JOURNAL OF INTERNATIONAL SCIENTIFIC RESEARCH

Google Scholar

ICI JOURNALS MASTER LIST

OPEN ACCESS

doi

RESEARCHBIB ACADEMIC RESOURCE INDEX

https://spaceknowladge.com

IMPACT FACTOR: / 2025

===

JOURNAL OF INTERNATIONAL SCIENTIFIC RESEARCH

II VOLUME
IX ISSUE

4th May
2025

===

===

This collection includes theses and articles submitted to the "Journal of international scientific research" journal.

In the course of the development of the modern education system, the goal of this magazine is to introduce and design innovative educational technologies, to implement creative ideas, proposals and solutions in the directions of the development of integrated education. The materials of this journal can be used by professors and teachers of higher educational institutions, academic lyceums and vocational colleges and general education schools, independent researchers, graduate students, scientific employees, talented students and researchers conducting scientific work in this field.

Let's remember! The authors are personally responsible for the correctness of the numbers and data in the articles included in the collection of journal materials and the correctness of the cited quotations.

===

===

EDITORIAL TEAM

MEMBERS OF THE EDITORIAL BOARD

===

===

==

==

===

CHILDREN'S LITERATURE REIMAGINED: INTERTEXTUAL DIALOGUES WITH FAIRY TALES IN NEIL GAIMAN'S "CORALINE" AND "THE GRAVEYARD BOOK"

Sa'diyeva Shahnoza Komilovna [1]

[1]　　UzSWLU. English Philology. English Functional Lexics department

ARTICLE INFO	ABSTRACT:
	This paper examines how Neil Gaiman employs intertextual strategies in Coraline and The Graveyard Book to engage with, transform, and subvert classic fairy tale traditions. Drawing on theoretical frameworks of intertextuality from Julia Kristeva and Gérard Genette, the research investigates how Gaiman reworks familiar motifs and structures from the Brothers Grimm, Hans Christian Andersen, and broader European folklore. By focusing on elements such as the double, enchanted spaces, liminal figures, and moral ambiguity, the study argues that Gaiman not only revitalizes the fairy tale genre but also addresses modern themes of autonomy, identity, and death in children's literature. Through close textual analysis and comparative readings, this research aims to contribute to the understanding of how contemporary fantasy for young readers draws power from intertextual engagement with literary tradition.

INTRODUCTION. The fairy tale tradition has long shaped the landscape of children's literature, providing archetypal plots, characters, and moral lessons. Yet, contemporary authors like Neil Gaiman do not merely retell these tales; they reimagine them through complex intertextual relationships that reshape their meanings. This paper investigates how Gaiman's *Coraline* (2002) and *The Graveyard Book* (2008) engage in a dialogue with classic fairy tale conventions, employing intertextuality as both homage and critique. By situating Gaiman's work within the broader framework of postmodern children's literature,

===

==

we explore how his stories challenge conventional binaries such as good vs. evil, child vs. adult, and life vs. death.

Research on intertextuality, particularly as defined by Kristeva (1980) and Genette (1997), emphasizes how texts derive meaning from their relationship to prior texts. Scholars such as Jack Zipes (2006) and Maria Nikolajeva (2000) have explored how modern fantasy rewrites fairy tale conventions, creating layered narratives that resonate with both child and adult readers. Gaiman's work has been recognized for its blending of myth, folklore, and Gothic traditions (Matthews, 2011; Mendlesohn, 2008), but focused studies on his intertextual engagement with fairy tales remain limited. This paper addresses that gap by examining *Coraline* and *The Graveyard Book* as intertextual rewritings that update the moral and psychological stakes of classic fairy tales.

Methodology:

The study employs close textual analysis of *Coraline* and *The Graveyard Book*, focusing on narrative structures, motifs, and character archetypes. Comparative readings are conducted against selected tales from the Brothers Grimm (e.g., "Hansel and Gretel"), Hans Christian Andersen (e.g., "The Little Match Girl"), and other folklore traditions. The analysis is framed within intertextual theory, examining allusions, transformations, and subversions.

Analysis:

In *Coraline*, Gaiman draws heavily on the motif of the double, most explicitly represented by the "Other Mother," a dark mirror of Coraline's real mother, echoing fairy tale stepmothers and witches. The enchanted space behind the door functions like a liminal fairy tale world where trials must be overcome, but unlike classic tales, Coraline's victory is achieved through cleverness, bravery, and moral growth, rather than magical intervention. Additionally, *Coraline* employs the intertextual device of the talking animal, a familiar figure in fairy tales, embodied by the cat who guides and warns the protagonist. However, rather than serving as a purely helpful or comic figure, Gaiman's cat is morally ambiguous and operates on its own terms, reflecting a more nuanced portrayal of agency and knowledge within the story. This subversion invites readers to question the reliability of traditional helpers and emphasizes Coraline's own problem-solving abilities.

The Graveyard Book reworks *The Jungle Book* by Kipling but also channels fairy tale traditions, particularly in its depiction of the orphan hero, the benevolent supernatural guardians, and the confrontation with death. Gaiman integrates ghost stories and Gothic tropes, creating a layered intertextual network where the boundaries between fairy tale,

==

===

myth, and fantasy blur. The protagonist, Nobody Owens, navigates moral ambiguities and learns to embrace life through his encounters with the dead, reflecting a more nuanced, modern take on the coming-of-age journey. Furthermore, the graveyard setting functions as an intertextual echo of classic liminal spaces, such as the enchanted forests and magical castles of fairy tales. In this space, Bod not only confronts external dangers but also internal fears, particularly the fear of growing up and leaving the safety of the known. The ghosts, ghouls, and other supernatural beings serve as both protectors and tests, reinforcing the layered moral complexity Gaiman injects into familiar narrative patterns.

Discussion:

Gaiman's intertextual strategies allow him to critique and update traditional moral frameworks. Instead of clear-cut villains and happy endings, his stories present complex characters and unresolved questions, encouraging young readers to grapple with themes of identity, autonomy, and mortality. By drawing on and transforming familiar fairy tale motifs, Gaiman creates works that resonate across generations, blending nostalgia with innovation.

Conclusion. Neil Gaiman's *Coraline* and *The Graveyard Book* exemplify how contemporary children's literature can engage with fairy tale traditions through intertextual play. By reimagining archetypal motifs and narratives, Gaiman invites readers into a layered textual experience that is both familiar and unsettling, offering fresh perspectives on timeless human concerns. This study underscores the importance of intertextuality in shaping the evolution of children's fantasy literature and highlights Gaiman's role in redefining the genre for modern audiences.

References:

1. Genette, G. (1997). *Palimpsests: Literature in the Second Degree*. University of Nebraska Press.

2. Kristeva, J. (1980). *Desire in Language: A Semiotic Approach to Literature and Art*. Columbia University Press.

3. Matthews, N. (2011). *Neil Gaiman: Exploring the Subversive Myth*. McFarland.

4. Mendlesohn, F. (2008). *Rhetorics of Fantasy*. Wesleyan University Press.

5. Nikolajeva, M. (2000). *From Mythic to Linear: Time in Children's Literature*. Scarecrow Press.

6. Zipes, J. (2006). *Why Fairy Tales Stick: The Evolution and Relevance of a Genre*. Routledge.

===