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„ 'We all mine and undermine and landmine ourselves': Dialogized Tension, Fracture, and Instability in Ali Smith's *Winter* "

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Abbreviations

Mikhail M. Bakhtin:

DN - Discourse in the Novel

From *The Dialogic Imagination*

PDP- The Problems of Dostoevsky's Poetics

Julia Kristeva:

BT- "The Bounded Text"

WDN- "Word, Dialogue, Novel"

From *Desire in Language*

1. Introduction

I picked up Ali Smith's *Winter* at a WHSmith store in Stansted Airport in 2019, and the cover enticed me. My grandfather had dropped me off at the airport, handed me a £20 note and told me to get some food and a coffee. He passed away a few weeks later, and sadly, this was the last time I saw him. Instead of some food and a coffee, I bought myself a copy of *Winter.* Sitting on the plane, I opened the book, read the prologue, and shut it immediately. I was repelled and repulsed by the absurd prose of the opening pages. The book remained closed for another year until the first lockdown. Giving the book another chance, I devoured it. Reading within its pages, the challenges and questions that plagued me since 2016, rehashing the past years of political and social turmoil I experienced whilst finishing my degree in the UK.

2016 marks the year that the United Kingdom voted in a referendum to leave the European Union, ushering in a new political, societal, and cultural era of Brexit Britain; 2016 also marks the year that Ali Smith began her *Seasonal Quartet* (2016-2020) of novels. Each instalment - *Autumn* (2016), *Winter* (2017), *Spring* (2019), and *Summer* (2020) - addresses and explores contemporary British society and culture through the metaphoric guise of the seasons. The novels stand alone but are connected through recurring characters and themes. *Autumn,* the first novel in the series, acts as an immediate response to the Brexit vote in 2016. *Winter* continues the series, exploring societal and political nuances after the referendum. After the death and dormancy of *Winter, Spring* still presents a bleak outlook of Britain centring on crises of immigration, technology, and surveillance. Finally, *Summer,* the final novel in the series named after the seasons deals with the pandemic and lockdowns starting in 2019 caused by Covid-19. In this understanding, it is possible to see that "Smith contemplates how the novels can intervene in the current historical moment, characterised by cynicism, apathy,

societal fragmentation, a resurgence of nationalism, and political instability and injustice" (Schmitz-Justen 318). Viewed through this prism of contemporary society, the novels serve as contemporaneous cultural-political artefacts and chronicles of Britain, presenting nuance, depth, and intrigue into the lives of the characters that are so characteristic of the landmark changes after the Brexit vote. To this extent, the *Seasonal Quartet* can be described under the category of BrexLit, along with many other works that arose over the past years dedicated to the subject of Britain after Brexit. In this era of literature, BrexLit are those "fictions that either directly respond or imaginatively allude to Britain's exit from the EU, or engage with the subsequent socio-cultural, economic, racial or cosmopolitical consequences of Britain's withdrawal" (Shaw, *BrexLit* 4). These are not just Brexit novels, they are novels of now, they attempt to "capture contemporaneity contemporaneously" (Callus 216), they present a "state-of-the-nation" (Byrne 84) approaching to writing. Whilst all the novels present their own challenges, storylines it is arguably *Winter,* with its convergence on the dialogues of the four main characters which make it the most emphatic in representing the nuance, fracture, and division in contemporary Britain.

Winter revolves around the lives, experiences, and views of a dysfunctional family over the Christmas period. The story primarily focuses on key characters: Sophia Cleves, a conservative businesswoman; her estranged sister, Iris, a lifelong activist; Art, Sophia's son, with whom she has a strained relationship; and Lux, Art's replacement girlfriend hired as part of a deal to stand in for his ex-girlfriend Charlotte. As the characters gather for Christmas in Sophia's Cornwall home, the narrative unfolds against the backdrop of contemporary Britain's political and social climate, particularly in the aftermath of the Brexit vote in 2016. The divisions and contradictory opinions on Brexit, migration, politics, crisis, activism, and protest are present in their discussions. The novel not only

weaves in the contemporary context of Britain but also includes examples that revolve around events in British history of the past decades. Through frequent analepses of past Christmases and events, the novel is compelling in exploring the characters' lives through time, adding a diachronic aspect. Not only does this diachronic aspect inform the representations of Britain in the novel, but *Winter* is equally a product of a series of intertextual references. Smith's text interacts with William Shakespeare's *Cymbeline*, Charles Dickens's *A Christmas Carol* and the 14th century romance poem *Sir Gawain and the Greene Knight,* all of which become intertwined into the novel and the narrative.

In this thesis, I argue that Ali Smith's *Winter* captures a Britain in a state of fracture and instability, characterised by tension and conflict. The representations of Britain within its narrative and the intertextual references encapsulate the interaction of various characters and conditions, giving rise to divisions and conflicting opinions. Consequently, I contend that this presents a dialogized, heteroglossic and polyphonic state stemming from the dynamic tension and friction among a multitude of voices and perspectives. This divided state gains depth and significance through its intertextuality. The texts that inform *Winter* contribute to the complex narrative which explains the complexities and struggles Britain faces in the novel. Fundamentally, I argue that *Winter* negotiates the division, fracture and instability, offering representations of Britain defined by interaction and dialogue. The fracture, tension, and instability in the representation of Britain is exemplified in the quote that provides the title of this thesis: "We all mine and undermine and landmine ourselves, in our own way, in our own time, Sophia thinks" (*Winter* 129). This quote essentially positions the way in which people interact with each other in the novel. Firstly, the characters want to understand, unearth, and illuminate through mining the intricacies of human life, discourses, and

viewpoints. Secondly, they undermine each other constantly, providing counter arguments, different ways of viewing events, hoping to better or dismiss their opponents. Finally, they approach this conflict, either land mining themselves or someone else, in a way in which is destructive. In reflecting on the way people interact with each other, the novel underscores the varied layers of internal conflicts and external pressures, mirroring the broader societal challenges that unfold throughout the narrative.

