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Hybridisation Between Horror Novel and Cult Movie: Intertextuality in Stephan King's Novel *It* (1984)

A dissertation submitted as partial fulfilment of the requirements for the degree of Master in Literature and Civilisation

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Declaration Of Originality

I hereby declare that this submission in my work and that , it contains no material previously published or written by another person nor material that has been accepted for the qualification of any other degree or diploma of a university or institution .

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Due to time constraint nous avons choisi de

Dedication

To the person who always makes me proud of my works ,you

Believe in me when I lost hope in my self ,
you were the reason for my smile and my courage
to the most respected women in the world

My dear mother and sister
I lost you early, but I realized your wish

for my deceased brother and father

your dreams came through .

For my niece and nephew and for my two sisters

that gods gave me

I love you .

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Abstract

Over the past few years, horror literature and movies have gained popularity among audiences. Both of them encompass various themes, from supernatural elements to exploring human nature. A lot of movies are adaptations of novels, showcasing the appeal of merging literature and cinema. This dissertation explores the hybridisation concept between cult movies and horror novels, focusing on Stephen King's "It" as a case study. This research will explore the relationship between intertextuality and hybridisation and how it enriches the storytelling experience. To do so, the theoretical framework will draw on Bakhtin's perspective on hybridisation and intertextuality while considering Julia Kristeva's view on the two elements. Umberto Eco's cult movie theory will be used to link hybridisation and intertextuality. The study will comprehensively examine the interplay between cinema and literature. Hence, the result demonstrates the complex connection between literature and cinema, where intertextuality and hybridisation create a captivating narrative that fully engages the audience. Combining elements from different sources creates an appealing storytelling experience that stays with the audience.

Key-words: Hybridization, Intertextuality, It by Stephan king , horror novel, Cult Movies theory, Kristiva Julia , Michale Bakhtin

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General Introduction

General Introduction:

Literature reveals humans' buried selves, motives and psyches as it divulges their inherent needs, hopes, demands, disillusionments and obsessions through the intricacies of language. It is a fusion of the aesthetic, the cultural, the ethical, the historical and the political. For instance, the Turkish novelist Orhan Pamuk muses that literature is the most precious means humankind has found in its pursuit of comprehension. Horror novels, one of literature's creative crafts, have a long and rich literary tradition stretching back centuries. This genre provides readers with thrilling escapism, inviting them to confront their deepest fears. It immerses readers in the unknown, a world of the supernatural, suspense, and fear. It creates anxiety that drives readers to seek out more of these kinds of stories. Since supernatural phenomena are fascinating to experience and read about, many books and films aspire to give readers an adrenaline rush. They share the exact characteristics of suspense, fear, and unease to captivate readers and draw them into the darker aspects of human nature to see those veiled parts of reality (or what tends to be neglected), taking their gaze from the inessential to the essential.

Literature is the most precious means that humankind has found in its pursuit of comprehension. (Orhan Pamuk). It is a fusion of the aesthetic, the cultural, the ethical, the historical and the political. Literature reveals humans' buried selves, motives and psyches. Horror novels provide readers with thrilling escapism, the unknown, the supernatural world, and suspense as fear. In horror storytelling, intertextuality provides a powerful tool for the narrative by opening the existing literary world to the cinematic one. Intertextuality involves using references and themes from other texts to give readers or audiences a sense of reality. On the other hand, hybridization has become an increasingly popular concept. The hybridization of horror novels and films through intertextuality opens up a realm for creating captivating storytelling by intertwining many elements to enrich the story.

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In horror storytelling, intertextuality provides a powerful narrative tool by opening the existing literary world to the cinematic one. Intertextuality involves using references and themes from other texts to give readers or audiences a sense of reality. On the other hand, hybridization has become an increasingly popular concept. The hybridization of horror novels

and films through intertextuality opens up a realm for creating captivating storytelling by intertwining many elements to enrich the story.

Over the years, there has been a growing interest in the previously mentioned concepts within the field of literature. Hybridization is now widely studied across multiple disciplines, including Anthropology and Sociology, and they play a crucial role in analysing texts that merge different languages. Similarly, the horror genre challenges the perceptions of a well-organized, rational, and composed universe. Hence, this study aims to explore the various fields where Hybridization occurs, using the horror genre as a primary example. To achieve this, the study will draw on the theories of Bakhtin and Kristeva to define and examine the concept of hybridization further. Additionally, the research will delve into other theories, such as intertextuality and cult movies, which are necessary for the investigation.

Accordingly, Stephen King's novel "It" (1984) was opted to be the case study. The Opus is an exceptional literary masterpiece that showcases the author's unparalleled storytelling skills. It is a unique blend of various genres, including Horror, thriller, mystery, and drama, which makes it a fascinating read. One of the most remarkable aspects of the novel is its ability to seamlessly weave together different themes and cultural traditions, such as the power of friendship, the loss of innocence, and the fear of the unknown. The multidimensional entity portrayed in "It" is a compelling character that effortlessly straddles the line between human fears and supernatural terror. The entity's ability to shape-shift and take on various forms creates a fluidity that challenges traditional literary boundaries and blurs the line between reality and the supernatural. Set in the fictional town of Derry, Maine, the story follows a group of friends as they combat an ancient evil in the form of Pennywise the Dancing Clown. King's masterful use of vivid imagery and symbolism adds depth and complexity to the narrative, making it an even more engaging and thought-provoking read.

This study focuses on how hybridisation and intertextuality affect the relationship between Cult movies and horror novels to create new literary form objectives. The researcher has undertaken this study to choose how Stephen King incorporates the intertextuality and hybridisation elements into his novel and how they push the boundaries of storytelling to explore the connection between them. Thus, the following research questions were formulated:

- a) How does 'It' by Stephen King incorporate and blend elements from cult horror movies, specifically in storytelling, character growth, and thematic patterns, to enhance readers' comprehension of intertextuality in the horror genre?
- b) In what ways does Stephen King's 'It' incorporate visual and narrative elements commonly found in cult horror movies, such as surreal imagery, nonlinear storytelling, and the blurring of reality and fantasy?"

Out of these research questions, some tentative hypotheses are formulated respectively:

- a) "It" by Stephen King incorporates and blends elements from cult horror movies, such as iconic imagery, character archetypes, and thematic motifs, to create a rich intertextual tapestry. Through these elements, readers will likely experience a heightened familiarity with the horror genre, which enhances their comprehension of the story's nuances and deeper meanings.
- b) In "It," Stephen King employs visual and narrative techniques reminiscent of cult horror movies, such as surreal imagery, nonlinear storytelling, and the blurring of reality and fantasy. These elements immerse readers in a disorienting and psychologically intense narrative experience, echoing the atmosphere of classic horror films. These techniques may evoke a sense of unease and fascination, drawing readers deeper into the story's haunting world.
- c) Intertextual references to cult horror movies in "It" may significantly influence the reader's interpretation of the story and themes. By drawing on familiar tropes and motifs from iconic films, King invites readers to make connections between "It" and their prior experiences with horror media. This intertextuality can enrich readers' understanding of the narrative's deeper layers and thematic resonances while shaping their emotional response to the story's twists and turns. Additionally, readers may derive pleasure from recognizing and interpreting these references, enhancing their engagement with the text.

The dissertation is organized into three chapters. Chapter one—a **Historical Overview, Key Definitions, and Principles**—assembles an eclectic range of previous insights to make a brief outline of meanings, their development, their place, and their functions.

Chapter Two - entitled: **Wandering through the Wonders of Literature and Cinematic Adaptations**. It explores the concepts of intertextuality, hybridisation, and cult movies and how they are utilised in popular film adaptations, with a specific focus on horror movies. The aim is to provide a comprehensive overview of these ideas and how they contribute to the success of such adaptations in the film industry.

The third and final chapter of the study entitled **The Magical Errand in 'It': the Opus and the Movie**, serves as a culmination of the research journey. The researcher delves into a comprehensive analysis of a real-world case study. The primary objective of this chapter is to apply the theoretical framework discussed in the previous chapters to a practical scenario and provide valuable insights into the practical implications of the research findings. Ultimately, this research's findings will contribute to the advancement of knowledge in cultural studies, particularly in the areas of intertextuality and hybridization.

Chapter J

a Historical Overview, Key Definitions and Principles

I-I -Introduction :

Over the years, there has been a growing interest in the concept of Hybridization within the field of literature. Hybridity and Hybridization are now widely studied across multiple disciplines, including anthropology and sociology, and they play a crucial role in analyzing texts that merge different languages. Through such integration of languages, the thriller genre brings forth new ideas and themes, expanding the understanding of the text. Similarly, the horror genre challenges the perceptions of a well-organized, rational, and composed universe, representing Dionysian desires. This chapter aims to explore the many fields where Hybridization takes place, using the thriller and horror genre as primary examples and drawing on the theories of Bakhtin and Kristeva to define and examine the concepts above further. Also, this part is going to delve into other theories needed for the present study, like Intertextuality and cult movies; this will help in exploring their relationship with Hybridization,

I-II-Hybridization

I-II-1-Hybridization as a concept:

Stockhammer (2012) uses the terms Hybridity and Hybridization to describe complex phenomena that appear on the borderline but are not easily explained. While hybridization is a term used in biology and botany to describe the creation of hybrid plants or animal species, it has now acquired a different meaning in linguistics. This shift in definition and usage highlights the dynamic nature of language and the importance of understanding the context in which words or phrases are used.

It is worth noting that the term 'Hybridization' has a long history dating back to before the seventh century. However, in the past, it was often used in a negative context by some racist theorists such as Gobineau², who believed it to be inferior (Acherman, 2004, 141). Today, the concept of Hybridity and Hybridization is viewed and defined as a positive one, where two or more cultures come together and evolve to create something new. As Yong (1950) has pointed out, combining and evolving together is essential in shedding light on the true meaning of cultural diversity. In this way, Hybridity is an empowering concept that celebrates the beauty and richness of cultural exchange and the creation of new ideas.

Hybridization has emerged as a revolutionary approach that caters to the gaps left by other traditional approaches. It offers a unique perspective that stands out from the conventional idea of *purity*³ **three that** has been predominant in various fields (Stockhammer, 2012, p134). By embracing the concept of Hybridity, it recognizes and values individuality while viewing the deconstructing relation through a new lens that prevents *the assimilation of* each dimension. This hybridization brings together diverse elements, and through a constructive and inclusive mixing process, it develops a new definition of Hybridity that is more comprehensive and all-encompassing.

In Linguistics, Bakhtin, the Russian philosopher and literary theorist, was the first to apply the concept of Hybridity to language. According to Fluderik (2005, 228), Bakhtin pioneered the application of this concept, and it has since been extended to various domains. Hybridity has become a popular topic among many theorists, especially after Kristeva's work introduced Bakhtin's theory to the Western world. In 1960, several theorists, including Foucault (1926-1984), Roland Barthes (1915-1980), Pierre Bourdieu (1930-2002), and

Bakhtin, analyzed the notion of Hybridity and how it juxtaposed social and cultural aspects. They also observed that language use in society reflects the aesthetic emphasis placed on it.

I-II-2-Hybridity and Hybridization Transdisciplinary Approaches :

Anthropology, Sociology, and History are three fields that intersect with Hybridity and colonialism. Various anthropologists study the urban situation⁵, as described by Robert Ezra Park⁶ in his book "The City" (published in 1915). Society is the first place where differentiation and segregation occur naturally among foreign individuals. In these ghettos, individuals strive to be like others and aspire to the same way of life, creating a distinct identity. For Freyer (1946), racial differences characterize the nature of individuals. Claude Lévis Stauss also speaks about the subject, explaining that social behaviours are shaped by contextualization⁷, resulting in a double movement towards societal hybridisation. Many other anthropologists, such as Victor Turner, Gennep, and Mary Douglas, note that the ambivalence of Hybridity is the conflict that arises when each society aims to whiten its usual perspective of the impurity of each individual.

I-II-3-Hybridization in Literature :

Literary hybridization is a bold and innovative technique that involves merging diverse literary genres, styles, or cultural influences to create new and exciting forms of writing. This approach challenges established literary boundaries and conventions, resulting in fresh perspectives, voices, and narratives reflecting contemporary society's complexities and interconnectedness. By exploring diverse themes, identities, and experiences, literary hybridization promotes cultural exchange and dialogue, fostering greater understanding and appreciation across different literary traditions. Ultimately, this technique is a powerful tool for writers who seek to push the limits of expression and create works that truly resonate with readers. (Freedman, R. and Lemay-Hebert, N.2017)

Hybridization plays a crucial role in literature, and one genre that makes use of this technique is Magical Realism. It blends realistic settings with fantastical elements to create narratives that infuse everyday life with a sense of enchantment. Writers like Gabriel Garcia Marquez, known for his works such as "One Hundred Years of Solitude" (1967) and "Love in the Time of Cholera" (1985), are renowned for their rich imagery. Similarly, Isabel Allende, in her work "The House of the Spirits" (1982), uses magical realism to blur the line between the ordinary and extraordinary in her stories, and she presents magical events matter-of-fact.

Hybridization serves a crucial function in literature. (Freedman, R. and Lemay-Hebert, N. 2017).

Accordingly, reading historical fiction with a touch of fantasy or magical realism can be a captivating experience. In works like "Jonathan Strange & Mr Norrell" by Susanna Clarke, the author seamlessly weaves together historical events from the 19th century with magic, blurring the distinction between what is real and what is not. In "The Book Thief" by Markus Zusak, readers can delve into death and human nature during World War II using symbolic allegorical fantasy elements. By incorporating magical realism, the storytelling becomes more immersive, resonating with the reader.

Many science fiction novels, such as "The Handmaid's Tale" by Margaret Atwood or "Never Let Me Go" by Kazuo Ishiguro, use literary themes and techniques to delve into complex social and ethical issues in futuristic or speculative settings. For example, "The Handmaid's Tale" presents a dystopian world where women are oppressed by men's power, while "Never Let Me Go" portrays a future where humans hunt their clones for organ donations. By combining science fiction with literary storytelling elements, these authors create thought-provoking narratives that encourage readers to contemplate our world.

I-II-4-Bakhtin and Hybridity:

Mikhail Bakhtin has significantly contributed to various fields, including linguistics, philosophy, literary theory, and philosophy of language. His work has profoundly impacted the study of linguistics by emphasizing language as both a cognitive and social activity. Bakhtin's functional descriptive framework has become a widely accepted approach for conducting linguistic investigations due to its emphasis on real-life utterances and dialogic interactions. This framework has encouraged language scholars to explore language in its social context and has helped them better understand how language is used in real-world situations. Bakhtin's emphasis on the social nature of language has also helped to highlight the importance of context in language use. It has led to the development of new approaches to linguistic analysis that consider the complex interplay between language, culture, and society. Overall, Bakhtin's contributions to linguistics and related fields have been significant and continue to influence research in these areas today.

