

**FROM DORIAN TO DORIAN:
AN INTERTEXTUAL STUDY OF WILL SELF'S DORIAN**

**Pamukkale University
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Seda ŞAHİN

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ÖZET

DORIAN'DAN DORIAN'A: WILL SELF'İN DORIAN ROMANININ METİNLERARASI İNCELEMESİ

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Kitabın başlığında da belirtildiği üzere, Will Self'in Dorian: An Imitation, (2002) adlı kitabı Oscar Wilde'ın 19. yüzyılda yazmış olduğu The Picture of Dorian Gray adlı kitabının bir öykünmesidir. Self, Wilde'ın karakterlerini, olay örgüsünü ve temasını 20. yüzyıla uyarlayarak yeni bir boyut getirmektedir. Önce ve sonra yazılan versiyonlarının arasında güçlü bir ilişki olduğu açıkça görülmektedir. Metinlerarasılığın temel ilkesi metinlerin anlamlarının diğer metinlerle olan ilişkilerine göre şekillenmek olduğundan dolayı, okuyucunun yazarın amaçladığı anlamları tam anlamıyla anlayabilmesi için her iki romanda da metinlerarasılığın nasıl ve ne kadar bulunduğu farklı yorumlara açıktır.

Bu tezin temel amacı, Oscar Wilde'ın The Picture of Dorian Gray kitabı ile güncellenmiş ve yeniden anlatılmış versiyonu olan Will Self'in Dorian: An Imitation kitabının birbirleriyle ve diğer çalışmalarla olan bağlantılarını ve karşılıklı bağımlılıklarını karşılaştırarak zıt yönlerini inceleyerek aralarındaki metinlerarası ilişkiyi aydınlatmaktır. Böylelikle okuyucu bu metinleri daha iyi anlayacaktır. Kavram olarak metinlerarasılık önemli teorisyenlerin bakış açıları ışığında yeniden tanımlanır ve teoriye olan katkıları teorisinin tarihinin, gelişiminin ve farklı anlamları analiz ederek açık bir şekilde gösterilir.

Her iki romana da metodoloji olarak metinlerarasılık uygulanır. Elde edilen bulgular, her iki yazarın da birbirleriyle ve diğer metinlerle farklı türdeki metinlerarası ilişkileri tanımlayarak metinlerini şekillendirmek için metinlerarasılık yöntemini nasıl kullandığını açıklığa kavuşturur ve örneklendirir.

Anahtar Kelimeler: Metinlerarasılık, Öykünme, Oscar Wilde, Will Self, Güncelleme

ABSTRACT

FROM DORIAN TO DORIAN: AN INTERTEXTUAL STUDY OF WILL SELF'S DORIAN

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As the title of the book points out, Will Self's Dorian: An Imitation, (2002) is an imitation of Oscar Wilde's The Picture of Dorian Gray written in the 19th century. Self brings a new dimension to Wilde's characters, storyline and motifs adapting them to the 20th century. Clearly, there is a strong relationship between the way the previous and latter versions have been written. As the keystone idea of intertextuality is to form the texts' meanings with regard to another text, it is debateable how and how much intertextually is present in both these texts in order for the reader to be able to make full sense of the writer's intended meanings.

The main purpose of this dissertation is to elucidate the intertextual relationship between Oscar Wilde's The Picture of Dorian Gray and its updated and retold version Will Self's Dorian: An Imitation by comparing, contrasting and examining their interconnectedness and interdependence with each other and other works. Therefore, the reader will have a better understanding of these texts. Intertextuality, as a concept is redefined in the light of important theoreticians' points of view and their contributions to the theory are clearly demonstrated by analysing their various interpretations, their history and development. Then intertextuality is applied as a methodological tool to both novels. The resulting findings clarify and exemplify how both authors use intertextuality to shape their texts by labelling different kinds of intertextual relations with each other and with other texts.

Key Words: Intertextuality, Imitation, Oscar Wilde, Will Self, Update

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INTRODUCTION

The books or stories that have been read, the advertisements that have been watched, a few details captured in a movie or songs that have been listened or anything else which has been encountered in anywhere can be a reminder of any other event or object. Any character, an expression or a name in a text can sound familiar or may give the feeling of familiarity. Identifying a reference or familiarity in a text brings to mind the question of how this relation might be handled and reflected in literature. In this case, the best answer is to indicate the intertextual relations and intertextuality between the texts.

When reading any text, be fiction or non-fiction, it would be really challenging to comprehend its meaning that has not somehow shaped or influenced by the other literary works. For that reason, intertextuality can be said to trace the networks between the texts we are reading and its intertextual relations with other texts and works of art shaping and constructing of its possible meanings. The overall approach of intertextuality is to appreciate the text that is interconnected with one another and to grasp its significance in the light of these relations. Intertextuality is based on the idea that no original text exists on its own, each and every text is constructed and shaped by the traces or any kinds of component which have relied on previous texts. Thus, the meaning that the reader acquires from the text depends upon the networks between the texts that the reader has detected.

These intertextual networks of the texts are used directly or indirectly in them in the form of references, allusions, quotations taken from other texts which add extra layers of sense to the meaning. How this interconnectedness might be reflected in literature constitutes the primary question of this study. Thus, The Picture of Dorian Gray by Oscar Wilde, a previously renowned work of art with heavy sexual implications and social restrictions, has been updated and retold in the 21st century by Will Self who rewrites it with a new title; Dorian: An Imitation in 2002. In this context, intertextuality may serve as a vital theory to facilitate the understanding, analysis, comparison and contrast of these two novels by showing the references and allusions that occur between them and the other texts.

The purpose of this study is to bring to light the similarities and differences in these two novels by analysing the two texts from the aspect of intertextuality. In this way, it is hoped that the present research will illustrate an effective application of intertextuality precepts which will enable us to better comprehend how time and societal changes have affected the portrayal of this imitation novel and to consider the implications for further.

This dissertation is divided into five chapters. The present introductory chapter is followed by Chapter One which will first define the terms that will be used to analyse the said novels, and will then put forward a chronological discussion of the concepts of intertextuality and set out the historical background of the theory of intertextuality with examples taken from the pioneer theoreticians in this field. The term “intertextuality” will be interpreted from differing points of view. Ferdinand de Saussure’s semiotics will be referred to with regard to his famous distinction between “langue” and “parole” and how he influenced the initial notion of intertextuality by postulating that all linguistic signs (language) are derived from their relations with different signs and that language is arbitrary. This will be followed by a discussion of Mikhail M. Bakhtin and his theory of dialogism and how it further contributed to the developing the method of intertextuality by introducing various defining concepts such as “utterance” “polyphony” “heteroglossia” and “double-voiced discourse”. The actual term “intertextuality” was first coined by Julia Kristeva, who developed the theory of intertextuality by blending Bakhtin’s Dialogism with Saussure’s notion of Structuralism. Kristeva stated that no texts are produced solely from an author’s imagination, but they are all variations of utterances taken from previous texts which are shaped by culture and society. The chapter will conclude with an account of Roland Barthes interpretation of intertextuality by laying more responsibility on the shoulders of the reader to make meaning of the text.

In Chapter Two, Oscar Wilde’s The Picture of Dorian Gray will be analysed according to the principles of intertextuality. The intertextuality of the novel will be discussed by pointing out its allusions, biblical references and mythological figures all of which derive from other texts, in the light of the assertions of the abovementioned theoreticians. It will be seen that Oscar Wilde intertextually expresses his aestheticism and his own homosexual identity by reflecting and adhering to the values of the

Victorian society. Therefore, the sexual connotations in this novel are implicit, open to the interpretation of the reader.

The next chapter, Chapter Three will be based on the elucidation of Will Self's Dorian: An Imitation from the aspect of intertextual relations with Oscar Wilde's novel and other feeder texts. Entitled as "An Imitation", it takes the same characters and storyline from Oscar Wilde's novel and it is rewritten by adapting to the modern-day, true-to-life issues, events and values of the contemporary society. At the same time, the intertextual references from other texts and mythological allusions will also be clearly demonstrated.

The Conclusion will present a summary of the subsequent findings from the analysis of the two novels, resulting in the final deduction that intertextuality is present in these novels in its several different forms. It also surmises that the social context, the reader(s) experiences and the culture they live in have shaped the "signs" (system, language, words, plot etc.) of the original and updated version and provides further evidence that texts are never totally original or independent; they bear the traces belonging to pre-existent texts, forms and notions. Ultimately, this study aims to prove the notion of intertextuality culminating in Kristeva and Barthes's theories to be evident in these two novels.

CHAPTER ONE

INTERTEXTUALITY: A HISTORICAL OVERVIEW

“The frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full-stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network.” (Foucault, 2002: 25)

When writing an original text, be fiction or non-fiction, it would be incredibly difficult or even almost impossible to produce a piece of writing that was not somehow shaped by, or that did not reflect in some shape or form the reading that we had previously done and that we had been influenced by. We might have been influenced by one author’s ideas, or another author’s way with words, or with another’s literary style. In fact, everything that we have previously seen or read affects us, and the way we make meaning of the texts we encounter. This in turn shapes what we write and the way we write, be it consciously or unconsciously. For example, texts are said not to have any independent meaning, but that they are formed by means of structures, codes and backgrounds shaped by the preceding works of literature or other art forms. This is valid for all of the texts: novels, poems, works of philosophy, short stories, newspaper articles, films, songs, paintings, and the like. So as to fully comprehend a text, our reading, becomes a journey of discovery, tracing the relationships between the text we are reading and its intertextual links to other texts and works of art. Simply defined, this is intertextuality, and again, in broad terms, every text is intertextual, undoubtedly in different ways.

The first chapter of this thesis is devoted to define and analyse intertextuality from the aspect of its historical background and development by drawing from the classics and the pioneer theoreticians shaping the term from Plato, Aristotle to Ferdinand de Saussure, Mikhail M. Bakhtin, Julia Kristeva and Roland Barthes.

Even though as a term, intertextuality was coined by Julia Kristeva in the 1960s in her essays “Word, Dialogue and Novel” (1966) and “The Bounded Text” (1966-67)

and is seen as a postmodern and post-structuralist concept, the term is “the phenomenon, in some form, is at least as old as recorded human society” (Worton and Still, 1990: 2). Intertextuality, which is identified as an implement of elucidation of the texts, can be identified as a form of making out the meaning of the texts. It may be true to state that it indicates the references that the authors draw from the other fictions to build their works. Intertextuality, as a relation with texts, can be defined as a meaning or relation that the reader extracts from the texts in the following of authors’ taking and transforming process. In this context, The New Testament can be given as an example which has quotes and allusions from the Old Testament. In addition, some books of The Old Testament include some events defined in Exodus. For that reason, it can be concluded that it is wrong to limit intertextuality to the 20th century as it is possible to find this relation wherever human society and written texts are.

It can be stated that the concept of intertextuality made itself apparent in the first texts and discourses. Therefore, framing the term intertextuality with a brief description of how and when it has emerged as a concept by the classics will be the good starting point then the periods that follow them will be examined to define and analyse the term in a broad sense. Having done that, the study will focus on how the term was handled by the theoreticians in the 20th century.

In *the Republic* Book X, Plato reveals his ideas against poetry which, for him, has bad effects on people morally and politically. He has no place for poets in his ideal state because of the fact that it can be a tool of learning to admire and imitate the faults (Plato, 2007: 349) but the theory of his is quite alike with contemporary styles to intertextuality (Alfaro, 1996: 269). Socratic dialogues, the basic form of Plato’s discussions, underlie the first forms of intertextuality what Bakhtin uses aftermath of the dialogism, heteroglossia and then Kristeva originates intertextuality as a term. Socratic dialogues in this sense could employ intertextuality dominating Bakhtinian intertextuality named as dialogism. In Bakhtin’s dialogism, it is possible to hear many different voices as seen in Socratic dialogues below:

The starting-point is usually random, apparently accidental- the chance encounter of Socrates with a friend, Socrates coaxed or coaxing others into debate. This leads on to a play of different languages (e.g. those of the authoritarian public figure, the opinionated rhetorician, the naïve and beautiful youth) representing various contemporary belief

systems some of which, as in comic novel, will be unmasked, while others will float, suspended, engaging generations of readers in controversy over their status or meaning. The ambivalence of the dialogues lies not in the diversity of ideologies evoked, but also in the central image of Socrates, the wise fool, startlingly different from the epic hero. Socrates' lofty purpose is coextensive with both self-deprecation and, sometimes biting, irony directed at other points of view (Worton and Still, 1990: 3).

As seen above, the form of the Socratic dialogues, that is, plurality of voices, take us back to the form of Bakhtinian dialogism. Moreover, another perspective that causes Plato to be accepted as an originator of intertextuality is his view of "imitation". He regards poetry as an imitation or copy of what the earlier poets have created before which is already a copy. In other words, the poets imitate the previous creation that is already an imitation (Alfaro, 1996: 269). As a result, it can be stated that Plato's theory of poetry stresses intertextual relations from the aspect of its form and content. On the other hand, Aristotle's theory of imitation is distinct from Plato's concept of imitation, imitation of Idea. Imitation is a way of learning. As defined in *Poetics*, imitation is an instinct accepted as one of the important qualities that distinguishes human from animals. (Aristotle, 350 BC: 3). Worton and Still describes Aristotle's dramatic creation as "the reduction, and hence intensification" of the texts that have been known by the poets and the audience also (1990: 4). These texts can be variable from written works to the oral ones such as myths or stock characters basing on universal truths (1990: 4). Accordingly it can be said that the poet is the one who reconstructs and reorganizes the facts that have been known previously through displaying in a different and new way. This situation creates the possibility of the audience's awareness what will happen in advance.