To explore the argument of the thesis, specifically, the portrayal of a fragmented, divided, and unstable society in *Winter*, this study will initially outline and examine the underlying theories that shape this project. The analysis of the novel will employ Mikhail Bakhtin's literary theories on dialogism, along with the associated theories of intertextuality by Julia Kristeva that it has inspired, forming the foundation of the first chapter in this thesis. Bakhtin's concepts of polyphony, heteroglossia, and dialogism prove valuable in illuminate the tensions and social frictions depicted in the novel. This is attributed to the decentralised narrative perspectives and the multifaceted, divided nature of its characters. Understanding Bakhtin's key theory of meaning-making is crucial to this project because it states that meaning is not made in isolation but rather with its context and environment: "The word is born in a dialogue as a living rejoinder within it; the word is shaped in dialogic interaction with an alien word" (*DN* 280). This is observed in Bakhtin's conception of heteroglossia, which is the "condition governing the operation of meaning in any utterance," and that there is a "set of conditions… that will ensure a word uttered in that place and time will have a different meaning than it would have under any other conditions" (Holquist 428). Using this dialogic approach, I will explore the sites of tension and the in-between spaces in the novelistic discourse. Examples of these tensions include discussing contemporary British socio-political

topics, such as Brexit and leaving the European Union, migration, and protest. These frictions are not only limited to intra-novel situations but also to the intertextual dialogised interactions between *Winter* and Charles Dickens's *A Christmas Carol*, William Shakespeare's *Cymbeline* and *Sir Gawain and the Greene Knight*. Using Kristeva's theorisations on intertextuality influenced by Bakhtin's dialogic understanding of meaning-making, I will complement the analysis of the representations of Britain through the intertextual interactions. The link between Bakhtin's dialogism and Kristeva's intertextuality is very tenable. This is not only due to the epistemological link and incorporation of the former's work into the latter, but also due to the interest of both theories in the interaction between text and context. The relationship between these intertexts constitutes, like the dialogic creation of polyphony and the heteroglossic situation in the novel, an instability and friction of meaning creation.

After delineating the theoretical framework that informs this thesis, the first chapter of analysis will examine the fractured depictions of Britain in *Winter*. This serves to support to the first line of argumentation that the representations of Britain in the novel can be interpreted as being fractured. At its core, Chapter 2 contends that *Winter* presents Britain as fractured and divided, with a focal point on the interplay between socio-political elements and narrative representation. This will first begin with a broad survey of the general state of Britain within the novel, the analysis will explore elements of politics and real-world events. The central contention posits Britain's fractured state as a defining characteristic of the novel, emphasising a broken and divided condition. This thematic exploration will be supported through the examination of specific passages, such as Sophia's contemplation of poverty and terribleness, revealing layers of polyphony and heteroglossia. This will then be followed by a discussion on Brexit in

the novel and the representations found there. The analysis is situated in the dialogism between the novel and its socio-historical context and explores the divisions within British society through the lens of the Brexit referendum. The polyphony present in the dialogue between characters Iris and Sophia becomes a focal point, exploring the competing visions of the Leave and Remain campaigns and contributing to the overarching theme of fracture within the novel's discourse. This will then be followed by the topic of migration and how this is featured in the novel. This will be analysed with special attention to the heteroglossia of political speeches embedded in the narrative. The final part of this chapter is the first intertextual examination, drawing parallels between *Winter* and Shakespeare's *Cymbeline.* Delineating the socio-historical forces of Shakespeare's play to reinforce the significance of the fractured representations of Britain in Smith's work.

Expanding on the previous chapter's analysis, the third chapter in this thesis will explore specific instances in *Winter* that highlight tension, drawing comparisons between historical and contemporary depictions of Britain. The analysis in this chapter explores tension within the dialogue of different time periods, providing a perspective on the evolving socio-cultural narrative of Britain in the context of *Winter,* in accordance with the line of argumentation presented in the thesis statement. The examination in this chapter focuses on key examples, including the portrayal of protests at RAF Greenham Common, the significance of the house setting, and the intertextual connection with Dickens's *A Christmas Carol.* These instances serve as specific points and sites where tension becomes evident. These examples have been chosen due to the idea that, through a Bakhtinian reading, these can be viewed as sites and spaces where tension is created through the dialogic interaction. A closer inspection at these

elements sheds light on the layers that shape the overarching exploration of the representations of Britain as being in a state, furthering the argumentation of this thesis that Britain is fractured and instable.

This thesis culminates in an exploration of Ali Smith's utilisation of the seasonal metaphor, with a specific focus on the final chapter that explores this thematic framework. Within Smith's *Seasonals*, particularly in the context of *Winter* the interpretation of the seasonal metaphor is a key aspect of analysis. The third chapter of this thesis systematically employs the metaphor of the seasons to the intricate interplay between stability and instability within the novel. In the final chapter on (in)stability in the representations of Britain, I will investigate the locus of death and time in winter, longing and yearning for a different winter, and the intertextual reference of *Sir Gawain and the Greene Knight* Through this exploration, a nuanced understanding emerges, illustrating how the seasonal metaphor engages in a dialogue with conventional perceptions of stability.