In his work "The Epic and The Novel," Mikhail Bakhtin (1895-1975) introduced the concept of Hybridity to explain how language can be used with words and sentences to create heteroglossia⁸. He defined *Hybridity* as the variety and diversity of languages. Bakhtin distinguished between the language used to represent the attitudes and opinions of the author and that used by individual characters in fiction and epic. He also identified two aspects of Hybridity – *Intentional* and *Organic*. Intentional Hybridity is the conscious discourse and voice of authority. Organic Hybridity, on the other hand, refers to the unintentional mixing of language daily, from borrowing to mimicking. Both aspects are linked to the diversity of language. Hybridity refers to the illusion of boundaries, but in reality, it involves the phenomenon of stratification in which each person has his/her part to play.

Furthermore, Bakhtin's perspective on language is that it is a product of a collaborative effort and a fusion of contexts. He argues that all texts have a dual interpretation, which he calls polyphony⁹. Bakhtin's approach to understanding the text is rooted in philology. He explains that the coexistence of multiple languages or cultures can sometimes make it challenging to comprehend the text. This is because the hybrid form does not conform to any established norms. Understanding polyphony can help readers explore a text's diverse perspectives and meanings.

I-III-Intertextuality

I-III- 1-Intertextuality from Bakhtin to Kristina :

Intertextuality dates back to ancient times and has continued to captivate scholars and curious minds alike... It refers to the idea of hidden meanings within a text that can be uncovered by exploring its connections with other texts. The Romans and Greeks drew inspiration from ancient Persian and Babylonian texts, and today, the idea of Intertextuality has become even more prominent with the emergence of theories about discourse and texts in the 20th century. It is a rich and complex field of study that offers many insights into how texts are interconnected and how meaning is constructed.

The study of Intertextuality is a fascinating field exploring the diverse ways writing conveys a message. Bakhtin has extensively researched the correlation between ancient Biblical texts and contemporary literature. In particular, Bakhtin's theory emphasizes language mechanics and how authors use imitation to create new works by reimagining

existing texts. Intertextuality is a critical tool for comprehending how writing is utilized to shape culture, society, and the world at large.

While exploring the importance of language, Bakhtin describes dialogism and emphasizes that it is essential for each person to clarify the significance of a text. His concept of "self" **10 suggests** that the practical meaning of language is always the opposite interpretation of the text. Unlike Saussure's view on language, Bakhtin is pragmatic and dynamic and sees language as a process. Saussure believed language was abstract and assimilative, with social and individual dichotomies. In contrast, Bakhtin's primary focus in comparing individuals in society is on the individual. (Atlantis XVIII(1-2)1996).

It is noteworthy to refer to Julia Kristeva, a prominent Bulgarian French philosopher, literary critic, psychoanalysis, and opinion on the concept of Intertextuality; she wrote an essay titled 'Word, Dialogue and Novel' (1969), in which she introduced her view. Kristeva was a prominent advocate of European identity, and this perspective is reflected in all of her works. According to her, Intertextuality is present in all forms of language and text, as individuals use the same words that others have used. She argues that there is no original language, only other utterances. She defines *Intertextuality* as "the text constructed as a mosaic of quotations; any text is the absorption and transformation of another." (1969)

The absence of "intertextuality" in Bakhtin's works is fascinating. However, credit goes to Kristeva (1981) for introducing this concept through her seminal work, "**Desire in Language: A Semiotic Approach to Literature and Art.**" Kristeva's idea of Intertextuality is a complex process closely intertwined with the social realm. By exploring these concepts, one can better understand the intricate dynamics between language, culture, and society. As a tool for social practice, language is heteroglossic and is shaped by human intentions and social judgments.

In order to fully understand Julia Kristeva's introduction of Intertextuality, it is necessary to consider the social and political climate of the 1960s. Additionally, it is essential to consider the context surrounding the development of linguistic signs, the idea of enunciation, and the theoretical work on the concept of the subject. Kristeva later defined the subject as "*le sujet-en-procès*," which means that the subject is simultaneously "in the making" and "on trial." (Adolphe Haberer, 2007)

Language is not a fixed entity. Every time utterance (refers to 'he' according to Bakhtin) speaks, he uses a combination of his own words and the words of others (Bakhtin, 1984). The understanding of language is shaped not only by his own experiences and beliefs but also by the social context in which he speaks. Bakhtin's theory of language as a social construction emphasizes this point. He argues that communication is a mutually reflective process in which speakers and listeners participate. The ideology and position of others influence the understanding of what is said. As a result, every utterance reflected his own words and the words of others, creating a sense of commonality and shared meaning. Words' echoes and reverberations help shape the understanding and create a sense of mutual responsiveness.

Thus, Bakhtin considers this to be the reality of language. According to him (1973/1999), "utterance is a social phenomenon" (82). An utterance always has a recipient. Even before it is pronounced, an utterance assumes a response from the addressee, considers it, weaves it into itself, and then makes itself up, implying that an utterance results from the addresser's and addressee's changeable and unsettled interaction. Furthermore, a commencing utterance could be a response to a preceding utterance.

I-III-2-Intertextuality through the Lens of Other Theorists :

Riffaterre¹¹ and Kristeva had different views on literary theory. Riffaterre believed that the reader played an essential role in interpreting the text. He thought that the way readers see things is the most essential part of his theory. He thought there were two reading phases: textuality and retroactive reading. He also thought the second phase is crucial because it helps the reader understand the significance of the work. Riffaterre also believed intertextual reading was valuable for literary analysis (Cited in ATLANTIS XVIII (1-2)1996).

In his book 'Presupposition and Intertextuality' (1976), Culler used presupposition to identify new instances in the text. He explains that there are two types of presupposition: *pragmatic* and *logical*. Pragmatic presupposition refers to the real meaning of the text, the actual story. Logical presupposition, on the other hand, refers to the idea about the presupposition of the text. Culler argues that Kristeva overlooked that Intertextuality is linked to the pragmatic meaning and how it influences the text's overall meaning. He believes that the fundamental role of Intertextuality is to go beyond the identifiable sources and create a new meaning. (Culler 1976, 1384-85). His ideas are akin to those of other theorists.

Nevertheless, he incorporates fresh terms, concepts, and subcategories into his interpretation of Intertextuality that he deems relevant to his theory. The author's primary focus is on the literary context of the text itself, not beyond. He goes so far as to replace the term intertextuality with transsexuality. According to Genette, there are five subcategories of Intertextuality: Intertextuality, paratextuality, metatextuality, arch-textuality, and hypersexuality.

Genette proposed the concept of "metatextuality" ¹² in literary analysis to describe the significant relationship between a text and its commentary. This relationship is essential for critical analysis and helps the reader understand the text better. While Intertextuality creates an equal bond between two texts, metatextual relationships are inherently subservient to Intertextuality. Therefore, Genette argues that metatextuality is a critical relationship that attains excellence. Understanding the metatextual relationship between a text and its commentary can give one a deeper appreciation of its meaning and significance.

Roland Barthes used the term "cryptographic" ¹³ to describe Intertextuality, which means that a text may appear transparent, but it can contain elements from other texts. He argued that one can recognize the existence of other texts within a text because of Intertextuality. Barthes also dismissed the notion of an "original" text and introduced the concept of the "intertext," which refers to the network of texts that influence and shape a given text. In his work, he emphasized the importance of the reader in creating meaning, and he believed that all writing involves rewriting the inner intertext. Overall, he focused on the surface of the text and how it interacts with other texts to create meaning. (ATLANTIS XVIII (1-2)1996). As the present study aims to shed light on cult movies through the lens of Intertextuality, the remainder of the chapter focuses on defining cult movies.

I-IV- Culte Movie:

The concept is defined in the Oxford Dictionary as very popular with a particular group of people, treating someone or something as a cult figure. The term "cult" is not just a simple reference to a group of people with a common interest. It has a deeper meaning and purpose. Many experts and writers have discussed it at length. According to Mark Shiel. (n.d), it is a term used to describe a group that includes a wide range of films and television shows from different industrial, formal, and thematic backgrounds, both past and present.

It is essential to clearly understand that the term "Cult" is quite diverse and can refer to various aspects of social life. It is also vital to note that the context of the term "Cult" is closely related to the text and context where it is used. Umberto Eco, a renowned writer, semiotician, and textual pragmatist, has suggested in his essay "Casablanca: Cult Movies and Intertextual Collage" (1982) that a film categorized as a "cult movie" should possess a textual quality that enables the audience to comprehend its narrative. He emphasizes that it must be a dynamic text that can resonate with viewers. Eco also highlights that texts are created by text, and cinema is a product of cinema itself. By understanding these nuances, we can appreciate and enjoy the unique qualities of cult movies and their impact on popular culture.

In his insightful analysis, Eco highlights that films, just like books, are influenced by the works that preceded them. He argues that *Casablanca*, a timeless masterpiece, owes its popularity to its placement within this context of Intertextuality, eliciting nostalgia and emotion among the audience. Eco consistently reinforces this idea throughout his work, particularly in his Postscript to "The Name of The Rose," where he positions his novel as a valuable addition to an ongoing dialogue between texts, authors, and readers.

Joan Hollows and Mark Jancovich (2000) explain that opening the film industry to critical study is the central point of the twentieth-century Cult Movie theory. This opening influences the text's quality and gives audiences more meaning and creativity (see Budd et al., 1990). For his part, Mark Jancovich (2003) explains that the Cult movie is the audience's taste. He adds that there is a gap between the social classes (bourgeois and subaltern) that gives this film the status of a cult movie.

While it is understandable why some individuals are attracted to cult films because of their outdated nature and association with a bygone era, this interest can ultimately lead to a lack of comprehension and admiration for the movie's significance and relevance in modern times. Additionally, it can hinder viewers from acknowledging the film's historical context and potential implications. The concept of a "cult" movie may even contribute to the commodification of entire historical periods by consumer culture, as observed in the romanticized portrayal of the 1950s as an era of fast cars, pop music, and fast food, or the popularization of the 1960s as a period of hedonistic excess and psychedelic style. This phenomenon is called the "nostalgia film" and has been prevalent in American cinema since the 1970s. (Shiel, M.(n.d).

I-IV-1-Cult Movie Criticism:

In the academic world of critical theories, discussions around cult movies can lead to thought-provoking questions about the impact of a film on its audience. According to Jamesson (1989), a film that has gained a cult following owes its status to the fans who have appreciated it. Shiel explains that the concept of a cult movie is not necessarily a positive one but rather a result of cultural attitudes. Furthermore, it is essential to consider that political views can influence how a film is perceived and appreciated. These discussions allow a deeper understanding of the intricate relationship between art and culture.

According to Sheil, who tries to define cult movies:

"film and television programs, usually but not always from the past, usually but not always controversial or sensational in subject matter, generally arising from low-budget production origins and with low production values, produced primarily for a narrow audience segment rather than the general public, or (less often) if originally produced for the general public, are long forgotten by it and remembered and valued today only by a limited but devoted group of fans." (p2).

Joan Hollows and Mark Jancovich ((Hollows et al., 2000, p. 267)¹³ believe that popular film studies have undergone a positive transformation since the 1980s. This transformation has led to a more open-minded approach to critical analysis that avoids condescension towards popular culture and its audience. They attribute this shift to the influence of Cultural Studies, notably the Birmingham CCCS¹⁴ tradition, which emphasizes non-judgmental analysis of texts and genres. This approach has allowed for a more constructive and inclusive examination of popular film, a boon to the field of Film Studies.

Although recognizing teenage Horror as escapist fantasy, as a "domain" of "dream logic", Sconce refuses to condemn or critique it and shows no interest in questioning the consumer tastes of American teenagers, which underpin its success (Sconce, 1993: 113, 119). Instead, Sconce responds to the success of teen horror as if it were a given, using teenagers against adults in a manner that juvenilizes and makes a mockery of all film and critical thinking, which might see itself as something other than pure irony and visual spectacle:

Although teenage terror might seem like a delusion that only exists in the world of "dream logic," Sconce refrains from criticizing or condemning it. He also neglects to examine the consumer preferences of American teenagers, which contribute to the industry's success (Sconce, 1993: 113, 119). However, Sconce acknowledges the allure of horror movies for

teenagers and uses it to highlight the differences in viewpoints between them and adults. He adds that Movie critics criticize the "Nightmare" series for its lack of adherence to literary conventions such as narrative causality, probability, and complexity. These films prioritize visual stimulation over sober and realistic storytelling, challenging the norms of adult cinema culture. (Sconce, 1993: 114).

Eco's perspective on the iconic image is that it is an outcome of visual and textual communication. He emphasizes the significance of semiotic and dialogic communication in effectively transmitting messages to the audience. Eco's theory highlights the role of films in enlightening people about their surroundings. In cinema criticism, the text is always evaluated in the context of the author's intent to convey meaningful information. (Robert Stam, *Film Theory: An Introduction*, Blackwell, Oxford, 2000, p. 107).

I-V-The Horror Genre:

I-V-1-Introduction to Horror :

The Horror genre is an exciting and intriguing category of fiction that has been defined in various ways by different sources. While the Oxford Dictionary describes it as a feeling of worry or excitement that comes with the anticipation of something happening, the literary dictionary offers a more comprehensive definition that includes a wide range of fiction, plays, and films. Such narratives may involve crime or police procedurals: a horror genre is a fictional narrative (usually in prose) of variable length (but tending even to frighten the reader, and perhaps induces a feeling of repulsion or loathing.'(literary dictionary) They add that the word came from the Latin source horror, which means to make the hair stand on end, tremble, and shudder.' (literary dictionary).

Over the years, the horror genre has sometimes been overlooked and viewed as simplistic and sensationalistic. Catering primarily to younger audiences and men who have not yet matured (Magistrale et al. 1). Dominic Strinati defines *Horror* as a genre that symbolizes the need for suppression when depicted as expressing uncomfortable and disturbing desires that need to be contained. (Strinati,(2000)citen in Viktória, Prohászková .(2012).)According to Davis (2021), Horror is a genre of literature, film, and television meant to scare, startle, shock, and even repulse audiences. The key focus of a horror novel, film, or

T.V.V. show is to elicit a sense of dread in the reader through frightening images, themes, and situations." (Davis ,(2021) cited in Morris ,(2022).

I-V-2-Evolution of the Horror as a Literature Genre :

The horror genre, as we know it today, is buried deep in Gothic literature that flourished during the 18th century. Gothic literature is characterized by a blend of Horror, romance, and a supernatural atmosphere, exploring human aspects such as madness and melodrama. The genre became popular due to its ability to offer readers a thrilling and suspenseful experience through dark and mysterious settings and supernatural elements. Many notable authors, such as Ann Radcliffe, wrote in the gothic style, whose novel "The Mysteries of Udolpho" (1794) was revolutionary. The protagonist, Emily St. Aubert, is entangled in mysterious and supernatural events, making it a classic example of gothic literature. Radcliffe's writing style was trendy in the Romantic era, and this work influenced many new tales of Horror and suspense.

Another notable gothic novel is "Carmilla" by Sheridan Le Fanu, which is recognized as one of the early novels featuring vampire characters, similar to the works of Allan Edgar Poe. The novel embodies the elements of gothic Horror and the supernatural, making it a classic. However, the most well-known gothic work is "Frankenstein" by Mary Shelley (1818). Shelley's novel is a masterpiece of gothic literature and has influenced many works of fiction. The novel is a cautionary tale of the dangers of playing god and explores themes such as the pursuit of knowledge and the consequences of science. "Frankenstein" is a classic example of gothic Horror and has been adapted into several movies and T.V.V. shows.

