuses and political parties. However, democratic systems do not guarantee an eradication of injustices, and in the case of the United States democracy has perpetuated social inequality, discriminatory practices, political abuse, and injustice enforced by powerful groups that maintain hegemony. The history of the United States is full of power struggle and conflict and their study is essential in order to understand certain cultural practices and representations in literary texts.

Social hierarchies and classes have allowed those in power to attain and maintain power. These divisions propel power enforcement: hegemonic groups enjoy privileges while marginal ones are not only subject to discriminatory practices (both real and discursive), but also responsible for performing less appealing and more dangerous jobs. Throughout Western history, hegemonic groups have employed different ideological discourses to justify the oppression of others, going as far as depriving them of their humanity. Such was the case of American Civil War, where the main conflict was the abolition of slavery, although the initial conflict was Confederate Cessesion. This war reshaped the social hierarchy in the country by emancipating former slaves. After the Civil War's conclusion, the country evolved from a system of open racial exploitation to one of more racial segregation. The enforcement of power changed as well since it had to adjust to a new social apparatus.

José Enrique Martínez-Fernández in his book *La Intertextualidad Literaria* defines the term using the work of Piegay-Gross and Koch, among others, to end up formulating his own definition: an *intertext* for this author is any reference to other texts in a literary work. Such texts may appear explicitly or implicitly by means of cultural markers; for example, a citation will constitute an explicit marker since it redirects the reader to a different text; on the other hand, the implicit cultural markers may be quite evident for a trained reader. According to María Jesús Martínez, the conceptualization of intertextuality suggests that there is no point in trying to determine the origin of a text because every new text contains traits of others (270). The importance, then, of identifying intertexts, either explicitly or implicitly, relies on finding the dialogues they uncover and their connection to the reader's interpretation of an endless text. Mozdzenski also affirms that in this infinite hypertext where its origin remains unimportant, there are many voices that will be heard if one listens carefully to explicit and implicit allusions, parodies, citations, and references.

One of the traces that intertextuality finds is social hierarchy, something we would expect since social divisions appear in previous historical retellings. The graphic novel *Fables* addresses this hierarchy through a metaphorical and setting-oriented division between human and animal-like fables, resulting in the emergence of exotexts or references creating a dialogue between the comic and non-literary texts. In this case, the American Civil War (1861-1865) and racial segregation in the USA after the war are the exotexts of interest.

Thus, the exploration of these intertexts is based on explicit and implicit cultural markers, more specifically allusions and interferences, that redirect the reader to history, as

a signifying practice.[5] The main exotext (or external text unrelated to literature) in *Fables* is undoubtedly the American Civil War, so in order to draw co-relations between both texts, a brief review of the American Civil War is necessary. Normally a war is a conflict in which two groups of people disagree strongly on an issue, and once the dialogue is exhausted, both groups' armies fight only one army gets eliminated or if it surrenders. However, war is more than just military strategy; it involves the management of communications, politics and the procurement of resources. The gist of the American Civil War was the desire to abolish slavery, along with a desire of the South to separate from the Union. A holistic understanding of the conflict avoids oversimplifying it into a good versus evil fight, where the Northern states appealed to equality and freedom while the Southern states intended to keep slavery as a God given and profitable right. More critical readings have focused on the development of the war, which surpassed the battlefield to get into the military, political, and financial arena.

The conflict was resolved when the Confederate States lost the Civil War in 1865, after 4 years of war. This defeat had two important outcomes: the consolidation into a single nation and the granting of rights and freedom to former slaves. This last change subverted the status quo and "God's natural Laws," as some of the pro-slavery advocates argued at that time. The oppressed group gained some power and little by little, despite commonly accepted and remaining discriminatory practices, they found a more just and equitable presence in national life. This historical exotext is present in the textual analysis of the second volume of the graphic novel series. This exotext is first stated quite explicitly

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[5] The field of Cultural Studies employs the word *practice* as "an action, application or performance that occurs as a consequence of intention, habit or routine" (Barker, 163). Clearly, the term refers to practices involving culture as a whole. A *significant practice* refers to a practice that has a meaning in particular and that speaks of culture even without an original intentionality.

through the intentional foreshadowing performed by a character known as "the forsworn knight," reinforced by the social division of human and animal-like fables into first and second-class citizens, and evident by the rising and outcome of the rebellion.

A. The Forsworn Knight

A complete analysis of graphic novels should consider colors, lettering, angles, panels and closure. However, pregnant moments, when analyzed in detail can provide meaningful insight and become cultural referents. A pregnant moment is a panel where the illustrator and the writer intentionally place colors, angles, lettering, and dialogue to convey a message; in other words, the closure is absence and the room for imagination closes significatively. The analysis of such still panels in the graphic novel has been supported by authors such as Karin Kukkonen, who introduces the use of "pictorial art" that concentrates its meaning in one single "pregnant moment." A critical reader, then, places special attention to those moments, analyzing their importance within cultural representations.

The pregnant moments referring to the forsworn knight, a character brought from *Fables's* homelands and placed in the main office, unveil the exotext to the American Civil War by making an explicit textual allusion to the conflict. According to Blue Boy, Snow White's assistant, when drunk, this knight, who has become part of the decoration of Snow White's main office, talks nonsense. Blue Boy finds out that the knight has gotten drunk again, but this time, his words make sense to the trained reader because she or he will activate background knowledge leading to war oracles and to the American Civil War.

The knight works as a traditional Greek oracle by revealing premonitions through his unconscious (intoxicated) state and the visual elements support the reliability of his role. The following panel, indeed a pregnant moment, supports his role as an oracle:

There shall be unto them a great upheaval in the land. The children of the north shall maketh to smite the children of the south.

WHAT THE HELL IS *THIS* NONSENSE?

Willingham Vol. 2, 35

This upper panel focuses on the knight himself through an aerial angle that places the knight above the other male characters. The symbolic meaning of this positioning within the frame suggests that the knight knows more. The rope around his neck confirms his supernatural nature and his ability to defeat death itself. Also, the little sparks around him establish his quasi divine state: knowledge and wisdom have inhabited his body during this moment of lucidity. By turning a knight into an oracle, Willingham introduces intertextual war references such as the ancient use of oracles to predict the outcome of a war.

Word balloon lines support the knight's reliability as an oracle. According to McCloud, the use of word balloons is "ever present and ever popular" and they are elements to express sensations such as shouting (1340), which means that any variations on these bubbles are intentional and meaningful. The upper wide panel uses a different word balloon line, a wavy one. This line gives sound to the words spoken and this sound is a ceremonial one; he is speaking from an unconscious state and referring to a different dimension: The American Civil War replayed on the farm.

McCloud also highlights the importance of the lettering style: "even the variations of lettering styles, both in and out of balloons, speak of an ongoing struggle to capture the very essence of sound" (134). Subtle details reveal intentionality, such as the lettering chosen for the foresworn knight's intervention. The ceremonial and seemingly ancient lettering font size, together with the employment of archaic language markers such as *shall* and the *-th* morpheme at the end of verbs, places the reader in a different dimension and confirms the knight's reliability and connection to the past, and despite the male characters' skepticism, they believe the oracle and decide to go to the farm:

Willingham Vol. 2, 35

In these next four panels, the focus changes dramatically because the knight becomes part of the background while the central angles focus more on the faces of Bigby and Blue Boy. This change highlights the switch of dimensions from the magical to the real and focuses the reader on the characters' brainstorming regarding the meaning of the knight's words,

and these possible explanations make the exotext more explicit. Contrary to the knight's word balloons, Bigby' and Blue Boy's words are enclosed by a single line, which can mean that their words don't have a metaphorical meaning, but rather a literal one. They spot the knight's reference to the American Civil War; however, they do not give credit to the oracle until he talks about two sisters fighting in the bottom-left panel. The analysis of the dialogue within the speech bubble clarifies the identities of the two groups involved and represented by the sisters who "have been at war" for centuries. Both men underestimate the premonition at first, but later, when communication with the farm becomes impossible, they acknowledge the truth of the premonition and decide to go to the Farm to intervene in the sister's war. The knight fulfills his function and points out the intertext first by providing an explicit allusion to the American Civil War and second by confirming the importance of oracles in wars.

Even when the American Civil War did not employ the use of oracles to determine military strategy or politics, the role of the knight as a reliable oracle brings the reader together to a hypertext: war. According to Martinez-Fernández, there is a footprint in the text that will lead us to many other paths, "Todo texto es huella de otros textos. Estamos dentro del juego textual inacabado, misterioso en el que consiste la dúctil construcción de la historia literaria [...] un juego de espejos, un diálogo de libros y de sombras" (70). Clearly, the reader faces a never-ending cycle which will have variants but never an ending, and it is this footprint flavored with the scents of previous and future wars that the knight provides through his premonitions.

The use of oracles was common during the Greek and Roman eras. Encyclopedia Britannica defines oracles as "a branch of divination but differed from the casual pronouncements of augurs by being associated with a definite person or place" (Oracle,

Religion). This definition of ancient oracles fits the foresworn knight because his visions

deal with definite subjects, in this case, the sisters. Oracles were very present during the

development of Western Culture, both in Greece and Rome; they also played similar roles

in other places such as Egypt,

> Oracles in the formal sense were generally confined to the classical world. The
>
> Egyptians, however, divined from the motion of images paraded through the streets,
>
> and the Hebrews from sacred objects and dreams. Babylonian temple prophetesses
>
> also interpreted dreams. In Italy the lot oracle of Fortuna Primigenia at Praeneste
>
> was consulted even by the Roman emperors. The goddess Albunea possessed a
>
> dream oracle at Tibur (Tivoli), and the incubation rites of the god Faunus resembled
>
> those of the Greek hero Amphiaraus. *Britannica, Oracles*

This ancient and widely studied resource is present in our culture because even when the

most famous oracles such as Pythia at Delphi belonged to the Greek Tradition, the concept

of the oracle as a source of wisdom keeps repeating through time and space. Just like the

lesser-known oracles mentioned above, the foresworn knight fulfills this role.

The oracles' role was not limited to war, but this was its main role. Some oracles

could be consulted by commoners about daily inquiries and others were exclusive for

leaders. Also, during the introduction to Christianity in I and II A.C, the paganism of the

oracles made the transition easier. However, their most recognized role was to navigate

through time to advise leaders before important war-related events. Carmen Sanchez

Mañas, in her 2017 book *Los Oráculos en Herótodo, tipología, estructura y función*

Narrativa, provides a well-supported classification of the oracle-related texts and finds that

in this specific author, Herótodo, the texts relating premonitions with war reach 49, more than any other of the provided categories.

Also, Emilio Suaréz de la Torre, in his article "Miedo, Profecía e Identidad en el Mundo Greco-Romano: Los oráculos siblinos" explains that the main use of the syblin texts was to provide proof of the fulfillment of the prophecies and to implant fear in the population. Similar to the previously discussed oracles, these ones dealt with war threats such as the Persian invasion. The role of oracles may vary from place to place, but their footprint in Western culture is undeniable.

The foresworn knight shares the same characteristics of the most famous Greek oracle, Pythia, with a small but significant difference: he is male. Pythia was a woman who even when she was married, wore clothes indicating otherwise while staying at Apollo's temple. She was consulted by high authorities such as lawyers and military leaders. The procedure to access the oracle was the following:

> The Pythia and her consultants first bathed in the Castalian spring; afterward, she drank from the sacred spring Cassotis and then entered the temple. There she apparently descended into a basement cell, mounted a sacred tripod, and chewed leaves of the laurel, Apollo's sacred tree. While in her abnormal state, the Pythia would speak, intelligibly or otherwise. Her words, however, were not directly recorded by the inquirer; instead, they were interpreted and written down by the priests in what was often highly ambiguous verse. *Britannica, Oracles*

The description resembles the knight in two aspects: both oracles drink and both oracles make statements that require interpretation from a third party. Gender, however, plays with the irony of the hypertext because while in ancient Greece women served as oracles and men fought wars, Willingham subverts this "status quo" by using a former knight, which

symbolizes war itself, in a drunk and abnormal state to reveal the exotext of the American

Civil War replayed by the sisters.