Before commencing the discussion on Bakhtin and Kristeva, it is important to note that there are a few aspects on the scale and scope of this thesis, which must be dis The analysis of the entire *Seasonal Quartet* would have been far too much. Whilst the representations of Britain in the other novels would have thematically been well suited to this project, an analysis of all four installments wouldn’t have allowed me to explore the novels in such detail as I have in this thesis. Similarly, it could have led to a lack of cohesion and coherence in the line of argumentation. This led to my decision to focus on Smith's second novel in the series, *Winter*. The decision only to choose *Winter* from the *Seasonal Quarter* was not informed by the personal story of my grandfather, but

rather for other reasons. The first of these lies in the fact that there has been very little scholarly work undertaken on *Winter* (see Šnircová), most of which has focused on the first instalment, *Autumn* (see Adam, Pittel) or a comparative analysis of all four (see Byrne, Kuznetski, Schmitz-Justen, Sincox, Wiemann). The lack of criticism of the novel allowed much freedom in thought and original analysis. The second reason that sets *Winter* apart from the other novels in the sequence is its nuanced exploration of division, fracture, and societal instability within the representation of British society. It stands out as arguably the most captivating piece in the series, thanks to the intricate sites of tension and social frictions embedded within the characters' interactions and dialogues. It is through these interesting and detailed interactions that the richness of the novelistic discourse can be explored. This is then coupled with intertextual references, which serve to heighten and reinforce the heteroglossia and polyphony prevalent in the portrayal of British society within the narrative. Fundamentally, I argue that *Winter*, unlike the other novels in the series through this dialogizing process, explores this division, fracture, and instability in representations of British society.

On the terminology of this thesis, there is a point of contention on what Britain is and what these representations of Britain in the novel are. I do not propose to enter into a lengthy discussion on national identity, but it is necessary for the framework of this study to briefly mention a few ideas. The United Kingdom of Great Britain and Northern Ireland is a sovereign state composed of four constituent countries: England, Scotland, Wales, and Northern Ireland (listed in order of population size). British, for lack of an adjective as a derivative from the United Kingdom, is anything “of or relating to Britain, or to its people or language (*OED* “British”). Now, certainly, national identity is deeply personal, and this is complicated in the UK due to the presence of English, Scottish, Welsh and (Northern) Irish national identities. Linda Colley suggests that in the past, Englishness was often conflated with Britishness and that it is less likely now that

"exclusively English events and trends [are described] as though they were necessarily synonymous with British development" (312). This is similarly something that persists and something I have ventured to avoid. Most of the aspects of Britain that I will discuss in this thesis relate to British people, British politics, and things that affect everyone in Britain, and therefore, we can extrapolate the idea that the representation of Britain is not merged just with the representations of England. In focussing on these representations of Britain, through these dialogized perspectives, it is necessary to discuss Bakhtin's and Kristeva's literary theories that form the basis of this study.

2.1 Dialogism and Bakhtin

2.1.1 Formalism and Form

Mikhail Bakhtin has been hailed as one of the most influential literary thinkers, scholars, and philosophers of the 20th century (Todorov 7, Holquist xv). With a large corpus and scope spanning his career, many scholars have interpreted and analysed his work. However, his early career can largely be viewed as fundamental in the crystallisation of his dialogic worldview. This was a period in which literary studies in Russia were dominated by Russian Formalism. With New Criticism as its Anglo-American counterpart, the Formalist School of thought maintained that "artistic discourse is exclusively poetic discourse" (*DN* 268). Russian Formalism not only implicated the formal, "hierarchical system of objective formal 'devices' (plot digression, phonetic repetition, the speed of the action, etc.)" (Gardiner 18) of the text but also the poetic language. Their "concept was essentially *linguistic"* (Holquist 68; emphasis original), the focus of which was "to call attention to the medium itself, impeding or disrupting transparent referentiality through a use of language that exceeds the requirements of the communication of content" (Cohen "Form and Formalism"). Essentially, this is the idea that poetic language emphasises the specific use of words, sounds, rhythms, and

structures employed in a poem or another literary work. Exceeding “the requirements of the communication of content” (“Form and Formalism”), as Cohen suggests, approaches the idea that this style of analysis reviews the text in isolation. Context is consequently excluded from a Formalist analysis of poetry and poetic discourse. Bakhtin, on the other hand, saw context and referentiality as requisite aspects of the analysis of literature. In this approach, it can be observed that his understanding of poetic discourse progressed to encompass other examples of artistic discourse, especially novelistic discourse. His progression to the novel and the inclusion of the socio-historical context marks a vital instance where Bakhtin departs from the Formalist tradition. This departure from poetry led to his exploration of the novel and novelistic discourse. This new analysis of the novel is important because it precedes some of Bakhtin’s most famous theories, such as polyphony, heteroglossia, and dialogism. Foreground these theories is, however, the novel and novelistic discourse which will be explored now.

2.1.2 The Novel and Novelistic Discourse

As previously stated, the focus on the novel and novelistic discourse paved the way for the development of polyphony, heteroglossia, and dialogism. The novel is a literary object defined by prose. At the time of Bakhtin’s writing in the 1920s and 1930s, the novel was subordinate to poetry (Gardiner 18), and poetry was the focus of Formalist analysis. Whilst both poetry and prose came under the banner of artistic discourse, the novel has the ability to interact with its context and “extra-artistic discourses” (*DN 260).* There are two essential aspects to the novel. The first is that “the novel can be defined as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized” (*DN* 262). The second is a “narrative distinctiveness of the novel, it is interested in weaving a dense causal web

of time and place" (Gardiner 12). As opposed to poetry, the language of novel is that it is viewed as a mixture of different discourses from spaces outside of the novel. Unlike other literary or artistic discourse, the novel is able to comprise elements of other speech, located in different spaces and times, in different speech acts. This leads to an inherent interconnectedness between the events of the novel and its context. Exploring Smith's *Winter,* considering this understanding of the novel, I will focus on the interconnectedness and interaction between different voices and discourses that highlight tension and fracture. To achieve this, it is necessary to explore how Bakhtin understands discourse and its impact on the novel and novelistic discourse.