The Gothic literature of the 18th and 19th centuries is considered the precursor to modern-day Horror: Horror, mystery, and supernatural occurrences characterized Gothic literature. However, modern-day Horror is much more terrifying and unsettling, often exploring the darker aspects of humanity. The evolution of the horror genre from Gothic literature to modern-day Horror is a gradual process influenced by social development and cultural shifts over time. This genre typically deals with themes of mystery and supernatural elements that explore the unknown and instil fear in readers. One of the most prominent horror writers of the 20th century is Lovecraft, known for his tales of cosmic Horror and the unknown. Lovecraft's works deal with themes of ancient legends, dark magic, and

otherworldly beings that instil fear in readers. His works have been influential in shaping the horror genre. Despite the changes in the horror genre over time, the recurring themes of mystery and supernatural elements have remained constant. The horror genre has continued evolving and captivating readers, offering a thrilling and engaging reading experience that explores the unknown and taps into our deepest fears.

Today, the horror genre is more diverse, exploring various styles, themes, and approaches. Alfred Hitchcock was the pioneer in making horror films. Scientific and technical developments have shaped the modern horror genre. Movies and stories in the horror genre often explore intense emotions and sensuality, which can challenge social norms and ethical values. Similarly, horror narratives touch upon human nature's primal and chaotic aspects that can disrupt the perception of an organized, rational, and predictable world. Through these genres, they reflect on their fears, desires, and moral compass and gain a deeper understanding of the complexity and diversity of the human experience.

The issue of the work:

The main objective of the research is to establish a strong connection between different theories that can help answer a critical question while testing a hypothesis. The study explores the concept of Hybridization, which refers to blending genres in a specific genre, such as horror movies and novels. The research aims to investigate the relationship between Hybridization and Intertextuality, a theory developed by Bakhtin. Intertextuality is the concept of how different texts relate to each other, and it plays a crucial role in shaping the meaning of a text. Therefore, the study aims to analyze how Hybridization affects the intertextual relationship between different genres and how it can be used to create new literary forms. The research will involve a comprehensive review of relevant literature, including books, articles, and other scholarly materials, to establish a theoretical framework for the study.

This research is particularly significant as it aims to connect two essential genres: literature and movies. By examining the works of Bakhtin, Kristeva, and Eco, the study aims to highlight the differences and similarities between their theories. The hypothesis is that Hybridization in films challenges the traditional interpretations of Intertextuality in novels and movies. The research also investigates how Intertextuality creates a deeper connection

between a scene and cultural interpretation and how Stephen King has incorporated this element in his novels.

Exploring the use of Intertextuality and Hybridization can help expand the boundaries of storytelling, and Stephen King has contributed significantly to this by paying homage to other horror movies. This work aims to shed light on how to identify Hybridization and the relationship between all the elements of this research. The ultimate objective is to enhance understanding of cultural literature and change the outlook towards Intertextuality to test both text and daily actions.

I-V- Conclusion :

The initial chapter of this project is dedicated to conducting a thorough literature review of each concept mentioned in the title. By combining all the different elements, the goal is to create an atmosphere of knowledge and creativity. The primary objective of this chapter is to provide a comprehensive overview of the subject while incorporating everything that has already been said. We are exploring various concepts and terms relevant to the title, allowing for a tour of the significant currents of literature. The work conceptualizes the central concept, making it more relevant and easier to understand.

Chapter ٢٢:

***Wandering through the Wonders of
Literature and Cinematic Adaptations***

II-I -Introduction:

In the past year, the analysis of novels and their adaptation has been enriched by various theories such as structuralism, narratology, and sociological analysis (intertextuality and films, p73). In the 1980s, Kristeva's concept of intertextuality opened up new possibilities for analyzing these adaptations, leading to the hybridization of portraying characters. The director or author of a film or novel can offer a more nuanced and diverse perspective on society. Many cinematic worlds used these two principles to create cult movies and blockbusters. Many series and films gain their status through these uses. "Achour 10", for instance, is a highly anticipated series that exemplifies the use of intertextuality in an Algerian context. The series draws speeches from politics and social events, highlighting the history of Algeria and making each character a natural person with a real story. Indian Cinema, on the other hand, takes intertextuality to another level, as evidenced by the release of "Om Shanti Om" in 2007. Thus, this chapter explores the concepts of intertextuality, hybridization, and cult movies and how they are utilized in popular film adaptations, with a specific focus on horror movies. The aim is to provide a comprehensive overview of these ideas and how they contribute to the success of such adaptations in the film industry.

II- II-Types of Intertextuality:

The study of intertextuality is distinguished by many types, with each theorist attempting to explicate these types with more appropriate language. This part will focus on intertextuality to promote a more thorough knowledge of the subject matter.

- *Parody:*

Parody originates from the Greek word Parodia, which translates to "countersong" when examining its etymology para + odos. Additionally, the prefix "para-" can also signify "besides," as Hutcheon (2000) highlights in her discussion on the dual nature of Parody Parody, referring to it as "double-voiced" (p. 32. cited in Buenconsejo, José S.(2011)).In many films, the ParodyParody plays this double voice to borrow from another text, which can serve as a vehicle for social commentary, challenging audiences to establish new norms and beliefs. (Buenconsejo, José S.(2011). Hutcheon (2000) explains that parody parody is mixing a new meaning with an old meaning. This mixture creates hybridization and demonstrates that the

elements are in contact at the same time and place. "Scary Movie" (2000) is a satirical reference to all horror movies of the 90s and depends on the audience's familiarity with other films.

According to Hutcheon, Parody is rewriting past work into modern work (2000, p. 34). It represents what was expressed in the past and the modern context. Thus, a parody is "transcontextualizes"¹³, meaning the ancient meaning is used in the new meaning (pp. 12-17.cited. Buenconsejo, José S.2011). The pragmatic is the actual existence of ParodyParody, and the act of parodying pays homage to the old text. A hilarious imitation of a severe item of literature, writing, art, or music. It has something to do with satire. It is a strategy for influencing social and political critics. Also, according to Hutcheon(2000), Quoting and borrowing are other parody types (cited in Buenconsejo, José S.(2011).

- *Quotation (or direct intertextuality):*

A quotation is repeating others' statements or words. In literature, quotes are always in short words or lines, yet they offer powerful meaning to the text. *The Little Prince* by Antoine de Saint-Exupéry is mentioned in numerous novels, including Haruki Murakami's 'Kafka on the Shore.' There are two types of quotation: direct and indirect. Direct quotation, marked with quotation marks, block indentation, or italics, allows the second author to control the use of words, clipping, and context, even if the words are entirely the first author's. Indirect quotation is a method where the author's interpretation or spin on the source is used to filter the meaning and fully incorporate the second writer's purpose. (Bazerman. Nd).

- *Allusion: An Indirect Intertextuality:*

An allusion is the use of another work to give more meaning.it is always related to the authors; it is deliberated because some authors want to attribute homage to another author. Mary Shelley's work 'Frankenstein' is an excellent example of how literary allusions can add depth and meaning to a story. The subtitle "The Modern Prometheus" refers to the Greek myth of Prometheus and highlights the theme of forbidden knowledge and the dangers of playing god-like roles. It is always appreciated to discover allusions in reading, which creates more connections between multiple texts. 'Ulysses' by James Joyce gives many allusions to Homer's work 'Ulysses' or George Orwell's '1984', which alludes to the Russian Revolution.

Movies often use allusions to pay homage to influences and echo them thematically. They reflect intersections and are often used without proper acknowledgement or context variance.

- *Adaptation:*

Adaptation refers to taking elements or ideas from another text and incorporating them into another text. It helps to create a new dialogue between the written and the visual. Bakhtin related adaptation to the exploration of language to meaning and argued that utterance creates this intertextual relationship, emphasizing that adaptation can transform a text into another form of intertextual process. (Graham Allan,2000). For instance, Harry Potter by J.K. Rowling and Twilight by Stephanie Meyer are successful works in both novels and films

- *Reference:*

According to Kartashova. E, Balysheva. K and Mikheev.A (2018) 'A reference is an explicit type of intertextuality in which the pre-text is not included in the new text, but its author or name is referenced. A reference in intertextuality is an explicit reference to another text, frequently seen in referenced works such as essays, novels, poetry, and plays. To appreciate the object's new context, the reader must first know it. In Mark Twain's *Huckleberry Finn*, Huck discovers Piers Plowman's copy, which reflects his moral journey from ignorance and sin to grace and salvation. However, Huck's connection with Christianity differs significantly from Henry Langland's poem, emphasizing the protagonist's viewpoint. (Allan,2000).

II-III-Intertextuality-Film -Hybridization:

Intertextuality contributes to hybridization by incorporating references from/to other literature, horror movies, pop culture, and comic books. It includes various genres and elements to add depth, intrigue, and sense to the text. Movies offer a unique opportunity to see how hybridization and intertextuality are intertwined. Horror movies use both styles to emphasize their ideas and add more explanation to the reader or the audience. For instance, ParodyParody as a genre of intertextuality and hybridization are related; in each film, the situation that creates this hybridization results from the characters' mixing. As previously cited, Parody is "double-voiced", understanding hybridization means recognizing the text's limitations(Buenconsejo et al., 2011). ² Bakhtin's concept of hybridity and, especially, *the*

organic hybridity in which the unconscious dominates the characteristics of each individual appearing in the text. (Bakhtin 1981, p. 358 as cited in Buenconsejo, José S.(2011)). According to Buenconsejo (2011), *organic hybridity* is the juxtaposition of two problems resolved in one way. Similarly, the interplay between the written and the visual version creates this hybridization to enrich the understanding and appreciation of the work. This dynamic shows the power of intertextuality and the role of metalinguistics¹⁵ in creating huge interconnected texts.

Hybridization is a constructive process that allows cultural producers to carefully choose which cultural materials to adopt and which to reject. Diasporic artists, writers, filmmakers, and intellectuals have embraced cultural hybridization to create new and unique hybrid identities that better represent their diverse backgrounds and experiences. This approach has enabled them to re-examine essential issues such as representation, cultural identity, and national affiliation constructively and positively. (Young,2005.cited Xiao (2023). The theory of cultural hybridization has been instrumental in helping scholars in the fields of film and cultural studies gain a deeper understanding of how art is created and represented. Its application has enabled researchers to develop the nuances of cultural exchange and the blending of different cultural elements, leading to new insights and fresh perspectives.(Josepf,M.,Fink,J.,(1999).

II-IV-Intertextuality -Novel-Hybridization:

Intertextuality and hybridization provide more information about the characters' past, which is how authors develop their novels and characters. Authors always borrow from other authors whom they consider to be their inspiration. Lovecraft¹⁷ was a significant inspiration for Stephen King's works. Thus, interactivity is inherent in each narrative. The idea of intertextuality considerably influences the context of numerous writings. It offered a comprehensive picture of the text and what had come before.

As cited before, hybridity was primarily used in botany and eugenics, but it was also used in discussions about *the mechanical and organic philosophies of language*¹⁸ and Formalist theories of heredity (Sasse, 2022). In the individual sciences, hybridization refers to creating something new, or the evolution of language is a natural process of mixing or crossing (Sasse,2022). Bakhtin rejects hybridization as mixing, viewing it as dialogical and

confrontational for him, ensuring individual voices remain audible and do not merge into nomological voices (Sasse, 2022). Scholars commonly claim Bakhtin's use of dialogues and hybridization interchangeably (Babich (1998), 41 cited in Sasse,2022). Bakhtin distinguishes between hybridisation and unconscious and conscious hybridisation. Unintentional, unconscious hybridization is a double-voiced, monologic combination of two individualized language consciousnesses, resulting in a new irreversible combination in linguistic development. Bakhtin sees novels as hybrids of prosaic and poetic language, integrating diverse perspectives, accents, or voices in one utterance rather than having a negative meaning. (Sasse,2022). On the other hand, intertextuality came to add more and more complexity to this relationship.

According to Allan (2000), a text's connection to other texts it refers to comes from an independent text. On the other hand, intertextuality came to add more and more complexity to this relationship. Allan (2000) argues that an independent text has an interdependent relationship with all the other texts it references. This relationship becomes an "intertext". This includes written content, visual imagery, and other forms of media that contribute to the intertextual dimension. According to Graham Allan (2001, 74–17), intertextuality is made possible by the inspiration that authors draw from the works of their predecessors. By building on this foundation, they can produce meaningful and innovative texts that resonate with readers. This relation is found in the study case.

II-V- Cult Movies: The Journey from the Novel to the Film:

Many movies were inspired by stories taken from literary oeuvres. To do so, different techniques are used to tell similar stories. They explored the differences in perspectives and their consequences in naturalistic and visual narratives. Its primary focus is on the unique benefits of utilizing these films. Movies based on novels also touch upon arbitrariness (Montgomery, 1992, p. 193. Cited in Bao, B. (2008)). The images in the movie give more meaning than the words in the novel. It describes an improved page in a scene. The visual form is more realistic than the novel. It helps to understand some of the gaps in the novel. However, the film always rises above the surface of the novel's text. "L.A. Confidential" (1990) by James Eyre Roy is an excellent example of using the surface to explain the inside of a text to the audience. This view of the film contrasts sharply with novels. Films show stories, while novels tell stories (Bao, B. (2008)). Gillian Flynn's "Gone Girl" (2012) makes

the reader feel that the narrative style is not traditional. The protagonist, Amy, criticizes Nick, her husband, yet in the novel, this damning attitude is expressed through words. The image provides another method to depict Nick as a killer rather than Amy as a psychopath. Despite this, the reader and audience are never sure what will happen next.

Successfully adapting a literary work implies staying true to the original text while adding new elements (Aragay,2005). For instance, *Snow White* has been adapted several times. However, in 2012, two adaptations appeared in cinema 'Snow White and the Huntsman' and 'Mirror Mirror,' offering a fresh perspective on the classic fairy tale. These adaptations were categorized by Aragay as *adapter-metteur* *19en scène* and *auteur*, indicating the filmmakers' role as traders and artists. Further, the influence of Hitchcock's films is undeniable in the thriller genre, inspiring many directors and authors to create new works. One such example is *Disturbia*; the film takes inspiration from the classic Hitchcock movie '*Rear Window*' and is also based on the renowned Cornell Woolrich's short story titled '*It Had to Be Murder.*' The combination of these two sources makes it a unique and exciting piece of work. (Aragay, 2005:20; 2007:102) Jane Austin is one of the best-adapted authors. *Pride and Prejudice* had more than 20 adaptations, from the original version to the new version of *Pride and Prejudice and Zombie* (2016). The first adaptation was made in 1967 with the original set. Even Shakespeare was also adapted many times. *Romeo and Juliet* is adapted in Bollywood style as *Goliyon ki Raas-Leela. Ram-Leela*. The film even uses passages from the original text.