This subversion unveils a hypertext where history, or in this case herstory, repeats

itself but with different characters.   Also, this premonition, just like ancient ones, needs

some interpretation; but instead of priests, the reader encounters two men symbolizing

authority, Blue Boy and Bigby. The hypertext becomes even more evident through the

words of Fabletown's sheriff: "If he is, he is still recycling old news/ those two had been at

each other's throats for centuries, this boy is a one crappy-assed oracle" (Willingham, Vol

2, 36). The use of the words *old news* places the reader closer to previously war-related

references while the indefinite determiner "those" makes room for a wider interpretation:

those two equals the sisters or the two opposite sides of any given war. The explicit and

negative characterization of the oracle glimpses a surprising thought about them: they do

not solve wars and sometimes they just repeat themselves. Willingham challenges the

traditional concept of oracles by providing a male and useless one. The visual, historical

and literary analysis of the foresworn knight in the graphic novel supports his function as

an oracle and its importance as a key element holding the hypertext together.

B. Social Division

The exotext of the American Civil War implies the participation of two main and

discrepant groups and one main conflict: the abolition of slavery. One group mirrors the

pro-emancipation advocates, most likely the slaves and the unionists, while another, the

oppressors, including slave-owners and Southern Confederate authorities. The parallels

between the graphic novel and history become traceable through a close comparison of the

groups participating in each war. In the case of the graphic novel, the social division within

Fables, a species of creatures that includes every fairy-tale related character, indicates the

two participating groups. The main two groups of exiled fables are human-like and animal-like fables, which are divided by setting: the town (located in the south) and the upstate farm (located in the north). Like the Civil War, the oppressive group lives in the south— Fabletown authorities and first-class citizens—while the animal-like fables and allies, who play the role of southern slaves, live in the north, at the Farm.

Confederate advocates mirror first-class citizens in the graphic novel. These first-class citizens are creatures such as princesses, warriors, kings, and animal-like creatures under transfigurative spells, who live in Fabletown but can move within settings—the farm, Fabletown, and the Mundy's world—as well as occupy and run for major political positions. Cessesion supporters could move in the entire country somehow freely, but slaves could not leave the boundaries of their state without compiling to several laws before and after the American Civil War. Also, the first group repudiate President Lincoln's election and choose a different leader, Jefferson Davis, the senator of Mississipi, and one of the main advocates of "state rights". Jefferson Davis supported the idea that the freedom of each state should include the power to extend or maintain autonomy regarding slavery even if it went against the constitution. Just like secessionists, human-like fables can access main political positions. For example, Bigby, once disguised as a sheriff, became the main authority in terms of security and crime-solving cases; another example is Weyland, who looks like a human, but runs the Farm. Clearly, there is a parallel between the male leaders of the first-class citizens and the Confederate advocates.

Second-class citizens, in contrast, are animal-like fables who, unable to buy a transfigurative spell, are bound to the upstate farm. This group resembles the slaves living in the Confederate states because of their confinement. They have become subject to the will of others and must obey Fabletowns's laws whether they agree with them or not. Also,

their appearance prevents them from accessing political positions and power working beyond farm duties or going into the Mundys' world. They must follow the town's law of keeping Mundies unaware of their existence. In other words, human-like fables hold privileges such as free mobility, access to powerful positions, and different job opportunities while animal-like fables hold none of those privileges, and they are bound to a restrictive geographical area which places them at the same level as southern slaves.

This social division becomes clearer when analyzing specific panel sequences in volumes 1 and 2. According to Derek Parker Royal, in his article "Coloring America," the narration in a graphic novel is made up of words and images. For this author, "the images that serve as referential icons fell prey to the same kind of semantic slippage found in linguistic codes which, themselves, in the form of letters and words, also function as icons of meaning" (7). Certainly, images are the main medium, but words and their lettering have become images as well, for their meaning surpasses semantics by reaching an iconic status. The following sequence of panels, in which Bigby and Colin the pig interact, presents this narratology, which employs images and/or words to show the social division in *Fables*.

The pig is subverting the system not only by escaping but also by staying with a big authority figure, Bigby. The conversation between them evidences the superiority of Bigby, who reminds Colin that he needs to come back to the farm despite his arguments against it. The third panel of this sequence uses an iconic meaning of words. Through the words "Nevertheless, if you leave the farm **again,** I am turning you over **officially,**" Bigby builds authority: the boldfaced words, images at this point, unveil an invisible wall between the two of them, and their use sets the limits to the pig and strengthens the wolf's law-enforcing position. The boldfacing of the words makes them icons, which the reader recognizes right away in the dialogue. The deputy makes it clear that the pig needs to come back to the farm, and that there are no second chances.

Once Bigby has established authority there is no more room for subversion. The offering of ham and eggs at breakfast works as a metaphorical warning, complementing Bigby's words. His wolf-like nature, although hidden, remains in him; as a predator, he will kill the pig if necessary, which is the underlying threat of offering eggs and ham. In other words, authority will enforce the law if it must, and the pig is still at the service of the human-like fables either to serve as food or to provide any other service.

In addition, the use of panels and imagery evidences the unfairness of this division. According to Karin Kukkonen, the reading of transmedial work, such as a graphic novel, must include the narratology and the visual elements on it: "Comics also work as a vehicle for narrative. Thus, their medium-specific features of panel sequences, speech bubbles, and speed lines are designed to tell a story to their readers" (34). Clearly, the analysis is not only relevant but expected. In this sequence, the panels are very close to each other. There is almost no closure between them, and this means that the relationship between the pig and the wolf is a very close one. This sequence centers mostly on the pig

and his human-like actions: smoking, expressing arguments, and finally sitting unnaturally on a chair at the table (pigs are normally on the table as food); however, this sequence ends with an aerial angle that shows Bigby's position above a faceless pig and metaphorically holding a pan that represents power. Animal-like fables are not allowed in this setting, a city full of buildings, stores, glamorous events and clever scams.

The transporting of Colin to the farm confirms the mistreatment and objectification to which second-class citizens are subjected.   Even when they belong to the same species—they are fable creatures—Colin's animal-like appearance justifies a different treatment. This can allude to former back slaves in the Union army who, when captured by the Confederate military forces, were returned to their previous owners as Mc Pherson explains in his book *Tried by War: Abraham Lincoln as Commander in Chief*. Both groups, animal-like fables, and former-slave Union soldiers endured a treatment reserved to animals or objects. The analysis of the following pregnant moment supports the reading of the previously mentioned social division.

Willingham Vol. 2, 6

This single panel shows the social division within Fables. Even when the four characters involved in the scene are exiled Fables, only the reluctant-to-travel pig gets tied in the bed of the truck next to Snow White's luggage. This action objectifies him and deprives him of his fableness[6]. Snow White and Red Rose drive in the truck's cabin as humans do, which reinforces their dignity and power. The animal-like fable, Colin, expresses his desire to stay in the city with no effect. This indifference towards his voice and the bolded words *want* and *city* together with his traveling seat proves that he lacks voice and agency; in other words, he is not equal to human-like Fables.

Slave-owners considered slaves objects and merchandise, not people. Like Colin the pig, slaves in the South before the Civil War could speak, but their voices wouldn't have much effect in the decisions that their owners made; their voices were silenced. Another similarity is the lack of agency. Neither Colin nor the slaves could do something to leave their current situation; they were tied to somebody else's belongings. In the case of Colin, he remained next to the women's luggage, which objectifies him. Regarding slaves, their actual monetary price has been established as more than four billion dollars. This sequence illustrates the exotext to the American Civil War by placing Colin in an objectifying position and by silencing his voice and preferences.

After leaving the city, the sisters and the pig in the previous pregnant moment reach the Animal farm, the pig's designated destination. The farm's imposed management and hierarchical system together with its hostile environment support a clear social division. First, the farm is under the jurisdiction of the authorities of Fabletown; in this case, Snow White, who is the Director of Operations. She routinely supervises it to solve any possible

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[6] A term that intends to work as an abstract noun referring to the collectiveness of the group, and a parallel term to humanity.

problem. Her presence reminds the farm's residents of their marginality: they lack the

opportunity to live under their own terms, and are subjected to laws designed by others but

applied to them. The inhabitants of the farm reject their position as second-class citizens

even when that means to be provided with food and housing,

Willingham Vol. 2, 20

The above sequence explicitly confronts both sides of the conflict. Fabletown is the main

provider of the farm, but it is also its main oppressor in the same way that the slave-owners

provided food and a place to live for their slaves. This provider position far from freeing

the subjects unchains them under the false premise that it is for the peripheral groups' own

sake.

The visual elements of the two panels show the confrontation of the groups. First,

the panels share the size and the same centered angle, meaning that they are, at this

moment, at the same level. Also, the central focus is the leaders of both groups: Snow

White and Posey, the Pig, but they are facing each other's backs, and this position reveals

that there is no room for negotiation. Their faces evidence an increasing tension between

the groups; both leaders' facial expressions unveil their feelings regarding the current

situation: the superiority of the hegemonic group over the peripheral one.   Snow White

looks suspicious but confident; her face conveys her arrogance; it stands in contrast to

Posey's face, which shows anger by the grinding of its teeth and lines of expression in its cheeks. Both groups belong to the same species, but their living circumstances differ to the point of having opposite views regarding the meaning of the farm.

The text enclosed by the word balloons in the previous sequence brings to light the gist of the conflict: the fight for equal rights and animal-like fables' agency. The Fabletown authorities' perception of the farm as a *sanctuary* differs significantly from the prison its residents describe: all animal-like fables such as pigs, bears, ducks, wolves, tigers, small town population (the tiny beings that belong to stories such as Thumbelina) and the panther must remain in the upstate farm, which has become a perpetual jail. The representation of this setting appeals to the invisible: the discontent of its inhabitants and the secret plans that they are constructing. This significant practice of excluding a group "for their own good" and in compliance with the law becomes relevant since it becomes the justification for a legal yet unpopular practice.

Similar to Fable Town's authorities, American plantation owners based their discourse on discriminatory yet "rightful" laws. One of the main arguments that Confederate states used to defend their separation from the North was the state's right to keep slaves. Pro-slavery advocates also referred to the Kansas-Nebraska Act (1854) and to the ruling of the Supreme Court to support their rights to hold their investments in humans. This act mandated that "popular sovereignty" allowed freemen of a territory to decide upon the legality of slavery.. The status quo of both texts is supported by the law regardless of its morality or fairness. This appealing to the law may seem objective from the perspective of the landowners; however, just as Snow White, they do not suffer the secondary effects of becoming the property or in the case of fables, outcasts. The correlation between the involved groups is clear. Southern slaves resemble the animal-like fables in terms of

dependence, objectification, and lack of agency. Both groups long for emancipation from the State and their desire to change their living conditions became the main premise of the conflicts.