Generally, discourse is a very hard term to situate and define, not just in the field of literary studies and other academic disciplines but also in general. The OED defines this simply as "a body of statements, analysis, opinions, etc., relating to a particular domain of intellectual or social activity" (OED "Discourse"). On the other hand, Bakhtin has myriad terms and definitions of discourse, whether it be novelistic, rhetorical, monological, single-voiced, dialogic, or double-voiced. Simultaneously, Bakhtinian discourse, the word or the *utterance*, need not necessarily refer to one word but also to a much wider context. One possible explanation for Bakhtin's discourse is the rendering of the Russian word *slovo*, which "covers much more territory than its English equivalent, signifying both an individual word and a method of using words [cf. the Greek logos] that presumes a type of authority" (Holquist, "Glossary" 427). The introduction of the method in the word and this expanded definition in an English-speaking context is essential. With the inclusion of the approach to the word, this leads to the possibility that discourse is composite in meaning-making. The way in which the word, in interaction with other words, is formed and understood creates dynamism.

This general understanding of discourse and how it interacts with other words can equally be seen in Bakhtin's conception of novelistic discourse.

In this discussion of novelistic discourse, it is important to bear the Formalist tradition in mind, i.e. the hierarchy of poetic form and function and the exclusion of context. As a novel, *Winter* is obviously defined by its usage of novelistic discourse. However, there are many examples where this facilitates the exploration of representations of Britain, such as in the second chapter when discourse from politicians enters the narrative. On novelistic discourse, Bakhtin argues that "novelistic discourse is poetic discourse, just not one that can be explained by formalist conceptions of stylistics' (*DN* 269). It can be said that Formalist tools of analysis were not adept or capable of exploring the novel and novelistic discourse. Bakhtin's novelistic discourse is different because it finds itself interacting with other forms of discourse. To this degree, he describes novelistic discourse as "extra-artistic" (*DN* 260), resulting in the fact that it "can be situated at the intersection between rhetorical writing (philosophy, journalism, moral) and artistic writing (dramatic, poetic, epic). The novel's development has been defined by this intersection" (*DN* 269). Therefore, novelistic discourse is artistic discourse found in other literary genres such as poetry and drama. However, it also includes examples of writings and connotations found in the context of writing and reading the novel. This leads to my understanding of the novel as an intersection, a site of interaction between different forms of writing. The novel and novelistic discourse can be comprehended as discursive sites, places where meaning is created and transmitted. This means, in this thesis, novelistic discourse will be explored through the idea that language interacts with its external context through its connection with journalistic, political, and other discourses, opening space for the analysis of representations of Britain. The interaction and transmission of meaning becomes especially important in Bakhtin's formulation of

polyphony. Polyphony can be viewed as a related phenomenon in the novel through the interaction of different voices in the text.

2.1.3 Polyphony

The idea of polyphony emerges in Bakhtin's work *The Problems of Dostoevsky's Poetics* (1963). It has been lauded as one of his most significant contributions to literary theory and as one of his key terms (Renfrew 76). Whilst polyphony arguably represents a starting point for the development of his later terms of dialogism and heteroglossia, it is equally seminal in the study of the novel as postulated in his later work *Discourse in the Novel* (1984) that led to the culmination of these theories. Polyphony, as coined by Bakhtin, is the "plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices" (*PDP* 6) in the novel. For Bakhtin, characters in polyphonic novels are freed from the monologism of poetic language as analysed by the Russian Formalists. Monologism, in this case, refers to language's analysis in isolation, devoid of its interaction with other discourses. In works such as Dostoevsky's, polyphony "is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event" (*PDP* 6). He continues to posit that the character's voice "possesses extraordinary independence in the structure of the work; it sounds, as it were, alongside the author's word and in a special way combines both with it and with the full and equally valid voices of other characters" (*PDP* 7). From these quotes, it can be seen that "plurality" and "independence" are prominent terms used by Bakhtin in his notion of polyphony. This centres on the subjective/objective tension between the author and the characters. Presuppositions of the objective, omnipotent author as the creator of the narrative world are challenged by the character's subjectivity, who in the polyphonic

novel emerge as independent in their consciousness (Emerson 127). They can define their own teleology and partake in internal and external socio-historical discourses “as if the character were not an object of authorial discourse, but rather a fully valid, autonomous carrier of his own individual word” (*PDP* 5). This is only possible due to the use of novelistic discourse; without it, the characters would not be able to assume and incorporate information and worldviews from outside the narrative. To this extent, the definite ability of the characters in the polyphonic novel can assume control over their own discourses within the narrative; the “representational and informational discourses must develop some new attitude toward their object” (*PDP* 8). In essence, within the realm of the polyphonic novel, characters are not just conduits for the author's voice but capable of shaping their own destinies and influencing the broader socio-historical discourse in which they are enmeshed. As part of Bakhtin’s larger dialogic worldview, the purpose of this will be explicated subsequently.