Similarly, in each film, the sound is unique; it is the central point of understanding the written text. According to Bao, the film has three types of sounds, mainly *speech. Music and noise*. Each one can tell a story without words. On the other hand, the novel gives more details to understand what kind of noise or sound the character is making." The Silence of the Lambe "(1988) by Thomas Harris when Hannibal, the protagonist, uses noises and sounds that he makes to frighten people around him which do not exist in the novel. However, many words explain these noises. *The Girl with the Dragon Tattoo*(2005) by Stieg Larsson is an excellent example of silence both in the novel and the film; the hero *Lesbeth* is a psychopath, obsessive and paranoid, that each sound or noise is supposed to be someone. This kind of sound makes the film one of the most famous.

On the other hand, the text is essential in creating the bridge between the novel and the film. Umberto Eco explained this in his essay on *Casablanca* and its status as a cult movie. According to Eco, to be considered a cult movie, the text must be memorable and hold many ideas and perspectives on a particular social or political situation. The text must also be motivated by a desire to reach a philosophical point of view. Eco's concept of living intertextuality is fascinating when applied to movies, as it acknowledges films' fragmented and combined nature. The movie "Cowboys and Aliens" (2011) is an excellent example of his point of view. It shows that combining Western and science fiction creates a unique cinematic experience. When one sees the movie, he/she can recognize that the perspective is related to the hybridization and the intertextuality- to understand how it stands out as a cult movie. Besides, American television shows and Hollywood blockbusters frequently employ a universal formula to bridge cultural barriers, creating a fantasy world of romance and adventure with stunning images and understandable stories that capture viewers' attention regardless of cultural differences. (Wang. Georgette, Yueh-yu Yeh Emilie,2005)

Moreover, according to Bakhtin (1981), cinema's meaning evolves with the audience, time, and geography, which he calls a 'chronotope.' Bakhtin's chronotope essay lies in its ability to connect the novel's history to the theory of the genre. It delves deeply into the subject, tracing the genre's evolution from ancient Greek novels to the consolidation of realism conventions in the nineteenth century. The best example of this concordance is *Mr. Smith Goes to Washington* (1939), a must-see for those interested in democracy. The film won Best Original Screenplay in 1940 and was nominated in twelve categories. It celebrates American democracy and helped build patriotism during WWII. Chronotope goes by side with metalinguistics. Both are used to explain the interaction in each text. That is why reading Stephan King without understanding his writing and cinematic point of view can not help the reader understand his world.

Furthermore, intertextuality has become a signature feature of American movie adaptations, with each director using it significantly. *Forest Gump* (1986) by Winston Groom was adapted into a movie in 1994, and the story is fascinating as the protagonist experiences all the significant events of the 20th century. The use of intertextuality by the authors to refer to real-life characters that the hero meets on his journey is remarkable. The various references, such as Elvis Presley and his dance to President Kennedy, help to create a collective memory of the time. Moreover, the Indian version of the film *Laal Singh*

Chanddha, released in 2022, is an excellent adaptation that includes all of the American versions. However, it is unique as the protagonist experiences various events that affected India, making it distinct from the American version, where the protagonist is confronted with political events in the U.S. Overall, the use of intertextuality in adaptations is a creative way to engage the audience while also making the story more meaningful.

II-VI- The Horror genre as a cult movie :

Many films are cult movies, like *The Exorcist* (1973) by Wes Craven. It was an adaptation of the novel by William Peter Blatty (1971). The theory of Tzvetan Todorov characterizes this film. According to him, the film narrative structure is built in five steps: First, the equilibrium is the story's reality without any add-ups like happiness or a sad moment. The above example is when Lankester Merrin found a talisman stone in Iraq. The second is de-disruption when something sabotages the story's equilibrium; from this part, the story will be very horrific when the story's protagonist is in a recent haunted house. The third step is recognition: it is the result of the disruption. The fourth step is repair, when the protagonist restores the equilibrium. Finally, the new equilibrium is when the protagonist establishes the first equilibrium or creates a new one.

In the same way, Horror movies have distinct characteristics: uncanny, marvellous, and fantastic Horror. Uncanny Horror involves real-real, impossible, or irrational events, while marvellous Horror uses supernatural elements like vampires, werewolves, and zombies. Fantastic Horror explores irrational events, causing uncertainty between natural and supernatural options (Prohászková, Viktória. 2012).

As an illustration, the adaptation of the horror film creates an excellent example of combining fiction with reality, from social to historical aspects. For example, "*The Conjuring*" draws inspiration from real-life stories with additional fictional elements. The character's clothing and speech were chosen to resemble the real-life person. Intertextuality requires a unique system to synthesize text within a text, and the film's psycho elements draw influence from the great Hitchcock movies. Constantine Verevis praises the film for being an excellent example of intertextuality; he echoed: "If Hichcock's work holds for its viewers some ongoing fascination, then it is perhaps because these viewers remark on the work in its every review, and this reviewing is no more or less than the gene labeled'remark'." (shiel, nd).

II-VI-1-Horrors subgenres:

Horror genres can be categorized into nine subgenres: *rural Horror*, *cosmic Horror*, *apocalyptic Horror*, *crime horror*, *erotic Horror*, *occult Horror*, *Psychological Horror*, *Surreal Horror*, and *visceral Horror*.

- a) Rural Horror, also known as *redneck* horror, is characterized by Horror set in places far from civilization and includes local legends, myths, or superstitions, for an instant, the film "The Cabin in The Wood (2011).
- b) Cosmic Horror, characterized by works by Howard Phillips Lovecraft, involves science fiction elements and depicts emotions when someone discovers something they would rather not know about. Lovescrafts books are the perfect example.
- c) Apocalyptic Horror deals with the end of the world caused by various factors, for instance, *The Stand* (1978) by Stephan King, while crime horror combines elements of crime/detective story and Horror, for example.
- d) Erotic Horror combines sensual or sexual imagery with horror overtones, with vampires as the most famous archetype.
- e) Occult Horror focuses on exorcism, the arrival of the antichrist, cults, mysticism, curses, and a wide range of occult sciences, "The Nun 1" and "The Nun 2" (2011,2023), in particular, are the representatives of these subgenres.
- f) Psychological Horror is based on the protagonist's fear, feelings of guilt, faith, and unstable emotional state. Examples of psychological Horror include films like *The Sixth Sense*, *The Blair Witch Project*, *American Psycho*, *Hannibal*, *The Ring*, and *Stephan King's Gerald's Game* (2017) novel. (Prohászková ,Viktória.(2012) .
- g) Surreal Horror intends to frighten and unsettle the audience, blending surrealism, dreamlike qualities, grotesque imagery, and fantastical imagery. Some examples are David Lynch's works, *Jacob's Ladder* and *Angel Heart*. Films like *The Texas Chainsaw Massacre* and *Saw* depict brutal and gory forms of murder and mutilation, creating a visceral horror experience.(Prohászková ,Viktória.(2012).

Horror films offer relevance to audiences, often addressing universal themes like fear of death or cultural, social, or religious themes. For instance, South Korea's high suicidal rates and the popular genre of haunting young girls with long black hair and pale skin make it profitable.

II-VII-2-Elements of Horror:

Fear and the unknown are the most common horror elements in literature and films. Nevertheless, there are further aspects that emphasize the reader and the audience:

First, the unexpected "Unforeseen" refers to extraordinary and improbable events that usually arise from ordinary situations and incorporate supernatural elements. Second, the contrasts are the events and everyday occurrences to create relatability for the readers. Third, the dark side is the malevolent aspect of humanity, which is explored in highlighting the ongoing conflict between good and evil. Next, the protagonist's main characters are often haunted and estranged individuals the readers can understand and possibly identify with. Then, the atmosphere is characterized by its detailed depiction of darkness, foreboding, and threat, evoking an immediate response from the reader. Thus, the setting is also important and has developed since the gothic horror genre. They can expect to find haunted castles, dark vaults, and similar settings after the plot is the storyline that consists of terrifying and unforeseen events, where the protagonist's success and urgency determine the fate of lives, as characters face the unknown and supernatural in order to stay alive. Then, there is suspense in the horror fiction genre, which uses demonic elements to instil fear and create a sense of unease or to forebode in readers. (William C. Robinson.(n.d).

II-VIII-Stephen King's Cocoon: An Overview of Style of Writing

Stephen King, a renowned American author, has gained widespread acclaim for his captivating storytelling spanning diverse genres such as Horror, fantasy, and science fiction. His literary works have been widely recognized and adapted into movies and T.V.V. series worldwide, with popular titles including *The Shining*, *Carrie*, and *I.T*. King's writing career began with science fiction works incorporating horror elements. Over the last four decades, he has continued to captivate readers of all ages.

King's horror stories are famous for their ability to create unexpected twists (Badley 49, cited in Qader, Harem,2015). In his works, both young and old characters play equal roles. King's work offers valuable insights into the darker aspects of humanity (Frazier 9 cited in Qader,2015). The powers of good and evil are often depicted concurrently to form a cohesive picture. He explains that "Fiction is a lie, but good fiction is the truth inside the lie." (interview on YouTube <https://www.youtube.com/watch?v=VLApAq9yH8>)

Furthermore, according to Don Herron, "King's massive popularisation of standard horror themes has been a major economic boost for the field, perhaps the greatest since Hollywood began optioning horror novels for film." King claims that "producers and filmmakers look for visual imagery for simple stories and simple bright stories with high conflict, but they are also seduced by visual imagery. My books are graphic because I grew up on T.V.T.V., I grew up on the movies, and I grew up on image poetry." (interview on youtube <https://www.youtube.com/watch?v=VLAptAq9yH8>).

Peter Straub resumes in very expressive words King's style: "It made a virtue of colloquialism and transparency. The style could slide into jokes and coarseness and lift into lyricism, but what was striking about it was that it moved like the mind itself. It was an unprecedentedly direct style, at least to me, and like a lightning rod to the inner lives of his characters." (Straub,1982.cited in Csétyényi,2021).

In the same line of thought, King emphasizes the significance of increasing reader identification in a successful horror narrative. King's novel focuses on childhood, highlighting the wisdom of children in synthesizing real and imagined experiences. He speaks about the novel *I.T.I.T.* as a 'final summing up of everything I have tried to say in the twelve years on the two central subjects of my fiction, monsters, and children (...), is nothing about *anything other than It* or monsters. It is about childhood.' (Frank Miller, cited in Csétyényi,2021). He believes imagination can tell the truth, making children wiser than adults when confronted with supernatural creatures. His fiction features children recognizing horrors before their elders. (Frank Miller, cited in Csétyényi,2021).

As a horror writer, King has frequently demonstrated the existence of forces beyond human control, both good and evil. He imposes a distinct view of persons as products of their immediate environment (Strengell 20 cited in Qader, 2015). Another relevant concept in his horror novels is that humanity is at the mercy of seemingly uninterested powers. King intends to investigate both the advantages and disadvantages of naturalistic thinking. The author's tendency to examine a wide range of realistic issues via the terror perspective is interesting. He has always connected his work to all of his broad knowledge. (Qader,2015) Furthermore, Stephen J. Spignesi claims that: "Stephen King created his hybrid of literary genres [...], smoothly assimilating into one seamless (and occasionally indefinable) genre the trappings and characteristics of several narrative styles, including fantasy, horror, westerns, the coming-

of-age tale, science fiction, crime fiction, epic poetry, the quest novel, and contemporary mainstream". (Fiction.Stephen J. Spignes,(2015) cited in Csétényi, Korinna,2021).

Interestingly, King's protagonists always live in small towns, representing America in depth.

Despite the supernatural components, he can easily relate to the familiar society. According to him, he loves to add terror as a character. He states: "I recognize terror as the finest emotion...and so I will try to terrorize the reader. However, if I find I cannot terrify him/her, I will try to horrify, and if I cannot horrify, I will go for the gross-out. I am not proud." (King, "Danse" 40). These factors give the reader the proper feeling of fear and design. King's signature is the transparency of writing and the inclusion of brand names, and he is occasionally chastised for using them; he is not the first to employ this tactic to form a more substantial commitment to contemporary reality. He said, "If horror movies have redeeming social merit, it is because of that ability to form liaisons between the real and unreal – to provide subtexts." (King, "Danse" 156).

According to George Beahm (1993 cited in Csétényi, Korinna,2021), King made the horror novel respectable. His contribution includes the problem of American society with monster culture. King's fascination with pop-cultural imagery is rooted in his identity as a male baby boomer, a demographic anomaly influenced by American popular culture. He grew up during post-war affluence, incorporating consumerism into his fictional universe. (Csétényi,,2021).In addition, King explains that "the writer of horror fiction is neither more nor less than an agent of the status quo." He argues that horror fiction explores taboo lands and reinforces positive feelings about the status quo through extravagant visions of alternative possibilities.(King, Danse Macabre, 39, 48, 282.cited in Cétényi ,2021). Equally important, King uses the brand and pop culture of the time of writing his novel to give the reader the importance of time. He always adds flashbacks as a unique character, "filmic devices, or literary devices in a cinematic way, his favorite being the flashback." (Bill Warren, cited in Cétényi,2021).

II-IX-2-Stephan King and "I.T.I.T." the novel:

IT is a sprawling horror novel that blends horror elements with the coming of age. The novel alternates two timelines: the summer of 1958 and 1984. First, when they meet *It*, also known as Pennywise, and second, when they kill it. The story has plenty of flashbacks

directed at the lives of the characters. It explores American society, shedding light on themes like friendship and the essence of childhood.

The storytelling in the novel is developed into five parts, with twenty-three chapters between each. The reader finds a part called **The Interlude**, in which the author provides background insights into the history of Derry. This interlude provides context between the past and present. Besides, these interludes allow King to develop the character and link the story by building suspense gradually through them. *Moreover*, "I.T.I.T." is characterized by richly detailed descriptions, building an immersive narrative structure. The artist employs evocative language specific to the Main State dialect. The use of descriptive passages creates an atmosphere of Horror with vivid details.

X-Conclusion:

In order to produce a successful film, it is essential to pay attention to various aspects such as sound effects, dialogues, framing, and camera motions for each shot. By doing so, one can ensure that every element of the production is carefully crafted and executed, which will ultimately result in a high-quality end product. When comparing a literary work to a film adaptation, it is essential to approach the adaptation process as a creative opportunity rather than a challenge. This means asking questions like whether the film adheres to the genre of the initial work and whether it stays true to the original narrator. Can approach the adaptation process positively and create a film that honours the source material. Overall, keeping a constructive mindset and paying attention to every detail can help you create a film adaptation that honours the original work and is a high-quality piece of art.

Chapter ۳۳

The Magical Errand in '۳t': The Opus and the Movie

III-I-Introduction :

The novel "It" by Stephen King is a true masterpiece of literary fusion. It seamlessly weaves diverse genres, themes, and cultural traditions to create an enthralling, complex narrative that defies easy categorization. King carefully uses literary references and allusions to produce a unique and captivating reading experience. The multidimensional entity that straddles the line between human fears and supernatural horror adds to the overall sense of Hybridization and fluidity, challenging traditional boundaries and seamlessly blending reality and the supernatural. The town of Derry becomes a hybrid space, reflecting both the ordinary and the otherworldly, creating a sense of unease and unpredictability that keeps the characters and readers engaged. "It" is a remarkable work of literature that provides a thought-provoking perspective on the interplay between diverse cultural and literary traditions. This chapter will focus on how this intertextuality hybridized the story and a complete plot with a non-linear narrative structure.

