



The Effect of Intertextual Relationships of the Long Story of "Man and Snake" on Attracting Audience Participation in Reading (Considering the Role of Female Character in Intertextual Reading)

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Abstract

Introduction

The primary issue of this article is the reading and presentation of a literary work by Simin Daneshvar to the audience. The literary work is a lengthy narrative that employs intertextual relationships and a woman as the primary character. The primary inquiry at hand is: How will this presence influence the audience's engagement with the text? Accordingly, the present paper will examine the mythological and religious symbols used in the extensive narrative of *The Snake and The Man*, as well as the intertextual relationship between the works at the formal, structural, and thematic levels and the traditions of the holy, religious, and archaic books. The purpose of this analysis is to emphasize the significance of a robust intertextual approach in transforming the text into a reading text, as opposed to an active reader's text, as defined by Roland Barthes in his work. In contrast, the absence of effective intertextual communication results in a strong written text emerging from the text. The present paper examines the concealed concepts of the sacred, religious, and mythical texts in the narrative *The Snake and The Man*. It also analyzes the extent, type, and type of intertextual relationship of the story at different structural and thematic levels of the aforementioned narratives to determine the type of intertextuality of the text. The research will demonstrate its validity by employing the theory of Genie's intertextuality and applied inferential analysis of the text in the context of reading and writing, thereby capturing the audience's attention. In *The Snake and The Man*, a feeble intertextual approach will effectively and efficiently transform the text into a demanding text for a passive reader. This reader will be actively engaged in the process of reading the text and will be involved in the reception of the facts and outcome. A written text necessitates that the audience examine the text's layers and underside in order to comprehend and respond to its reading. Conversely, the reading text will endeavor to "lead the reader to a single interpretation."

Methodology

The current investigation is qualitative in nature. The library sources are the source of the research data. The descriptive-analytical method will be employed to conduct the data analysis. The dominant approach and theory in this research are the theories of intertextual types in intertextual relations of Laurent Genie and the reader's reading in this regard from Roland Barthes. The descriptive-analytical method is employed to evaluate the subject matter data, which is obtained from library studies. The research explores the intertextual relationships by studying the elements of the *The Snake and The Man* story, as well as the case studies of sacred books, religion, and mythical texts. It also examines the presence of female characters in the text of *The Snake and The Man* in the intertextual presence. The inferential analysis of intertextuality type in these texts is investigated by taking into account these relationships and the application of the aforementioned theory of Genie's intertextuality. Lastly, an attempt will be made to provide a meaningful analysis of the audience's reading of the long narrative of *The Snake and The Man* as a text by generalizing Barthes' perspective, taking into account the impact of the type and relationship of the texts.

Results

The research data is derived from library sources. The descriptive-analytical method is employed to conduct data analysis. The essay elucidates *The Snake and The Man* text from the reader's perspective, focusing on the relationship between the application of female personality and intertextuality.

Conclusion

The long story of the snake and the man is published in the series "Hello to Who" and is the longest story in the series. Daneshvar's explanation indicates that the book was written between 1976 and 1978 at the outset. In other words, the narrative was composed approximately seven to nine years following Al Ahmed's passing, and it was influenced by a specific civic purpose. In *The Snake and The Man*, Daneshvar has employed a weak intertextual approach to biblical narratives, resulting in a distinct narrative, particularly regarding the expulsion of Adam and Eve from paradise and their subsequent fall. In this context, it appears that Daneshvar has adopted a new and contemporary stance in his representation of the female character, at least in comparison to his previous work from the previous decade. On the one hand, he sought the cause of this transformation during the burgeoning women's civil rights movement of the era, and on the other, the writer was attempting to compensate for the situation that had been set up for the female hero in the novel *Suvashun*, which was more closely aligned with the traditional culture of the writing period. The primary factors in the conversion of this work into a text and its audience into an active reader should be the current disagreement between the situation drawn for the female story of *The Snake and The Man* with the facts of the time of writing and its weak intertextual relationship with the myth-texts of the previous reference texts. The literary work, the application of intertextual elements, and the character of the woman as the hero of the story by Daneshvar were not ineffective in the creation of that literary work, despite the written socio-political climate in Iran in the mid to late 1970s and the sense of the need for change and attitude towards women and women as well as herself. It is accurate that the intertextual elements in this narrative have only been employed in the structure and direction of the narrative; however, it is this presence that conveys the primary purpose and themes of the narrative. The audience will never be able to achieve a genuine reading unless it accurately and actively interprets the prototext and intertextual relationships. Of course, the audience's failure to properly decode the text as intertextual demythological text will inevitably result in the text not being decoded. This process is one of the author's chosen objectives and is implemented in the work's structure. This will become a more significant factor in the activation of this particular text reader. In the words of Barthes, the audience is not presented with a "reading text" (Barthes, 2015: 14) that "leads the reader to a single meaning" (Alan, 2001: 117) and that the audience has no involvement in the interpretation of the text. The audience is an active reader who is involved in the perception, interpretation, and even completion of the written text. In this reading process, each individual will have a distinct interpretation of the text in comparison to the other. The text under examination is currently investigating this process. This form of intertextuality will be weak from Laurent's perspective.

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