Building upon Bakhtin's concept of the polyphonic novel as a space where characters have autonomy and actively participate in shaping their dialogues and the sociocultural discourse, it is essential to explore the functions of polyphony within this literary framework. It can be argued that, through the use of novelistic discourse, the primary function of polyphony has an effect on the space between the characters’ thoughts and views, which has an impact on the interaction between the literary world of the work and the real-world referent. In this respect, I follow Caryl Emerson’s assessment of the function of polyphony. She argues that the novel’s polyphony allows for the sites of interaction between the reader, author, plot, and character to widen. “Once the grip between hero and plot is loosened, and once a dialogue of ideas (rather than a mass of exotic adventures) becomes the common denominator between author, hero, and reader, more space opens up for the reader” (Emerson 128). The different discourses

in this opening of space are not subject to any hierarchy, rather “all discourses are interpretations of the world, responses to and calls to other discourses" (Allen 23). This is further related to the interpretation of the text, which transcends authorial intent and explores the characters’ voices as independent. A consequence of this is instability. The call-and-response of “unmerged voices” (*PDP* 15) and the interaction of a “plurality of consciousness” (*PDP* 6) with that of the authors consequently enforce the tension, fracture, and instability of the discourses presented. To summarise this, there are three main functions of polyphony that I will use to explore *Winter.* Firstly, polyphony leads to the exploration of discourses in the novel without hierarchy. Secondly, polyphony opens space between these discourses and dialogues, which allows for the exploration of these interactions. Finally, when polyphony has been established and explored, it provides a scope for the analysis of tension, fracture, and instability. I consider *Winter* to be a polyphonic novel, as there are many examples in which conversations between characters open to provide a cleft, a space in which they progressively diverge from each other, demonstrating independence. It is not merely the difference in content or ideas of these conversations that leads to this polyphony, but it is the expansion of this meaning that is understood in this open space. Whilst the characters’ voices are viewed as equal to each other without value judgment, the space between them creates instances where the representations of Britain in *Winter* can be analysed. The presence of independent character voices and the discourses they produce in the text are cornerstones of Bakhtin’s literary theories on the novel. A distinct viewpoint accompanies each distinct character voice in a polyphonic text. The presence of different viewpoints in a text is what Bakhtin coins as heteroglossia.

2.1.4 Heteroglossia

As previously stated, novelistic discourse allows for the presence of different discourses in the novel, and these are expressed in different voices in the polyphonic

novel. The culmination of this, in Bakhtin's literary theories, is heteroglossia. This refers to the coexistence of multiple voices, viewpoints, and speech styles within a single text. It is related to the concept of polyphony in that there are different voices. Heteroglossia relates to the idea of different viewpoints in examples of novelistic discourse, whereas polyphony relates to the expression of these different viewpoints through the novel's characters. This is all connected through Bakhtin's dialogism, through which the dialogic interaction between a literary text and its social, cultural, and historical context, different viewpoints and discourses can enter the novel. This provides the link between novelistic discourse, polyphony, and heteroglossia through Bakhtin's dialogism of how literary texts become dialogic through interaction. The following subchapter will give a more detailed analysis of Bakhtin's ideas on heteroglossia and how this will be deployed to explore Smith's *Winter.*

In beginning this discussion on heteroglossia, a starting point can be an etymological conception of heteroglossia: "*hetero* stems from the Greek word meaning 'other' and that *glot* stems from the Greek for 'tongue' or 'voice', [therefore] we can define heteroglossia as language's ability to contain within it many voices, one's own and other voices" (Allen 28). As previously stated, the idea of heteroglossia is the presence of many voices. This is clearly represented in Allen's assessment of heteroglossia. However, the importance of heteroglossia can be better understood in its ability to contain different societal viewpoints and ideologies. On these, Bakhtin argues that heteroglossia

> represents the coexistence of socioideological [sic] contradictions between the present and the past, between differing epochs of the past, between different socioideological [sic] groups in the present, between tendencies, schools, circles and so forth. (*DN* 291)

This quotation is necessary for the framework of this thesis because it pertains to “socioideological [sic] contradictions,” which can be interpreted as different and contradictory viewpoints and ideas within a society; these are listed in this quotation as “socioideological [sic] groups,” “tendencies,” “schools,” and “circles.” This allows for an extensive breadth of understanding when considering different viewpoints. They can be political, historical, cultural, sociological, or literary. Fundamentally, when these are present within novelistic discourse, they can be defined as heteroglossic. In relation to the novel and its importance, heteroglossia can be used as a tool for conducting close readings of the novel, whereby the heteroglot language is able to explore the social and historical coordinates of the novel:

> This inner stratification of every language at every given moment of its historical existence is a necessary prerequisite for the genre of the novel—by means of social heteroglossia and the individual multivoicedness that grows on its ground, the novel orchestrates all its themes, the whole objective, meaningful world represented and expressed in it. (*DN* 262-263)

Bakhtin's assertion here highlights the foundational role of heteroglossia in the novel as a literary genre. It is through these varied voices and linguistic expressions that the novel is able to explore the complexities of society and culture, thereby making it a potent tool not only for exploring the tensions, instabilities, and fractures within novelistic discourse but also how texts encounter and interact with other texts. This essentially means that the identification and interpretation of heteroglossia in the novel allows this thesis to explore the contemporary discourses which prevail outside the narrative world but are incorporated and explored within the novel’s themes and discourse. In this case, Bakhtin primarily argues that language in the novel is not a monolithic, homogeneous system created entirely through authorial intent but rather a dynamic and diverse field of different voices, viewpoints, and ideologies. For Bakhtin, this process of heterogeneity and dynamism is a fundamental part of his dialogic understanding of language and the novel. This essay will now discuss Bakhtin’s

dialogism or dialogic understanding of the novel, as the socio-historical context of the novel is necessary for polyphony and heteroglossia to be present.