The American Civil War is not the only exotext that becomes apparent from this social division: racial segregation practices implemented after the war resemble Snow White's arguments and ruling. In the U.S., racial segregation started right after the end of the Civil War in 1865. Through the Emancipation Proclamation (1863) and the Thirteenth Amendment (1865), slavery was forbidden in the U.S.; however, racial segregation policies had already started to be drawn. The passing of laws from 1864 to 1868 was meant to keep racial division. Many of these amendments were local, such as one in 1866 in Mississippi that required Black citizens to prove they had a home and an occupation (Franklin 2). Despite the absurdity of the law, it is one of many laws that maintained racial segregation during the 19th and 20th centuries and which were based on fear and oppression. This segregation practice of asking Black citizens to prove they had a home and occupation perpetuated the idea of second-class citizens explained above and their peripheral position and obligation to obey the law.

The Emancipation Proclamation granted freedom but not social equality, as one may think, and this led to secluded spaces in public spheres. According to Franklin, because of all the new laws, little by little, public spaces such as parks, schools, restaurants, jails, and means of transportation became separate (7). Those spaces share the characteristics of the farm. First, they are designated by Law; in the case of Black citizens, they had to remain within the boundaries of the churches, restaurants, schools, and parks assigned to them, and in the case of animal-like fables, they had to stay within the farm limits. Second, in both cases, security reasons became the preferred justification. Black

citizens represented a threat to their White fellows: they actually feared interracial

marriages which were forbidden until 1967 in the USA. Animal-like fables experienced a

similar fear: the fear of being taken as regular animals to be eaten or used. The farm then,

from the point of view of the authorities, became a "sanctuary" that restrained movement

but kept citizens safe. There is no doubt that both groups, animal-like fables and Black

citizens suffered racial segregational practices.

     The resemblance of *Fables* to U.S. racial segregation is implicit but present.

According to Derek Royal, "The significance of ethnic identity in comics is by no means

limited to the iconography or static imagery. The way figures are contextualized within a

panel or laid out upon a page, as well as their physical and speech behaviors, can tell us

much about the construction of the ethnic-racial subject" (10). The multidimensionality of

this graphic novel product reveals this intrinsic necessity finding identity and separation as

two faces of the same coin, as presented in the following example:

Willingham Vol.2, 19

This panel shows the construction of both ethnic/racial groups, as stated by Royal. First of all, it uses a plain angle that centers on the leader of the conflict; however, Snow White's condescending facial expression and poses reveal her thoughts: she is superior, and that is why she is looking down at the pigs, trying to figure out their business and at the same time, avoiding further conflicts since her body language invites conversation, by leaning towards Posey. This condescending attitude is reinforced by the text within the speech bubble: the bolding of the possessive adjectives *my* and *us*. Clearly, because the existing law benefits her, she will do everything to enforce it, just as pro-segregation advocates enforced laws that benefitted them by maintaining a hegemonic status.

Snow White's excuse mirrors the one of pro-segregation advocates: the enforcement of the law. The use of the boldfaced words "our" emphasize her duty of complying with a pre-established and irrefutable document that, as she states, "keeps them safe." The peripheral group suffers the effects of the law in disagreement while the authorities' answer appeals to their lawful duty to keep everybody safe without questioning the fairness or the morality of such laws. This exotext clearly reinforces the hypothesis of considering *Fables* a hypertext because it refers to a recurrent motif: the struggle of good versus evil, which does not have a traceable origin. This example shows how the footprint of previous exotexts can appear at the same time through allusions and references such as the ones explained above.

C. Leadership

The leadership of Snow White and Red Rose references Abraham Lincoln's, which ratifies the American Civil War as an exotext. The previous analysis explored two main groups: Fabletown authorities compared to the Confederates advocates, and the inhabitants of the farm, who resemble the peripherical group in the exotext, the slaves; however, there

still lacks the analysis of the president whose leadership granted a victory similar to the doings of the sisters in the graphic novel.

Through this implicit but palpable contrast of the main leaders of both groups, the author of the graphic novel reveals another reading of confronted groups and justifies the resolution of the conflict. The leaders of the oppressed group are distant from the heroes that abolished slavery in terms of leadership, intelligence, strategy, and organization. However, the female leaders of the hegemonic group, Snow White and Red Rose, share the Union leaders' qualities. This contrast, then, redirects the reader to another exotext, the political performance of Abraham Lincoln.

The implicit intertext of Abraham Lincoln represents what Martínez-Fernández calls "a dialectic and organic relationship within texts" (47) because it emerges without forcing details. Different from a parody, the graphic novel's intention is not to mock the former president; quite the opposite, since Abraham Lincoln's most cherished characteristics mirror Snow White and Rose Red and at the end, they outsmart the leaders of the rebellion just like Old Abe did. The footprint of the non-literary text is present in subtle but meaningful details such as Snow White's and Rose Red's upbringing, their military strategies, and Snow White's shooting.

The first sign of Abraham Lincoln's footprint in the female characters is his upbringing, education, and political position. He was in charge of his own education. He learned to read after his mother's death, because of the influence of his stepmother during his early adult years. Actually, his entire formal education lasted only 18 months (Biography.com), during which he developed a passion for reading and a natural ability for self-study.

Lincoln was a self-taught lawyer and by the time he became the elected president, the secession of the confederate States was a reality as well as the Civil War. However, his experience on the battlefield was limited to serving as a volunteer in the Black Hawk War, which turned out to be eventless for him. In terms of politics, he did not have much experience either, but managed to make important social connections that helped him win the presidential elections. Lacking proper training in the field, Lincoln seized any opportunity to learn about the military strategy by reading and seeking advice from experienced officers. His constant reading at night was well-known by his closest relatives and subordinates.

Like Abraham Lincoln, Snow White and Red Rose were also in charge of their own education, as can be seen through the visual elements that Willingham uses in the construction of his narrative. According to Karin Kukkonen, and following Gunther Kress's arguments, "the dominance of the verbal, has now been succeeded by the dominance of the visual in our mediated communication, making a categorical distinction between the two modes" (4). Clearly, the analysis of images in a multimedia work is not only desirable but expected. The same author explores comics further and concludes that "comics work as a vehicle for narrative" (34). This conclusion then provides the ground for the analysis of specific panels that narrate the story with images and dialogue. The following panel evidences Snow White and Red Rose's upbringing:

The first noticeable element in this two-panel sequence is the framing; there is no closure

within the panels. According to McCloud, closure refers to "the phenomenon of observing

the parts but perceiving the whole" (63); in other words, closure brings the reader into the

comics by asking him/her to imagine what has happened from one panel to the other. In the

above example, there is no closure, only suspense. The contrast of both scenes reveals the

damage their relationship has suffered, but there is a whole story missing that remains

unknown to readers. Such evident contrast provided by the framing works as a mirroring of

Abraham Lincoln's life, in which his humble childhood differs greatly from his presidential

lifestyle.

The second key element of this sequence is the use of contrasting angles: while the

left one presents a central angle focused on the children, the one on the right presents them

apart. The focus on the children and the zooming of them reveals two key elements of their

childhood: their social background and their close sisterhood. They are wearing similar and

common outfits, a simple dress, an apron and a hat, and there's lack of wealthy furniture

and only the presence of a rug and some inexpensive toys. This angle allows the reader to see the surroundings of the sisters, but makes him/her focus on the characters, who by their smiles and holding hands show their affection, which is supported by the dialogue and the emphasis on the word **"always."**

The use of the central angle means that during their childhood they didn't have much except each other. The right panel presents their adult/ post-exile life. The use of the aerial angle allows the illustrator to hide their facial expression, so the reader must rely on the surroundings (which, this time, are full of wealth) and their dialogues. The presence of a fancy car and outfits is distant from the humble girls on the previous panels. Snow White dressed in a formal suit and Red Rose dressed as a rebel. In addition, this time, Red Rose's words are mean to her sister who stays in the background unable to reply. Clearly, the use of angles is meant to do more than point out the damage of their relationship; it holds clues that transport the reader back to their childhood, which is similar to Abraham Lincoln's and included a cabin, close family ties, and an poverty.

But the president was not an only self-taught lawyer; he had to become a military expert during his time as Commander in Chief. This president, more than any other, "performed or oversaw five wartime functions in this capacity, in diminishing order of personal involvement: policy, national strategy, military strategy, operations, and tactics" (Mc Person 4). This means that even when the above concepts were not used during that time, one can see how they apply to Lincoln's performance. McPherson refers to *policy* as "war aims" or the political national objectives, the *national strategy* includes the "mobilization of the political, economic, diplomatic, and psychological and military resources;" *military strategy* is the consolidation and planning of armed forces; *operations* deals with military campaigns, and *tactics* to the real battlefield. Snow White, as deputy

major, and Red Rose, as a rebellion ally, mirror Abraham Lincoln's military and political

role.

Similar to the president, the sisters have to become military experts and perform the

five wartime functions described by Mc Pherson. Snow White performs the first function:

dictating the policy and war aims. The following sequence reveals this function,

Willingham, Vol 2, 105

This sequence of panels deals mostly with literal and metaphorical movement in time,

which clarifies Snow White's role in the governmental policy. Mc Cloud says that time can

be controlled through the content and number in/of panels, the closure between them, their

shape and through the use of motion lines (101). The above sequence displays time in three

different moments (past, present, and future) using three different panels.

First, the panel on the left deals with the past. Elements such as the foresworn knight, the aerial angle, and the dialogue support this reading. The foresworn knight predicted the rebellion, but such rebellion had already ended with Fabletown's victory at this point in the narrative.   Also, the motion lines, "the zip ribbons that are intended to represent movement in one panel" (Mc Cloud 110) indicate that both characters are coming from somewhere since the lines are placed in front of the characters. Besides, the aerial and central angle allows the reader to perceive movement from the back to the front. Finally, the dialogue supports the period of time since they are talking about the failed rebellion and the modification of weapons which had already happened, which is indicated by the use of simple past tense conjugations. This panel is all about the recent past, but past nonetheless.

Second, the panel in the middle represents the present. In contrast to the previous panel, this close-up prevents the reader from noticing movement; it is all about the characters and their conversation, which refers to their present. Moreover, Snow White shifts verbs from past tense "supported" to present conjugations such as "can use," and "is" to move to a second conditional tense: would be. The use of present tense and the modal of ability "can" prove that this character is focusing on her present, which will have repercussions in the future. Thus, this shifting of verb tenses reveals a change in her mind and some degree of preparation is coming next. This panel places her physically and mentally in her present.

Third, the panel on the left indicates the movement to the future. The aerial angle returns, but this time, there is no foresworn knight and the center focuses on their backs; the motion lines are placed behind them, indicating that the characters are moving forward, both literally and metaphorically. The dialogue confirms the whole panel's sense of movement into the future since Weyland explicitly states the war aim: Homelands, while

Snow White confirms it as a war aim, though in the future. This seemingly simple sequence

shows Snow White's role in policy making because she decides to end the rebellion at

Animal Farm, and she makes the decision of continuing with the weapons and sets the

future war aims. Clearly, she has assumed policy functions much like Abraham Lincoln.

Red Rose assumes the second war function described by Mc Pherson: national

strategy. Through her fake betrayal, she organizes the rebellion's political, financial,

diplomatic, psychological and military resources. Once Red Rose spots the uprising, she

joins the rebellion to measure its resources and to negotiate a political pardon for her sister.

The following scene shows her accurate reading of the situation.

Willingham Vol. 3, 29

Her genuine distress (tears and sorrow) about Colin's death works as a trampoline to win

Posey's trust. She takes advantage of this situation to find out more about this first

perceived and later confirmed conspiracy. This panel angle positions the human-like fable

over the animal like one. She is in control of her emotions and her discourse: she is

unaware and apolitical.

The same angle portrays a disfavoring perception of the animal-one leader. The panel shows his actual four-leg size and most importantly his back, which reads as his naivete. Red Rose's short but ambiguous words also reveal her caution when reading the situation: she is not giving much information but is getting it instead from the opposite "army." The first mistake that Posey makes is trusting Red Rose. She deceives them to save her sister's life and near the end, shows her real intention: outsmarting the pig.