After Antiquity, intertextuality can also be observed in the Middle Age which denotes the period between the 5th century and the 15th century in Europe. It is the period which starts with the fall of The Roman Empire and ends with the new era named as Renaissance. The main characteristic of the medieval literature is to instruct Christian doctrines to the community under the influence of authority of the church. All kinds of literary works lay emphasis on religious figures and elements by stimulating the mind of the people to reinforce devotion as a reminder. As Latin continues to be used in literary culture by the church, the literature is based on Antiquity's authority. Therefore, intertextual relations can be identified between medieval literary texts and religious texts.

On the other hand, Renaissance named as a new era, stands for revival, is a period in which there is a movement from religion and its oppressions to a more humanist approach. That the centre is shifted from religion to human has reflected in literature, as well. The Classics of Greek and Roman that are rediscovered and translated have started to be used in literature. Based on references and echoes of the previous written texts, the literature comprises myths that are inscribed for praising man. Accordingly, it can be said that intertextuality is applied for various purposes in different ages since the emergence of the first written texts with regard to the characteristics of the period.

Apart from the periods that intertextual relations have been seen before the coinage of the term intertextuality, there are some important pioneer theoreticians who contribute to the term's origin and development of its theory. One of them is Ferdinand de Saussure who is considered as the initiator of modern linguistics and structuralism (Habib, 2005: 632). Literary and cultural theory is generally considered to take its origins from the emergence of modern linguistics, which is a discipline first appeared in Ferdinand de Saussure's work (Allen, 2000: 8). Therefore, one may see that the origin of intertextuality as a theory can be seen in Saussure's work, Course in General Linguistics (1915), which includes a collection of his lectures. It deals with the principal question of "What is a linguistic sign?" Saussure labels the sign of the language as a "two-sided psychological entity" by dividing sign into two parts as: a signified that refers the concept and a signifier that refers sound-image (Saussure, 1959: 66). The linguistic sign, as a concept, underlines to have a non-referential sense; to put it differently, a sign is the association between a signifier and a signified that suitably sanctioned instead of a word indicating an object in the world (Allen, 2000: 8).

Saussure argues that the link "between the signifier and the signified is arbitrary" (Saussure, 1959: 67). For example, the reason why the word 'tree' is used in English language is that 'tree' used as a signifier is related with a specific notion rather than designating definite tree-like items in the world (Allen, 2000: 8). He also argues that language should be seen as a sign system displaying the relation of the signs and signs gain meaning from the relations with other signs in the language system (Zengin, 2016: 306). Therefore, it can be stated that these arbitrary signs become

meaningful thanks to their function existing at any given time within the linguistic system not because of their referential function.

Language is a sign system which is related with each other. Therefore, there is no meaning in itself; rather meaning comes from the differences and relations of the signs in the network. (Habib, 2005: 634). Another concept adopted by Saussure is synchronic system of language. The language existing at any given time is called as the synchronic system of language; on the contrary, the diachronic element of language develops in the course of time that is historical and philological. (Habib, 2005: 633)

Saussure also proposes an important division in language: that is langue and parole. According to Saussure, 'langue' is concerned with language, it is a structured system basing on the rules; and 'parole' is individual speech or utterance basing on language's rules. (Habib, 2005: 634). What make Saussure original are his differences in langue and parole. On one hand, langue is objective, social and functional; parole is individual and subjective, on the other hand (Zengin, 2016: 308). Language is not only arbitrary but also differential. Combining the words in a sentence is named as a syntagmatic axis of language. Choosing the words from the possible words is called as paradigmatic axes. Hence, parole is formed through mixing of syntagmatic and paradigmatic axes (Allen, 2000: 10). In this context, the meanings produced by us and found in a language are related to one another; that is, they rely on the mixture and association processes in the differential language structure. Such relational nature of the language can neither be prevented nor eliminated. As Saussure specifies :

in language there are only differences. Even more important: a difference generally implies positive terms between which the difference is set up; but in language there are only differences without positive terms. Whether we take the signified or the signifier, language has neither ideas nor sounds that existed before the linguistic system, but only conceptual and phonic differences that have issued from the system (Saussure, 1959: 120).

As stated in the former paragraphs, signs possess their meanings only from their combinations and associations with other signs. No sign possesses its own meaning. Existing within a system, signs create meaning as a result of being similar to and different from other signs. From this perspective, Saussure's sign theory can be evaluated to have effect on intertextuality. Texts are also interconnected with one

another and become meaningful with the help of these relations. The same relation can be seen between the words or signs as Saussure calls since each word or sign gains its meaning within the same relation.

As Saussure states in the *Course* “linguistic system is a series of differences of sound combined with a series of differences of ideas” (1959: 120). Each sign acquires its meaning through these differences. In the 20th century, all fields related to human sciences appear to have been affected by the involvement of this vision and the language in its general sense (Allen, 2000: 10). In the *Course*, a new science which studies the existence of signs inside the society is envisaged by Saussure taking part in social and general psychology (Saussure, 1959: 16). This new science is referred to as semiology by Saussure (1959: 16). Starting from the 1950s, structuralism, which is a movement grounded upon the concepts of Saussurean semiology with philosophical, critical and cultural aspects, attempts to produce “a revolutionary redescription of human culture in terms of sign-systems modelled on Saussure's redefinitions of sign and linguistic structure” (Allen, 2000: 10). Thus, one can conclude that this situation can be accepted as an origin of intertextuality as a theory.

Therefore, it would not be wrong to say that the basis of many important theories of intertextuality can be evocative of differential sign notion of Saussure. Given the somewhat differential nature of all signs, they could be perceived both as non-referential structures and as overshadowed by a great variety of possibilities of relations. As Allen highlights the linguistic sign becomes a relational, non-stable, non-unitary unit whose understanding brings us to the huge network of relations, of both difference and similarity, and this represents the language's synchronic system with Saussure (2000:11).

Moreover, this relation between the signs in terms of linguistics should be applied to the literary signs, according to the theoreticians who come after Saussure have suggested (Allen, 2000: 11). Rather than just selecting words from a language system, the authors of literary pieces select, from the existing literary texts and the literary tradition, the images, plots, character's properties, narration methods, generic features, and even the sentences and phrases. When the literary tradition is conceived synchronically, the author turns into a character dealing with two structures: in general,

that of the language and in particular, that of the literary system (Zengin, 2016: 310). Hence, while reading literature, it may be possible to recognize that the signs employed in any given text denote to the literary system from which the text is created, not to the objects in the world, this point can be accepted as a support to the emphasis of Saussure on non-referential structure of signs.

As Allen points out as an example, in case a contemporary author wishes to introduce a characterization of Satan in his work, his likelihood of thinking of the representation of Satan in Paradise Lost, an epic poem by John Milton, is far higher than any other literary concept of Christian Devil. Likewise, when we are reading a novel where supernatural forces pursue a young heroine imprisoned by her evil uncle in a ruined castle, our ideas will be more dominated by the Gothic fiction, a genre popular since the 18th century, than what really happens in the world. Therefore, it can be said that the meaning of obviously 'realist' texts are produced by their relation to cultural and literary systems, not by a direct representation of the physical world (2000: 12).

As above exemplified, it can be concluded that our ideas about the novel or any kind of literary work start to be shaped in regards to the literary system before reading it. One may have some presumptions or expectations about the characterization, actions or the narrations before reading the text. In addition to this, literary work, which is not the creation of the original thoughts of an author, can be regarded as an area where probably numerous connections are intermixed from the aspect of linguistic structures. In this sense, it would not be wrong to say that the reader tries to grasp the meaning from these structures.

Briefly, Saussure's linguistic theory, which evaluates language as a system under the concepts of sign/signifier/signified, langue or parole from the perspective of synchronic system, can be accepted as an indicator of intertextuality as a theory. The arbitrariness and differential nature of the language and sign can bring to mind the main point of intertextuality since both refer to the multiple relations to gain their meanings between other texts and signs.

Another literary theorist whose ideas make contribution to development of the theory of intertextuality is Mikhail M. Bakhtin. It was Bakhtin who deeply influenced

Kristeva and it was Kristeva who, consequently, introduced Bakhtin's notions and ideas to the Western world in her seminal essays, "Word, Dialogue and Novel" (1966) and "The Bounded Text" (1966-67). Bakhtin's works are today extremely effectual in the fields of literary and social theory, philosophy, criticism and linguistics. It is impossible to dissociate intertextuality from the work of Bakhtin. For that reason, to be able to understand the term in a broad sense it is necessary to understand his works and his ideas. Kristeva identifies Bakhtin as:

one of the first to replace the static hewing out of texts with a model where literary structure does not simply exist but is generated in relation to another structure. What allows a dynamic dimension to structuralism is his conception of the 'literary text' as an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character) and the contemporary or earlier cultural context (Kristeva, 1986: 36).

One can conclude from the quotation above that Bakhtin assigns a different meaning to literary texts by emphasizing their connection with other texts and social and cultural contexts. He appraises literary text in terms of engaging a dialogue between other texts' characters or authors and society and culture. Therefore, it would be true to say that he adds multiple layers to the meaning of the texts rather than a fixed meaning that is seen on the surface.

Additionally, word can be identified as a small unit of the text and text is examined thorough the relations of history and society. What makes this understanding of language different from Saussurean linguistics, which defines the language in a synchronic system, is the notion of 'utterance' applied by individuals in social contexts. Bakhtin and Medvedev discusses the significance of utterance, the specific social aspect of language, as follows,

Not only the meaning of the utterance but also the very fact of its performance is of historical and social significance, as, in general, is the fact of its realization in the here and now, in given circumstances, at a certain historical moment, under the conditions of the given social situation. The very presence of the utterance is historically and socially significant (Bakhtin and Medvedev, 1978: 120).

As can be seen above, Bakhtin's sense of language is different from Saussure's. He adopts a different perspective. As Alfaro states Saussure "is interested in language as an abstract as a readymade system, Bakhtin is interested only in the dynamics of living

speech” (1996: 273). Bakhtin uses ‘utterance’ instead of ‘parole’ which emphasizes social context of language. According to Bakhtin, it is impossible to separate the language out of social specificity since language is continually developing and changing (Bakhtin/Volosinov, 1986: 66). Although an utterance is presented by an individual having single meaning, it comes from a complicated history of earlier works addressing itself to an answer in social context. (Allen, 2000: 19). What has been said before and how others will receive them depend on the meaning and logic of all utterances, which are dialogic. There is no independent or single utterance or word. All utterances are said as a response to the previous ones and predetermined to be addressed to other utterances. As Bakhtin and Volosinov argue:

Orientation of the word towards the addressee has an extremely high significance. In point of fact, word is a two-sided act. It is determined equally by whose word it is and for whom it is meant. As word, it is precisely the product of the reciprocal relationship between speaker and listener, addresser and addressee. Each and every word expresses ‘one’ in relation to the ‘other’. I give myself verbal shape from another’s point of view, ultimately, from the point of view the community to which I belong. A word is a bridge thrown between myself and another. If one end of the bridge depends on me, then the other depends upon addressee. A word is territory shared by both addresser and addressee, by the speaker and his interlocutor (Bakhtin / Volosinov, 1986: 86).

As it is mentioned above the word choice is changeable according to the reciprocal bond between the speaker and the listener. In this sense, the meaning of each word or utterance is constructed with the speaker’s connection with other people belonging to different cultures, backgrounds and experiences and their word and expression choices are shaped with tracing previous utterances. This relation, that is, to have a suitable manner and choose specific words, is called by Bakhtin as a ‘speech genre’.

Other significant terms that Bakhtin introduces are the concepts of ‘polyphony’, ‘hybridization’, ‘double-voiced discourse’, and ‘heteroglossia’ in Problems of Dostoevsky’s Poetics and The Dialogic Imagination. These concepts are supportive to complement dialogism, the intersection of different utterances and the relation of the text with the other texts, that is, intertextual nature. Moreover, they contribute to the sense of language view and its intertextual relations. Dialogism should not be associated with the dialogues between the characters in a literary form. It should be explained as an

inherent intense relationship between the words that anticipates a reply addressing to a speaker or listener. Bakhtin elaborates the concept of his dialogism as follows,

The word is born in a dialogue as a living rejoinder within it; the word is shaped in dialogic interaction with an alien word that is already in the object. A word forms a concept of its own object in a dialogic way. But this does not exhaust the internal dialogism of the word. It encounters an alien word not only in the object itself: every word is directed toward an answer and cannot escape the profound influence of the answering word that it anticipates. The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answer's direction (Bakhtin, 1982: 279-80).

