



Extended Abstract

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A Study of the Functions of Intertextuality from Genette's Point of View in *The Conversation of the Great Magician and the Queen of the Island of Colors*

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Introduction

Fiction marks the beginning of a grand and magical dialogue: a dialogue between the author and the audience, the characters within the text, the characters and the audience, and notably, the dialogue of the story with other stories and the dreams of people throughout history. Therefore, the entry of other texts into the main text, what we refer to as intertextuality, is not only not unusual but also a structural component of any narrative. Julia Kristeva and many other scholars have described and analyzed this intra-textual relationship. Gérard Genette, a narrative theorist and aesthetician of the second half of the 20th century, extensively discusses this topic. He introduces the term "open structuralism" and, in explaining intertextual relationships, focuses on "transtextuality", "paratextuality", "metatextuality", "hypertextuality", and "architextuality". His approach considers a broader range of codes and intertextual relationships. This research analyzes the intertextual relationships in the young adult novel *The Conversation of the Great Magician and the Queen of the Island of Colors*, as the discursive structure of this work uniquely facilitates the creation of intertextual connections.

Research Method, Review of Literature and Objective

In this study, the text of the story was initially examined to identify intertextual signs based on Genette's perspective. Given the high frequency of intertextual elements in this novel, these signs were categorized according to different literary and artistic genres. Subsequently, the relationship between the intertextual codes and the structure of the story was analyzed.

In relation to children's and young adults' literature, Baqeri (2014) in the article "Intertextuality in the Metafiction *The Beautiful Heart of Babur* by Jamshid Khanian" examines this work from the perspective of intertextual elements. Baqeri believes that the invocation of well-known texts in this story is meant to advance the narrative process, shape story elements, and convey meanings. Jalali (2015) in the article "Foundations of Intertextual Criticism in Comparative Children's and Youth Literature", Hesampour, Asadi, and Pirsoufi Amlashi (2016) in "A Reflection on Intertextual Connections in the Story *It Was*

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Raining in the Great Garden by Ahmadreza Ahmadi”, Ghafari Jahed (2019) in “Intertextual Elements and Stream of Consciousness in the Works of Ahmad Akbarpour and Mohammadreza Shams”, and Jafari and Allahdadi Dastjerdi (2021) in “Reviewing Gérard Genette’s Intertextuality Principles in the Young Adult’s Novel *The Scorpions of Bambak Ship* by Farhad Hassanzadeh” have conducted research in the area discussed in this article.

The present research aims to examine the intertextual elements in the given story to understand how these elements influence its form. By closely examining the semiotic system of texts and other artistic works in the structure of this story, it aims to explore how intertextual components are identified within the form and structure of the novel and what relationship exists between intertextual elements and the main components of the story.

Discussion

In this story, intertextual elements are closely related to the main characters. Understanding the identity of the characters within the text may be incomplete without recognizing the intertextual characters and texts that have entered this story. These characters are from other stories, writers, movies, cinematic characters, animations, and well-known paintings. Notably, part of the formation of intertextual characters in this story is related to how Khanian reads other works and how much the audience is aware of the world of story and art.

To understand intertextuality, it is essential to know which genres are in intertextual relation. This means there is a difference when poetry, music, painting, historical characters, or story elements enter from one text to another. In this story, the painting “Woman with Chrysanthemums” becomes part of the scene setting and incident creation, transforming the genre of painting into a verbal text genre.

At another point in the story, when suggesting a secret route, “Chanco’s Path”, to go to the flower market, a garden is mentioned where Grandpa saw a dream with his Douglas-mustached face: “...Looking through the wooden pieces of the door, they see that it is night in the garden. A starry night, while it is daytime outside the garden. A sunny day” (Khanian, 2018: 165). This dialogue is linked to Van Gogh’s painting in the text.

One structural feature of this story, directly related to its intertextual schema, is that dialogues based on intertextual sub-narratives and related elements have delayed the resolution and access to the mystery of the story. With the introduction of each intertextual element, the mystery within the story moves from one narrative to another, remaining hidden and tantalizing.

Conclusion

In the analyzed story, the intertextual semiotic system operates on three levels: first, the relationship of the author as an audience with works before or contemporary with them; second, the recreation and construction of these elements within the new story’s context; and third, the way the external audience encounters and forms an implied audience through intertextual signs. The extent of the audience’s understanding and engagement with the novel directly correlates with their awareness of the numerous intertextual elements within the story.

In *The Conversation of the Great Magician and the Queen of the Island of Colors*, intertextual elements are inseparable from the main plot. They transcend the boundary of alienness and become internal elements. The most important feature of this story is that intertextual elements become active agents within the text, gaining new identities. Characters, events, myths, and arts from other texts enter Khanian’s constructed world as if they are his lived experiences and integrate into the fabric of his story. Contrary to some definitions of intertextuality that suggest the main plot is complete without intertextual elements, in this analyzed story, intertextual signs are embedded within the main plot and structure, and the story and its narrative process cannot be comprehended without understanding them.

Keywords: young adult novel, intertextuality, Gérard Genette, Jamshid Khanian

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