Red Rose's behavior alludes to the commander in Chief's when establishing the national strategy during the Civil War. For Lincoln, the policy was clear: keeping the country unified; but in order to do so, his national strategy changed. First, he claimed that the war was against the division of the country and that it didn't deal with slavery. His reason for this seemingly contradictory behavior (Lincoln had always been an anti-slavery advocate) was the necessity of keeping national resources together: "To maintain maximum support for the war, Lincoln initially insisted that it was a war solely for the preservation of the Union and not a war against slavery" (McPherson 7). The president covered his real sympathies and went ahead with a political agenda for the sake of assuring the necessary resources, just like Red Rose did.

Another similarity that Red Rose and the president share in terms of national strategy is their frustration in making their own people realize their real situation. The following sequence evidences Red Rose's efforts to make her sister aware of the unavoidable danger that they are in:

The use of a scene-to-scene panel clarifies the narrative and the dynamics between the

sisters.   McCloud specifies that this type of panels "need a deductive reasoning" (72),

which implies a reading of the invisible present in the closure; in this sequence, such

deductive reasoning becomes intensified by the darkening of the scenes. The top panels

reveal Red Rose's empowerment through knowledge.

The first top-left panel utilizes a close-up to highlight Red Rose's facial expression:

her eyes are decisive, and her background is mostly white with the exception of some dark

lines at the top right angle; definitely, she is not the frightened girl that came under her

sister's orders. Indeed, her warning words confirm her power, which derives from

knowledge. The use of pronouns *we* referring to Snow White plus her and *they* to the

rebels in this intervention evidences her ultimate intentions: to make her sister see the whole picture. The second panel (top-right) evidences Red Rose's concern about her sister's ignorance: she even gets physical trying to make Snow White aware of their real position. In this scene, the darkness has become more visible, but it appears to side with Snow White. These top scenes are full of light on Red Rose' side, which means that the scheme is in the open and that she controls it.

Similarly, shadow and angle' selection at the bottom panels unveils Snow's ignorance, contrasted with Red Rose's knowledge and justification to embark in the rebellion. In the bottom right panel, Snow White's face has faded because of the shadows and darkness; symbolically, those shadows and that darkness stand for her ignorance, which contrasts with the image readers get from Red Rose. Red Rose's face is not iconic but completely drawn: her gestures indicate her confidence and her detachment from her sister, which became even more evident in the next scene. The aerial angle shows both sisters, but they are not in the same position since Red Rose is leaving her sister without listening to her demands, and this movement gives her power, which the author strengthens by using the word *hon*. This diminutive of the word honey indicates Red Rose's self-perceived superiority and condescension, which allows her to give her sister an order: "remember what I said." Clearly, the selection of words is intentional as well as the use of darkness in the background, in order to highlight Red Rose's empowerment through knowledge.

Abraham Lincoln dealt with the same frustration when trying to command the first-appointed generals who refused to obey his orders. One key example was the general McClellan, who at the very beginning, had Lincoln and the Republican party's trust. He became a clear source of frustration for Lincoln since he always demanded more resources before attacking the opposing army. Despite his sympathy for his general McClellan,

Lincoln had different views regarding the military campaign and management of the

Potomac. For Lincoln, the general did not act or didn't want to act with the resources he

had. In fact, Lincoln conditioned McClellan's military status to obtain results, as

McPherson explains: "McClellan talked no more of resigning. But the president in effect

put him on notice that unless he showed more initiative as a commander, his tenure was

limited" (133). The replacement of McClellan was inevitable because he neither wanted

nor could help Lincoln win the war; on the contrary, this general had become an obstacle

for Lincoln's national strategy. The footprint of this relationship has touched Red Rose's

and Snow White's sisterhood, and they despite her love-hate relationship, together perform

the functions that McClellan, or any other former general before him was unable to.

However, Red Rose's function transcends the acquisition of knowledge because she

infiltrates the rebel army to organize military and political resources. Just like the

commander in Chief, Red Rose enforces her political abilities and gains the necessary

resources to protect her sister and the status quo. Bigby clarifies Red Rose's role in the

rebellion to Snow White during her recovery time:

> Everything came out at her hearing. The revolutionaries had just killed Colin and
>
> after cutting you entirely off from outside contact, it was obvious to her--if not
>
> you—that the two of you were next. It was unlikely you'd survive the night, in fact.
>
> So Rose convinced the revolutionaries that her sympathies were with them, she was
>
> reluctantly persuaded to join them, but only on the condition that they didn't
>
> outright murder you. (Willingham 101)

This summary of Red Rose's actions demonstrates her capacity as a strategist, who not only

foresees danger, but also takes concrete, pertinent, but unpopular actions. Her negotiation

skills when Snow White was arrested places her next to Abraham Lincoln, who refused to

exchange prisoners unless former slave soldiers were released as well or when he signed the Emancipation Act in spite of the opposition of the Democrat party. His unpopular decisions almost cost him the reelection; however, in the end, they paid off because the presence of former-slave soldiers determined his victory, as stated by McPherson. These contrasting decisions share a common objective: to enforce political power. Red Rose delimits the national strategy, just like Abraham Lincoln did by making unpopular decisions.

However, the national strategy remained incomplete until Snow White, lacking military expertise, draws and executes the military strategy just like Lincoln. The first similarity between both leaders is their vision of communications as a weapon. According to Menahe Blondheim, the management of war news provided Lincoln with the necessary stability to keep the support from the North. Despite the controversial shutting down of two newspapers (known as the "bogus proclamation episode of May 1864"), Lincoln's administration managed to control the release of information to the general public and to communicate effectively with his generals. In essence, "the administration could live with a free press so long as it controlled the process of feeding information to that press," (Blondheim 875) so controlling communications was a military strategy that allowed him to keep his citizens calm.

But Lincoln's management of information went beyond the release of information to the press. He actually spent most of his time in the telegraph office. Those telegrams recorded his orders and constant conflicts with main generals such as McClellan. He was also aware of the importance of securing the capital and the line of communications even when his generals did not agree with him. Even when he was not in the battlefield, he tried to direct military strategy through telegrams, and is this communication which allowed him

to prepare a series of military campaigns together with general Grant that resulted in victory for the Union army. Communication, then, was a determining factor in the war's resolution.

Snow White, just like Lincoln, acknowledges the value of communication and uses it to prepare a military strategy with her allies, which parallels Lincoln's generals and armies. The first step on this construction is the acknowledgment of the role of communications in winning a war.

Willingham Vol. 2, 82

The narrative of this sequence tells the reader that Snow White, rather than feeling defeated, is already planning a strategy to defeat the rebellion and needs to ask three questions. The first one refers to guns, but the second one refers to communication. As a military strategist, just like Lincoln, she knows that artillery is not enough to win a war, but communications can make a huge difference. The allusion provided by Weyland to previous wars brings the reader closer to the exotext:

The upper left panel shows the failure of the rebellious army: not taking communications seriously and as McClellan, in Lincoln's time, wait for all the guns to be ready to address the enemy. Weyland's words such as *amateur* and *mistake* together with his broad smile clarify the author's intention of criticizing a military strategy that had overlooked the use of communication. Finally, Snow White's third plan element is revealed: military resources. Just like Lincoln, her military strategy includes human (fable) resources, weapons, and communication.

Snow White and Abraham Lincoln also share the execution of their military strategies. The president, through his General Grant, was able to finally centralize his forces and launch a series of campaigns at almost the same time, but in different locations, which finally weakened and destroyed the Confederate's army (Mc Pherson). Through the telegraph office, Lincoln demanded action from Thomas, which ended in the victory at the Battle of Nashville; he supported and waited for the result of Sherman's campaign, which turned into a major victory in Georgia, and followed closely Grant's retaking of Fort Fisher.

The Commander in Chief never left his post and central role in this war. Similar to the

president, Snow White employed communications, but through walkie talkies:

Willingham Vol. 2, 84

The use of closure in this specific sequence marks time, but seconds, not minutes. The

first panel shows her communication device, the second the positioning of it near her face,

and the third one the execution of the order. This simple sequence employs the same

central angle and iconic face hiding her emotions, which emphasizes the action and Snow

White's strength and leadership, and is complemented by her pejorative words towards her

enemies—*dumb bastards*—and the restatement of her identity as a leader: "I'm Snow

White, I run Fabletown and I am never outgunned" (84). These statements bring Snow

White close to Abraham Lincoln because, just like the president, she is in a powerful

position that requires her to project strength and which she has no problem following.

The use of three main fable-resources mirrors Abraham Lincoln's use of unexpected

military forces. Lincoln never left the war office because he oversaw everything happening

with his armies. Each new general disappointed Lincoln even more than the previous one,

so the president's involvement grew bigger and bigger, and his politics moved based on

national and military strategy. For example, the president signed the Emancipation Act

mostly because it cut the resources of the enemy's army, and he needed them to end the war. McPherson quotes Lincoln on this matter: "Emancipation was a military necessity, absolutely necessary to the preservation of the Union. The slaves were undeniably an element of strength to those who had their service, and we must decide whether that element should be for us or against us" (108). The president considered slaves an instrument to end the war, like a giant that had been sleeping for too long, and now he could use it together with the rest of his army. Thus, the Emancipation Act allowed him to seize more men for his army and was in essence a military strategy.

Similar to Lincoln, Snow White seizes dormant resources: The three giants and the dragon. Even if she has no military expertise, she is able to assess the situation and find the best resources even when there are some risks involved (she wakes them without any indication of a back-up plan to put them to sleep again). Just like the president's plan, hers pays off.

 This two-page display describes her military strategy: surround the enemy and diminish its resources. She reinforces the success of her strategy with her words, which have become icons themselves as explained above. She says, "Now, for the **last** time, drop your weapons and disperse! It's **over**! You **lost**! Go **home**!" (Willingham 86). The emphasis on the words and the exclamation marks indicate that she is using a demanding tone that empowers her; she is the winner in this war, she knows it and wants others to acknowledge it.

The similarities of this military strategy with the Civil War reinforces this exotext. The first one refers to the use of three giants, which symbolically stand for the key generals and armies that helped win the war. McPherson stresses that "Lincoln's key role in placing Grant, Sheridan, Thomas, and (indirectly through his support of Grant) Sherman in top commands and keeping them there until they won the war" (267). Without those generals, victory had not been possible. Lincoln's military strategy was contingent on teamwork:

> Another hallmark of Lincoln's conception of military strategy and operations
>
> remained unfulfilled until he had the team of Grant, Sherman, Thomas, and
>
> Sheridan in place by 1864: concentration in time by simultaneous advances of two
>
> or more Union armies on exterior lines to counter the Confederate advantage of
>
> concentration in space by the use of interior lines. McPherson, 268-269

Grant, Sheridan, and Thomas commanded huge armies and finally followed Lincoln's orders and they managed to surround and destroy the enemy because they obeyed Lincoln's military strategy; similarly, just like Weyland, the giants and the dragon followed Snow White's orders. The dragon could stand for Sherman, the Commanding general of the United States Army, because he was the one in charge of overseeing the military strategy.

Clearly, the use of giants and dragons is intentional, and it supports the already explored exotext.

The final point of comparison between Snow White and the president is their shooting. John Wilkes Booth shot President Lincoln in the head on April 14th, 1865, resulting in his death the following day. With this action, the Confederate advocate thought that the war would take a turn in favor of the South; however, he was wrong since the nation mourned Lincoln and his death in fact helped propel the North to victory. Similar to Booth, Goldilocks shot Snow White.