For Bakhtin, novel as a genre is an ideal type of literary form to reflect many discourses. He describes novel as a text creatively organized which includes a diversity of individual voices, social speech and languages (Bakhtin, 1982: 262). Moreover, Kristeva shares the same idea and states that “the novel, seen as a text, is a semiotic practice in which the synthesized patterns of several utterances can be read” (1980: 37). Thus, the novel as a genre can be accepted as a suitable platform to reflect dialogic discourse that displays many different voices, utterances and languages at the same time. This variety of voices arouses polyphony. Bakhtin's multiple voice is defined by Wood and Lodge as,

There is no unitary language or style in the novel. But at the same time there does exist a center of language (a verbal- ideological center) for the novel. The author (as creator of the novelist whole) cannot be found at any one of the novel's language levels: he is to be found at the center of organization where all levels intersect. The different levels are to varying degrees distant from this authorial center (Wood and Lodge, 2013: 240).

It is possible to hear each character's voice in a dialogic and polyphonic novel as there is not any authorial voice dominating the work. It can be seen the presentation of each character's points of views and ideologies. In contrast with the poetry, epic and lyric, and traditional monologic novel which reflect just author's voice. For that reason, it would be true to state that polyphonic novel's discourse can be evaluated as dialogic due to the fact that it provides a great diversity of viewpoints and voices. Hence, it gives reader multiple meanings instead of one attributed by the author.

Moreover, polyphonic novel has a dialogic relation in itself and other texts having a dialogue with different genres via rewriting, parodying or transforming as it is a hybrid genre (Zengin, 2016: 312). Thus, the reader might encounter with many

meanings and perspectives that are the results of dialogic and intertextual relations with other literary texts with the help of its hybrid genre.

Other terms related with the concept of dialogism are double-voiced discourse and heteroglossia. Michael Holquist describes this concept as “a way of conceiving the world as made up of a roiling mass of languages, each of which has its own distinct formal markers” (2002: 67). It is coexistence and interaction of numerous sorts of discourse representing different dialects of multiple varieties of people in the society (Haberer, 2007: 57). It can be stated that heteroglossia or heteroglossic perspective is based on the basis of displaying every and each various way which people use to interact with each other. It is probable to hear all of the dialects belonging to different people by taking into consideration their culture, education, points of view or gender. This type of speech’s discourse is named as a double-voiced discourse. Two speakers can be heard at the same time by the author. The author can have another person’s discourse and speak by using it. Author’s intention and someone else’s discourse are stated simultaneously in double-voiced discourse. These two voices are correlated with each other dialogically (Bakhtin, 1982: 324). Bakhtin explains the relation of the sounds by stressing the words’ journey:

the word is not a material thing but rather the eternally mobile, eternally fickle medium of dialogic interaction. It never gravitates toward a single consciousness or a single voice. The life of the word is contained in its transfer from one mouth to another, from one context to another context, from one social collective to another, from one generation to another generation. In this process the word does not forget its own path and cannot completely free itself from the power of those concrete contexts into which it has entered [...] The word enters his context from another context, permeated with the interpretations of others. His own thought finds the word already inhabited (Bakhtin, 1982: 201).

In brief, what Bakhtin tries to explain in his description of dialogism and other terms is perspective of how meaning should be acquired from the texts. Bakhtin, as a literary theorist, points out that what and how we speak or write are shaped by the preceding ones in social context. Every text has a dialogical and intertextual relationship in itself and with other texts. Dialogic nature of the word and language bear the traces of social and cultural contexts that add multiple meanings to the texts. The interpretation of the texts relies on these contexts as the words do not have any stable meaning. He takes the developing nature of language into account and supports that all utterances are

interrelated and trigger for other utterances. There is no utterance by itself; all utterances are accelerated by other, challenging other voices. In this context, one can conclude that Bakhtin's dialogism and his other terms such as polyphony, heteroglossia that make contributions to the dialogic perspective of the language and word can be identified as basis of intertextuality.

To conclude, intertextuality as a concept has been used for centuries. However, it was launched by Julia Kristeva, who is linguist and psychoanalyst, as a term in the 1960s. Kristeva is the first to coin the term in print in her essays that are about Mikhail Bakhtin and his dialogism. Since she has greatly been impressed by Mikhail Bakhtin and Ferdinand de Saussure, Kristeva's Intertextuality can be accepted as a combination of Bakhtin's dialogism and Saussure's structuralism. Not only these concepts but also the social and political ambiances are effective to validate the term. In this context, her texts about intertextuality can be seen as an instance of intertextuality itself. As Kristeva asserts:

"Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double" (Kristeva, 1986: 37).

That is to say, each text is interconnected with the other texts. What makes this understanding of text with reference to mosaic of quotations, which identifies the text as an intertextual, is the mixture of intersection of different texts and utterances applied by the authors. It can be concluded that what she means by 'double' the meaning of the text itself and the meaning derived from the historical and social aspects. From this perspective it is clearly seen that she has been affected by Bakhtin's dialogism. On one hand Bakhtin gives importance to 'utterance' as an item of dialogic discourse which is used to refer social and historical sides of the texts, Kristeva pays attention to the term 'word'. In addition, she defines the status of word from the aspect of axis: "horizontal axis (subject–addressee) and vertical axis (text–context) coincide, bringing to light an important fact: each word (text) is an intersection of word (texts) where at least one other word (text) can be read" (Kristeva, 1986: 36-37).

Kristeva highlights that words are part of the subject and addressee horizontally in the text stressing on Bakhtin's dialogism. On the other hand, words are referred to

their prior and synchronic perspectives vertically. The connection between author and reader is always correlated with the words' intertextual relationship and their previous presence in the past texts. Hence, while authors contact with readers, their words and texts establish a connection with the previous words and texts in the past (Allen, 2000: 39). That is, it can be inferred that the communication or interrelation between the reader and the text is horizontal axis. On the other hand, the interrelation of the text with others is vertical axis.

Kristeva describes intertextuality as a "permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another" (Kristeva, 1980: 36). Therefore, it is possible to conclude that the authors do not produce new texts that can be considered as original; they compile the things that they will write from the previous texts (1980: 36). In this sense, there is no original text exists on its own. Each text is constructed and shaped by the traces or any kinds of elements which have preceded. Thus, these texts are turned into contexts which have the characteristic of intertextuality. Umberto Eco also supports this idea by stating that texts are not production of their authors and they should be seen as a creation of the texts that communicates with each other autonomously without the purposes of their authors (1985: 4).

Alfaro highlights that "there are always other words in a word, other texts in a text". For that reason, it is therefore the text is seen "not as self-contained systems but as differential and historical, as traces and tracing of otherness" as its structure is based on the duplications and transformations of other texts (1996: 268). According to Kristeva (1980: 36), authors are not associated with the creation of their texts but rather compilation of the former texts by rewriting, transforming or parodying them. Hutcheon points out that,

Intertextuality replaces the challenged author-text relationship with one between reader and text, one that situates the locus of textual meaning within the history of discourse itself. A literary work can actually no longer be considered original; if it were, it could have no meaning for its reader. It is only as part of prior discourses that any text derives meaning and significance (Hutcheon, 1988: 126).

According to Allen, Kristeva's understanding of semiotics that is called as semianalysis, provides "a vision of texts as always in a state of production, rather than being products to be quickly consumed" (2000: 34). Thus, the text is considered to be a 'production' or 'productivity'. This productivity depends upon the interpretation which is understood by the reader having knowledge and experiences formed by the society and culture. Therefore, it is impossible to have a stable meaning from the text. Meaning is subjected to the receiver.

Roland Barthes is an important poststructuralist literary theorist, linguist, critic who has an effect upon semiotic and structuralism. He is accepted as one of the leading figures of intertextuality. Although his intertextual ideas have been shaped by Julia Kristeva and Mikhail Bakhtin, he employs 'cryptographie', interpreted as cryptogram, in his Writing Degree Zero (1953) as an indicative of intertextuality before Kristeva (Worton and Still, 1990: 19). He explains that his writing style inevitably relies on someone else's writing styles and his own former ones. Both of them shape and form his present style and words. Initially having been seen as transparent, clear and impartial, any written mark that bears the trace of the past progressively starts to divulge itself as a cryptogram (Barthes, 1984: 23). For that reason, it might be interpreted intertextually as the text conveys writer's clear and spontaneous intents and components of former texts.

From this perspective, Barthes's S/Z, written in French in 1970, is a seminal book that consists of seminars held in 1968 and 1969. The book can be accepted as a good example displaying his intertextual theoretical model as it is an analysis of Honoré de Balzac's short story which is called Sarrasine and his personal literary theory in terms of interpretation of the texts and articulation of theory of the text (Worton and Still, 1990: 19). The book starts with the description of the texts which are divided into 'writerly' (scriptable) and 'readerly' (lisible). According to him, readerly texts are mentioned as the texts which are only read not to be written. These texts are identified as the ones that are called as "classic" (Barthes, 1990: 4). The reader does not have a dynamic role to contribute to the texts' meaning except for accepting or refusing the text (Barthes, 1990: 4). Thus, interpretations of these texts are limited and closed to multiple meanings as they refer to a single meaning. Whereas, Barthes states that writerly texts are the ones that "can be written (rewritten) today" (1990: 4). In addition to this, he

argues that the purpose of literature is to make the reader the producer of the text instead of being consumer of it (1990: 4). This position of the reader becomes available thanks to writerly texts as they give a chance for the reader to have multiple interpretations or meanings from the texts. Since the text is seen as a “galaxy of signifiers” (Barthes, 1990:5), there are many networks interacting with each other without dominating over one another in a text. Therefore, numerous nets or connections of the texts provide the readers with multiple interpretations from the same text in the light of intertextuality. The readers can produce or interpret different texts as long as they find the connections.

On the other hand, Barthes firstly puts forward an idea of the importance of reader for interpretation of the text in his important essay named “The Death of the Author” (1967). In this article, he approaches intertextuality from a different standpoint focusing on the relation between the reader and the author that challenges the perception of the author who provides a stable meaning. The author is recognized as “never more than the instance writing, just as I is nothing other than the instance saying I” (Barthes, 1977: 145) in terms of linguistics. Due to the fact that the language cannot identify the person, it can just appreciate the subject as “empty outside of the very enunciation which defines it, suffices to make language ‘hold together’” (Barthes, 1977: 145).

It can be argued from the aforementioned quotations that the reader assumes the responsibility for enabling the sense of the text in lieu of the author. He gives a sentence from Balzac’s novella and addresses a question if it is potential to estimate the real speaker of the sentence. There is a possibility that the speaker might be the character of the story or the author of it. Barthes tries to explain that it is difficult to be certain so as to identify the voice that is heard from the statements as it may belong to author’s individual opinion stated by the character or the character’s own idea articulated by someone else. Starting this point of view, he argues that “writing is the destruction of every voice, of every point of origin” (1977: 142). Writing is a kind of platform that all identities cannot be distinguished from each other. Thus, the originality cannot be found in the voice and “the author enters into his own death” (1977: 142) since it is the language, itself, which utters in the text not the author just as the writing begins (1977: 143). Henceforth, he offers a fundamental change for the position of the author as vital authority of meaning.

As can be inferred from the title of the essay, Barthes metaphorically kills and buries the author by taking the authority of the text away. In this sense, he dethrones the author and assigns the reader to gain authority of the text by celebrating the birth of the reader. For him, the author should not claim any ultimate authority over the text since providing an author with a text introduces limitations on the text from the aspect of its meaning and interpretation (1977: 147). The author described as a modern figure by Barthes (1977: 142) does not acquire any single meaning from the text without giving any message Author-God but rather form the meaning from the ones that already existed in written or spoken (Allen, 2000:73). The words that have been chosen by the author do not have a sense from the author's mind, what the author produce possess its meaning from the language system in which it is produced. As Barthes puts:

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. The text is a tissue of quotations drawn from the innumerable centres of culture (1977:146).

Thus, the author is not a holy figure who ascribes a single stable meaning to the text. This secular position of the author renders possible to infer various senses from the texts because of the fact that the text is a multi-dimensional area appreciated as a blending and harmonizing of different writings which are belonged to varied cultures and cultural sources. The only thing that the author is able to do is to replicate a former expression, which is not original. He is solely capable of blending writings in order to contradict them through others (Barthes, 1977: 146). Haberer states that the mortality of the author implies that no one has the control over the meaning of the text since there is not any unseen, final and single meaning for comprehension (2007: 58).

Barthes, thus, rejects the sovereignty of the author over the text and its interpretation and gives importance to the reader who deciphers and interprets the text. He describes the text as a combination of numerous writings that have been made use of abundant cultures and their common relations (1977: 148). From this perspective, the centre of all of the diversity is reader. The reader is seen as a space that all of the references constituting the writing are written (Barthes 1977: 148). For that reason, he qualifies the reader as a destination that forms the text's unity and metaphorically adds that "the birth of the reader must be at the cost of the death of the Author" (1977: 148).

Consequently, what the author inscribes is not crucial since it is the reader who has a dynamic role to interpret and decipher the text according to his/her own perception or background.

It is Barthes who defines and analyses the text as a concept and adds intertextual value to it. "From Work to Text" (1971) and "The Theory of Text" (1973) are his essays that develop and formulate his theory of text and intertextuality by defining and qualifying of the text. He suggests that the text should not be evaluated as "an object that can be computed" and should be seen as "a process of demonstration" (1977: 156). According to Barthes, the text "is a tissue, a woven fabric" (1977: 160). It cannot be independent from the network which has been generated and interrelates with other texts in this network. For that reason, the text may include the concept of intertextuality as it introduces plural meanings instead of a fixed meaning. While clarifying the description of the text, he applies for "intertextual" and argues:

Woven entirely with citations, references, echoes, cultural languages (what language is not?), antecedent or contemporary, which cut across it through and through in a vast stereophony. The intertextual in which every text is held, it itself being the text-between of another text, is not to be confused with some origin of the text (1977: 160).