III-II-Enchantment and Fear: A Tale of the Characters in 'IT':

The group's determination to fight against the malevolent force terrorizing their town is truly inspiring as they come together to face their fears and triumph over the darkness. Through their struggles and victories, the audience/the reader is taken on an emotional journey that highlights the power of friendship and courage in the face of adversity. The character development in "It" is exceptional, with each member of the Losers' Club having an essential and distinct role to play in the story. From the wise-cracking and fearless Richie Tozier to the quiet and thoughtful Ben Hanscom, each character is given ample screen time to shine and reveal their unique personality. It is a masterful exploration of the human spirit and the power of unity in the face of evil. Here are brief descriptions of each:

1. **Bill Denbrough** is a remarkable young boy who leads the Losers' Club with determination and bravery. Despite his stutter, which becomes more pronounced when under pressure, he remains resolute in his quest to find his missing brother, Georgie. His love for his little brother and his sense of responsibility to protect him drive him to confront the terrifying entity known as It, which has been haunting their town and preying on children.
2. **Ben Hanscom:** Ben, one of the members of the Losers' Club, is a brilliant and bookish boy who takes great pleasure in reading. Unfortunately, due to his overweight physique, he is frequently subjected to bullying and ridicule from his peers. Despite

this, he finds comfort in the unwavering support of his fellow Losers, who are always there for him.

3. **Beverly Marsh:** Beverly is the lone female member of the Losers' Club, a group of outcast children who band together in the face of a demonic entity terrorizing their small town. Despite suffering from physical and emotional abuse at the hands of her father, Beverly is a strong-willed and determined young girl who refuses to back down in the face of adversity. Her bravery and unwavering spirit endear her to the other members of the Club, who form a close bond with her as they fight against the malevolent force known as It. Beverly's contributions to the group's efforts are crucial, and her courage inspires them all to keep fighting, no matter their obstacles.
4. **Richie Tozier:** Richie is a witty and entertaining member of the Losers' Club. He often relies on his humour to cope with difficult situations and is well-known for his ability to mimic people and make jokes. Despite his lighthearted demeanour, Richie is deeply devoted to his friends and will go to great lengths to protect them.
5. **Eddie Kaspbrak:** Eddie is a Losers' Club member but struggles with hypochondria and fear. His mother's overprotectiveness has instilled in him a deep fear of getting sick or injured, which preys to terrify him. Despite his anxieties, Eddie shows incredible bravery when he faces It alongside his friends.
6. **Stanley Uris:** Stan is a member of the Losers' Club and is known for his cautious and reserved nature. He often takes a rational approach to situations, making him the voice of reason within the group. His logical thinking and problem-solving skills help the group navigate the horrors they face in Derry, which profoundly affect him emotionally. Despite his reserved nature, Stan's contributions to the group are invaluable, making him a crucial member of the Losers' Club.
7. **Mike Hanlon:** Mike is the newest addition to the Losers' Club. He is the only African-American member, and his family is involved in farming. Mike is deeply rooted in the history of Derry and provides valuable insights into the town's dark past, particularly the recurring cycle of violence caused by the malevolent entity known as It. His knowledge and experiences help the Losers' Club understand the true extent of the evil they are up against.

On the contrary, it is also known as *Pennywise* and is believed to be as old as the universe itself. This malevolent entity is considered the embodiment of wickedness, with its origins steeped in mystery and secrecy. According to legend, *It* is a cosmic force that existed

even before the universe took shape, and its power and influence are said to be beyond comprehension. *It* has the incredible ability to transform itself into the worst fears of its victims, taking on various forms to terrorize and prey on the children of Derry. *It* can appear as *Pennywise the Dancing Clown*, a variety of animals, monsters, and even deceased loved ones. Its shape-shifting abilities make it a highly adaptable and frightening adversary. *It* feeds on the fear of its victims, especially children, whom it can easily manipulate and terrorize. The more frightened its victims become, the more potent their fear becomes and stronger.

Moreover, *it* is manipulative and cunning, it possesses incredible intelligence, and it uses psychological manipulation and deception to create chaos and fear in Derry. *It* can influence the minds of the town's residents, driving them to commit acts of violence and cruelty. Despite its enormous power, *It* has several vulnerabilities, including a weakness in belief and unity among its victims. The Losers' Club discovers that their belief in each other and their unity weaken, causing them to confront and ultimately defeat the creature. Symbolically, *It* represents the primal fears and darkness beneath society's surface. Its presence in Derry reflects the town's troubled history and the collective fears of its inhabitants. The Losers' Club's ability to overcome *It* demonstrates the power of unity and belief in oneself and others, even in the face of unimaginable evil.

In addition to the central protagonists of the Losers' Club and the menacing entity IT, Stephen King's novel "IT" presents a diverse cast of supporting characters who add layers of richness and intricacy to the narrative. These characters, some of whom are allies while others act as foes, have distinct personalities and motivations that contribute to the overall depth and complexity of the story. Here are a few noteworthy examples of these characters and their roles in the book:

1. **At the novel's start, Georgie Denbrough**, Bill's beloved younger brother, meets a tragic end at the hands of the malevolent entity. Georgie's untimely demise propels the narrative forward. It acts as a catalyst for Bill and the rest of the Losers' Club, spurring them into action as they band together to confront the terrifying force threatening their hometown of Derry.
2. **Henry Bowers**: Henry is a malevolent and unstable bully who takes pleasure in tormenting the Losers' Club during their formative years. He is a pawn of It and uses Henry's viciousness to spread terror throughout Derry. Despite his youth, Henry is

portrayed as a deeply disturbed individual who derives pleasure from inflicting pain on others.

3. **Patrick Hockstetter:** Patrick is a notorious member of Henry Bowers' gang who is notorious for his sociopathic tendencies and lack of empathy. He is widely known for his cruel and sadistic behaviour towards others. However, his brutal reputation ends when he meets a gruesome and terrifying fate at the hands of It.
4. **Victor Criss and Belch Huggins:** In the notorious gang of Henry Bowers, two other members join in the cruel act of tormenting helpless victims. Like Patrick, they too are under the influence of the malevolent entity known as "It" and act as mere pawns in its wicked game.
5. **Tom Rogan:** Tom is a malevolent and domineering partner to Beverly Marsh, whose behaviour is characterized by consistent physical and emotional abuse. His controlling nature and abusive tendencies have made Beverly's life a living hell, leaving her in a constant state of fear and despair.
6. **Alvin Marsh:** Beverly has had to endure the traumatic experiences caused by her abusive father, whose persistent mistreatment has had a significant and lasting effect on her emotional well-being and outlook on life.
7. **Audra Phillips:** Audra is the wife of Bill Denbrough, a character who becomes embroiled in the terrifying events surrounding the monstrous entity known as It. When Bill travels to Derry to confront the creature, Audra follows him and unwittingly becomes a part of the dangerous struggle against It. Her involvement in the battle against this malevolent force will have dire consequences for her and the other group members
8. **Adrian Mellon** was a young man who lived in Derry, Maine. He was openly gay and was in a relationship with Don Hagarty. Adrian was known for being kind and compassionate and for staying true to himself despite the prejudice and discrimination he faced in Derry. Sadly, he was murdered by a group of homophobic teenagers led by Henry Bowers. This tragic event serves as a turning point in the story. Adrian's death draws attention to the intolerance and hatred present in Derry and how It amplifies these negative emotions.
9. **Don Hagarty** was Adrian's partner, and he witnessed Adrian's tragic murder. He was devastated by Adrian's death and felt determined to seek justice for his partner. Don was a supportive and caring partner who deeply loved Adrian. Even though Henry Bowers and his gang threatened and intimidated him, Don refused to be silenced. He

cooperated with the authorities to bring Adrian's killers to justice. Don's character exemplifies resilience and the refusal to let fear and hatred dictate his actions.

III-III- Weaving through 'It'/ the Movie and the Film: A Comparison of Themes, Motifs, and Tropes :

"IT" by Stephen King is a horror novel that has also been adapted into a cult movie. The story explores several common themes, motifs, and tropes inherent to the horror genre. In both the book and the film, the idea of fear and the power of friendship are recurring themes, as evidenced by the group's name, "The Losers Club". The power of this unity among friends is portrayed as overcoming the challenges they face, and how these experiences shape their adult lives:

Richie rose slowly to his feet, and one by one, the others followed suit: Bill first, then Ben and Eddie, Beverly, and finally Mike Hanlon. "To us," Richie said, and like Bill's hand, his voice trembled a little. "To the Losers' Club of 1958."

"The Losers," Beverly said, slightly amused.

"The Losers," Eddie said. His face was pale and old behind his rimless glasses.

"The Losers," Ben agreed. A faint and painful smile ghosted at the corners of his mouth. "The Losers," Mike said softly.

"The Losers," Bill finished. Their glasses touched. They drank. (p478. §7).

"The Losers' Club Gets Off A Good One!" Richie yelled exuberantly. "Wacka-wacka-wacka!" He cupped his hand around his mouth and put on his Ben Bernie Voice: "YOX-za YOW-za YOUZA, childrens!" (p351. §2).

Many of his works discuss the significance of innocence and its place in Stephen King's horror literature. It is clarified that innocence is characterized by being free from sin or moral wrongdoing, simple, naive, lacking knowledge or understanding, and being harmless. In order to understand its role in Stephen King's version of horror, the reader needs to grasp the concept of innocence. This innocence is apparent when the characters have witnessed something that even the author can explain. However, this situation is very exposed in the book. One of these situations is when Beverly understood many years later that what she witnessed when she was young was something dirty and spoke about it to the boys. The story that Beverly speaks of in the novel happened in 1958 and is located in the middle of the story in chapter 17:

What is he doing? Beverly wondered, dismayed.

She didn't know, not for sure, but it scared her. She did not think she had been this scared since the blood had vomited out of the bathroom drain and splattered all over everything. Some deep part of her cried out that if they discovered she had seen this, whatever it was, they might do more than hurt her; they might kill her. (p798. §5)

Besides, the themes of God and Evil are central to the story's narrative. Pennywise, the dancing clown, embodies these themes as a manifestation of pure evil and the courage of the children. The juxtaposition between innocence and malice that plays out through Pennywise represents Derry, Maine in the story, and creates a sense of foreboding. In both the novel and the film, the author uses the classic horror trope of Beverly as a central figure in the group's confrontation with Pennywise. *IT* is described as *an eldritch abomination*, a trope found in horror and speculative fiction. They embody incomprehensible otherworldly entities that defy human understanding, representing the unknown and incomprehensible aspects of the universe. The novel and the film share these common themes, motifs, and details and are rich with analogies and interpretations. For example, the following passage elaborates on how the Loser's Club will come to discover the truth about It and its story:

Something new had happened.

For the first time in forever, something new.

Before the universe there had been only two things. one was Itself, and the other was the Turtle. the Turtle was a stupid old thing that never came out of its shell. It thought that maybe the Turtle was dead, had been dead for the last billion years or so. even if it wasn't, it was still stupid old thing, and even if the Turtle had vomited the universe out whole, that didn't change the fact of its stupidity. (p.976, §1).

According to the author, evil did not exist at the time of God's creation. However, as time went by, the notion of God's existence became a significant topic of discussion, particularly during the 1980s. In light of this, the author sought to clarify the matter for the readers of that time and future generations. Furthermore, King was keen to point out that during this period, the term "evil" was often used interchangeably with "Jewish" in specific contexts. The book provides several examples to illustrate this point. These examples may remind readers of the prejudices and biases that can creep into language and discourse, highlighting the importance of being mindful when using words and actions. The idea was clearly stated in a scene where Patty Uris, a member of the losers' Club; was feeling ashamed and dirty because she was Jewish:

[...]Mike Rosenblatt had put a clumsy, comforting hand on the back of her neck and she had twisted away from it, feeling ashamed, feeling dirty, feeling *Jewish*. (p41§1).

"He's Juh-juh-hooish," Bill said . "Luh-lots of k-kids don'tt luh-hike him because h-he's Jewish." (p. 283§7).

"Good deal." Richie turned and discovered Stanley Uris standing behind him, hands in his pockets, watching quietly as Richie put on his show." This here's Stan the Man Uris," Richie told Ben." Stan's a Jew. Also, he killed Christ. At least that's what Victor Criss told me one day." (p.293§6).

Balloons play a crucial role in the movie "IT" as they symbolize Pennywise's tactics' deceptive and illusory nature. By using his supernatural powers, Pennywise lures innocent children towards their doom, and the balloons serve as a tool to attract and deceive his victims. *It* used to send balloons to Henry Baweres when he was in *the Juniper Hill Asylum* a psychiatric hospital, he aimed to save him from this place to quit it to kill by the end the Losers' Club:

He had stood on the porch, looking at their battered leaning RFD box, trying to grasp what he was seeing. The box was decked with balloons. Two were tied to the metal hook where the postman sometimes hung packages; others were tied to the flag. Red, yellow, blue, green. It was as if some weird circus had crept by on Witcham Road in the dead of night, leaving this sign. (p. 919.§4).

A balloon with a smiley-smile face was tied to one of its iron bars. The balloon bobbed and dipped in the faint breeze.(p914.§8).

However, the symbolism of balloons in this context is not limited to children only. Even adults can understand the sinister nature of the situation, as the balloons represent the false promises and illusions that lure people towards danger. In this way, the use of balloons in "IT" effectively illustrates the cunning and manipulative nature of the story's main antagonist:

'The clown held a bunch of balloons, all colors, like gorgeous ripe fruit in one hand.' (p12.§4)

"Don Hagarty slowly held his hands up in front of his face." I saw them as clearly as I can see my own fingers at this moment. Thousands of them .you could not even see the underside of the bridge-there were too many of them. They were rippling a little and sort of bouncing up and down. There was a sound".(p34§5).

"[...]Half of her face was gone;maggots crawled in the churned red meat that was left.She held green ballon in one hand".(p546.§3).

[...]And as he ran,he saw words floating in front of him,the words that had been printed on the side of the green ballon Greta Bowie had been holding:

ASTHMA MEDECINE CAUSE LUNG CANCER!

COMPLIMENTS OF CENTRE STREET DRUG.(p546.§6).

In both the novel and the movie, the balloons play a vital role in conveying various themes. In the book, they symbolize fear, illusion, friendship, and the loss of innocence. The characters' interactions with the balloons provide insight into their personalities and emotional journeys. The balloons meaning is further emphasized throughout the novel's recurring appearance, ultimately culminating in a significant event that highlights their importance. In the opening scene of the movie or book, when Georgie meets Pennywise, the evil clown uses

balloons and a circus act to grab the boy's attention. The balloons, which float in the air, are a colourful and playful way to lure children in, while the circus act provides a sense of wonder:

'And a ballon? I've got red and green and yellow and blue. .
' (p13.§6).