Willingham Vol. 2, 89

The arrangement of this page makes the reader perceive time in small increments: first, Goldilocks sets her target, followed by her pulling the trigger, and finally, Snow White falls injured, but not dead yet. This scene resembles Lincoln's shooting not only because of the place of the bullet's impact—the head—but also because of the degree of hatred that accompanied such action. Goldilocks' words are "intrusive bitch," which mirror Booth's Latin words "Sic Semper tyrannis!" ("Thus ever to tyrants!"), which he yelled at the theater after the shooting according to the website History.com. Both phrases are offensive and deal with power and law enforcement; to illustrate, the meaning of the word *bitch* constitutes insulting to women whose leadership qualities differentiate them from prince-like stereotypes. In other words, Goldilocks is labeling Snow White with a word that denies her own identity. In the same way, Booth's words were intentionally insulting since a tyrant is the opposite of a good president, as Lincoln perceived himself. Both killers target not only the body but also the core identity of their victims.

As mentioned before, the Civil War's military strategy was not impulsive but instead carefully crafted by the commander in chief, who with the right team of generals executed an almost flawless campaign. Even when they suffered great losses and collateral damage, the Union army was able to continue because its soldiers and generals adapted to the circumstances, embraced former slaves into their rows, and had clear leadership. In the same way that Snow White adapted to the available resources and under her leadership, the rebellion ended. This exotext is based on a careful and well-supported analysis of the visual elements of the graphic novel that lead to the unfolding of the American Civil War's footprint as a manifestation of intertextuality which deals with the beginning, the development and the resolution of the conflict as well as with post-war consequences, such as segregation practices.

CHAPTER THREE: COMPARATIVE ANALYSIS OF GEORGE ORWELL'S

***ANIMAL FARM* AND WILLINGHAM'S HOMONYMOUS LITERARY WORK**

Cultural studies offer a variety of possibilities to explore literary texts as cultural representations. Veiled culture can emerge through signifying practices hidden in small and sometimes ignored signifying practices; therefore, the researcher should not overlook them in her source text. These signifying practices may refer to the use of words, titles, names, and function of the characters and setting, among others. Thus, an analysis in light of comparative studies becomes not only relevant but desirable, and it is at this point that a combination of comparative studies and cultural studies leads to the tracing of literary intertextuality and later to hypertextuality.

The study of intertextuality is essentially comparative since it deals with the tracing of footprints belonging to previous texts. According to Martínez-Fernández, the main difference between intertextuality and literary intertextuality consists of the source and the mirroring texts. Literary intertextuality focuses on the literary source text and the different voices within it (45); in other words, it explores the dialogue of several texts—literary— within and with a source text, following Bakhtin's theory, which propels the construction of the concept of intertextuality: "Through different voices within a text and poly dialogues among them, the concept of intertextuality has become clear" (53). Thus, literary intertextuality goes beyond the borders of the source text allowing the pairing up with comparative literature to study the dialectic and organic relationships within the text, and in order to reach such analysis, one must detach from the source text and follow the intertextual traits it has within.

There are different kinds of intertextuality. Leonardo Modzenki quotes Piegay Gross to explain the proposed division of the manifestation of intertextuality in two main categories:

```
              ┌─────────────────┐
              │  Manifestations │
              │       of        │
              │ intertextuality │
              └─────────────────┘
         ┌────────────┴────────────┐
   ┌───────────┐             ┌───────────┐
   │ Derivation│             │ Copresence│
   └───────────┘             └───────────┘
         │                         │
   ┌───────────┐             ┌───────────┐
   │  Parody   │             │  citation │
   └───────────┘             └───────────┘
   ┌───────────┐             ┌───────────┐
   │ Burlesque │             │ Reference │
   │transvetism│             └───────────┘
   └───────────┘             ┌───────────┐
   ┌───────────┐             │  allusion │
   │  pastiche │             └───────────┘
   └───────────┘             ┌───────────┐
                             │ Plagiarism.│
                             └───────────┘
```
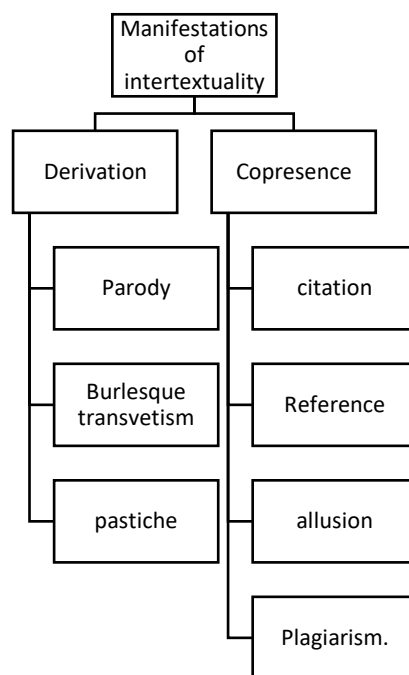
Figure 2. Gross classification of Manifestations of intertextuality

The main difference between derivation and co-presence mechanisms is that the first one deals with an intentional modification that resembles the source text while the second one points more to the existence of both texts and the dialogues happening within the source text. This classification provides a very useful element for this study: parody as a manifestation of intertextuality. This carnivalization of the intertext functions as an open window criticizing society itself while implicitly stating the author's insights on specific subjects such as politics.

Similarly, this classification resembles Martinez-Fernández's on verbal intertextuality (81):

```
                    [Manifestations
                        of] Verbal
                      Intertextuality
         ┌──────────────────┴──────────────────┐
      External                              Internal
   ┌─────┴─────┐                      ┌─────────┼─────────┐
Endoliterary  Exoliterary          Citation  Allusion  Re-writing
   │           │
 citation    Non liteary texts
   │           │
 allusion    Idioms
               │
             faceless voices
```
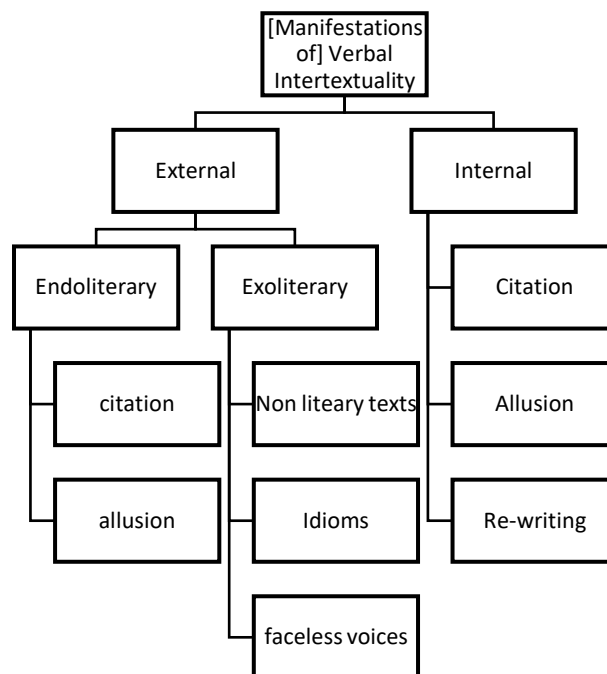
Figure 3. Martínez-Fernández' classification of Manifestations of Verbal Intertextuality

This enhanced classification provides two main resources: endoliterary and exoliterary references. Both are external to the source text, and contrary to the parody, they co-exist in the dialogue within the source text. Even when mechanisms such as allusions can be found in the external and internal categories, their function differs. In the first one, allusion represents those small details within the text that point out the intertextual direction the reader could follow, but in the internal category, allusion should be understood as the references within the text and for the text; in other words, subtle mechanisms would point out to the source text without the burlesque characteristic of carnivalesque mechanisms such as parody.

Both figures complement each other and draw the mechanisms through which Willingham's *Animal Farm* guides the reader to the literary endotext of George Orwell's *Animal Farm.* Even when the endotext is not explicitly stated, its presence develops through the activation of the schemata of the reader, which recalls discursive and signifying

cultural practices. This implicit intertext (endotext on Martínez-Fernández's classification) emerges from subtle different references, but more importantly, the intertext serves a purpose: to criticize the nature of rebellions and the competence of its leaders. This comparative analysis takes Willingham's work as the source text and Orwell's as the intertext, and the exploration of such comparison relies on the use of parodies, allusions, and interference or footprints.

A. Parody as an Intertextual Manifestation

A parody refers to the carnivalization of the source text by means of ironic remarks and disqualifying discourses. Piegay Gros explains that a parody may share the same characters, structure, and situation, but the tone is completely different since it must lead to the carnivalization of the source text. Orwell's work has been considered a classic literary work by different literary canons; the book deals with the political deeds of the uprising and maintenance of a rebellion: this theme is nothing but serious, relevant and pertinent. The animals that rule in Orwell's context are strong and intelligent creatures capable of achieving the nearly impossible: getting rid of humans. Major, the twelve-year-old pig, is wise and respected, as well as Boxer the horse, which is described as a mighty beast capable of doing the job of three horses.

Willingham changes Orwell's pragmatic tone to a sarcastic one; he keeps the theme and the structure of the story but trivializes the possibility of a rebellion and disqualifies the strength of the animals through the voice of Red Rose in two specific instances. The first one occurs on the road to the farm:

There are two key elements that make this panel a parody: the shift of seriousness of the

situation and the use of pejorative language. On the one hand, the sequence of the upper

right and bottom left panel confirms Snow White seriousness and worry about the bullets

by using central angles and focusing on facial expression. The upper left panels through a

central angle shows her forehead wrinkle and her examination of the bullets. The following

panel confirms her feelings by using a central-front angle that shows her constant thinking

on the matter. Snow White looks worried about the finding of the evidence of bullets; she is

serious about it and wishes to investigate a possible serious issue. Her word balloons

confirm her worry and further course of action. On the other hand, her sister takes the opposite approach: she does not care at all about either the bullets or the farm. The same panels confirm this interpretation.

Contrary to her sister, Red Rose belongs to the background of the panels, and this hides her facial expression, so the reader must rely entirely on her words. Her discourse is disqualifying in the upper right and bottom left panels. For example, she states "Spent brags casings, from bullets and shit. Big deal, There's got to be all sorts of gun nuts way out there in the sticks;" through this generalization, Red Rose underestimates her sister's concern. Also, she uses hard words such as "shit" or "big deal," to convey that her sister is overreacting. The following panel, places Rose at the back, but still, the reader sees her smile. In contrast to Snow White's big speech, Red Rose replies with a simple "so what?" and this simple but powerful phrase questions Snow White's concern and course of action. Red Rose is by all means defying: she is making fun of her sister's poss sincere and justified concern.

In addition, Red Rose's last intervention is charge with sarcastic words such as "piggies and horsies" to disqualify her sister's concern. According to Martínez-Fernández, this footprint refers to the trail that each text has in other texts, which leads readers to "an unfinished and mysterious textual game"(7); it seems that the author refers to hypertextuality in which the origin and the end are erased by the cyclical movement of the story. This footprint appears with the intentional use of pejorative language by calling the members of the animal-like community "piggies and horsies." Orwell's main characters in his novel *Animal Farm* are the pigs, Major, Napoleon, Snowball, and the horses, Mollie, Clover, and Boxer. These characters are not childish representations of animals; on the contrary, they stand for intelligence and strength in the revolution because they create the

political apparatus and become political leaders. Napoleon's importance in the story starts

emerging through its name and continues with its negative and corrupted leadership. The

horses: Mollie and Boxer represent the labor force which has two destinies, find another

master in the case of Mollie, or suffer the inevitable fate: death, such in the case of Boxer.

Red Rose's words make fun of the Orwell's characters and reduce them to the functionality

of simple or even lesser animals: the ones addressed for children through a playful tone.