2.1.5 Dialogism

Dialogism is the guiding principle of Bakhtin's understanding of meaning-making and his approach to the philosophy of language and literature in the form of the novel. It is linked to heteroglossia through the interaction between different discourses and socio-ideological forces. Drawing upon Bakhtin's understanding of discourse in its novelistic form, dialogism pertains to the idea that meaning is created between speech and context. Subsequently, speech can be contended as a socially phenomenological unit. It is found in constant flux and interaction with its environment and those using it. "The word is born in a dialogue as a living rejoinder within it; the word is shaped in dialogic interaction with an alien word that is already in the object. A word forms a concept of its own object in a dialogic way" (*DN* 280). Leaning on a linguistic approach to dialogism in its early foundations, Bakhtin propounds the intention and meaning of the word as being formed in a "dialogic interaction" (*DN* 280). However, these are not merely found in a linguistic appraisal of the word and its context: "Literary texts, like other kinds of utterance, depend not only on the activity of the author but also on the place they hold in the social and historical forces at work when the text is produced and when it is consumed" (Holquist 68). To this extent, this dialogic interaction necessitates a process through which contact with another word or utterance is composite and requisite in meaning-making. To the same extent that the independence of the characters' voices free from authorial hegemony is a composite of polyphony, Bakhtin contends that "language—like the living concrete environment in which the consciousness of the verbal artist lives—is never unitary" (*DN* 289). The parallel to the lack of uniformity of voices in the polyphonic novel is seen in the lack of

uniformity in language; “the life of any word is as a succession of utterances, in each of which its meanings are enriched, contested, or annexed” (Dentith 3). Ultimately, according to Bakhtin, in relation to its environment and disparate interlocution, the word is a product within and of its context. This means that

> the sociability [of the word] has a double origin: firstly, the utterance is addressed to someone (which means that there is this micro-society formed by two people, the speaker and the addressee); secondly, the speaker himself is always a social being. (Todorov 69; *my translation)*

As seen in Todorov’s assessment of the Bakhtinian utterance, at the site of an interaction and interlocution, language and the word are social constructs. This site of interaction results in a state of tension and instability between the word and its contextual referent, which, similar to socio-ideological conditions, are in flux and changeable. The sociability of the word stands in opposition to the previously Saussurean understanding of Structuralist linguistics. It can be maintained that the difference in Bakhtin's dialogic social conceptualisation of language stands “diametrically opposed to Saussure” (Renfrew 63; Baron 325). To comprehend this aspect, it is first necessary to explore how they differ. Saussure's semiotic understanding of language with the help of the dichotomy of *langue* and *parole,* or the system of language and the speech used, can be “seen as a generalised and abstract system” (Allen 11). It is consequently devoid of the social aspect of language. “For Bakhtin, it [language] stems from the word’s existence within specific social sites, specific social registers and specific moments of utterance and reception.” (Graham 11) This idea is similarly seen in Todorov's “sociality of the word” (69) and is corroborated by Shevtsova, who remarks in response to Saussurean conception of language that “speakers, consequently, are not only denied a role in the language system (which itself jeopardises the concept of langue in linguistics). They are also denied their role of social agents (which destroys the concept of society)” (751). The

position of the “social agent” thus then relays the speaker into the system of language. This represents one of the most critical aspects of the utterance, according to Bakhtin, and it finds itself in a dialogic field of tension and interaction with context:

> The living utterance, having taken meaning and shape at a particular historical moment in a socially specific environment, cannot fail to brush up against thousands of living dialogic threads, woven by socio-ideological consciousness around the given object of an utterance; it cannot fail to become an active participant in social dialogue. (*DN* 275)

In essence, this is Bakhtin’s understanding of the utterance; it represents a state which is in a dialogue with its socio-historical environment. The word is in constant dialogue with its context. “Each word tastes of the context and contexts in which it has lived its socially charged life. Contextual overtones (generic, tendentious, individualistic) are inevitable in the word” (*DN* 293). Context, in dialogue with the word, is paramount to the dialogic process in which meaning is created.

As stated, the dialogic process of the word in the novel, through the interaction with its different contexts, is fundamental in the meaning of the word. This contextualisation results in tension and its usage as a tool in exploring novelistic discourse. On the dialogic process of the word, Bakhtin argues that:

> The word directed towards its object enters this dialogically agitated and tension-filled environment of other words, evaluations and accents, weaves itself into their complex inter-relations, merges with some, recoils from or intersects with others; and all of this may fundamentally form the word, may leave deposits in all its semantic layers, complexify what it expresses and influence its entire stylistic profile. (*DN* 270)

“Tension-filled” is used frequently in *Discourse in the Novel* to explore the interaction between the utterance and its counterpart is a product of “inter-relations” and intersections, which is a composite of the dialogic process. This quotation provides a key example of how the dialogic process is crucial to the creation of meaning, process which is located in an “agitated and tension-filled environment” (*DN* 270). However, it

is equally important to note that there is an instability to meaning; the last sentence denotes the possibility of change and adaptability through contact with other words. When this is superimposed on the artistic discourse of the novel, the result is

> a dialogical relationship with the author that is also in dialogical tension with other persons' dialogical understandings of that discourse, which are in themselves internally dialogical as well as externally dialogically related to an indeterminate number of other internally and externally dialogical discourses. (Wendell 445)