Pennywise is known for his devious tactics of ensnaring his victims. It often uses colorful balloons and an inviting circus act to attract his victims, drawing them closer and closer until they fall into his trap. However, these seemingly innocuous props are a calculated ploy by the sinister clown to capture his prey. Pennywise strikes with full force once his victims are close enough, leaving them helpless and at his mercy. The combination of his charming facade and deadly intentions makes Pennywise a truly terrifying and unforgettable villain. As Ben delves deep into the history of Derry at the local library, he suddenly finds himself face-to-face with the infamous entity Pennywise. A feeling of unease washes over him as he begins to sense an ominous presence creeping closer and closer, slowly enveloping him in its malevolent aura. Despite his fear, Ben cannot help but feel a strange fascination with the creature's otherworldly powers, even as he struggles to break free from its hypnotic hold:

"Come on up ,Ben," Pennywise called down." I won't hurt you. I've got a book for you! A book . . . and a balloon! Come on up!"
(p531.§4).

A gay couple, Adrian Mellon and Don Hagarty, become victims of a hate crime. Adrian is thrown off a bridge by a group of bullies, and as he lies dying, It takes on a grotesque form and uses Adrian's body as a vessel to confront Don. This scene highlights the creature's ability to exploit the fears and vulnerabilities of its targets and its pervasive influence on the town of Derry. The scene underscores themes of bigotry and intolerance, as well as the insidious nature of the creature that preys upon the darkness within human society. All of the red balloons floating around create a chilling atmosphere associated with terror and the innocence of the victims. Their mysterious appearance in the movie has become iconic:

"Ballons floated against the underside of the bridge—not a dozen or a dozen dozen but thousand, red and bleu and green and yellow,and printed on the side of each was I DERRY!" (p34§5).

The characters of Adrian Mellon and Don Hagarty are pivotal in Stephen King's "It," bringing to light important themes of prejudice, violence, love, and resilience in the face of adversity. Their story serves as a poignant reminder of the real-world struggles faced by

marginalized communities and highlights the importance of standing up against bigotry and injustice.

During their encounter at Neibolt Street, Beverly played a significant role. While exploring the house, she encountered various manifestations of her fears, including a vision of her abusive father and the spectre of Pennywise himself. The appearance of balloons filled Beverly with a sense of dread, and this moment served as a turning point for Beverly as she confronted her deepest fear. It was a harrowing experience for her but also allowed her to confront and overcome her past traumas:

"It was the balloon, as yellow as her blouse.[..](p558.§9).

Similarly, in the movie adaptation, the balloons represent the unification of the children. They serve as a means of bringing the characters together and bridging the gaps between them. The balloons' bright and colourful appearance creates a sense of joy and wonder, reflecting the children's excitement and adventure. Their symbolism is evident in the film's climax, where they serve as a unifying element that brings resolution to the plot. Overall, the balloons in both the novel and the movie are a powerful and significant symbol, showcasing the importance of symbolism in storytelling. Their meaning adds depth and complexity to the plot and characters, making them a crucial element of this narrative. Moreover, since Hybridization is a process that involves combining two different things to create something new. When it comes to the symbolism of balloons in this context, there are several interpretations that can be drawn depending on the specific circumstances. One ordinary meaning associated with balloons is that they represent freedom, flight, and transcendence. This is because balloons are objects that are capable of floating high up into the sky, allowing us to soar above the earth and experience a sense of liberation.

Another way that balloons can be interpreted in the context of Hybridization is as symbols of the merging or blending of different elements or ideas. By bringing disparate things together, they create something that is greater than the sum of its parts. Balloons represent rising above boundaries or limitations and reaching new heights of creativity or innovation. This is because they are able to go beyond the constraints of gravity and soar into new realms of possibility. Finally, balloons can be interpreted in the context of Hybridization as symbols of the ability to adapt to different environments. This is because balloons are able to rise or fall depending on the air currents that are present in their surroundings. This

adaptability is an essential characteristic for anyone who wants to succeed in a world that is constantly changing and evolving.

Mike Hanlon faces a haunting encounter with balloons as he explores the abandoned ironworks. Inexplicably floating in the air, these balloons serve as a chilling reminder of the horrors that he and the Losers' Club experienced as children. This encounter fills Mike with a sense of dread, underscoring the lingering power of It and the trauma from his past. However, instead of giving up, this encounter reaffirms Mike's determination to confront It and protect his friends from the overwhelming fear and danger they face. The balloons symbolize the enduring legacy of It is influence on Derry and its inhabitants:

[... He is trying to scream,unable to screm,seeing what had been behind the ballons,what It had drooped in to refrigerator besid his beer,...].(p681§1)

He looks up, and yes,the balloons are still there.The blue ones say:DERRY NIGGERS GET THE BIRD.The orange ones say:THE LOSERS ARE STILL LOSING .However, STAINLY URIS IS FINALLY AHEAD.(p682.§7).

Mick looks up at the balloons,not really seeing themnow,trying to remember exactly how it had been that day [...](p.683.§3)

[...]Ben Hanscom said it was the mummy and the balloons were floating against the wind and it didn't cast a shadow.[...](p357.§3)

In "It," the antagonist, Pennywise, uses balloons to blur the line between reality and fantasy. This creates a hybridization of the ordinary and extraordinary. As a clown, Pennywise was meant to be a figure of joy, but its painted face and behavior easily evoke unease and fear. This contrast creates a sense of dissonance and horror. It technique is particularly effective in making the familiar and mundane appear terrifying to the characters in the story. The balloons are a constant reminder of the character's vulnerability and isolation in the face of the unknown, symbolizing the paradoxical connection between humans and the real world. Pennywise manipulates the characters' perceptions of their surroundings by using the balloons, causing them to experience heightened unease and disorientation. Ultimately, the characters cannot distinguish between what is real and not, leading to overwhelming fear and despair. Through this use of symbolism, King manages to create a truly haunting and unforgettable portrayal of the human psyche and humans' relationship with the unknown:

"The figure was dressed in what appeared to be a white-silver clown suit.It rippled around him in the polar wind .There were oversized orange shoes on his feet.They matched the pompom buttons which ran

down the front of his suit. One hand grasped a bundle of strings which rose to a bright bunch of balloons, and when Ben observed that the balloons were floating in his direction, he felt unreality wash over him more strongly. He closed his eyes, rubbed them, opened them. The balloons still appeared to be floating toward him". (p207§4).

The Losers' Club refers to the mysterious and malevolent entity terrorizing their town as "It." The name is because the creature is abstract and difficult to understand. The name "It" is chosen for its simplicity, ambiguity, and lack of identity and to emphasize the fear and reverence the entity inspires. The characters struggle to comprehend a shape-shifting force of evil that defies easy categorization or explanation, hence the decision to call it "It." for instance hear when Mick and Bill decide that It is it mane :

"It." Mike agreed." If we have to call It something, it might as well be what we used to call It. I've begun to think, you see, that It has been here so long. . . whatever It really is . . . that it's become a part of Derry, something as much a part of the town as the standpipe, or the Canal, or Bassey Park, or the library. Only It's not a matter of outward geography, you understand. Maybe that was true once, but now It's. . . inside. Somehow It's gotten inside. That's the only way I know to understand all of the terrible things that have happened here—the nominally explicable as well as the utterly inexplicable. There was a fire at a Negro nightclub called the Black Spot in 1930. A year before that, a bunch of half-bright Depression outlaws was gunned down on Canal Street in the middle of the afternoon." (p490-491. §6-1).

The Clown Pennywise embodies themes and symbols by encompassing the fear of needing to be saved as a child and the trauma that the characters represent. The contract of innocence and joy is something a child can have. The clown symbolizes the inner turmoil and defeat within oneself. The clown represents the sinister aspects of society, a reminder of the nightmares beneath the surface. This situation induces coulrophobia, a fear that many individuals demonstrate when confronted with a clown, and it transforms into a hidden character within the novel. It becomes a popular culture because of the ambiguity of the character. In the novel amplifies this presence as a character and as an entity. The Clown Pennywise represents all the themes and symbols by incorporating the fear of needing rescue as a child and each character's trauma. Here is a few examples:

There was a clown in the stomdrain. The light in there was far from good, but it was good enough so that George Denbrough was sure of what he was seeing. It was a clown, like in the circus or TV. [...]. The face of the clown in the stomdrain was white, there were funny tufts of red hair on their side of his bald head, and there was big clown-smile painted over his mouth. (p12§3).

Chris Unwin went to the railing and looked over. He saw Hagarty first, sliding and clawing down the weedy, trash-littered embankment to the water. Then he saw the clown. The clown was dragging Adrian out

on the far side with one arm; its balloons were in its other hand .Adrian was dripping wet,choking ,moaning. The clown twisted its head and grinned up at Chris .Chris said he saw its shining silver eyes and its bared teeth—great big teeth,he said.(p33§8).

III-IV-Analysis of how King incorporates element of suspense ,visual imagery,and narrative structure reminiscent of iconic horror films:

Stephen King is renowned for his captivating horror writing, which employs various techniques to keep readers engaged. These techniques include suspense, psychological horror, and the unknown. King imbues his characters with wisdom about the dark side of human nature. His writing often explores the forces of good and evil, creating a strong sense of horror. He also focuses on life's fragility and themes of death and destruction, which align with the horror genre. (Harem, 2015). To put it simply, King's writing is a masterful example of horror literature. The following example explains Stanley Uris's fear to blow the reader's sense:

"I don't mean from inside",he said ." from inside is fine. I'm talking about outside .Something that should be over and isn't.I wake up from thes dreans and think , ' My whole pleasant life has been nothing but the eye of some storm I don't understand '. I'm afraid .But then it just ...fades. They way dreams do" (p50§6).

Ben and Beverly often experiences apprehension while reading horror stories. The fear engendered by the tales is so palpable that it can be difficult for him to shake it off, even after he has put the book down. Despite this, he continues to immerse himself in the genre, drawn to the thrill of the unknown and the excitement of being scared:

Ben felt both frightened and exhilarated. He was frightened because he could now understand stories he had read, such as Jack London's "To Build a Fire," in which people actually froze to death. It would be all too possible to freeze to death on a night like this,a night when the temperature would drop to fifteen below (p206§3).

When Beverly visited her childhood home, Pennywise disguised themselves as an older woman. As Beverly conversed with her, she noticed strange and unsettling details about the woman's behaviour:

"No",Beverly said," not at all". But for some reason she felt a feather-touch of unease:there was something in the old woman's smile that had seemed a little . . .what?Unpleasant? False?Knowing?But that was ridiculous, wasn't it?(p554.§5).

King's horror novels explore ontology, multidimensional realms, and the nature of good and evil. He often uses horror tropes to critique American politics and culture while offering existential resolutions to the characters' fears. A focus on intuition and memories characterizes King's writing style. (Harem 2015).

In an interview, King reveals that he looked around him and extensively researched what makes people appear strange. This research helped him write a book that features all kinds of creatures, from vampires to wolf men. The transformation that IT undergoes in the book represents all these different themes. King aimed to make the reader feel more involved in the story and create a character that embodies all these themes. He explains that the character has two dimensions: one visible in real life and another purely fictional¹.

In his writing, King often portrayed children as having strong willpower. His novel demonstrates that after 27 years of not remembering their childhood, the characters suddenly recalled everything with one phone call. The author explains that children can do extraordinary things that they may not think possible as adults. The author also shows how the child of one of the characters, as they journey through the story, exemplifies the emergence and destruction of something. (Hoppenstand and Browne 45 cited in Harem 2015). The following passages describe Beverly's traumatic encounter with Pennywise in her childhood, which serves as a metaphor for her journey from childhood to adulthood. Later in life, Beverly returns to her childhood home and enters the bathroom, where she confronts her abusive father, bravely confronting the source of the blood. This intense moment is a testament to Beverly's strength and resilience as she works to overcome the trauma and pain from her past:

came whispering out of the drain:

"help me. . . ."

Beverly drew back, startled, the dry washcloth drooping onto the floor. (p384. §3).

"Help me—"

She gasped. It was a voice. She had thought perhaps a rattle in the pipes . . . or maybe just her imagination . . . hold over from those movies. . .

"help me, Beverly..." (p385. §4)

Beverly felt as if her throat had been lined with slate. Her heart raced in her chest. She thought that she might vomit soon. There was blood on the mirror, running in long drip. There were spots of blood on the light over the sink; she could smell it cooking onto the 40-watt bulb. Blood ran down the porcelain sides of the sink and fat drops on the linoleum floor. (p388. §3).

Stephen King's writing style masterfully employs vivid and visceral imagery that immerses readers in his terrifying world. Through intricate detail and multi-sensory engagement, he evokes a visceral response, depicting grotesque landscapes, sinister creatures, and chilling events in vivid detail. By doing so, he ensures his readers can visualize the horrors unfolding. King also intentionally employs a non-linear narrative structure

reminiscent of a classic horror film to disorient and intrigue his readers. Shifting perspectives, flashbacks, and fragmented timelines enhance the sense of unpredictability and mystery. This sear Ben imagining himself in a scene with two of his favorite actors while filming with them:

'Ben suddenly found himself thinking of Broderick Crawford, who,played Dan Matthews on Highway Patrol—that bastard was tough,that bastard was mean, that bastard,that bastard took zero shit from anybody—and then he burst into tears,Dan Matthews would have belted these guys right throughbthe fence,down the embankment ,and into the puckerbrush.He would have done it whit his belly.' (p190§7).

Bakhtin's theory about the interaction between the reader, the book, and the author is evident in Stephanie King's work. He emphasizes the work of other authors and famous personalities to give meaning to the story. The language used in a book can reveal the true meaning of its descriptions, which may be similar to those found in other books and adaptations, albeit with some differences. In the novel "IT," visual imagery is used throughout its descriptions, such as in the film's first scene. However, this scene in the novel comes after several descriptive passages about a boat and why Bill hesitates to play with his brother:

Now here he was,chasing his boat down the left side of witcham street.he was running fast. However, the water was running faster and his boat was pulling ahead .he heard a deepening roar and saw that fifty yard farther down the hill the water in the gutter was cascading into a stormdarian that saw still open. It was a long dark semicircle cut into the curbing,and as George watched ,a stripped branch ,its bark as dark and glistening as sealskin,shot into the stromdrain's maw.(p11§2).

George's sighting of yellow eyes before meeting IT is an iconic scene as it depicts a typical day of playing with boats on a raining day:

There were yellow eyes in there:the sort of eyes he had always imagined but never actually seen down in the basement. it's an aminal,he thought incoherently, that's all it is,some aminal,maybe a housecat that got stuck dow, in there— (p11§7).

When adapting a story into a film, filmmakers and authors often make changes to add more intensity to the story. While the novel and the first chapter of the film begin in a similar manner, the story diverges after the initial similarity. In the novel, the writing structure is non-linear and the author speaks about the characters' reunion and how they lived their adulthood, with more detail about their childhood. On the other hand, in the film "IT Chapter 2" (2019),

chapter two starts with a scene from the book that appears in chapter one on page 26, as they emphasize the separation between childhood and adulthood. But this is the unique thing that both share.