Any linguistic unit can be assessed as a text because to assume something as a text is the primary condition of language. As Allen puts forward, the theory of the text includes intertextuality (2000:67) because texts not only have multiple meanings but also many discourses "spun from already existent meaning" (2000:67). Barthes emphasizes that a text possess network of texts which produces multiple meanings. He defines intertextuality as:

Any text is an intertext: other text are present in it, at varying levels, in more or less recognizable forms: the texts of the previous and surrounding culture. Any text is a new tissue of past citations. Bits of codes, formulae, rhythmic models, fragments of social languages, etc. pass into the text and are redistributed within it, for there is always language before and around the text. Intertextuality is the condition of any text whatsoever (Barthes, 1981: 39).

Barthes's theory of text encompasses intertextuality as a theory since the text introduces and enables varied meanings and interpretations and merges into many already previous texts. Wherever there is a language, there is a text and therefore it arouses intertext and intertextuality. Briefly, Barthes is an important name who

publishes significant works that constitute vital features of intertextuality. Having introduced the general concept and qualifications of the text, he classifies the reader in terms of the type of the text. He gives importance to language that enables endless meanings of the text, which refers many different cultural backgrounds or previous citations, allowing the reader to decipher and interpret the text without having the authority of the author.

As a consequence, although as a term, intertextuality was invented by Julia Kristeva in the 1960s in her essays that have been mentioned in the study, its existence can be noticeable even with the emergence of the first written texts and discourses. As indicated already, Ferdinand de Saussure is an important contributor for the development of discussions on intertextuality from the aspect of linguistics with the idea that signs create their meanings as a result of being similar to and different from other signs. This relation arouses an intertextual relation between the texts that are interconnected with one another and reach significance thanks to these relations. In addition to Saussure, Bakhtin's works also have a significant influence on the evolution of the term. Bakhtin's theories of dialogism, polyphony and heteroglossia are the terms that are used to identify the texts as cultural and social productions and helpful to acquire meaning from the texts. He intertextually adds social and cultural senses and dimensions to interpretation of the texts. On the other hand, Julia Kristeva, as a progenitor of intertextuality, argues that no original text exists on its own as the authors are not associated with the creation of their texts but rather compilation of the former texts by rewriting, transforming or parodying them by showing interconnectedness between the former and the latter. Roland Barthes stresses the importance of reader for interpretation of the text disregarding the authority of the author over the texts. Thus, he adds another intertextual dimension to the texts that introduce plural meanings rather than a stable meaning.

CHAPTER TWO

INTERTEXTUAL RELATIONS IN OSCAR WILDES'S THE PICTURE OF DORIAN GRAY

“The saying goes that if you hear a famous saying and it did not come from the Bible, chances are it was spoken or written by William Shakespeare, George Bernard Shaw, or Oscar Wilde” (Watkin, 2010: 46).

Oscar Wilde, born in Dublin, Ireland in 1845, studied at Trinity College in Dublin and then at Magdalen College in Oxford. After his studies, he settled in London. Wilde produced different kinds of literary works such as poems, short stories, plays and essays. The Picture of Dorian Gray, his first and only novel, was published in 1890 as a serial story in *Lippincott's Magazine*. However, some parts of the story were found obscene and controversial to be published by the editors. Therefore, they edited the story without informing Oscar Wilde and published its corrected version. (Kohl, 1989: 138-142).

Oscar Wilde, like the protagonist of the novel, is one of the victims of the harsh moral codes of his age. As a married man to Constance Lloyd and a father of two sons, he has a reputation for having a relationship with a man called Lord Alfred Douglas. The relation that was seen as unlawful and immoral was improper to the Victorian values. Having a homosexual affair caused him to have a notorious name and a severe criminal offence in the society. This relation was intolerable in the society and against the values and the law of the time. Hence, when the Marquis of Queensberry, the father of his lover, learned the unlawful affair, he opened a case against Wilde. Oscar Wilde lost the case because The Picture of Dorian Gray was accepted as an evidence of his homosexual relation and tendency and he was sentenced to two years. (Cohen, 1993: 1).

In spite of the censorship by the editors, the story was still regarded obscene for the period. It failed to receive any favourable reception by the society and the critics. The novel was criticized for being immoral and improper to the society since it did not pursue the 19th century Victorian literary style and tradition and it was regarded as unconventional by displaying taboo subjects like drug abuse, homosexuality, seduction and murder. Therefore, Wilde extended and edited the story in book form in 1891

adding a preface to the story. In the preface, he defended his understanding of art as a decadent and supported the notion of art that is for art's sake. To defend his work he indicates in the preface that "There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all" (Wilde, 2006: 3). Wilde identifies the position of the reader as the one who discovers the message due to this belief that the art should not try to enforce any meaning to the reader. It is probable to find the meaning 'beneath the surface' and he supports this as below

"All art is at once surface and symbol. Those who go beneath the surface do so at their peril. Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors" (Wilde, 2006: 3).

It is mentioned in the previous chapter that "every text is intertext" (Leitch, 1983: 59). Bearing this idea in mind, intertextuality can be seen in every text in the form of allusion, a quotation or parallelism with other text as it is impossible to have any original text without having any relation with the others. Therefore, the focus of this chapter is to analyse The Picture of Dorian Gray with reference to intertextual features borrowed from the other texts that had a crucial function in the shaping of the story and in adding extra layers of meaning and signification.

The novel is based on a wealthy young man whose name is Dorian Gray trading his soul to have an endless youth and for this sake, who wants to age his portrait instead of his body. The portrait, painted by Basil Hallward, becomes an important symbol of the novel that is used to reflect the importance of being young and beautiful. It is Dorian's reflection or image on the canvas that makes him notice his extreme beauty. As time passes, the portrait "ages and becomes the record of conscience, and the human Dorian remains forever unchanging" (Gordon, 1967: 357).

So apart from Dorian, Lord Henry Wotton is another main character who is a "dandyish aesthete" (Bristow, 2006: xi). He is portrayed as a man living an aristocrat hedonistic life who generally speaks with aphorisms having "fascinating, poisonous, delightful theories" (Wilde, 2006: 67). On the other hand, Basil Hallward, another important figure, is a painter who has a deep affection and adoration to Dorian's excellence.

As Allen points out, for Bakhtin and Kristeva “texts cannot be separated from the larger cultural or social textuality out of which they are constructed” due to the fact that texts introduce to the reader multiple meanings embodying “society’s dialogic conflict over the meaning of words” (2000: 36). Intertextuality presents the reader limitless and never ending possibility of connections between other texts and writers. In this sense, intertextuality offers the critic a chance to analyse The Picture of Dorian Gray not only from a socio-cultural perspective that can be accepted as a tool to show the relation with other genres and authors but also with reference to the other works of Wilde.

Wilde had to be careful while he was building the novel. On one hand, he was trying to comply with the rules of the society, on the other hand, he was repressing his homosexual inclinations. The Picture of Dorian Gray, having homosexual undertones in its characterization and plot, was an opportunity for him to reflect the challenges he had faced. Thus, it can be said that there is a parallelism between Wilde’s life and Dorian’s. Therefore, it can be highlighted that autobiographical figures have an influential role and these elements form an intertext for Wilde’s fictional world. Elana Gomel points out that “Wilde reputedly said that Dorian Gray was what he wanted to be, Lord Henry Wotton what people thought he was, and Basil Hallward what he was in reality” (2004: 85).

Wilde identifies himself with Basil in real life (Miller, 1982: 33). According to Basil, the purpose of the art is to show beauty, and therefore, his passion for beauty is the actual fountain of his admiration for Dorian Gray. Basil describes the overwhelming sensation he feels the moment he first meets with Dorian at the beginning of the novel;

I suddenly became conscious that some one was looking at me. I turned half-way round, and saw Dorian Gray for the first time. When our eyes met, I felt that I was growing pale. A curious sensation of terror came over me. I knew that I had come face to face with some one whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself (Wilde, 2006: 9).

That there is an intense and sudden love and admiration Basil feels towards Dorian is apparent. In the same way, this situation can be seen in the letters that has been written by Wilde to Lord Alfred Douglas. Wilde expresses his thoughts towards him as, “you are the atmosphere of beauty through which I see life. You are the

incarnation of all lovely things” and “I can’t live without you” (Holland, 2000: 358-363). In this way, Wilde apparently demonstrates himself as Basil who is morally and personally free of error. Therefore, the relation between Douglas and Wilde is in parallel with that of Dorian and Basil’s. The influence of Douglas over Wilde can be resembled to the one Dorian has on Basil.

Moreover, Wilde portrays Dorian as he wishes to be except for the sorrowful ending that he has at the end of the novel. As Jerusha McCormack states, Dorian is the one who “connives to escape moral responsibility” at all costs. (1997: 112). He identifies Wilde as a “feckless Irish lad” who “living only for the pleasures of the moment, will pay heavily for his fecklessness in the end” (1997: 112). Dorian’s craving for beauty and youth stems from Wilde’s artistic perspective and his life style. They have the same desire to be after pleasure in terms of hedonism and aestheticism rejecting morality.

On the other hand, Lord Henry is the one who the society has defined as Oscar Wilde. As it was mentioned before, Wilde was considered to be harmful for the young as his book, thought as immoral by the society, could influence them. There is a parallelism between the corruption of Dorian’s pureness and that of the reader’s. One can say that Lord Henry Wotton and Wilde represent the qualities that cause the corruption of the characters or readers. Both of them have manipulative desires to seduce and affect the characters of the society.

The novel intertextually depicts references to Christopher Marlowe’s great tragedy the The Tragical History of the Life and Death of Doctor Faustus. According to Seyda Sivrioğlu, Faustus “reappeared in literature assuming different identities which however, shared basically the same qualities” (2017: 2). In addition to Marlowe’s work, the same mythical story was adapted by the German writer Johan Wolfgang Goethe and postmodern novelist John Fowles. Faustus is the tragic character of Goethe’s Faust and John Fowles’ The Magus. It is possible to say that Dorian is another embodiment of the Faustus myth. In terms of plot story, characterization and theme there is a parallelism between the story of Dorian Gray and that of the myth of Faustus.

Wilde narrates his story by addressing issues such as the battle between good and evil, hedonism versus morality, fall of the man, or loss of innocence which is also present in the traditional version of Faustus myth. Both works focus on the leitmotif of selling one's soul to Devil in exchange for earthly pleasures and which eventually lead to their tragic fall. Faustus in Marlowe's work tries to achieve more knowledge by going beyond the lines drawn by God. On the other hand, Dorian's aim is to reach eternal beauty and youth which is again much more than human being can have. As Sivrioğlu asserts:

what is significant and meaningful in this story is that the Faustus of the early twentieth century seeks something different from wisdom and enlightenment. The eternal personification of youth and beauty acts as an alternative symbolism to indicate Dorian's point of view as an object in his own myth of modern times (2007:13).

Both characters challenge natural law in different ways. Their passions are so strong that they are disposed to forfeit their souls. Nevertheless, both of them experience a long process during which each of them questions the good and evil in their souls and at the end they are unable to avoid committing sin.

As overreachers, both Dorian and Faustus, having manipulators, desire to choose their destinies on their own. Dorian is highly influenced by Lord Henry who stands for devil, though he does not sign a pact with him physically. However, Faustus signs a contract physically under the influence of Mephistopheles. Although there is not a significant personification of devil in The Picture of Dorian Gray, there are many mutual features between Lord Henry and Mephistopheles. Like Mephistopheles, Henry persuades Dorian to adopt his own ideas and ideologies although he does not transgress and just helps Dorian commit a sin as a guide with his crafted aphorisms. Henry likes to watch his downfall without suffering. As Kohl explains,

Lord Henry encourages Dorian to live a 'life of sensual pleasure, while he himself enjoys looking on from a safe intellectual distance'. We do not get to know much about Lord Henry's life, and although he does suggest much about his lifestyle, we have no proof. Herein lies the Mephistophelean aspect of his character. Dorian's fatal error is to take Lord Henry's theories as practical guides for life; he does not realize that in reality they represent the cynicism of a rich, bored and irresponsible idler, who finds that talking to Dorian is like playing upon an exquisite violin (Kohl, 1989: 156).

Basil criticizes Henry by stating “-You never say a moral thing, and you never do a wrong thing. Your cynicism is simply a pose” (Wilde, 2006: 8). Dorian wants to learn if it is true that Henry influences him in a bad way as Basil asserts, However, Lord Henry does not answer directly and adds that “There is no such thing as a good influence, Mr. Gray. All influences is immoral...because to influence a person is to give him one’s own soul” (Wilde, 2006: 18).

To put temptation in Dorian’s way, Lord Henry fills Dorian’s head with the intention of eternal beauty and youth and this idea becomes catalyst for Dorian to sell his soul. Used as a representation of Dorian’s soul, the portrait helps to develop Dorian’s characterization to reflect his sins. The relationship between the portrait and Dorian continues the Faust theme. The fact that he wishes to have an eternal youth forms the pact with the devil and he signs the pact:

I am jealous of everything whose beauty does not die. I am jealous of the portrait you have painted of me. Why should it keep what I lose? Every moment that passes takes something away from me, and gives something to it. Oh, If it were only the other way! If only the picture could change, and I could be always what I am now! (Wilde, 2006: 26).