The effects of this tension and instability are manifold. As Wendell ascertains, there is a process of internal and external dialogization. Before mentioning the impact of this, it is necessary to understand what internal and external dialogization are. I contend that internal dialogization is the interaction within the literary space of the novel. Thus, external dialogization pertains to the idea of the discourses external to the novel, similar to the idea of novelistic discourse. This is also seen in Kristeva's ambivalence which will be discussed in the next subchapter. This, as in the effects of heteroglossia, pertains to the interaction of different discourses that shape the original discourse. The tension between the different elements of this process is requisite because it relies on a dynamic, dialogic process. Using Bakhtin's theories, the tension which can be unearthed as part of this process is essential because it can be transposed onto a literary text and used to analyse the tension between the novelistic discourse as polyphonic, heteroglossic, or intertextual. The merit of Bakhtin's theories in this thesis is that they are defined by interaction and relation. There is a connection between artistic and extra-artistic discourse, which leads to novelistic discourse. Novelistic discourse and the expression of different viewpoints lead to the independence of characters' viewpoints in the polyphonic novel. The interaction between the text and its context leads to dialogism and a dialogized state of interaction in the novel.

2.1.6 Intertextuality: Between Bakhtin and Kristeva

Having established the idea that Bakhtin's theories centre on a system of interaction and relation in the previous chapter, I will now relate his conceptualisation of the novel to the notion of intertextuality. This term has gained theoretical traction since its introduction by Julia Kristeva in 1966. It has been noted by many academics writing on Kristeva (see Graham Allen, Scarlett Baron, Mary Orr) that she was one of the first to introduce Bakhtin and his ideas into Western academic discourse. As we have seen in the exploration of Bakhtin's work, he maintains that the literary word gains meaning through an interaction with another text. Kristeva accredits Bakhtin as "one of the first to replace the static hewing out of texts with a model where literary structure does not simply exist but is generated in relation to *another* structure" (*WDN* 64). I understand Kristeva's intertextuality to follow in the Bakhtinian tradition of dialogism that texts interact use aspects of, and engage in a dialogue with other texts and contexts. According to Bakhtin, this can largely be seen as a continuation of the blending and interconnectedness of artistic and extra-artistic discourses to create novelistic discourse. In another respect, this can be perceived as an extension of Bakhtin's dialogic interaction between the text and its context. When intertextuality is present in two texts, the connotations, context, and potential readings of the referenced text enter into a dialogue with the text that is referencing. In this thesis, this means that Smith's *Winter* is the referencing text, and *Cymbeline, A Christmas Carol* and *Sir Gawain and the Greene Knight* are the referenced texts. Thereby, the analysis of the referenced texts influences the analysis of the referencing text. In order to support this argumentation, I will explore Kristeva's theoretical approach to intertextuality.

2.2 Intertextuality: Kristeva

Collected in *Desire in Language* (1980), the English translation of Kristeva's early work, are two seminal essays, "The Bounded Text" and "Word, Dialogue, Novel". These first

adumbrate her approach to intertextuality. According to Kristeva, in its simplest forms, intertextuality refers to the idea that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (*WDN* 37, italics original). This means that intertextuality defines the relation between two texts. It also defines the meaning and the indexicality in this connection. For Kristeva, this meaning is not static and is dependent on Bakhtin's "conception of the 'literary word' as an *intersection of textual surfaces* rather than a *point* (a fixed meaning) as a dialogue among several writings" (*WDN* 65). In these terms, intertextuality is a dynamic, dialogizing process. As I have ascertained in my discussion on Bakhtin, a process, which is defined by its dialogism, is in a state of tension and instability. This idea becomes more important when looking at Kristeva's theories as outlined in "The Bounded Text". As in Bakhtin's work, the interaction between the different texts and context is instrumental in her understanding of the ideologeme that I will outline in the following.

One of the initial aspects to arise from "The Bounded Text" regarding intertextuality is the ideologeme. One important thing to mention before dealing with Kristeva's understanding of intertextuality and the ideologeme is that Kristeva often uses terms such as "textual arrangement," "textual surfaces," and "literary space" (*WD* 64, 64; *BT* 36) to explore the relation between texts. These can be understood under the banner of the narrative world and discourse in one text. Therefore, when talking about the interior literary space of *Winter* in this thesis, this refers to the novel written by Smith, the referencing text. The exterior space is the combination of all the intertextual and contextual references which form part of the narrative but have an origin clearly identifiable from another text or source. Shakespeare's *Cymbeline* consequently forms part of the exterior space. This configuration of literary space, according to Kristeva, forms the basis of her ideologeme, which is "the intersection of a given textual

arrangement (a semiotic practice) with the utterances (sequences) that it either assimilates into its own space or to which it refers in the space of exterior texts (semiotics practices)" (*BT* 36). In order to unpack this quote, it is necessary to acknowledge that Kristeva views literary and cultural activity, writing, as productivity and practice in a "sign system… [which] calls for the identity of a speaking subject within a social framework" (Roudiez 18*;* see Allen 51-53). This leads to the understanding that the interaction between a text's interior and exterior literary spaces create meaning. This meaning creation is dependent on the historical and social coordinates of the text, meaning, like Bakhtin, the context of a text has an impact on the analysis and interpretation of the text. To this extent, she states, "the ideologeme is that intertextual function read as 'materialized' at the different structural levels of each text, and which stretches along the entire length of its trajectory, giving it its historical and social coordinates" (*BT 36)*. From this, it can be ascertained that Kristeva's ideologeme ensures that no text exists in isolation; it enters into a dialogue not only with its own space or the space of exterior texts but also its social and historical context. An essential facet of Kristeva's ideologeme is that this context can also be assessed as an intertextual text. This thesis understands and uses Kristeva's ideologeme as the socio-historical referent of the referenced text in the referencing text. This means that the context of one literary space is just as important as the context of another literary space. This creates a new level of depth and meaning. In *Winter,* the socio-historical context in which Dickens was writing *A Christmas Carol* interacts with the socio-historical context of *Winter*, creating the idea that the ideologeme is this intersection between the texts and their contexts. The constant flux of interaction and, therefore, the constant state of change and changeability becomes apparent in her conceptualisation of intertextuality. Reliant on several axes of understanding, the instability of meaning through this dialogizing, intertextual process is evident.