Moreover, Red Rose's attitude remains the same after their arrival at the farm,

which leads to the second instance of parody used as an intertextual manifestation. The

following sequence of panels leads the readers to Orwell's work:

Willingham Vol 2, 18

The parody displayed in this panel happens through an interdependent relationship between

words and pictures. McCloud defines this type of relationship as "where words and

pictures go hand and hand to convey an idea that neither could convey alone" (155),

making the analysis about characters positioning and their dialogues a must. First, Red

Rose's words change the serious tone of Snow White and Dun's conversation. She pays

attention to the background and makes a pejorative comment: "Look at all the cozy little

piggy things, just like in a **real** person's house" (18). The boldfaced sarcastic words

undermine the powerful position of the pigs; actually, Posey grasps this and replies by saying that they were real people. By defying Rose's words, Posey is acknowledging their insulting connotation. Second, Red Rose's body language confirms her condescending attitude towards the pigs and proves McCloud's interdependent relationship. Red Rose´s position in the panel happens to be in the center which gives her visibility—contrary to Snow White—also, her relaxed sitting position with one leg crossing and playful smile reinforce her disregard for the whole situation. Clearly, Red Rose is not taking the pigs´ threats seriously.

The little teacup Red Rose holds in her hands and her sarcastic words light the trails of Orwell's work footprint. In the last chapters of the novel *Animal Farm*, Napoleon and his followers break every single one of the Animalism principles stated in Major's speech at the beginning of the story:

> I merely repeat, remember always your duty of enmity towards Man and all his ways. Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings, is a friend. And remember also that in fighting against Man, we must not come to resemble him. Even when you have conquered him, do not adopt his vices. No animal must ever live in a house, or sleep in a bed, or wear clothes, or drink alcohol, or smoke tobacco, or touch money, or engage in trade. All the habits of Man are evil. Orwell 4

In the novel, the pigs stand in two legs, drink alcohol, live in the farmhouse and get involved in trade with humans. The background of the house in the graphic novel—the brick wall, the green wallpaper, and the ceramic jar—together with the tea set resemble the old Mr. Jones farmhouse. Even when there is no evidence that the pigs sleep on beds, as they did in Orwell's work, here the pigs are the owners of the house which allows them to

use furniture. Besides, Posey and Dun behave like persons and Willingham makes this crossing of animalism even more evident by sitting them on couches while drinking tea. The uncomfortable sitting positions stand as a marker for the turning of the pigs into humankind. Posey confirms their crossing of animalism principles by saying that they are *real persons.* The transformation completes when they kill Colin the pig. Just like Napoleon, the pig, Dun and Posey have succumbed to the vices of human beings by getting rid of one of their own kind.

Red Rose's voice echoes the author's, and through its sarcastic and playful tone undermines the revolutionary characters that mirror Orwell's ones. Through her words and non-verbal language, the author and the illustrator criticize the characters to unveil Orwell's discourse: power pollutes and corrupts those who enforce it, and at the end, equality is nothing but an illusion. This endotext, undoubtedly, brings guides the reader to the political implications of having human-like leaders (in this case pigs) conducting such rebellions.

B. Allusions as an Intertextual Manifestation

Allusion, from the field of study of intertextuality, encloses all the different ways in which authors implicitly or explicitly make references to known texts (Martínez- Fernández 40). The connections developed from previous texts to new texts are possible because of the activation of the schemata: previous knowledge and cultural and social background. Textual allusions are never unintentional; they are conscious manifestations of the easily authors' calling for the footprint of major and transcendental works. An allusion must fulfill two basic requirements: first, the intertext should be known and relevant for the context—it must be part of the cannon— and second, the references, implicitly or explicitly stated should be easily recognized by the reader. Also, an allusion is not limited to just a

mere mention of a previously written text; it has to engage into a dialogue with the source text; in other words, and according to Bakhtin, it must bring up a discussion among the voices in the text. Thus, the purpose of the allusion is a must when it is considered an intertextual manifestation.

Without any doubt, A*nimal Farm* written by George Orwell is one of the most influential books of the 20th century. Its insights about rebellion and power corruption of law enforcement officials are themes that cannot be overlooked; also, it references other historical texts such as the cold war between The United States of America and the Soviet Union. Willingham uses marked allusions to these intertexts to present a new dialogue between the power groups that will collide into a possible rebellion. Such allusions are present in the title of Volume 2 of *Fables,* in linguistic markers, in the barn meeting scene, and in the trials.

The intertextual linguistic marker of the title is unmistakable since both works share the same one: *Animal Farm*. Willingham's title was intentional, and Orwell's work inevitably comes to the reader's mind. However, the origin and symbolic meaning of such a selection are quite different. In Orwell's story, its title means regaining of identity since it is the name that the animals give to the farm after the successful rebellion; thus, its name becomes a symbol of victory and independence. It is a Snowball, one of the leaders, the one that writes the new sign and by hanging it, the animals are ready to start a new era. On the contrary, In Willingham's graphic novel, the *animal farm* refers to the upstate community, which is still part of Fabletown and the designated and mandatory place for animal-like fables. So, the name of the place—animal farm— is not a political statement or the regaining of identity, it has become a symbol of Fabletown's authority: a restraining mechanism to remind animal-like fables that they belong there. Besides, the name of

animal-farm results insufficiently inclusive taking into account the different kind of species that live there such as magical creatures, monsters, giants, jungle heroes, talking bears, among others. This animal farm is nothing but an unwelcome imposition which remains unchanged from beginning to end. Thus, even when both works share the same title, the meaning of such title changes from Orwell's referents to identity and agency to Willingham's ones to oppression and manipulation.

However, the title is not the only linguistic marker highlighting the path from Willingham's *Fables* to Orwell's farm; the use of mirroring words and idiomatic expressions fulfill the same purpose. As previously mentioned, the use of a specific word in a graphic novel turns it into a symbol; in this case, the word *comrade,* employed a couple of times by the ringleaders of the revolution/rebellion, works as an unmarked allusion. Willingham usage of this word resembles Orwell's one: the word is used frequently among all the animals in the farm; however, in Willingham's version, only ringleaders, such as Goldilocks and the Pigs, Dun, and Posey, can use it. Examples of this are Goldilocks' instructions to kill any bird leaving or coming to the farm (Willingham 50) and when Posey highlights the importance of reaching a middle ground agreement regarding Snow White (Willingham 70). The reduction of times this word is employed in the graphic novel does not undermine its relevance; on the contrary, it allows the reader to follow the invisible dialogue among both texts in order to find a possible explanation for such change. Such explanation points out to emphasize the responsible leaders of revolutions and to detach them from their followers. There is a comradeship among the leaders of both political and military movements, and this comradeship full of conspiracy and secrecy resembles the one in the Soviet Union during the Cold War. Willingham's word choice is intentional and the dialogue among both the source text and the intertext guides the reader to a profound

criticism toward those totalitarian regimes and their leaders. It is clear that Willingham goes beyond Orwell's discourse, which highlights the vices of cyclical politics, and places the blame on the leaders.

Another linguistic marker that works as an intertextual allusion is the use of the words *cause*, and *traitor*. The first time that the word *cause* appears is on page 22 accompanied by the possessive adjective *our;* after that, it appears on page 31 preceded by two different possessive adjectives *my and your*. The intertext is unmarked but it refers to the prologue of *Animal Farm* where Orwell explains that "the English intelligentsia, or most of them, will object to this book because it traduces their Leader and (as they see it) does harm to the cause of progress" (65). The constant shift to the possessive adjectives next to the word *cause* propels an intertextual dialogue, where both texts criticize the placement of *such cause* over citizens, safety and art. Similarly, the use of the word *traitor* when referring to Reynard mirrors Squealer's naming of Snowball. Both Reynard and Snowball became *traitors* to the cause and the rebellion/revolution. However, the use of this word raises questions such as what is a traitor? Or who are the real traitors to the cause? A traitor is a creature that goes against the rebellion, but that may be enhanced or dismissed depending on the fairness of the cause. The dialogue points out that the real traitors are the leaders of the rebellion, Napoleon and Goldilocks because they had lied to achieve their objective, which turns their cause into an unfair one. In conclusion, the trails to Orwell's novel are subtlety suggested by these words such as the cause and traitors.

One of the most evident allusions to Orwell's novel is the barn scene. This iconic meeting or assembly marks the beginning of the rebellion/revolution and the footprint of Orwell's text materializes in the arrangement of the animals, in the symbolic elements of the scene, and in the non-verbal and dialogues interchanged by the main characters.

According to McCloud "when pictures are more abstracted from reality, they require greater levels of perception more like words; on the contrary, when the pictures are more detailed, the levels of perception are lower, and readers can grasp the meaning faster and more accurately" (49). This means that when an illustrator intentionally draws a lot of details in a one-page panel, he wants the reader to pay attention to every single detail: each small image becomes an icon and each little piece of the scene must be analyzed. The following one-page illustration drew by Mark Buckingham mirror Major' speech in Orwell's narrative:

The employment of a full page is nothing but intentional. The size of the panel enhances

the importance of this meeting, which is the starting point of the rebellion/revolution in

both texts. George Orwell's novel started in a similar way with an animal assembly, in

which a respected pig named Major through his moving speech introduced the concept of

animalism, a set of principles and ideas that fight for animal equality. The first noticeable

similarity between both works is the arrangements of the animals for this assembly:

> Before long the other animals began to arrive and make themselves comfortable
>
> after their different fashions. First came the three dogs, Bluebell, Jessie and Pincher,
>
> and then the pigs, who settled down in the straw immediately in front of the
>
> platform. The hens perched themselves on the window-sills, the pigeons fluttered up
>
> to the rafters, the sheep and cows lay down behind the pigs and began to chew the
>
> cud. The two cart-horses, Boxer and Clover, came in together, walking very slowly
>
> and setting down their vast hairy hoofs with great care lest there should be some
>
> small animal concealed in the straw….. After the horses came Muriel, the white
>
> goat, and Benjamin the donkey…Last of all came the cat, who looked round, as
>
> usual, for the warmest place, and finally squeezed herself in between Boxer and
>
> Clover…All the animals were now present except Moses, the tame raven. Orwell 3

This long description matches Willingham's panel. In both assemblies, the pigs give the

speeches and their position is higher compared to other animals, which means that the pigs

hold the power through their ability to convey speeches. Even when there are no dogs

involved, the reader cannot fail to notice the big brown bears at the right edge of the panel.

They have taken the place of the dogs because they "hold the ear of the farm's more

predatory fable element" (Willingham 40). The dogs and the bears fulfill the role of law

enforcement, so they are placed near the pigs. The hens take the same place perched at the

top of the barn; however, Willingham included other fragile creatures next to them, expanding on the meaning of being a chicken. Lions and big cats replace the horses at the bottom of the right edge. In Orwell's book, the horses initially supported the rebellion, so the presence of the Lion addresses such initial alliance. Even the mentioning of the cat mirrors Major's assembly, but the only difference is that this black cat remains hidden among the bears at the right-top angle of the panel. His mischievous smile confirms his unreliability. Finally, the rest of the animal-like fables gather together without any specific order. This meeting includes more than just regular animals: it includes all the fables who are unable to look like humans and are forced to live in the upstate community. Finally, just like in Orwell's story, the raven is missing, but his absence obeys to a different reason: there is no raven at all. Undoubtedly, the footprint of George Orwell's text is strong in this arrangement.