In the film adaptation, visual storytelling serves as a form of dialogism. The juxtapositions of scenes from the characters' childhood and adulthood create a visual dialogue, allowing the audiences to compare and contrast the experiences of the losers' Club over time. The interaction between the members of the losers' Club showcases a diversity of voices, opinions, and backgrounds, contributing to the dynamic nature of the narrative.

III-V-Identification of Intertextuality References and Influences:

Intertextuality is a literary technique that combines various elements and genres to create a captivating and complex narrative. Stephen King's novel "It" is an excellent example of how intertextuality can connect diverse literary, mythological, and cultural references, adding depth and richness to the story. This innovative technique has contributed to the success of both the novel and the film adaptation. Graham Allan (2001) highlights intertextuality as a crucial literary element, enabling authors to draw inspiration from their predecessors' works, creating innovative, meaningful texts that resonate with readers, as seen in Stephen King's "It". The titles mentioned above explore the fascinating concepts of intertextuality through the lens of themes, motifs, and tropes. These literary elements help convey deeper meanings and connections between different works. An excellent example of this is Stephen King's use of the town of Derry as a recurring setting in several of his novels, including *Insomnia* (1994), *Dreamcatcher* (2001), and *'11/22/63'* (2011). This shows how authors can use their works to create a cohesive universe and enrich their stories with layers of meaning.

III-V-References:

Stephen King is known for his unique writing style, which incorporates intertextuality. He often references his birth state, Maine, as a recurring character in his books. In addition, he uses other references to develop his stories in a specific period. For example, he references popular companies in photography, electronics, radio, and musical groups from the 80s and the 50's. These references can be found throughout his works and help create a more realistic setting for his stories.:

And that is only the start",stanly told Patty in bed that night." they are going to grow like corn in August ,dear .If no one blows up the world in the next ten year or so, they are going to be right up there on the big board along with Kodak and sony and RCA2.(p46§4).

This text refers to the various types of media, such as written content and visual imagery, that contribute to the intertextual dimension. Stephen King emphasizes the reality of the time period in which his stories are set and creates a powerful image of the 1980s. He interweaves many famous personalities into his writing, making it seem as though they are alive and present in the story. The following quote is a sample of that:

[...] "What the hell. It can't be any worse than interviewing Ozzy Osbourne" (p512.§ 5).

"see anything green?" she asked,tossing her head pertly.

"you, sweetheart, "Richie said." You've turned green ash limmberger cheese. But when we get you out of Casablanca, you're going into the fines jt hospital money can buy. We'll turn you white again.I swear it on my mother'sh name.'" (p340§2).

Beside, he also used many fairy tales and comic book as a reference as peter pan or comics book,for instance:

'[...]*Superman has power ,except when there's Kryptonite around.Batman has power , even through he can't fly or see through walls.My mom has power over me ,and her boss down in the mill has power over her.Everyone has some ...except mybe for little kids and babies.'* (p855§5).

"' I can't drive Al Pacino!" she bawled ." I'll smash into a stop-sing or something, Iknow Iwill!Eddie I'm scaaarred!"'(p85§4).

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In *It*, fairy tales are included as literary devices to enhance storytelling and provide additional layers of depth to the plot. These tales could be used to foreshadow events, provide thematic parallels, or offer commentary on the themes and motifs of the story. Additionally, fairy tales are often used to create a sense of wonder and magic in the narrative, which can captivate readers and draw them deeper into the story. Overall, fairy tales are a valuable tool that authors use to enrich their novels and make them more engaging and memorable:

"*Oh God, it's Hansel and Gretel. It's the witches, the one that always scared me the worst because she ate the children—*(556.§7).

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III-V-2- Allusion:

In the story, Bill Denbrough is the main character, a skilled horror writer. He shares a similar writing style with the author, Stephen King, as he intricately weaves his own experiences into the lives of his characters. This creates a rich and captivating narrative that draws readers into the story. Just as King's writing style is well-known for its ability to

captivate and terrify readers, Denbrough's is also praised for creating a world that readers can immerse themselves in and experience first-hand. Overall, Denbrough's writing is a testament to his writing skill and ability to make an engaging and terrifying story:

All these stories I wrote, *he thinks with a stupid kind of amusement*. All those novels. Derry is where they came from; Derry was the wellspring. They came from what happened that summer, [...]. (p213. §4.)

'Bill Denbrough, meanwhile, has written one locked-room mystery tale, three science-fiction stories, and several horror tales which owe a great deal to Edgar Allan Poe, H.P. Lovecraft and Richard Matheson—in later years he will say those stories resembled a mid-1800s funeral hack equipped with a supercharger and painted Day-Glo red.' (p123 §3).

Or :

"that's the kicker," Richie said. "It's like some comic-book villain. Lex Luthor or the Joker or someone like that. It always leaves a trademaker". (p693 §1).

Alternatively, in this passage, when the author speaks about his childhood nightmare :

"All writers have a pipeline which goes down into the subconscious," he told them, neglecting to mention that he doubted more as each year passed if there even was such a thing as subconscious. "But the man or woman who writes horror stories has a pipeline that goes further, maybe . . . into the sub-subconscious, if you like." (p213. §7-1)

Moreover, in this book, Stephen King employs various allusions to Peter Pan to highlight the theme of a group of children struggling to transition to adulthood while battling their fears. The passages discussing Peter Pan differ in their approach; while the first alludes to the story using simplicity, the second makes an explicit reference. Allusion in the first passage requires the reader to be familiar with the story to understand the reference, whereas the second passage makes the reference clear:

1- 'In that brief moment, it seemed to him that none of them had grown up, that his friend had somehow done Peter Pan act and were all still children. (p474 §1).

2- 'You'll like it here, Ben, the clown said. Now it was close enough so Ben could hear the *clud-clud* sound its funny shoes made as they advanced over the uneven ice. *You'll like it here, I promise; all the boys and girls I'll meet like it here because it's like a Pleasure Island in Pinocchio and Never-Never land in Peter Pan; they never have to grow up, and that's what all the kiddies want! So come on! See the sights, have a balloon, feed the elephants, ride the Chute-the -Chutes! Oh, you'll like it, and Ben, how you'll float—*(p208 §2).

Equivalently, he makes also an allusion to "Dumbo the Flying Elephant" by Helen Aberson-Mayer and the 1941 adaptation movie by Ben Sharpsteen. The author has creatively used this reference to make a connection with the physics of Stan and his ears. The author also references other works and stories to expand this literary and artistic universe, creating a tapestry of interconnected narratives. The following quotations serve as perfect examples of this allusion: '

"*Beep-beep, Dumbo*" Stan said, and they all laughed. It was hysterical screaming laughter, but better than no laughter at all, Bill reckoned.' (p709§10).

Coupled with this, Stephen King is a massive fan of the story of Frankenstein. He mentions it many times. Or when Here Richie makes an allusion to Mrs Cole. She is the owner of a box office. Here are some examples: "Of the movies, Dumbo. What was your best part?" "I liked it when Dr Frankenstein started tossing the bodies to the crocodiles under his house," Ben said. "That was my best part." (p352. §5)

Alternatively, '[...]Bill had seen this and had fallen against the wall, the strength suddenly running out of his legs. His mother looked as made as Elsa Lanchester in *The Bride of Frankenstein*.' (p237§5).

"He said he didn't have any money. And the Daughter of Frankenstein there would never let him in without a ticket." (p344§4).

The movie was great. The Teenage Frankenstein was suitable gross.[...].(p347. §4)

Furthermore, King was a skilled writer who made his books more interesting and relatable by incorporating popular culture references that resonated with his readers. By doing this, he breathed life into his horror novels and made them more immersive. The author of this passage cites several well-known artists from the 1950s to 1980s as examples, demonstrating how King was able to create a more authentic and engaging reading experience:

'Richard Tozier turns off the radio, which has been blaring out Madonna's "Like a Virgin" on WZON (station which declares itself to be "Bangor's AM stereo rocker! with a kind of hysterical frequency), pulls over to the side of the road, shuts down the engine of the Mustang the Avis people rented him at Bangor International, and gets out.' (p310§1).

Or :

The clown was gone. Dracula was standing at the top of the left-hand stairway, but there was no movie Dracula; it was not Bela Lugos or Christopher Lee or Frank Langella or Francis Lederer or Reggie Nalder. An ancient manthing with face like a twisted root stood there.[...](p532§5).

The day was sunny, breezy, and cool. Richie jived along Centre Street toward the Aladdin, popping his fingers and singing "Rockin' Robin" under his breath. (p338§6).

The author skillfully draws a parallel between the classic movie monster of the 1930s, the mummy, and the creature Ben encounters. This comparison highlights the evolution of movie monsters over time and adds depth to the story:

The mummy! Oh my God it's the mummy[...]Oh, there were Egyptian mummies, plenty of them, he knew that, but his first thought had been that it was the mummy—the dusty monster played by Boris Karloff in the old movie he had stayed up late to watch just last month on Shock Theater. (p208§5).

Bill Denbrough has a special attachment to his bicycle. The bike is unique in its remarkable speed and overall importance to Bill. Interestingly, the bike is named after the Lone Ranger's horse, Silver, which is a fictional character in Western fiction known for its loyalty and speed. This playful element adds to the bike's unique charm. The bike's uniqueness is further enhanced by its association with Shadowfax from "The Lord of the Rings." Bill cherishes his bike dearly due to these combined elements, making it a true gem.

Bill Danbough, who hasn't been on a bicycle in almost seventeen years, looks out the window of an aeroplane that would not have been credited—or even imagined, outside of a science-fiction magazine—in the year 1958. Hi-yo Silver, AWAYYY! he thinks and has to close his eyes against the sudden needling sting of tears.

What happened to Silver? He can't remember. That part of the set is still dark; that klieg has yet to be turned on. Perhaps that is just as well. Perhaps that is a mercy.

To clarify, there are many allusions that the author uses in his novel that can also be used as references to the 50s period. The author used horror movies as part of the allusion, and Stephen King loved the works of Hitchcock, so he used them as allusions and a reference to a specific period. Here are some examples :

'There was a moment of silence that might have been awkward but was not. Richie broke it by saying his best part was when the Teenage Werewolf got the evil hypnotist. They talked about the movies—and other horror movies they had seen, and *Alfred Hitchcock Present* on TV—for an hour or more.' (p353§4).

III-V--3-Quotation :

Many writers incorporate subtle references and allusions in their literary works. Stephen King is one such author who uses a quote as an epigraph to introduce certain parts or interludes, and each quote serves as a representation of what is going to unfold in that particular section. In this interlude, the reader goes through Michael Hanlon's journal to understand what was happening in Derry. The journal contains many details and information that readers can comprehend when reading the quotes:

" How many human eyes. . . had snatched glimpse of their secret anatomies, down the passages of year?" —Clive Barker,*Books of Blood* (p141)

The second interlude of a literary work commences with two quotations that hint at the protagonist's forthcoming encounter with the boundless complexity of individuality. The third interlude quotation provides a fascinating insight into the mysterious events that took place in Derry over the course of many centuries. It not only offers readers with deeper information about the town's history but also helps in building necessary background information:

"A bird came down the Walk—
He did not know I saw—
He bit an Angeworm in halves
And ate the follow,raw

—Emily Dickinson , "A Bird Came Down the Walk.(p620).

In the fourth interlude, Kinggo delves deeper into the mythology and origin of "It". He draws a connection between all the events that have occurred in the city for centuries, thereby adding more complexity to the overall storytelling:

"you got to lose
You can't win all the time.
You got to lose
You can't win all the time , what'd I say?
I know ,pretty baby,
I see trouble comin down the line

—John Lee Hooker," You Got to Lose".(p858).

The last interlude marks the end of the journey which began from the inception of the story. It is a culmination of the characters' experiences, their friendships, their triumphs and their trials. The interlude delves deeper into the complexity of human nature, exploring the themes of evil and resilience. It provides a richer insight into the characters' motivations and the choices they made. As the story closes, it leaves the readers with a sense of completion and a profound understanding of the human condition.

'The ocean ,in these nis a perfect fleet of ships;and we can hardly fail to encounter many ,in running overIt is merely crossing,' said MrMicawber,trefling with his eyeglass, 'merely crossing The distance is quite imaginary'"

—Charles

Dickens,*David Copperfield*(p1082).

A quotation in writing can add layers of depth and complexity to the narrative, but can also present challenges for readers who may need to become more familiar with the referenced works. A quotation occurs when a character makes a reference or quote from another work without explicitly acknowledging the source. Quotations can range from subtle references to plot points lifted from other works. In the case of this particular novel, the author has chosen to use just one quote from Ralph Waldo Emerson. While this may seem like a small detail, it could be significant regarding the themes or ideas explored within the story:

"ONE IDEA LIGHTS A THOUSAND CANDES" (p174 § 1).

III-V-4-Adaptation :

The process of adapting horror novels into films has a significant impact on both the literary and cinema industries. By incorporating visual and audio elements, filmmakers can enhance the story's mood and suspense, thereby providing an immersive and thrilling experience for the audience.

In the movie adaptation of novel "It", the iconic villain Pennywise is portrayed as singing a twisted version of Queen's hit song "We Are the Champions", initially released in 1977. This scene has garnered significant attention and has become somewhat of a cult favorite, particularly among fans of Pennywise. In the scene, Pennywise changes the song lyrics to "*I know your secret, your dirty secret*", which adds to the eerie and unsettling atmosphere prevalent throughout the movie. This alteration of the song's lyrics serves as a nod to the 80s generation and further cements Pennywise's reputation as one of the most unsettling and memorable horror movie villains ever. This work has one objective: to create an interaction between what people see and what they read. The novel gives the public new ideas about how the universe can bear the more profound evil even if it has been on Earth for a million years. It gives the public an average way to tell them that if they choose not to fight, they would always wonder if .as. The title explains that no one can separate the novel from the film. Even though many details were emitted, the originality of the work stole existence.

All the work focuses on adaptation, so in each case, there is a paragraph speaking about adaptation that leads the reader to undercut the timeline of the work. When the novel was adapted into a movie, there were similarities. However, the filmmaker chose to divide the movie into two parts: one focusing on the childhood of the characters and the other on their

adulthood. This differs from the book, where the authors switch past and present throughout the story. The movie's approach to time differs from the book's, which portrays time as a dialogic and polyphonic entity. This complexity adds depth and resonance to the characters' experiences, making them more profound and meaningful. There are many examples of the adaptation; here are descriptive passages that are the same in the films. In the novel, this scene is located in chapter 8, called Gerogie's Room and the House on Neibolt Street; the Losers' Club encounters various supernatural events described from page 310 to 375, brought to life by the filmmaker's scene in 4:57:

Inside the decrepit house on Neibolt Street, the Club cautiously makes their way through the dark, musty corridors, their hearts pounding with fear and anticipation. Each creak of the floorboards sends shivers down their spines, but they press on, determined to confront the evil that lurks within. As they reach the basement, the air grows thick with tension, and they find themselves face to face with Pennywise, who feeds on their deepest fears. Pennywise taunts the Losers with a sinister grin, his voice dripping with malice as he toys with their mind. Nevertheless, the Losers refuse to back down, drawing strength from their bond and the knowledge that they are stronger together than apart. With a united front, they stand up to Pennywise, facing their fears head-on and refusing to be intimidated by his terrifying antics. In a climactic showdown, the Losers' Club manages to outsmart Pennywise, using their wits and courage to drive the ancient evil back into the darkness from the house; battered but victorious, they realize that they are not just friends but a family, bound together by their shared experiences and the unbreakable bond they have forged in the face of unimaginable horror.