He is ambitious to benefit from the pact like Faustus. Therefore, it can be accepted as a starting point of the struggle between the good and the evil. Dorian becomes the symbol of a man struggling to go on living under the effect of temptation. Henry’s role can be identified in tempting Dorian as follows:

The only way to get rid of a temptation is to yield to it. Resist it, and your soul grows sick with longing for the things it has forbidden to itself, with desire for what its monstrous laws have made monstrous and unlawful. [...] It is in the brain and the brain only, that the great sins of the world take place also (18).

Dorian considers to repent and have a virtuous life on several occasions like Faustus does. He sees Basil as a helper to make him resist Henry’s poisonous influence. Nevertheless, he always objects to ask for forgiveness by pointing out that “-it was too late now” (Wilde, 2006: 102). This situation can be identified with Faust’s belief that he has done so many things to distance himself from Divinity so he is away from God’s help. Dorian’s last opportunity for redemption arouses when Basil wants Dorian to pray as below,

Dorian Gray turned slowly around and looked at him with tear-dimmed eyes. 'It is too late, Basil,' he faltered.

It is never too late, Dorian. Let us kneel down and try if we cannot remember a prayer. Isn't there a verse somewhere, 'Though your sins be as scarlet, yet I will make them as white as snow'? (Wilde, 2006: 133).

As Faustus does, Dorian also rejects the one who wants to save him and, ironically, does harm to his possible saviour just because of his efforts to save him. Then, as he stabs and kills Basil, he also destroys his only chance for salvation. That is, he is in line with Faust who believes that even God is not strong enough to save him.

Moreover, Wilde intertextually uses religious allusions to strengthen the theme of the work and to clarify the characters and their relations with each other. The Book of Genesis is principally a book which spreads the words of God, his creations and human being. It includes beginnings of all the creations, -from the beginning of earth to the awareness of good and evil that aroused in Eden.

Then the LORD God formed a man from the dust of the ground and breathed into his nostrils the breath of life, and the man became a living being. Now the LORD God had planted a garden in the east, in Eden; and there he put the man he had formed. The LORD God made all kinds of trees grow out of the ground—trees that were pleasing to the eye and good for food. In the middle of the garden were the tree of life and the tree of the knowledge of good and evil (Genesis 2: 4- 9).

Adam and Eve become free to do anything they wish. The only forbidden thing for them is to "eat from the tree of the knowledge of good and evil" (Genesis 2: 16). However, the serpent, the craftier animal than the ones have been created by God, convinces Eve to eat from the tree which is in the middle of the garden (Genesis 3: 1-6). Then, "The man has now become like one of us, knowing good and evil" (Genesis 3:22).

Thus, Wilde intertextually uses this battle that is seen in the Garden of Eden between evil and good to stress the struggle of evil and good forces upon Dorian. In that, Wilde's using Basil's garden as a setting to tempt Dorian is in parallel with the Garden of Eden. Basil's garden is described as the Garden of Eden: "there was a rustle of chirruping sparrows in the green lacquer leaves of the ivy, and the blue cloud shadows chased themselves across the grass like swallows. How pleasant it was in the garden" (Wilde, 2006: 14).

It is the place where Henry, who is portrayed as the serpent by Wilde, makes Dorian realize the importance of beauty and youth by speaking about his hedonistic and aesthetic beliefs. Therefore, Henry tempts Dorian by teaching him to give particular importance to beauty and pleasure like the serpent. He becomes the seducer of Dorian:

Yes, Mr. Gray, the gods have been good to you. But what the gods give they quickly take away. You have only a few years in which to live really, perfectly, and fully. When your youth goes, your beauty will go with it, and then you will suddenly discover that there are no triumphs left for you [...] Live! Live the wonderful life that is in you! Let nothing be lost upon you. Be always searching for new sensations. Be afraid of nothing...A new Hedonism (Wilde, 2006: 22).

Also, Dorian can be accepted to represent the first man who is flawless and innocent. For Basil, God created Dorian perfectly and flawlessly in the shape of admirably young beautiful body. Basil believes that he is a charming boy who is the symbol of beauty and goodness of God in ideal conditions. Furthermore, Basil can be identified as the Creator or a holy character who warns the first human beings to stay away from the tree and not to eat from it. Likewise, Basil warns Henry not to spoil and affect Dorian. But it is evident that Henry turns into a devil figure and manipulates Dorian to have a moral corruption throughout the novel. He exerts his dominance and manipulation on Dorian by asserting that “You will always be fond of me. I represent to you all the sins you have never had the courage to commit” (Wilde, 2006: 69)

Wilde depicts his plot and characters with reference to some allusions from the Book of Genesis and Bible through which he establishes intertextual relations. Thanks to these allusions and references, additive layers of meaning are introduced and the sense of the text and the message to the reader are reinforced. In this sense, one of the most essential points of intertextuality is that it is based on the reader instead of the author. Although the basic principle of intertextuality is to build and shape a text and its meaning with respect to any other texts, readers’ background and experience have an important place as it is impossible to give a stable meaning to the reader. The text and meaning can be regarded as intertextual reflections of the author’s intention to have and the meaning that the reader gets by means of his or her experience. Accordingly, it can be point out that for the ones who do not have any background information about the Book of Genesis or other references, it may be impossible to understand and connect the relations with the other texts and their influence on the text.

Apart from the religious references, Wilde employs many other allusions and aphorisms from many important works in the novel to reveal the themes and characters. Allusions or the references that are used directly play an essential role in the novel. It is clearly seen that Shakespeare's plays and characters are used to intensify the meaning and tension of the themes and characters by the writer. Dorian falls in love Sibyl Vane who performs Shakespeare's female characters. She is a successful actress who pretends that acting is the real thing in her life. She cannot identify the reality between the real life and the life on the stage (Wilde, 2006: 74). Dorian cannot identify the real love, also. He describes his love by giving examples of Sibyl's acting from Shakespeare on stage:

I do love her. She is everything to me in life. Night after night I go to see her play. One evening she is Rosalind, and the next evening she is Imogen. I have seen her die in the gloom of an Italian tomb, sucking the poison from her lover's lips. I have watched her wandering through the forest of Aden, disguised as a pretty boy in hose and doublet and dainty cap [...] they are quite obvious. But an actress! How different an actress is! Harry! Why didn't you tell me that the only thing worth loving is an actress? (Wilde, 2006: 45-6).

Moreover, while Dorian is talking to Harry about Sibyl, he is sure that Sibyl sees him as a character in a play. She becomes the only thing he cares for. He goes to watch her act every night and her each act becomes more astonishing each passing night for him (Wilde, 2006: 48). Dorian distances himself far away from the real life that he cannot protect the balance between the love reflected on stage and the love he cherishes. Thus, he says: "I want to make Romeo jealous. I want the dead lovers of the world to hear our laughter" (2006: 49).

It is possible to say that Dorian associates Sibyl with the beauty of art and aestheticism. He is not personally impressed by her. The only thing that charms him is her artistic performance. Lerzan Gültekin points out "Dorian's love affair with the actress Sibyl Vane is one of the conflicts between art and life. Dorian loves Sibyl Vane only in the world of art, not in real life" (2016: 52). While he is mentioning his engagement to Basil, he again declares his love by giving references of Shakespeare's characters:

"I have been right, Basil, haven't I, to take my love out of poetry, and to find my wife in Shakespeare's plays? Lips that Shakespeare taught to speak have whispered their secret

in my ear. I have had the arms of Rosalind around me, and kissed Juliet on the mouth” (Wilde, 2006: 66).

Dorian invites Basil and Henry to watch Sibyl’s excellent performance on stage. However, the fact that Sibyl appreciates the meaning of love causes her not to perform properly on the stage and makes her realize the artificiality of acting (Wilde, 2006: 75). He loses his charm and her interest of her. She becomes an ordinary person. Dorian expresses his feelings:

You have killed my love. You used to stir my imagination. Now you don’t even stir my curiosity. You simply produce no effect. I loved you because you were marvelous, because you had genius and intellect, because you realized the dreams of great poets and gave shape and substance to the shadows of art. You have thrown it all away. You are shallow and stupid [...] without your art you are nothing (Wilde, 2006: 75).

Having been rejected by Dorian, Sibyl kills herself like the characters that she has performed. She shares a common fate with them. She dies because of her love for Dorian as Juliet. Hence, it might be probable to imply that Wilde shapes the story according to the works that he alludes and uses allusions or references to foreshadow the events of the novel. In addition, Wilde’s direct quotation from Shakespeare’s Romeo and Juliet is one of the important intertextual features apart from the allusions from the same author. He prefers to quote from the original text to emphasize the fact that Sibyl is really underperformer.

When he learns that Sibyl has died, he considers that he “murdered her as surely as if I had cut her little throat with a knife” (Wilde, 2006: 85). It is possible to see that he displays remorse and feels guilty. He questions himself whether he is heartless or not. For that reason, Sibyl’s death can be evaluated as a crucial moment for Dorian. Because it is after that he notices the change on the portrait. However, Lord Henry manages to persuade him to ignore what has happened. He makes him remind that she “represented to you all the heroines of romance” (Wilde, 2006: 88). Thus, Dorian admits:

And yet I must admit that this thing that has happened does not affect me as it should. It seems to me to be simply like a wonderful ending to a wonderful play. It has all the terrible beauty of a Greek tragedy, a tragedy in which I took a great part, but by which I have not been wounded (Wilde, 2006: 86).

From then on, one can assert that he becomes selfish and apathetic to the people who goes on seeking pleasures. In the next chapter, Lord Henry sends him a book described as a yellow book that has a major influence in Dorian’s life. Therefore, it can

be confirmed that Wilde uses this book as a guide for his fiction and character with regard to intertextuality. Although its name is not given to the reader, this reference book is Joris-Karl Huysmans's À Rebours (1884) that has been translated to English as Against Nature (Bristow, 2006: xv). Ellmann defines the influence of the book on Wilde:

Whistler rushed to congratulate Huysmans the next day on his 'marvellous' book. Bourget, at that time a close friend of Huysmans as of Wilde, admired it greatly; Paul Valéry called it his 'Bible and his bedside book' and this is what it became for Wilde. He said to the *Morning News*: 'This last book of Huysmans is one of the best I have ever seen'. It was being reviewed everywhere as the guidebook of decadence. At the very moment that Wilde was falling in with social patterns, he was confronted with a book which even in its title defied them (1987: 237-8).

Any text can be acknowledged as an intertext due to the fact that the interconnectedness between the texts has a crucial role in shaping its form and characterisation. For that reason, À Rebours might be considered as one of the important works having a great deal influence on the novel in terms of intertextual relations. Ellmann states that the novel has been identified by the critics as a "fantastic variation of À Rebours" (1987: 298). As a reflection of Decadent movement, Huysman's novel is about a young Parisian named Duc Jean des Esseintes who desires to have pleasure and aestheticism in his life can be modelled on the Dorian's hedonistic life. This book has an essential role in Dorian's life as "The whole book seemed to him to contain the story of his own life, written before he had lived it" (Wilde, 2006: 108). Nevertheless, Dorian is aware of the fact that he has been poisoned by the book that Henry has given to him as he is living his life similar to the things in the book (Wilde, 2006: 183). Aside from À Rebours, Wilde takes inspiration from other important works for his novel. As Aldington and Weintraub argues that Wilde:

"openly took materials from many sources and put them together in the confident belief that he was making a new synthesis, that his unique personality would transform them into something fresh and attractive" (1981: 31).

In the light of this argument of Wilde's style, it can be concluded that he has benefitted from many works intertextually. Benjamin Disraeli's Vivian Grey (1826) can be regarded one of the examples of the materials as a source that have been mentioned above. They have similar characters and stories who have hazardous desires to achieve

that causes their fall. Additionally, Balzac's La Peau de Chagrin (The Magic Skin) (1831) can be cited as another material that forms the basis of the novel as it has a supernatural element like portrait in the novel which has an impact on the characters leading them to commit suicide in the end. In this respect, Robert Louis Stevenson's The Strange Case of Dr Jekyll and Mr Hyde (1886) is another reference that Wilde has made use of in creating his fiction. Both of the novels have a main character that has a double personality enabling them to live dual lives as two different people inside and outside. They seem perfect from the outside but their soul is corrupted (Bristow, 2006: xi). Furthermore, Wilde directly refers to French poet Théophile Gautier's collection called a Emaux et Camées in chapter 14 by giving stanzas in French to strengthen the mood of Dorian who is waiting for Alan Campbell to get rid of Basil's lifeless body. Dorian reads this poem so as to distract his attention. However, these stanzas about Venice remind him the trip to Venice with Basil. It can be inferred that Wilde successfully uses original texts to refer to the characterizations and themes of the novel.