Another element that supports Orwell's footprint on this particular scene is the use of symbols that allude to important milestones in the degradation process of the pigs: the apples and the rats. There is a small apple in the platform where Posey is standing; this apple mirrors the reaping of the harvest apples to mash them with the cow's milk. In Orwell's narrative, this decision unveils the corruption of the leaders by turning the apples as a symbol of power and knowledge. The apple under Posey confirms that this corruption has been completed; there is no turning back from this point. The next symbol is the blind-folded rats. In Orwell's novel, there is a clear reference to four rats that got out of their holes and almost got killed during Major's speech: "Major raised his trotter for silence: 'Comrades,' he said, 'here is a point that must be settled. The wild creatures, such as rats and rabbits—are they our friends or our enemies? Let us put it to the vote. …The vote was taken at once, and it was agreed by an overwhelming majority that rats were comrades"

(Orwell 4). The rats saved their lives because of the principles of animalism so eloquently explained by Major. On the contrary, the three blindfolded rats in the scene are in a very different position: their blindfolds and the apples next to them confirm their guilt: they are about to be executed and what prevents this action is nothing but the unexpected Snow White's intervention.   This intentional change creates a dialogue between the two pigs to show what a positive leader contrasts with a corrupted one.

Finally, the dialogues among the main characters of the scene and their non-verbal language confirm the allusion to Orwell's *Animal Far*. When Snow White enters the barn, she faces an unofficial assembly. Dun's speech brings the readers back to Orwell's universe by using referential words such as "fellow gentlespecies" and "take arms against a sea of troubles" which are similar to Major's words and promote the embracing of animalism. Just like Major, Dun motivates his fellow animal-like fables to rise against the oppressor and take control over their own lives: he even clarifies that the meaning of such words is clear enough and states that there is no place for hidden messages or metaphors. Both leaders' discourse is plain and clear, and it is reinforced by Dun's confident expression when Snow White interrupts the assembly contrasted with the facial expression of other less intelligent animal-like fables. The intertext is clear: both pigs are intelligent and strategists while other animals such as hens lose control easily. The use of a pencil to bring to life their faces contributes to the establishment of their emotions and that is without any doubt one of the main strengths of dealing with a multimedium work.

The last unmarked allusion of Orwell's *Animal Farm* in the text emerges in the ringleader's trials and executions. First, it is important to remember that Napoleon managed to manipulate his fellow animals and turn Snowball into a non-grata individual in the farm, so once he became a public enemy, the fake confessions and executions started:

The three hens who had been the ringleaders in the attempted rebellion over the

eggs now came forward and stated that Snowball had appeared to them in a dream

and incited them to disobey Napoleon's orders. They too were slaughtered… When

it was all over, the remaining animals, except for the pigs and dogs, crept away in a

body. They were shaken and miserable. They did not know which was more

shocking—the treachery of the animals who had leagued themselves with Snowball,

or the cruel retribution they had just witnessed. Orwell 38-39

The level of violence described in this passage, where the smell of blood contaminated the

entire farm, functions as a grotesque warning of the consequences of employing fear as a

control mechanism. However, Willingham does not go far away from this critique. In the

following panel, he chooses to show the bloodshed visually:

As explained above, the use of a single one-page panel unveils the intention of the author for the reader to focus on the details of the scene. The selection of the season, winter, fulfills two purposes: to indicate the end of the rebellion and to highlight the level of violence, which is the main protagonist of this panel. The central angle places the reader's attention on the death-row prisoner: Dun; this former ringleader faces the same fate as his cousin Posey, who suffered a painful and slow death. Even when the reader cannot see the execution, the use of the imagination, which is a remarkable tool in multimedia works fills the gaps. The blood on the ax, on the head holder and on the snow below refer to the previous execution and prepares the reader for the coming one. In addition. the sad faces of former advocates, now forced to carry the prisoners' bodies, confirm their shock, just like in Orwell's passage, the surviving creatures have no other option than keep working despite the violence, similarly to Boxer. Finally, the executions in both works function as a mechanism to subdue the inhabitants of both farms: they continue obeying out of fear of being killed. The dialogue between both texts becomes familiar: ruling through fear and violence is not an exclusive trait of animal-like fables (or humans).

The use of allusions as a manifestation of intertextuality has been applied before; however, an allusion must be intentional, or it will become just a mere mention. The dialogue among the source and the intertext contribute to a further discussion over the themes of the work. The above-explained marked and unmarked allusions bring both works together to dance in the endless circle of hyper textuality.

C. Interference and Transference as Manifestations of the Reader's Intertext

Interference can be found in a polisystem—multiple systems together—where multiple voices intersect. This kind of system allows what Bakhtin studies as dialogism: a

dynamic and diverse conversation of different voices within the text. However, this concept goes beyond this concept because it deals with the movement among the different levels of its composition; in other words, as Martinez-Fernández explains, it studies the movements between the peripheral and the central systems. He continues by stating that these movements can happen both ways from the center—the cannon—to the periphery—normally rejected, disqualified or dismissed texts such as scape literature, translations, children's literature, and why not, graphic novels—or vice versa. Such changes within the systems lead to transference and interference. Both concepts share their functionality within the multiple systematic structure, but their main difference is that while transference deals with elements within the same system, interference proposes a dynamic relationship among different ones, so the author concludes that a system A (or source system) can become a source of direct or indirect linguistic or referential loans for system B. This means that the limits between both texts transgress, so interference becomes a manifestation of hypertextuality as well.

Both resources, interference and transference, become especially relevant when applied to the reader's intertext as a manifestation of intertextuality. According to Martinez-Fernández, this type of intertext depends solely on the reader's formal and academic background because it is through his/her individual critical skills, that he or she is able to spot the intertext through transference and interference of the pre-text into the source text.   In this regard, Mendoza Fillola states that "el intertexto del lector es un componente básico de la competencia literaria y constituye la conformación pragmática, esto es, contextualizada, de re-conocimientos, evocaciones, referencias, sensaciones, asociaciones que en una situación y ante un texto concreto es capaz de desarrollar el lector" (277). This author, then, places the load of the intertext on the reader turning him/her into

the tool to unfold the intertextuality contained in a text. The reader's perception of a given intertext can be explored if the literary work is recognized as part of the cannon and the comparative analysis fulfills a purpose. The interference derived from this interaction should lead the reader to the purpose of better understanding the source text ideas, critique, and/or exploration.

In this research project, Willingham's *Animal Farm* is the source text, which interacts with Orwell's canonic novel, *Animal Farm.* Martínez-Fernández's ideas regarding the reader's intertext apply because Orwell's work is widely known in the field of literature and by the main researcher. The formal academic background of a trained reader allows a comparison among the texts, and the result of this interaction is a palpable interference in the development of characters. The traits of iconic characters in Orwell's novel, such as Major, Napoleon, and Mr. Jones, do not match a counterpart per se in Willingham story, but their interference and transference have helped shaped characters such as Colin, Goldie, Dun and Weyland Smith. The graphic depiction, dialogues, and focus of Willingham's character's unveil connections that make a comparative analysis possible from this researcher's perspective.

The first trails of interference lead to a comparative analysis of Major and Colin the pig. Major and Colin share physical features, wisdom and a purposeful death while Dun resembles his contrary. The opening of Orwell's novel introduces a twelve-year-old pig, Major, who deliveries a meaningful political speech about the principles of animalism. He description resembles his good nature: "He was twelve years old and had lately grown rather stout, but he was still a majestic-looking pig, with a wise and benevolent appearance in spite of the fact that his tushes had never been cut" (Orwell, 1). The use of words such as majestic-looking and benevolent appearance reinforces the perception of being a good and

positive leader. Colin the pig shares the same characteristics, and even Red Rose

acknowledges them,

This panel shows interference of Orwell's description in the use of multimedia resources

such as the central angle and the dialogue inside the word balloons. Angles play a major

role in the interpretation of a panel. When the reader creates the meaning, the angles are the

clues that direct such meaning. A central angle, such as in this example, confronts the

reader with the focus on the characters: Red Rose's non-verbal language, the gentle touch

to the pig's back and the condescending facial gesture confirms that she cares for the pig.

Similarly, the pig looks back at her and his stare shows confusion and comfort: he is as

vulnerable as Major. The dialogues within the word balloons confirm this vulnerability.

Red Rose's words "Colin, my true love," rather than being ironic, are full of compassion

and kindness, and this proves that Orwell's character has some interference in

Willingham's one to the point of sharing kindness, respect and vulnerability.

  The second similarity Major and Colin share is their symbolism of wisdom. All the

animals respect Major because of its long-lasting life and eloquent speaking skills. He was

so respected that animals stay awake to hear his speech (Orwell 1). Besides, his words were

not taken lightly; on the contrary, they were the beginning of a political ideology

"animalism." His death propelled the political movement and the organization that carried

out the rebellion. There is no doubt that Major represents wisdom in the story because the

following of his ideas guaranteed peace and equality. Similarly, after his murder, Colin

becomes a referent of wisdom. Beheaded and impaled, he guides Snow White to the world

of the living:
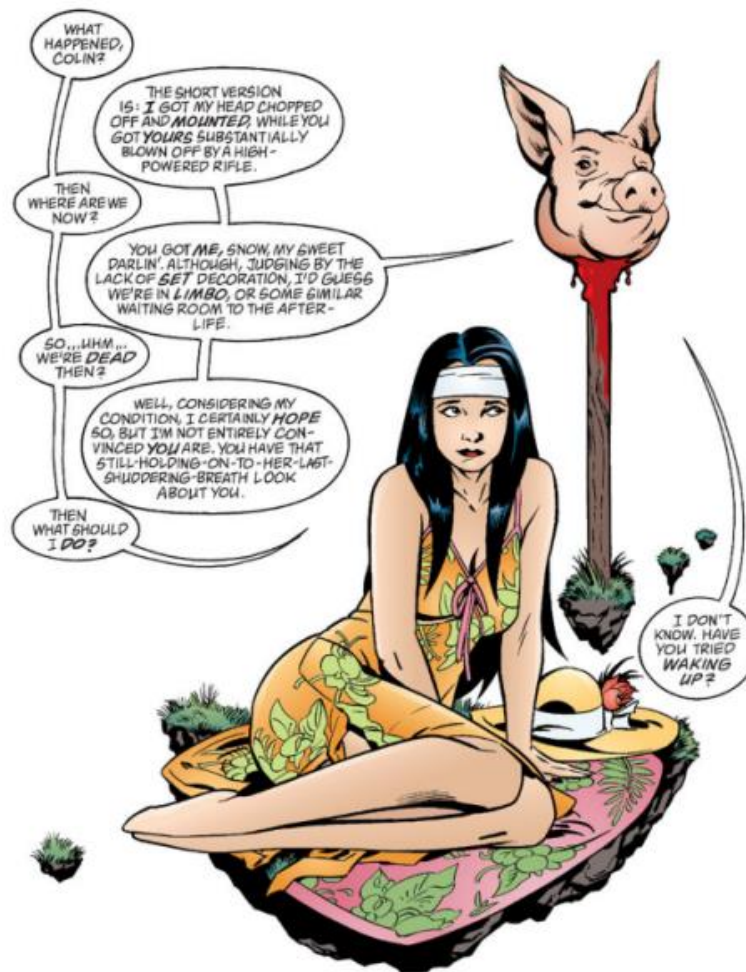
The use of a single one-page display highlights the importance of this panel: it will provide Snow White and the reader with an explanation for the turning of events so far. Colin's after death projection is full of wisdom. The first clue that the panel provides is that Colin seems happy; former tears have been erased and there is a confident smile instead. The authors placed the head above Snow White, and this means that he is wiser than her. This idea of emotional superiority translates into maturity and acceptance, which is confirmed by the conversation among the two characters. During this conversation, Colin provides the answers to Snow White while he admits his own decease. His knowledge about life and death and his piece of advice—waking up—prove that he knows more, and that he is wiser. Colin achieves wisdom after his death, and this wisdom is nothing, but the interference of Major's traits placed on this new character. The invisible dialogue between both characters in Fables' *Animal Farm"* suggests that both characters musts die for the cause: Major as the founder of the animalism movement and Colin as the political statement of the revolution. Also, in both cases, these characters' objective was to recruit allies for the political cause, but only Major prospered on that quest even after his death; Colin, on the contrary, failed to achieve the goal and paid with his life. The interference of Major in Colin's development leads the reader to a comparative analysis based on the reader's intertext.

