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Language is manipulated in dynamic ways to explore ideas of culture and values. Through manipulation of language, the values of texts, their composers and their contexts are questioned, and put into perspective with the audience's own personal values. This can be seen in an array of significant texts, such as John Fowles' 'French Lieutenant's Woman', Italo Calvino's 'If on a Winter's Night a Traveller', Jane Austen and Seth Grahame-Smith's 'Pride and Prejudice and Zombies', and Angela Carter's 'The Company of Wolves'. These texts all manipulate language in a variety of ways, using textual dynamics, to question values and cultures of texts, contexts, composers and readers.

Fowles' 'French Lieutenant's Woman' uses a variety of techniques to manipulate language, which then questions values of the context in question. Fowles cleverly writes, from a twentieth century perspective, a Victorian novel, and whilst doing so challenges the epoch of the genre he writes in. Through self reflexivity, Fowles compares the contemporary context with the Victorian novel, in terms of literature, and questions culture and values. Using self-reflexive devices, Fowles manipulates language in a dynamic way, questioning the readers as well as his own text.

This can be seen in the lines, "But it was too much! After such a day! I am overdoing the exclamation marks."

Fowles brings himself into his novel, and comments on the use of

punctuation in the typical Victorian novel. This therefore comments on the difference in writing styles between contemporary literature and that of the Victorian novel, and thus asks me, the reader, to question both texts and the language they use. Fowles also questions the difference between contemporary literature and Victorian literature in terms of plot. This can be seen when Fowles places himself as a character in one of the scenes, and states that the Victorian novel "~~does not~~ allow, allowed ~~for~~ ^{no place for} the open, the inconclusive ending." He explains that as much as he would like to leave his novel open to personal interpretation, the restrictions of his genre do not allow "inconclusive endings". Thus, Fowles personally questions values of both his context and that of the Victorian age, as well as discusses his personal values as the composer.

Therefore, it is through self-reflexivity that Fowles manipulates language; he erases the boundaries of the Victorian novel through specific language, and questions values of both his time and the Victorian era.

Like Fowles, Calvino questions values through the manipulation of language in dynamic ways. However, unlike Fowles' novel, Calvino's 'If on a Winter's Night a Traveller' does not question values of context, but of the novel itself. Through specific use and manipulation of language, Calvino brings forth the notion of what a text really is, as well as discusses the process of writing. This can be seen primarily with the protagonist,

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Reader. Whilst Calvino writes in second person, addressing 'Reader' as 'you', Reader is not in fact the audience, us, but an individual character in the novel. By naming the protagonist Reader, Calvino immediately questions the values of texts themselves. Who is 'Reader'? Perhaps Calvino named his character this to refer to the connection a reader has with a protagonist - that, whilst reading a book, someone can feel similarly to the protagonist, and almost "become" them. However, Calvino may also be referring to parallel readings, that every reader has a different interpretation of a novel, and that we are not the only "reader". Through a single name of a character, Calvino questions ideas of culture and values, and asks his audience to question notions of what texts really are. Calvino cleverly explores values of the literary novel through his manipulation of language. Calvino also achieves this at the end of the novel, in which Reader is in bed with his partner, Ludmilla. After she asks him to turn off the light, he states "Just a minute, I've nearly finished reading 'If on a Winter's Night a Traveller'." This cleverly questions the reader - are we in fact Reader after all? Calvino successfully reaffirms values of the text, ~~that~~ and through the manipulation of language explores culture and values.

Like my prescribed texts, I found Seth Grahame-Smith's parody of the classic Austen novel "Pride and Prejudice" to challenge culture and values through the direct manipulation

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of language. "Pride and Prejudice and Zombies", through humorous use of language, compares the culture of Austen's context with our contemporary culture. Through the humorous appropriation of Austen's text, Grahame-Smith changes the context of the novel, as well as its values; the text becomes "something you would actually want to read" as a member of a contemporary audience. This can be seen in the very first lines of the appropriation, which are, "It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains." The manipulation of language, though slight, drastically alters the very values of Austen's original piece. Rather than being worried about marriage, as well as values of her context in Austen's tale, the protagonist is battling creatures of the night. Though humorous and rather unintellectual, Grahame-Smith's novel actually questions and comments on vital issues of culture and values. Through the manipulation of language, Grahame-Smith brings to our attention that we as a contemporary audience do not necessarily care for the values of Austen's context, and that the contemporary novel currently consists of strong female protagonists against mythical creatures, rather than women against the prospects of marriage. Our current values are different to that of Austen's time, and Grahame-Smith demonstrates this through the manipulation and appropriation of language.

Similar to Grahame-Smith, Angela Carter uses appropriation to compare values of our contemporary time with that of previous cultures and values. In Carter's short story 'The Company of Wolves', a tale within her series of short stories 'The Bloody Chamber', Carter questions and compares previous values with her own through the appropriation of fairy tales. Written in 1979, during the era of feminism and questioning of gender values, 'The Company of Wolves' compares the values present in older adaptations of the classic fairytale 'Little Red Riding Hood' with feminist notions. Through appropriation, Carter manipulates language to explore culture and values.

Whilst older interpretations of 'Little Red Riding Hood' claim the values of the tale to be about the predatory nature of men, and a woman's need to be wary of men, 'The Company of Wolves' represents feminist values, and makes the reader question previous renditions of the tale, as well as compare the various contexts. This can be seen through Carter's representation of the protagonist; Carter uses language and manipulates it to dynamically represent the protagonist in a different light to previous accounts of 'Little Red Riding Hood'. For example, Carter describes the protagonist to 'Fear nothing', despite hearing of the 'wolves' that prey nearby. The wolves in Carter's appropriation, rather than merely representing lustful men, actually are men, turned into wolf form through their sin. Rather than fearing the 'wolves', like in other renditions of the tale, the protagonist ends up sleeping with the wolf;

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The short story ends with her "lying between the paws of the tender wolf". "She knew she was nobody's meat".

Though the same story in basic plot and principle, this alternative ending as well as the protagonist's perspective of the wolves demonstrates the difference between previous tales of 'Little Red Riding Hood' and Carter's context.

Rather than fearing the 'wolves', or the lustful advances of men, the protagonist conquers them, thus demonstrating Carter's feminist values. Therefore, through the manipulation of language, in this case appropriation, Carter dynamically explores and contrasts previous values with the values of her own personal context and culture.

Whether it is self-reflexivity, use of specific language, or appropriation, each of these texts manipulate language in dynamic ways to explore ideas about culture and values. Whilst Foules questioned values of the Victorian novel, and Calvino questioned values of novels themselves, Grahame-Smith and Carter questioned not only previous contexts but their own contexts and values, and compared them. Through this questioning, all four texts achieved to explore culture and values.

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