As Kristeva states "any text is the absorption and transformation of another" (Kristeva, 1986: 37). For that reason, it can be obviously inferred as exemplified in the paragraph above, Wilde takes his characters and themes from the different works and transforms them into his own work with his own perspective. Intertextuality does not only mean to use or borrow something from the other texts which belong to other authors. It can be identified between the texts written by the same author. It is possible to use the reference directly in the target text with quotation marks or rewrite or reuse the reference by giving the source of the text as a citation. Thus, it can be clearly seen that Wilde uses many allusions or aphorisms of The Picture of Dorian Gray in his many other works to reveal the actions, themes or the characters. For example, some statements of the novel are rewritten or reused in his dramas A Woman of No Importance (1893) and The Importance of Being Earnest (1895).

Additionally, As Wilde appreciates mythology, Greek culture and literature, it is possible to see the reflections and echoes of mythological stories and names throughout the story. Wilde intertextually takes advantage of referring mythology not only to reveal his characters but also to create his own storyline of the novel. For example, the novel deals with themes similar to the Narcissus myth. The themes of youth and beauty are the main common feature of the protagonists of both stories. When Henry sees the

portrait of Dorian for the first time, he describes the portrait by stating that “he is a Narcissus” (Wilde, 2006: 6) to praise his beauty.

Narcissus, who is an influential figure in literature due to his extreme beauty, is the son of the river god Cephissus and the nymph Liriope. However, there is a curse on this charismatic Greek boy which suggests that he will enjoy a long life on condition that he will never see his own reflection. That he sees the reflection of his face for the first time into a pond leads him to his downfall. He becomes infatuated with his own image and he is drowned while he is trying to touch it. Similar to him, Dorian Gray is an attractive, young man who attracts other people’s attention. He becomes the subject of a painter of Basil. When he finishes his picture, Dorian falls in love with his portrait. “A look of joy came into his eyes, as if he had recognized himself for the first time” (Wilde, 2006: 24). After seeing his reflection on the portrait like Narcissus, he adores his beauty and youth. Nonetheless, this adoration for his own reflection causes his tragic fall as Narcissus. He states: “Youth is the only thing worth having. When I find that I am growing old, I shall kill myself.[...] I am jealous of everything whose beauty does not die. I am jealous of the portrait you have painted of me” (Wilde, 2006: 26)

On the other hand, these two stories share another similar theme which is the rejection of love. Both Narcissus and Dorian Gray have admirers who are rejected by them. Echo dies as she has been rejected by the man she has fallen in love. Sibyl dies as well because of being rejected by Dorian. So much adoration of his beauty causes him to ignore the love of Echo and Narcissus is punished by the gods since the nymph Echo and Ameinias devastate themselves when they are rejected by him. Also, Dorian Gray refuses Sybil because of being his self-centred and obsession with himself.

In addition, another mythological story that has an influence on the work of Wilde is the Ovidian Pygmalion myth. Pygmalion is a talented sculpture from Cyprus who creates an ivory statue named as Galatea. This statue stands for his ideal woman whom he falls in love. It is possible to see the same artist figure and the sculpture that he makes and the relationship between them in the novel The Picture of Dorian Gray. It can be possible to associate Basil with the sculpture of the perfect image of Dorian. In other words, it can be inferred that Dorian stands for Galatea who is the artistic

masterpiece of an artist. Both Dorian and Galatea realize their aesthetic beauty thanks to their creators.

In conclusion, The Picture of Dorian Gray , one of the most important novels of 19th century, provides the reader with the atmosphere of new concepts such as homosexuality, drug use or murder in the light of aestheticism and hedonism. Oscar Wilde “was a spokesman for the late 19th-century Aesthetic movement in England, which advocated art for art’s sake” (Luebering 2011: 133). For that reason, it can be inferred that he might give importance to beauty which leads pleasure ignoring any morality in the text. Preoccupied with aestheticism and hedonism, he reflects his own beliefs through the characters in the novel. It is possible to see many parallels with his own life and the story.

To be able to construct the novel, Wilde explicitly or implicitly uses many references or allusions from many works or writers that he has drawn inspiration. Wilde draws upon many things such as mythology, history, his own life or echoes of other writings to lay emphasis or reveal the characters or strengthen layers of meaning. As mentioned in the first chapter of the study, Kristeva argues “any text is constructed of a mosaic of quotations” (Kristeva, 1986: 37). So it can be concluded that there is not any original text without referring something or tracing the former ones. Wilde successfully constructs the novel intertextually by blending and harmonizing of the precursors and produces a new text which enters into interaction with other texts with Will Self’s Dorian: An Imitation, which be analysed in the following chapter of the thesis.

CHAPTER THREE

INTERTEXTUAL RELATIONS IN WILL SELF'S DORIAN: AN IMITATION

Will Self, born in London in 1961, is a novelist, journalist and short story writer. He is also a “cultural thinker, broadcaster and psychogeographer” (Chatterjee, 2018). Having started his writing career as a cartoonist, he has written twelve novels, seven short story collections and non-fiction works as a compilation of his columns. In addition, he is a “restaurant critic, columnist, and movie reviewer, social and political commentator” (Hayes, 2007: 2). Hayes states that his reviewers identify his distinctive style and fiction by employing the term “Selfian” (2007: 1).

In one of his interviews, Self identifies himself only as a writer, who writes gay novels despite being heterosexual (Burston, 2008). Dorian: An Imitation (2002) can be accepted as a queer novel that openly displays homosexuality, drug addiction and Aids epidemic. At first, Self decided to adapt Oscar Wilde's The Picture of Dorian Gray into a film script. Having failed in this, he decides to rewrite the novel in a contemporary context (Birnbaum, 2003). He reveals the story of his novel in an interview with Birnbaum:

I was approached by a film producer to adapt it for screen. I looked at it and these ideas of translating the action to a hundred years later, making it an absolutely and overtly homosexual piece of work, about people who are openly gay, to set under the shadow of the Aids epidemic, to use Diana Spencer, the Princess of Wales as the kind of leitmotif for the changing social attitude of the times, all of those ideas came to me very quickly and I started work on the script and immediately found myself writing (2003).

Dorian: An Imitation (2002) is a novel which can be accepted as a retelling or updated version of Oscar Wilde's The Picture of Dorian Gray within Selfian perspective. Self draws Wilde's characters into his novel adopting them to the modern world as has been pointed out in the subtitle of the book which is “an imitation”. The protagonist, Dorian, who is a gay, a murderer, an HIV carrier, a drug addict, wants to reach immortality after seeing his reflection on video called Cathode Narcissus. Henry Wotton, a gay suffering from Aids, goes blind and loses his life because of his illness and pneumonia. Basil Hallward, creator of Cathode Narcissus, is a gay artist also suffering from Aids who stays in a rehab to clean himself from drug. Cathode Narcissus

is a kind of video installation consisting of nine monitors which portrays HIV infection and drug use on Dorian's body while Dorian is unaffected and keeps his youth. Will Self's Dorian might be an answer to the question of what Oscar Wilde's characters would have experienced if they had lived in the 20th century.

As Vincent Leitch highlights "the text is not an autonomous or unified object, but a set of relations with other texts. Its system of language, its grammar, its lexicon, drag along numerous bits and pieces-traces-of history" (1983: 59). For that reason, it is probable to find many traces belonging to former products which also explain its subtitle as an imitation. The main purpose of this chapter is to analyse Will Self's Dorian: An Imitation in terms of intertextual relations and to discuss the traces that may provide an important tool in understanding the novel's context with examples. In this chapter, the novel will be interpreted intertextually drawing a parallel between Oscar Wilde's The Picture of Dorian Gray and also other texts in a deconstructive approach.

Self's characters have been taken from Wilde's novel and he has made the characters compatible with modern life. In this sense, the modernised and imitative storyline and characterization of the novel can be identified intertextually as an updated version of the former one. Self describes the relation between Dorian and The Picture of Dorian Gray in an interview as follows: "It's an imitation - and a homage. As a complete and professed rewrite of a classic, I think it's unique. The Picture of Dorian Gray is the prophecy and Dorian is the fulfilment" (McCrum, 2002).

One can conclude from the statements mentioned above that Wilde's prophecy has come true in Self's novel in the 20th century. Self has explicitly portrayed gay relations, homosexuality and drug use giving details of their sexual fantasies and drug use scenes which Wilde implicitly depicted in his novel because of social and governmental restrictions. Self states that in his text he has done nothing more "than to push the door wide open so that we can clearly see what's going on the bed" (McCrum, 2002). Meanwhile, Self has illustrated the characters' fate who have lived a debauched, vicious and narcissistic living. Dorian has been the victim of his narcissism and faithlessness at the end of the novel. Henry and Baz have caught an infectious disease, HIV, and died as a result of living debauched and drug addict life.

Intertextuality has now been acknowledged as one of the most important quality of a text that binds it to other texts at the expense of its claim to originality. Allen points out “it is not possible any longer to speak of originality or uniqueness of the artistic object, be it a painting or a novel since every artistic object is so clearly assembled from bits and pieces already existent art” (2000: 5). Thus, Self’s novel is not an original text and it might have reflections, connections or echoes of other texts. The novel constitutes a meaningful whole combining various figures from the pre-existent ones through allusions or references that are directly or indirectly used. This is also what Bartlett observes in the novel:

The locations, characters, plot and epigrams are all transposed from the 1890s to the 1990s, chapter by inexorable chapter. Little is materially altered, but everything is reused - sharpened, blackened and intensified by Self’s idiosyncratic remix of Wilde’s combination of wit and rage, extravagant debauchery with clinical introspection (2002).

First of all, Henry Wotton who has the title of ‘Lord’ in Wilde’s version loses his title in Self’s text and just called Henry Wotton or Henry Wooten. Apart from that, Wilde does not give any specific information about his family; he just gives an outline of his marriage and his wife, for whose whereabouts. Henry does not have any idea. He never knows what she does (Wilde, 2006: 7). On the other hand, Self clearly introduces Henry’s family. His wife, Lady Victoria, whose nickname is Batface has a PhD in history. His mother carries out a project called ‘Youth Homeless Project’. He explains his story with his father:

“-but my father buggered me relentlessly when I was a child. While he was doing it, I found myself becoming curiously disembodied, floating up to the ceiling of the room where my child-self lay as he heaved and panted” (Self, 2003: 26).

Wotton’s family ties are thus established; a bisexual man who is married to Lady Victoria and has a child named Phoebe. Being drug-addicted, he depicts his homosexual life explicitly organizing orgies on the contrary to the implicit homosexual atmosphere of the former novel. Henry gives particular importance to his sexual identity and he can directly talk about it. He is not sure which gender he should prefer (Self, 2003: 39). When he first meets Dorian, he wants to learn whether his mother warns Dorian against his being “profligacy, drug addiction, sodomy, and even more exotic vices” or not (Self, 2003: 17). As a result of his sexually and socially active life style,

which can be described as incautious and irresponsible, he is infected with contagious Aids and dies because of it.

Both Henrys are famous for their aphorisms that they use during their conversations. When they talk about their marriages, they have the same idea and say “a man can be happy with any woman as long as he doesn’t love her” (Wilde, 2006: 151, Self, 2003: 133). Although they do not utter the same sentence about youth, they have a common idea that “youth is the one thing worth having” (Wilde, 2006: 21). Wilde’s Henry is always late to the meetings and this is seen as his principle. He supports this by stating “punctuality is the thief of time” (Wilde, 2006: 41). On the other hand, Self’s Henry comments on his being late to the charity reception by saying “punctuality is the thief of time, burgling precious seconds which we could’ve spent getting higher” (Self, 2003: 30). When it is considered from the aspect of intertextuality, it is possible to infer from the statements that Self’s sentence is not only an answer to Dorian in the story but also a response to Henry in Wilde’s novel. As “all utterances are dialogic” (Allen, 2000: 19), the characters or the words from the different works can speak with each other in the light of dialogic perspective of language, which is one of the important basis of intertextuality.

On the other hand, Basil Hallward, called Baz, is also another intertextual character that has been updated to the 20th century. He is alone except for his brother living outside like Wilde’s Baz. He is at the forefront with his homosexual identity and attends orgies like Henry as a depiction of homosexuality and drug addiction. Unlike the former one, he is not a painter, but an artist of video installation. That is, his job has been harmonized with technology as a requirement of the 20th century qualities. On the other hand, Wilde’s Baz is characterized as a gifted artist who paints the portrait that is a tool of displaying his soul’s secrecy by putting too much of himself by Wilde (Wilde, 2006:8). Their common point is to love Dorian. On one hand, Wilde’s Baz qualifies Dorian as a source of his inspiration of his art (2006: 99). Adoration of Self’s Baz to Dorian is seen below on the other hand:

“I want a different kind of relationship. I want truth and beauty and honesty, but the world wants to destroy that kind of love between men. I think Dorian could be these things for me” (Self, 2003: 13).

Baz can be seen as a representative of morals in the novel because of the fact that he has been rehabilitated and become drug free through the story. He starts to regulate his own life according to the necessities to keep his health and stay clean. Moreover, he advises and warns his friends to care for their health. For example, he advises Henry to eat “organic food, drink pure liquids, exercise regularly” to stay alive (Self, 2003: 107). The corresponding scene in Wilde’s version can be accepted as the time when he wants Dorian to pray and kneel down for forgiveness of his sins (Wilde, 2006: 133). In this sense, both of them can be regarded as the symbol of good intention, goodness and morals. They share the same fate, that is, being stabbed and killed by Dorian.