As Umberto Eco stated in his work (cited in Chapter II), the author's language must be remarkable, and texts must be remembered across generations. Bill Denbrough is called the stutter Bill because he is a Stetter, and his way of speaking is very detailed in the novel and the film. Here are some examples:

" Awww," Eddie said uncomfortably, and said no more.
"You're Ben H-H-H-Hanscom,r-right?" Bill asked.
"Yeah. You're Bill Denbrough."
"Yuh-Yes.Annd this is Eh-Eh-Eh-he-Eh-Eh—"
"Eddie Kaspbrak," Eddie said." I hate it when you stutter my name ,Bill.You sound like Elmer Fudd."
"Suh-horry."”(p230.§6).
" It's *getting away!* He roared at her.Blood caked his lips and chin." *Cuh-Cuh-Come on! Richie!B-B-Ben !This timewe're g-g-going to fuh-hinish her!* (p1045§2).

The author's manner of speaking is quite distinct. To enhance the story's authenticity, he incorporates the everyday language of his childhood. In the novel *IT*, the clown Pennywise communicates in a highly sinister and manipulative manner. In this illustration, the clown even uses incorrect spelling to confuse the kind.:

" Want your boat , Georgie ?" The clown smiled..
George smiled back He couldn't help it; it was the kind of smile you just had to answer." I sure do," he said.
Thez clown laughed." I sure do'. That's *good!* That'svery good! And how about a balloon ?"
"Well. . . sure! He reached forward . . . and then drew his hand reluctantly back." I'm not supposed to take stuff from strangers .My dad said so."
"Very wise of your dad," the clown in the stormdrain said, smiling. *How, George wonder ,could I have thought his eyes were yellow?* They were br, Therefore I will introduce myself. I ,Georgie, am Mr. Bob Gray ,also know as Pennywise the Dancing Clown. Pennywise ,meet George Denbrough .George,meet Pennywise. And now we know each other. I'm not a stranger to you. and you're not stranger to me .Kee-rect."
(p12-13§6).
Or in this passage, the author employs the Main dialect:
" Howdy nigger!" Pennywise cried, and then screamed laughter as sharp as brokin glass into Mike's ear ." What do you sat? How you doon? I think you're dead, what do you think? I think Henry did the job on you ! want a balloon, Mikey? What a ballons? How you doon ? Hello there!" (p899§1)

Likewise, cultural intertextuality is used by the author to underscore his thought. The Ritual of Chüd is a fascinating and inspiring ritual based on Native American mythology, which the group uses to defeat *IT*. Despite the existence of a party named the ritual of the child, the author chooses to provide extensive details about it rather than simply stating it as a name. Example :

'A word came to him suddenly ,a word that meant nothing at all but which tightened his flesh:chud'.(p523§6).

III- VII-Identification of hybridization references and influences:

Stephen King's novel "*It*" is a perfect example of Hybridization because it combines two genres, horror and coming of age, to make a unique and fascinating story. The merging of these genres, which are usually unrelated, results in a novel that blurs the line between reality and fiction. The movie adaptation of the book also effectively captures the Hybridization by keeping almost the same dialogues and passages from the book, which makes the characters' journey through the story more authentic. Overall, the mix of genres in "*It*" is an excellent tool for creating an engaging narrative and providing readers with an authentic reflection of

the characters' experiences. In chapter 7, the author explains that the power of the group is a significant representation of coming of age. This example illustrates the idea:

'It had been Bill's idea to make the dam in the Brrens, and it was, in a way, the dam that had brought them all together. Ben Hanscom had been the one to show them how the dam could be built—and they had built it so well that they'd gotten in a lot of trouble with Mr. NELL, the cop on the beat—but it had been Bill's idea. And although all of them except Richie had seen very odd thing—frightening thing—in Derry since the turn of the year, it had been Bill who had first found the courage to say something out loud.' (p282§7)

Bakhtin's literary theories showcase the productive fusion of various texts and emphasize the relevance of the relationship between intertextuality and Hybridization. As discussed in Chapter II of his work, "Chronotopie," this correlation underscores narrative's constructive and formative nature. Bakhtin's ideas suggest that every text is a composite of various literary influences, and their intertextual relationships form a rich tapestry of meaning and significance. In Bakhtin's view, the Hybridization of different texts is a creative process that leads to the formation of new and unique narratives, where the various threads of intertextuality are woven together to create a cohesive and meaningful whole.

*'He has seen the sign; he passes it, and suddenly he is in Derry again. After twenty-five years Richie "Trashmouth" Tozier has come home. He has—
Burning agony suddenly needles into his eyes, breaking his thought cleanly off. He utters a strange shout, and his hands fly up to his face. The only time he felt anything even remotely like this burning pain was when he got an eyelash remotely like this burning pain was when he got an eyelash caught under one of his contacts in college—and that was only in one eye. This terrible pain is in both.'* (p310§3,4)

In this passage, the author delves into the importance of Bakhtin's theory and how Hybridization affects language and culture. Bakhtin's theory stresses the value of social connections and cultural values in language usage. One fascinating aspect of Bakhtin's theory is his "chronotope," which connects a novel's history to genre theory. He traces the evolution of a novel's genre from horror to psycho by providing vivid descriptions of scenes not present in the film. Bakhtin's insights offer valuable perspectives on the interplay between language, culture, and society.

However, the Hybridization goes beyond just physical transformations. The entity taps into the collective fears of the town, addressing the darker aspects of human consciousness. By blending the mundane with the supernatural, the novel creates an atmosphere where the

boundaries between reality and nightmare become blurred, making for an intriguing reading experience. Example:

'No,not thrown, fired ,fired like a living bullet,like the human cannonball at the Shrine Circus that came to Derry each May.he was picked up and heaved across the spider's chamber. it's only in my mind! He screamed at himself.my body's still standing right there,eye to eye with It, be brave, it's only a minde-trick,be true, stand,stand' (p1021.§2).

VIII-conclusion:

The novel "It" presents a thought-provoking exploration of Hybridization, which refers to the intertwined nature of reality and the supernatural. The character of Pennywise serves as a prime example of this theme, with its shape-shifting abilities and the ability to play on the deepest fears of its victims. Beside, the narrative of "It" surpasses individual genres or nature through its use of diverse references and allusions, connecting with readers on multiple levels. This book presents a reading experience that is both familiar and unique, transcending the confines of traditional literary categories. In conclusion ,the examination of intertextuality scenario where horror novel are adapted into culte movies is a dynamic and multifaceted field that has had a lasting impact on the literary and film industries.sthephan King played a significant role in shaping this genre ,while filmmakers like high stander for adaptation .

General Conclusion

Conclusion :

"It" is a ground-breaking novel that delves deeply into the theme of Hybridization, challenging the conventional boundaries that separate reality from the supernatural. Stephen King, the mastermind behind this iconic work, skillfully weaves horror, suspense, and psychological drama elements together to create a haunting narrative that defies easy categorization. At the heart of the story is the character of Pennywise, a malevolent entity that embodies the book's central theme of Hybridization. Through Pennywise, King explores how humans' fears and desires can become intertwined, blurring the lines between what is real and what is not. The success of "It" and its enduring popularity is a testament to King's unparalleled writing skill and impact on the horror genre. This influence is evident in the numerous adaptations of "It" created over the years, including the critically acclaimed film adaptations directed by Andy Muschietti. "It" is a timeless classic that has impacted readers globally, thanks to its remarkable storytelling, complex characters, and captivating plot that evoke many emotions, including fear, terror, hope, and love.

This study aimed to present to the readers and the audiences a new perspective on Hybridization and intertextuality and to explore the interplay between these elements in literature, specifically focusing on the horror genre. It sought a detailed understanding of how these elements operate to create unique and innovative storytelling. By highlighting the connections between all elements, readers and audiences can better understand the possibilities of intersection in literature and movies and how they can be used to explore the boundaries of narrative. To achieve these goals, the study draws on the theories of Bakhtin, Kristeva, and Eco to identify similarities between their ideas and analyze Stephen King's use of intertextuality in his horror novels to pay homage to other horror movies.

"It" is a ground-breaking novel that delves deeply into the theme of Hybridization, challenging the conventional boundaries that separate reality from the supernatural. Stephen King, the mastermind behind this iconic work, skillfully weaves horror, suspense, and psychological drama elements together to create a haunting narrative that defies easy categorization. By highlighting the connections between all elements, readers and audiences can better understand the possibilities of intersection in literature and movies and how they can be used to explore the boundaries of narrative. The research findings shed light on the exciting possibilities for creating fresh and innovative narratives in literature and movies by exploring the intertextuality and Hybridization. This provides valuable insights and opens up new avenues for creative expression. When adapting a literary work, the sound effects, dialogues, framing, and camera motions is critical in creating an immersive experience. an

opportunity to be creative and help the original material as a result in a high-quality film that honors the source material and delivers an exceptional viewing experience, as Cult Movies focus on the little things that matter.

Beside, the dissertation's hypothesis about film hybridization challenges conventional interpretations of intertextuality in novels and movies. This interpretation of Hybridization and intertextuality creates a deeper and more meaningful connection between a scene and cultural interpretation. By identifying both element and their role in cultural literature, the scope of storytelling is expanded, and the impact is felt in both literature and movies. The study also delves into the various nuances of this concepts and offers a detailed analysis of its implications on the cultural landscape. The fusion of cult movies with intertextuality and Hybridization opened new avenues for storytelling and allowed for the exploration of unique narrative styles. Composing iconic horror elements with horror motifs and tropes in new and imaginative ways creates a fresh and unique narrative. One of the most exciting aspects of this narrative is the familiar motifs and tropes, such as fear and coming of age. This intersection creates a unique universe that intrigues readers and draws them into the story. The symbolic imagery used in this style is also noteworthy. It is often used to unveil a sense of dread or unease that slowly builds throughout the story, creating a palpable atmosphere of terror. The distinguishing characteristic of this style is the skilful writing of Stephan King, who blends different genres. The author creates a nuanced and thought-provoking composition in "IT."

. Further exploration of this topic could investigate how the psychological aspects of cult movies influence Hybridization and intertextuality, thus contributing to the contemporary cultural anxieties and fears. . This study is a valuable resource for writers, scholars, and filmmakers interested in using intertextual and hybrid storytelling techniques to blend and reimagine different genres and texts. It encourages creativity and further exploration in crafting unique and engaging stories, making it an attractive resource . Therefore, this research offers a fresh perspective on the interplay between various forms of media and cultural expression, making it a valuable contribution to literary studies.

Notes

Notes:

1- Apollo and Dionysus were two gods in ancient Greek religion. They both belonged to the Greek pantheon, but had almost opposite values and orientations. Apollo was known for representing light, reason, harmony, balance, and prophesy. Dionysus, on the other hand, was associated with wine, revelry, ecstatic emotion, and tragedy.

2-Gobineau(1816-1882). He was a French diplomat, writer, ethnologist, and social thinker who developed the theory of racial determinism that influenced the development of racist theories and practices in Western Europe.(<https://www.britannica.com/biography/Arthur-de-Gobineau>)

3- Purity the [fact](#) of being [clean](#) or [free](#) from [harmful](#) [substances](#). (<https://dictionary.cambridge.org/fr/dictionnaire/anglais/purity>)

4-Assimilation is the process whereby more or less neighbouring sounds become more similar to each other in order to mke articulation easier(Gut2009,35).sited in Christina Sanchez-Stockhammer (2012

5- First useb in 1920s by Robert Ezra Park to refairevto the massiveinflux of immigrant from Europ.(Ackerman 2012

6-The fonder of sociologu in Chicago (1864-1944)

7- The identification and representation of relationships between data to reflect the connections that exist between data elements in the physical world is referred to as contextualization. This approach produces a more comprehensive data model that is larger than the sum of its constituent systems. <https://www.cognite.com/en/blog/what-is-contextualization>.

8- "Heteroglossia" refers to the use of multiple forms of speech or other signs at the same time.(<https://www.jstor.org/stable/43102437>).

9- The term "polyphony" does not simply mean multiple voices, but rather the ability of a single statement to encompass someone else's statement, creating a dialogue between two voices. This capacity for collective expression is what defines polyphony.

10-for Bakhtin 'self' is dialogic it lives in a relation of simultaneity with the 'other':consciousness is otherness or ,more accurately,it is the differential relation between a centre and all that is not a centre .(Marlia Jesús.M..A.1996).

11- Franche linguist (1924-2006).

12-. Metatextuality refers to the connection between a text and its own self. It is a literary technique that involves self-referentiality, which can be expressed either in an explicit or implicit manner <https://www.studiobinder.com/blog/what-is-metatextuality-definition/>

13- The act of concealing or encoding information in such a way that it can only be deciphered by the intended recipient is known as cryptography. Cryptography has been used for thousands of years to encode messages and is still used today in various applications, such as bank cards, computer passwords, and e-commerce.

14- The Birmingham Centre for Contemporary Cultural Studies was founded in 1964 in the University of Birmingham in the United Kingdom .this centre plays a significant role in developing a cultural studies and interdisciplinary field .

15-Trans-contextual thinking is the ability to create connections in the mind between things or ideas that aren't typically associated with each other in a particular context.Via [Trans-contextual Thinking and the Genius of Tom Waits](https://www.quora.com/What-is-trans-contextual-thinking). <https://www.quora.com/What-is-trans-contextual-thinking>.

16-Bakhtin in his novel "The Problem of Text" introduced the concept of metalinguistics.He defined it as "concret form of texts and concrete conditions of the life of text ,their interrelation and their interaction"(Bakhtin,1986,p.114.cited in).which focuses on the relationship between language and society. This term emphasizes the importance of individual utterances and their interactions with each other, as well as with the surrounding environment. By rejecting the idea of a monolithic structural system, Bakhtin creates a constructive connection between the reality of speech and its surrounding relationships. His approach to metalinguistics is unique and differs from traditional linguistics, which makes it a valuable contribution .(Hang,2018).

17-was an American writer of best know of writing horror fiction and fantasy .the Cthulhu Mythos word was the words that King borrow the world of the novel IT.

18- Mechanical and organic philosophies of language:many scientists and theorists claim that organisms and their presumably inorganic environmentand according to The Gaia hypothesis, such researchers, offers nothing substantive. It is simply a new—and unnecessarily obfuscating—way of speaking of old facts. In the dismissive words of biologist Stephen Jay Gould: “the Gaia Hypothesis says nothing new—it offers no new mechanisms. It just changes the metaphor. But metaphor is not mechanism. <https://wildethics.org/essay/the-mechanical-and-the-organic/>.

19-Is a term used to describe a person born between 1946 and 1964. The baby boomer generation makes up a substantial portion of the world's population, especially in developed nations.² As the largest generational group in U.S. history (until the millennial generation slightly surpassed them), baby boomers have had—and continue to have—a significant impact on the economy.

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