The next of Orwell's characters that transfers into Willingham's *Animal Farm* is Napoleon. Napoleon is one of the leaders of the rebellion; together with Snowball they manage to get Mr. Jones exiled from the farm. However, Napoleon is an authoritarian leader, who manages to enforce power through terror and manipulation just like Willingham's character of Goldilocks. The reader's intertext, then, analyzes the function of both characters in the stories, and through Goldie actions and speeches the interference of Orwell's character emerges. This interference of Napoleon's negative traits turns Goldie

into the perfect heartless villain. In Orwell's narrative, Napoleon becomes one of the leaders after the revolution, and later one, he manages to hold the entire power. He becomes the authoritarian and unquestionable ruler of the farm. However, this power has not been easily granted since he had to exile Snowball and raise terrifying beast to keep everybody at bay. His negative leadership brings chaos to the farm. The first course of action that Napoleon takes is establishing a familiar bonding with the strongest and more lethal members of the farm: the pups. These mighty beasts obey Napoleon without considering whether his actions are you good or bad. He becomes their protector and father and dogs know nothing but loyalty. Similarly to Napoleon, Goldie uses family bonding to secure their role as a ringleader in the revolution. She controls the bears, which resemble Napoleon's dogs in their lack of questioning and unmeasurable loyalty.

Another similarity between these two characters is their narcissist ambition. Napoleon main issue with Snowball was jealousy of his opponent's interaction with the rest of the animals. Napoleon wanted to be the only leader and when competition came into the light, he manipulated everybody to make them believe that he was the savior and Snowball the traitor. When doubts arouse, he sent Squealer to convince them otherwise by the use of words or by the use of fear. When some animals questioned his actions such as sleeping in beds, trading with humans, living in the farmhouse, Napoleon's counselors controlled the situation by means of fear of the dogs or fear of going back under Mr. Jones ruling, so Napoleon's privileges remain intact and growing every day. Goldilocks also manipulates the actors in the revolution to obtain her own privileges, and she doesn't even hide her true intentions:

The previous sequence exemplifies Goldilocks' narcissism. In the upper-left panel, the

reader finds a back-view of Goldy, which symbolizes her past: she has never cared about

the revolution; she is concerned about the possible benefits that it may bring to her. The

following panel (upper-right) focuses on her face and her dialogue, where she reveals her

true intentions: to be the authoritarian ruler of both worlds—Fabletown and Animal Farm.

Moreover, she truly believes that she deserves such power and position, which is nothing

but a narcissist appreciation. The last two bottom panels unfold her arrogance: she treats

baby bear and the dwarf as lesser fables; therefore, just like Napoleon, she broke the

principles of animalism by applying the principles of narcissism, so with this action she

proves that just like Napoleon, she thinks that "all animals are equal, but some animals are more equal than others" (Orwell 61). The interference of this very famous quote allows the reader to argue that Goldilocks in Willingham's graphic novel carries the negative traits of Orwell's most realistic, disappointing and frightening character: Napoleon. Thus, through her consistent selfish actions, just like Napoleon, she becomes the oppressor: the perfect villain.

The final example of interference relies on the two former rulers of the farms: Mr. Jones and Weyland Smith. Both male leaders share same vices and suffer the consequences of their obliviousness. According to Orwell's description of Mr. Jones, he was not taking proper care of the farm:

> In past years Mr Jones, although a hard master, had been a capable farmer, but of late he had fallen on evil days. He had become much disheartened after losing money in a lawsuit and had taken to drinking more than was good for him. For whole days at a time he would lounge in his Windsor chair in the kitchen, reading the newspapers, drinking, and occasionally feeding Moses on crusts of bread soaked in beer. His men were idle and dishonest, the fields were full of weeds, the buildings wanted roofing, the hedges were neglected and the animals were underfed. Orwell 7

The relevance of this excerpt relies on the fact that Mr. Jones, unconsciously, trusted his animals more than he should have. He underestimated them and paid a high price—his farm—for it. He was negligent and his alcohol consumption numbed him too much, which prevented him from acting on time. Also, this quote works as a justification for the taking of the farm: hungry animals. By using this justification, Orwell makes the rebellion fair and necessary. This justification is, without any doubts, a clear marker of Mr. Jones interference in the character of Weyland Smith. Weyland Smith is the ruler of the upstate

Animal Farm, but he was unable to foresee the pig's scheme and before he knew it, he was removed from his charged, chained, and forced to modify weapons. His ignorance hurt him severly because he lost his job and his freedom. Even when Weyland is not portrayed as a cruel and evil master such as Mr. Jones, he is considered a stranger who does share the same restrains of the inhabitants of the farm. Just like Mr. Jones, he is the other, the enemy and any mechanism to make him fall is valid. The carelessness of Mr. Jones transgresses his story and permeates Mr. Smith with it, turning him into a puppet of the ringleaders of the revolutions.

George Orwell's main work *Animal Farm* is without any doubt one of the most iconic texts of the twentieth century. This book is charged with lots of referents in itself; however, for the purpose of this chapter, it has become a referent that allows the reader to understand better Willingham's characters and internal dialogues. Willingham managed to lead the reader to Orwell's masterpiece

CONCLUSIONS

The theory of intertextuality is not as simple as some researchers may think. The wide classification of the manifestations of such phenomenon should not be overlooked; on the contrary, they should be explored in detail to draw lines among the source text and the possible intertext, which classify into endotexts or exotexts. Both of these manifestations are important because they allow the reader to understand the cyclical relationship among texts and their development of them. Intertextuality then refers to much more than just the mentioning of ideas; it has a purpose and it dialogues with the source text. This functionality can add details, contrast aspects, or further develop themes.

This study remains relevant to the current controversy regarding the validation of graphic novel. Despite the fact that graphic novels have earned international and academic recognition, qualitative studies of applied literary theory are still necessary to evidence the feasible impact of such works in an ever-evolving society, to dissipate such lack of recognition, and to encourage more literary critics and researchers to dive into this genre. This study aims at keeping literary research updated with innovative transmedia texts to evidence the flexibility and broadness of the subject field, literature.

Willingham, as he stated, created this parallel universe from the intertext and by doing that, he went beyond the text and entered into the realms of hypertextuality. The themes covered in *Fables* are not limited to one specific society; on the contrary, they address many other societies through time and space. The theory of intertextuality and hypertextuality makes possible the understanding of the dialogic relationship among the studied texts, and at the same time, as readers question the implications of such relationship and our cultural-bounded understanding of the world.

Fable, is a hypertext with a noticeably clear hypotext

Fables is a hypertext, specially the selected volume for this research project, *Animal Farm.* It has a clear hypotext: canonic fairy tales, and the whole work becomes an open and never-ending text from the beginning. The found exotexts and intertexts engage in a dialogue with the source text to create a new story that goes beyond the text and into Western culture and its cyclical themes. The references to the American Civil War bring the reader closer to the hypertext of the war while it redirects him/her to the consequences of such conflicts: racial based segregation practices. This duality regarding social stratus is nothing new, but recycled over time and places, so by using this very familiar division, the author can criticize the premises of war, even those that seem "good and fair," and unveil the real master minds behind it. The implicit footprint of the former president of the United States of America, Abraham Lincoln, allows the reader to connect to military strategies and the rudeness of the war, whether its range is Civil, Ancient or World. Also, the use of female characters to bring this leader alive, reinforces the hypertextual nature of the volume since the military apparatus is no longer restricted to one gender. This very transgression becomes a symbol of War tat erases good and evil sides to substitute them with different types of leadership and liabilities.

The intertext of Orwell's homonymous novel within this second volume *Animal Farm* confirms the hypertextual nature of the graphic novel as well. The use of a specific and critic-friendly taxonomy provides the basis for a guided analysis regarding power enforcement and Western preconceptions about capitalism and socialism, The criticism of Orwell's work permeates Willingham's *Animal Farm* even when he employs the parody for such purpose. By making fun of the main conflict in Orwell's book, the author makes fun

of the conflicts and ideologies all together. The ending reinforces the cyclical nature of both works: at the end, it does not matter who is in power, capitalists or socialists, the status quo does not change for the workforce, and a real change remains only in the utopic imaginary.

Textual allusions fulfill a purpose: redirect the reader to this iconic piece of literature. As Willingham has mentioned in several interviews, the entire concept of his graphic novel emerged as a combination of many stories, so his decisions have been biased and intentionally place from the beginning. The selection of the title seems appropriate at first, but once the reader understands that the inhabitants of the farm are not just animals, the hypertexts appears. The term *animal* then becomes more generic, and it applies to everybody who is in a peripheral position, whether they are able to talk, to move or to think. This line of analysis, then, leads to a more tangible social struggle: oppressed and oppressive citizens, the oppressed groups are unable to subvert their status quo in both works because of their lack of learning abilities, intelligence and agency, so by referencing Orwell's work, Willingham appeals to the reader's knowledge of the functioning of power in Western Society.

Also, the development of the characters allows the reader to identify him/herself with them while he/she draws comparisons among the main characters. This type of intertextuality—based on interference and transference—promotes critical thinking and a broader understanding of the world. By placing key characteristics, such as wisdom, pride, narcissism, violence, manipulation in Colin, and Goldilocks, the author goes beyond the text's boundaries by bringing the vies of fictional characters into the real world. Such analysis is possible due to the vast amount of verbal intertextuality manifestations through the volume. Also, the present social division, the reader can make a connection between the

ancestral animal and our animalistic nature. The fact that the vulnerable parties are in fact personified through animals awakens another possible hypotext: the animal nature in each human. Through this, the reader traces her cultural history and injustices and luckily may think about the role she has played in the scams of society. The hypertextual nature of the text, then, is completed by the researcher's formal education and understanding of her world.

Moreover, the graphic novel is a cultural product that unveils its host culture's positive and negative features. This representation, then, becomes relevant to understand culture itself and the perceptions of its actors from within. The novel serves a mirror of a society that despises seemingly communist practices but praises capitalistic ones even when the outcome remains unchanged. Also, it points towards a change in the perception in gender and leadership by opening the door to women in power, and not as passive subjects of other; for example, the case of Snow White and Red Rose as co-leaders in the end of the revolution. However, the graphic novel chains these two female characters to scams and negative imagery when they enforce power; for example, Snow White's blowing of the barn, and Red Rose complicated infiltration to spare her sister's life. Finally, it shows, through the contrasting endings of both novels, that no matter the resolution, the workforce will suffer the consequences and remedial actions. Thus, this volume is the hypertext of a previously and unconcluded hypotext which, at the same time, can also be read in future hypertexts. This dialogues evidence the hyper and intertextual nature of the texts which translates in an accurate reading of Western Culture as well.

There are still many lines of research for this volume and the rest of the series. A deeper analysis of gender roles becomes pertinent, as well as the transfigurative nature of some fables. Another interesting line of research focuses on the function of the secondary

characters as promoters of the story's motion and their contribution to the narratology of the story as a whole. Psychoanalytical premises apply to the analysis of archetypes and motifs within the story as well as further research regarding hierarchy and racial interactions. Clearly, this graphic novel has much to offer from the academic research perspective and will remain relevant.

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