Furthermore, Dorian is described as a “true original”, “gorgeous” and “next year’s model” by Baz (Self, 2003: 11). He is portrayed as a bisexual, HIV carrier and murderer who wants to have an endless life and youth like Wilde’s version. Dorian who uses opium to forget his crimes and sins in Wilde’s novel, becomes addicted to drugs in the 1990s. He is presented as a faithless character who is already junky and queer. He takes “on other people’s styles, modes and even habits the way kitchen towelling sopped up spilt milk” (Self, 2003: 43). He is easily affected by the people around himself. Having kept company with Henry and Baz, he has started to hate women and sexually preferred his own gender to women disdaining all of the things that they have “Dorian found himself suffering from a florid bout of woman-hating. He despised their shape, their smell, their genitals, their gooey secretions[...]their hair, their faces” (Self, 2003:41). Henry describes Dorian as a “social chameleon” who fits himself completely to what background he is in (Self, 2003: 107). He has potential to be everyone as he can be “a punk or a parvenu, a dodgy geezer or a doting courtier, a witty fop or a City yuppy” (Self, 2003: 108).

Therefore, it can be inferred that Dorian, used intertextually as a reference to Wilde’s character, has been updated to the 21st century and reconstructed as a junky and faggot character who adapts himself easily to the situations he finds himself in. After noticing the change of the video installation instead of his body, he is never alarmed. On the contrary, he is pleased with this changing. He never endeavours to cover this situation like Wilde’s version. Wilde’s Dorian is mentally depressed and this situation makes him be insane so as to prevent this transformation from being noticed by others.

However, it may be true to state that the changing of the video installation causes Self's Dorian to be psychopath and sadist. This situation allows him to behave loosely and thoughtlessly. For example, having discovered being HIV carrier and not being affected by this disease, he has his sexual intercourse without any protection with the intention of infecting his contagious virus. Hayes explains this situation as a "sadistic ecstasy from infecting as many unsuspecting men and women as possible" (2007: 154). Moreover, he easily resorts to violence without any reason relying on his immortality and inviolateness. That he immediately attacks three guys for no reason in a bar-room in New York while they are having sex can be used as an evidence of his being psychopath:

Dorian smashed the man's head against the floor with his hand, again and again, until there was a pink mist of blood in the air. In Dorian's fevered head the blood beats doubled up, tripping over one another until this cardiac timpani reached a crescendo (Self, 2003: 96).

Being the child of a broke soldier father who has a low status than his wife who is killed in a duel and a noble mother whose father is against her marriage, it is possible to say that Dorian is presented as a tragic figure because of his family background in Wilde's novel (Wilde, 2006: 31). The only good result of this situation is the money inherited from his mother and grandfather. On the other hand, Self's Dorian is figured as a son of a father who is a queer, "gambler and drinker" and an elegant and sexy mother (Self, 2003: 39). He earns his money without being supported by anyone.

Wilde's Dorian is always at the side of being seduced and tempted by the characters around himself. Henry has a poisonous effect on him by presenting him a novel which has an effect on his life in parallel with his life. Henry poisons him with the idea of eternal youngness and beauty. Hence, Henry is metaphorically resembled to a serpent, as a reference to Genesis who seduces Dorian. Wilde uses religious allusions to reinforce the characterisation. On the other side, Self's Dorian is already a seducer who is not influenced by anyone. Self does not use any religious reference or images in the novel.

On the other hand, Self presents an epilogue for the end of the novel which can be associated as a metafiction from the aspect of postmodernism. Self creates his fiction

in another fiction. The epilogue part of the novel provides the reader with an insight that all the parts that have been given to the reader is a novel named as *roman à clef* which has been written by Henry. *Roman à clef* is a form of fiction that portrays real people. It is possible to see two different narrations and characterisations that are presented to the reader. Alderson states:

The novel is in two parts, though, and the epilogue forces the reader to revise her assumptions about the main narrative as it is revealed to have been written by Wotton himself. Rather than reverse our perceptions, however, the epilogue ultimately works to vindicate Wotton's satiric voice in ways which perhaps alert us to the correspondences between Wotton, Self and Wilde (2005: 313).

It can be clearly understood that Wilde uses Henry not only as a main character but also as a satirist author of the story in the first part of novel. On the other hand, it can be possible to say that Self uses Henry as his own voice to shape or twist the story. Self explains this situation in an interview:

Wilde famously said that Wotton was as the world saw him, that Hallward was as he really was and that Dorian was as he would like to be. It's a meaningless remark. Hallward is a vaguely effete cipher. Dorian is a nasty little piece of work in Wilde's book just as much as in mine. Wotton is, of course, Wilde. My Wotton is one part me and two other parts people I knew who fitted the bill (McCrum, 2002).

The novel has two different endings. In the first part of the novel Dorian has been portrayed to have the same fate with Wilde's one. He attacks his video installation with the knife that he has murdered his artist Baz in a state of insanity and stabbed himself (Self, 2003: 252). Moreover, Dorian is depicted as a murderer, layabout, immoral and narcissist to the reader. On the other hand, Self portrays a different characterization and an ending for Dorian in the epilogue. Dorian is presented for the first time as a person who adds his career to have a graphic design certificate who runs 'Gray organization' earning his own money without being tied to anyone. Unlike the story of Henry, he wants to transfer Cathode Narcissus into digital platform and makes it downloadable (Self, 2003: 264). The *roman à clef* which is seen as a peck of paper "fall with a thud on to the tabletop" for Dorian should be regarded as a love letter for Lady Victoria (Self, 2003: 259). Dorian comments on his situation depicted by Henry:

It's a fucking odd love letter- he makes me out to be completely vapid as well as murderous. A ludicrous, narcissistic pretty boy, with nothing on his mind but sex and sadism [...] he makes me selfish and egoistical, when I've given a lot of my money to

charity. He makes me the supreme fucking narcissist, when I've never cared about my appearance more than (Self, 2003: 259).

However, Peter, Alan Campbell's friend, who claims to have the missing tape of Cathode Narcissus, phones and blackmails Dorian about the tape which has been lost in the first part of the novel may puzzle the reader whether Henry's story is true or not. Dorian always tries to defend himself against Henry's assumptions about himself through the epilogue. He never accepts what Henry has written about himself. Hence, it is possible to state that Dorian: An Imitation incorporates two different authors; Self and Henry. The two authors propose two different endings. This metafictional trait of the novel, the epilogue of Henry also alludes and refers to the first part of the novel and, thereby, creating another intertextual relation within the same text. He successfully creates his fiction in another fiction by employing two different authors to the novel.

Another important intertextual element, the portrait, one of the most crucial motifs of Wilde, is a way of showing Dorian's sins and conscience. Wilde's Dorian sees the portrait as a "guide to him through life, would be to him what holiness is to some, and conscience to others, and the fear of God to us all" (Wilde, 2006: 82). In the updated version the portrait turns into a video installation named as Cathode Narcissus, it is a way of depicting the sinful and infected body of Dorian as his body keeps his health and beauty. The relation between Cathode Narcissus and Dorian are put as below:

It showed the naked figure of a beautiful young man, posed like a classical Greek kouros, one hand lightly on hip, the other trailing in groin, half-smile on plump lips. A naked figure that turned to face the viewer as the camera zoomed in. The second monitor came to life and this displayed a closer view of the still turning youth. The third view was closer again. The sensation imparted as all nine monitors came to life was of the most intense, carnivorous, predatory voyeurism. The youth was like a fleshy bonbon, or titillating titbit, wholly unaware of the ravening mouth of the camera. The ninth monitor displayed only his mobile pink mouth (Self 2003: 12).

Preoccupied with the thought of his appearance, Dorian wants to "remain young for ever" while he ages after seeing himself on the screen (Self, 2003: 22). It is probable to refer that the name of the video entitled as Cathode Narcissus can be accepted as an allusion to Narcissism in order to emphasize Dorian's adoration of his body. In other words, as time passes, his body is never influenced by any physical corruption, he never

experiences any physical discomfort but Cathode Narcissi has “put on a little weight. They seemed to have been annealed by the virus” (Self, 2003: 207). Dorian never tries to adapt himself to be a good person like Wilde’s character. On the contrary, this situation leads him to develop narcissistic behaviours. Hayes points out his narcissistic psychology:

“Dorian displays an overwhelming absence of empathy and sympathy for anyone else. However affected and pretentious his narcissistic attention to image make him, he exhibits a psychopathic lack of affect” (2007: 154).

Self not only uses narcissism myth to stress Dorian’s devotion to his youth and beauty but also to foreshadow his future which symbolizes his punishment and death turning into a flower in the end. Dorian does not let his videos be exhibited and instead he wants to organize vernissage every ten years and see “what odd lines time has inscribed on our faces while ‘Narcissus’ has remained permanently in flower” (Self, 2003: 66). Narcissus as a term that is used to represent beauty is not only used for Dorian but also used for describing the beauty of Herman with whom Dorian falls in love in the novel. Henry identifies Herman as “black Narcissus” (Self, 2003: 64). In addition, Cathode Narcissus is converted into digital form and a website is activated to download it in epilogue. The Narcissi’s website created with the slogan of “Cathode Narcissus Belongs to Us All” can be accepted as an identification of gay pride in the 20th century

Male beauty and a new mature pride in homosexual identity- not a pride based on militant identification with an underclass, or a persecuted ethnic minority, but the true pride that came with assuming the responsibility proper to an era, when for the first time gay men and lesbian women were openly assuming positions of power (Self, 2003: 271).

On the other hand, another theme that has been used by Self like Wilde is the Faustus myth that creates another intertextual relation. Self’s Dorian also wants to preserve his youth and have an endless life. Although Dorian does not make a deal with the devil or have any manipulator to tempt him as in Wilde’s novel, he is ready to do everything to preserve his immortality. He sees Cathode Narcissus as an alternative of himself and admits being jealous of it as it is younger than him (Self, 2003: 51). While all of his friends are aids and waiting for their deaths, he remains the same.

What I'm saying is that it's happened. It's Cathode Narcissus that has aged and suffered, while I remain pristine. Look at me, Baz, look at me! I'm thirty-one years old. I've fucked hundreds of men and women – thousands, even. I've never used a condom in my life. [...] Yet I bear no marks; I look exactly the same as I did a decade ago when I came down from Oxford (Self, 2003: 162).

He confesses to being immortal to Baz and does everything what pleases him (Self, 2003: 93). It can be inferred that he takes the risk of doing everything to prevent his immortality from endamage. Dorian murders Baz who has resisted not helping him to transform the tapes that have started to wear out as he thinks that his eternal life might rely on this transformation (Self, 2003: 164). Moreover, Self creates a scientific perspective as an updated manner for immortality due to the fact that Dorian wants to consult cryonics to freeze his body to keep his immortal life and he puts:

Plenty of time for that, as I'm immortal. Even if this sympathetic magic with Baz's piece doesn't carry on working for ever, I'm going to have my body frozen so that when the scientists of the future have discovered the secret of perpetual life they can boot me up again and then upgrade me (Self, 2003:190).

Another gay character named Herman is a black prostitute with whom Dorian has fallen in love. Although there is not any character called Herman in Wilde's version, it is possible to associate him with Sibyl as he is the personification of the intense love that Dorian desires. Self intertextually rewrites and reuses Wilde's sentences describing Dorian's love for Sibyl to sign that the characters are alike. "Why didn't you tell me, Henry, that the only boys worth loving are black boys?" (Self, 2003: 58) can be regarded as an update version and correspondence of "Why didn't you tell me that the only thing worth loving is an actress?" (Wilde, 2006: 46). Both of them have the same end as they commit suicide in the end. Their death can be accepted as a turning point in the novels as the portrait and the video installation start to change and reflect the characters' sins and defects in following of their deaths.

Moreover, Alan Campbell, a scientist, is another intertextual character connecting the two novels. Dorian consults Alan to help him get rid of Baz's corpse. However, Alan's reply is "nothing will induce me to stir a step to help you. You have come to wrong man" (Wilde, 2006: 142), but Dorian threatens him to send the letter that he has written about himself displaying his secrecy. Hence, he unintentionally consents to destroy the body and does what Dorian wants him to do. There is nothing left from

Baz with the help of chemicals. Then he commits suicide. On the other hand, Self's Alan is a bent doctor and when Dorian asks for help, he immediately accepts and helps him dispose of Baz's corpse. As a reference of Wilde's novel, Dorian wants Alan to destroy the body with acid but they "buried him naked, with his jaw shattered and his fingertips bubbled with a blowtorch" (Self, 2003: 174). Since he blackmails Dorian to get more money under cover of taking expensive Aids drug, Dorian strangles him with a loose rope.

Additionally, another myth which has been used intertextually to strengthen the characterisation and the plotline of the novel is Orpheus and Cerberus myth. Orpheus is an ancient legendary warrior and musician who has inherent music skills playing the lyre. His music is so effective that not only has he an impact on gods and goddess but also animals and rocks. His enthralling and charming power or influence may be used to refer to Dorian and his charming nature. Henry identifies Dorian as Orpheus to emphasize his charming quality on people around himself (Self, 2003: 131). On the other hand, Ginger, used intertextually as an updated version of Sibyl's brother James Vane, who seeks an opportunity for revenge against Dorian as he holds Dorian responsible for Herman's death. Ginger sets eyes on Dorian and follows him like a dog. Cerberus is an atrocious three-head dog that is responsible for guarding Hade's gate from the livings. Parallel with the story of Orpheus, Ginger functions as Cerberus in that both of them desire to imprison the protagonists into the underworld. Ginger tries to find the ways of killing Dorian. Being a chameleon, Dorian adapts himself to Ginger's thread and starts to carry a gun to protect himself. At the end of the first part of the novel there happens a hunting scene that is the reminiscent of the one in Wilde's novel. That Ginger in Self's novel, James Vane in Wilde's novel are killed in this scene are really important for them to escape the danger of being killed.

As Porter highlights that "texts refer to other texts and in fact rely on them for their meaning. All texts are interdependent: we understand a text insofar as we understand its precursor" (1986: 34). For that reason, to be able to grasp the meaning of the novel, it is really important to follow the traces belonging to the former texts and connect with them as the novel complies with intertextuality. Thus, the role of the author may be resembled to a collector who brings close together the pieces from previous writings and history. In this sense, intertextuality may be used as a tool for the

authors providing them with common knowledge, stereotyped characters or definite events and commonly-held beliefs so as to add creativity and familiarity to the texts for the readers. From this perspective, employing mythological characters, allusions or references in the novel may serve a great purpose for the author to present a fictional world that they are familiar. In this sense, intertextuality becomes a vital tool to add multiple layers to the meaning and intensify the new text's power and influence in terms of connecting with the previous texts.

It is not just Oscar Wilde's The Picture of Dorian Gray that offers examples of intertextual references to the novel. The allusions to the other texts intertextually have an important place in the novel, as well. "It suck'd me first, and now sucks thee / And in this flea, our two bloods mingled bee" (Self, 2003: 68). These stanzas belonging to John Donne's love poem are about the flea used as an image to describe metaphorically sexual relation, seduction between lovers. Firstly the flea bites one then bites the other and their blood is mixed in the body of the flea. Therefore, it can be concluded that the lovers symbolically come together and spring to life in one body, flea's body, as a result of symbolic biting of the flea. Self metaphorically uses this image to describe the atmosphere of sexual intercourse between five men in Dorian's vernissage. Wilde alludes to these stanzas to strengthen the themes and uses as a symbol of sexual contact between them. In addition to that, these stanzas are reused to describe and illustrate the scene of Dorian and Baz's plunging the drug syringe into their main vein. Although Baz has been rehabilitated to be drug free, he cannot resist Dorian's insistence and uses it (Self, 2003: 159). For that reason, one can infer that Self intensifies the importance of this scene by employing this direct allusion from the other text.

Another allusion that is used by Self is to Samuel Taylor Coleridge's poem The Rime of Ancient Mariner (1798). This poem is about an old experienced sailor who has come from a long sail. The sailor pulls a man aside who is going to a wedding ceremony and narrates his and his crew's story. The story is based on the difficulties that they have experienced in sea life and an albatross bringing them fortune and misfortune. The mariner tells his entire story by giving details that he has encountered during his voyage. In the novel in chapter seven, Baz moves from London to New York without money as a being in habit of drug. He has to stay with three she-males under bad conditions being their delivery boy. He tells his story to Henry "You think you

know about messiness, you think you do squalor? You know nothing, Henry, even at your worst all you do is toy with disorder and affect a little dishabille” (Self, 2003: 84). He constantly talks about how weird and terrible they are. For that reason, Henry associates Baz with the Ancient Mariner as he consistently explains his life.

The presence of history has an essential bearing which helps to construct the story of the novel leading the reader familiar with the history of England. Self strategically incorporates real historical intertext into the novel that explains the history used as a background of the novel. It is possible to stress that using historical intertext as a reference in the novel makes the author demonstrate the reality and fiction at the same time. Hence, Self directly has a chance to present the reality without any explanation by transforming the reality into an item of novel such as setting, atmosphere or time. This situation may raise the persuasiveness of the novel and provide an insight of the history that the author has drawn on the novel. For example, the novel starts with the introduction of the England’s political and economic situations “A government at once regressive and progressive, a monarchy mired in its own immemorial succession crisis, an economic recession both sharp and bitter” (Self, 2003: 3). Self uses Brixton riots as a historical intertext from the history to strengthen the storyline as a blending fiction and reality (Self, 2003: 50). Self states in an interview:

“It’s very much about England. There’s also the extraordinary popular delusion and madness of crowds that surrounded the phenomenon of Diana Spencer which is a theme that the book runs with” (McCrum, 2002).

Self employs Lady Di or Diana Spencer’s story in public as a parallel with his story in terms of intertextual concept. It is possible to see or watch her from the televisions in the novel. For instance, that she marries Prince of Wales is broadcasted on TV. The Characters watch this ceremony from one of the videos of Cathode Narcissus (Self, 2003: 64). On the other hand, she visits Broderip Ward together with Barbara Bush who is portrayed as “warmonger’s wife” (Self, 2003: 76) that Henry is treated in the novel. Henry’s wife is “quite discomfited by Diana Spencer” (Self, 2003: 76) as this situation necessitates curtsy. For Henry, this situation is “having to kowtow to Princes Nightingale and her fat Yank friend, or, worse, give her the opportunity to rock me in her arms like that poor fool next door” (Self, 2003: 80). This visit is an illustration from

the real life that “Diana and Bush had visited the Middlesex Hospital together in 1991, the occasion on which Diana publicly embraced a gay man” (Alderson, 2005: 323).

As can be concluded from the examples, using history and historical allusions as an intertext is a way of creating the fiction and depicting or criticizing the history. Self narrates his story through adhering and displaying political, economic and social atmosphere of the country at that time. As each text bears the trace of the period that has been written in that forms its intertextual dimension, Self constructs his novel in accordance with the period that he writes. Therefore, one can conclude that not only does he imitate Wilde’s novel by taking up its characters, storyline and themes, but also he shows the picture of post-stone gay life infected with Aids. He defines his novel from this perspective in an interview:

“I wanted to tell the truth about the Aids epidemic in the Eighties. That it wasn't just the Right-wing fundamentalists who felt that the promiscuous homosexuals were being scourged by God for their sodomitical activities; it was actually gay people themselves” (Wakefield, 2004).

Self portrays Dorian as a gay showing no shame who belongs to a part of group that is called as a new gay generation, emerging from the remains of the previous ones (Self, 2003: 12). And the reason of being chosen as a model by Baz is this belonging. Baz calls him as a “queer, a bum boy, an iron-bloody-hoof” (Self, 2003: 13). Self portrays a gay culture that gains public acceptance and social and political power in society. These characters who are in the forefront of their sexual preferences live their life without being under the pressure of society, morality or political forces. It can be concluded that Self’s use of the terms and adjectives related with gay culture and their explicit sexual scenes may be the reflection of the atmosphere of the society, post-stonewall period. It can be defined as a period following Stonewall uprising which enables gays rights. Wilde does not have a chance to show homosexuality because of harsh community rules, he just implies through language and characterization. Self introduces post-stonewall period in the conversation of Baz and Henry:

They say now that those few short years between the Stonewall Riots and the arrival of AIDS were characterised by a mounting sense of liberation, that we gay men felt the time had come to be ourselves, to express ourselves, to live as truly wanted to live, free of guilt, free of convention, free of interference (Self, 2003: 94).

To conclude, Will Self states that “I don’t write fiction for people to identify with and I don’t write a picture of the world they can recognise. I write to astonish people” (Hayes, 2007: 1). It may be true to say that Self can astonish the reader by presenting explicitly sodomy, sexuality, drug addiction and Aids. Although he is a straight man, he successfully writes a queer novel. He builds his novel Dorian: An Imitation drawing on Oscar Wilde’s The Picture of Dorian Gray and adapts its characters and storyline to the modern world. Therefore, he creates an updated version of the previous novel in the twenty first century. As Kristeva states “every discourse is composed of traces, pieces of other texts that help constitute its meaning” (1980: 36), the novel owes its meaning to the combination of traces of Wilde’s and other authors’ works. He uses successfully many references, allusions and history to narrate his story as an intertextual concept.

CONCLUSION

To quote from, Oscar Wilde himself, “There is no such thing as a moral and an immoral book” (Wilde, 2006: 3). When he wrote this sentence, he was alluding to the critics’ attacks on The Picture of Dorian Gray as being “poisonous”, “vulgar” and “immoral” (Flood, 2011) due to the author’s disregard of the Victorian literary style and tradition. Today, however, this novel is considered to be a literary masterpiece appealing to all ages on which many literary studies have been conducted. The references to drugs and sexual activities are found to be implicit enough for influencing the young minds of teenagers adversely – far from being considered to be obscene and immoral. In fact, one would find it extremely difficult to imagine what those critics would say if they read Will Self’s Dorian: An Imitation. This situation goes to show that the meanings and messages contained in this novel, just as in any other, are generated by the reader and by its time. In order to make a full meaning of Dorian: An Imitation, one should have read the original novel and also have a sound understanding of the social values, of the day. Thus, the reader will see how the interconnectedness of the texts provides new dimensions of understanding and creates fresh areas to produce new meanings.

In this study, intertextuality as a theory has been determined in both novels. This study has aimed to elucidate that Will Self’s Dorian: An Imitation and Oscar Wilde’s The Picture of Dorian Gray are the texts of intertextuality from the aspect of qualities displaying intertextual references and allusions. For that reason, to be able to have a good grasp of the main purpose of the study, the theory of intertextuality has been clarified in terms of its theory and practice giving a historical background in the first chapter of the study. It has been highlighted that Socratic dialogues, representing multiple voices, which provide a basis of Bakhtin’s dialogism can be regarded as a first form of intertextuality. In addition to this, Plato’s notion of poetry as an imitation, defending the idea that the earlier poets imitate the previous creations that are already an imitation, is another perspective of intertextuality. After Antiquity, it has been indicated that intertextual relations are observed in medieval literature predominantly in the forms of biblical references and allusions so as to instruct Christianity. Then, in Renaissance literature, in parallel with the humanist ideology, intertextual echoes and reflections that belong to Greek and Roman texts are observable.

Intertextuality, as a term, is launched in the 20th century as a postmodern and post-structuralist theory. A chronological order of the conceptualization of intertextuality has been stated to show the development of the related theory examining it from different dimensions. First of all, Ferdinand de Saussure's semiotics, disparity in "langue" and "parole", has been mentioned and presented to cite how he influenced the initial notion of intertextuality. This development has been followed by the introduction of Mikhail M. Bakhtin's theory of dialogism and his other terms which provide a great diversity of standpoints and voices to the texts contributing to the theory. Then, Julia Kristeva, the progenitor of intertextuality, has been introduced and specified as how she identified the interconnectedness and interpretation of the texts. The last important theoretician has been Roland Barthes who adds distinction to the reader for interpretation of the texts rejecting the sovereignty of the author over the text.

The second chapter has pointed out that Oscar Wilde's The Picture of Dorian Gray is an intertextual novel as intertextual features can be identified. The chapter has highlighted that many allusions from myths such as direct references to Faustus myth and mythological characters prove intertextuality is present. Moreover, it becomes probable with this study to outline the relating features of the former texts which inspire, shape and build the present text. From this perspective, the biblical references and the explicit and implicit allusions from important literary works can be observed in the novel.

Throughout the novel, it is possible to observe that the novel can be identified as a reflection of the author's life. Wilde attributes an autobiographical meaning to the novel by reflecting of his worldview and life style. Thus, he adds an intertextual dimension to the characterization and storyline of the novel. Another intertextual element that has been used by the author is to use direct quotations from the other works. It is apparently seen that Wilde successfully constructs the novel by combining and harmonizing the antecedent texts and creates a new text which enters into interaction with other texts.

The third chapter has attempted to discuss similarities and differences between the two important works, Self's Dorian: An Imitation and Wilde's The Picture of Dorian Gray with regard to intertextual context. It has underlined that there can be seen

several references, quotations and similarities between the two novels, providing evidence of rich intertextuality. It has been evidently seen that there is undoubtedly a strong interconnection between the two novels, including interconnectedness of characters, plot and themes. Self has taken Wilde's characters into his novel by adhering to their original names and used the same storyline by adopting and adding them to the modern world.

Another intertextual element is to present socio-cultural atmosphere of the period in which the novel has been inscribed. It is clearly seen that Self intertextually reveals the qualities of the 21st century through inferring to the social and political events of the period. It is possible to observe the novel includes myths of references and allusions to other remarkable works. Therefore, the intertextual usage of references and allusions present the reader limitless and never ending possibilities of networks between other works and authors.

As a consequence, it can be concluded from the intertextual analysis of the two novels that both novels are comprised of many allusions to myths, direct quotations and references to other texts demonstrating that intertextuality is evident. Furthermore, the research has achieved what it set out to achieve. One question remains, however. Are all texts intertextual? In other words, is this statement of Vincent Leitch's true "Every text is intertext"? (1983: 59). In order to answer this question Kristeva's statement should be reminded: "any text is constructed as a mosaic of quotations; any text is absorption and transformation of another" (1980: 66). According to this statement, intertextuality brings forward the idea that each and every text possesses elements of prior texts, just as Dorian: An Imitation includes both exact and adapted figures from The Picture of Dorian Gray. Therefore, one would assume the assertion that "every text is intertext" is true. Nevertheless, as a word of caution, it would be advisable for further research to be done to establish whether there are any exceptions to this theory.

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