Having noted that intertextuality, according to Kristeva, is reliant on this dialogizing process and contingent upon the social-historical referent, it is now necessary to explain her theorisations in “Word, Dialogue, Novel” and how this essay comprehends intertextuality as a resource and framework for analysing the relationships between literary texts. This constitutes the idea that intertextuality can be used as a tool to interpret sites of tension and instability in this relationship. Arguably, the first move to an intertextual theory is the consideration that “any text is the absorption and transformation of another” (*WDN* 66) and that this is orientated in different directions: “the word’s status is thus defined *horizontally* (the word in the text belongs to both writing subject and addressee) as well as *vertically* (the word in the text is oriented toward an anterior or synchronic literary corpus)” (*WDN* 66). Here, Kristeva posits that the utterance can interact with other utterances in two ways. The horizontal utterance interacts with meaning in the space of its own textual surface. The novelistic discourse in *Winter* intersects with other instances within that text. The vertical utterance is the interaction intertextual. This allows for the idea that the discourse in the referencing text is influenced by its intertexts. Vertical and horizontal meaning according to Kristeva is intertextuality in the form of multi-directionality.

Akin to this multi-directionality of the interaction between words, utterances, and texts is what Kristeva posits as ambivalence, equally important in this consideration of intertextuality as the dialogized spaces between texts:

> The notion of *ambivalence* pertains to the permutation of the two spaces observed in novelistic structure: dialogical space and monological space… the writer can use another’s word, giving it a new meaning while retaining the meaning it already had. The result is a word with two significations: it becomes *ambivalent.* (*WDN* 73)

Using this citation, the first thing that can be deduced from ambivalence in relation to intertextuality is that the literary space is diversified in the structure of the novel; it can explicate contradictions, tensions, and expressions of different characters of the author and even the reader. Ambivalence highlights one of the key modes of intertextuality, the duality or plurality of the text through its interconnectedness with other texts. It can be maintained that when another's word is employed, it is infused with an iteration and new meaning. To this extent, Kristeva contends that "this category of ambivalent word is characterised by the writer's exploitation of another's speech- without running counter to it- for his own purposes; he follows its direction while relativizing it" (*WDN* 74*).* This leads to the reinterpretation of the word and the text whilst simultaneously acknowledging and retaining the word's existing meaning or connotations. One key example of this in *Winter* is Sophia and Lux's discussion of *Cymbeline*. The reference contains its own meaning as a horizontal utterance in the literary space of *Winter*. However, further connotations are imparted when examining the original, referenced text. This utterance is then multidirectional and ambivalent, creating tension in the referencing text's narrative. The ability to interpret and analyse multiple voices and discourses in this ambivalent sense, the plurality of the ambivalent word, and the arrangement of this space allow intertextuality to be a valuable tool in the exploration of tension and fracture in tension in the novel.

Before concluding this theoretical section of framework of intertextuality as dialogism, which guides this project, one final point must be made in order to understand where to situate Kristeva and her work on intertextuality. Being able to achieve this, a summary of her work is valuable:

> Though the breadth of Kristeva's conception might be regarded as a strength, the juxtaposition of such incompatible, indeed contradictory images, is logically problematic, fostering a definitional haziness which explains the polyvalence and ambiguity which pertain to intertextuality to this day. While approaches to

> the texts as technical or artistic assemblages of bounded, clearly definable component parts seems redolent of structuralist ambitions, their portrayal in organic terms- of absorption and transformation- reflects a more post-structuralist outlook. (Baron 337)

In this quote, Baron contextualises the debate around the lack of concrete, coherent methodology in Kristeva's work. Attempting to summarise her work between structuralist notions of definability and stability and the ambiguity of post-structuralism, it can be argued that Baron considers this principally to be a weakness and that it only "might be regarded as a strength". I, however, can't entirely agree with this assessment. As seen in my discussion on the ideologeme, multi-directionality, and ambivalence, Kristeva presents a framework which can be used in a Bakhtinian dialogic sense to explore the interaction between texts. This thesis argues that intertextuality is indispensable as a tool for understanding meaning-making through interaction and encounter. As the idea of the ideologeme, the place of the text in each social-historical context, expands the possibility of a text's interpretability, so does the ambivalence in a text.

This theoretical framework, discussion, and analysis of Bakhtin's work on polyphony, dialogism, and heteroglossia and Kristeva's intertextuality has specific importance to the analysis of *Winter* by Ali Smith in this thesis because they provide a theoretical lens for the analysis of tension, instability, and fracture. It allows for the interpretation of the space between the independent and unmerged voices in a polyphone novel, of the space between the word and its context, and of the space between the voice and voices in a heteroglot language. The dialogic interactions between characters are complemented by Kristeva's intertextuality, where references to other texts and cultural discourses provide depth and new meaning to the original text. The analysis is situated within socio-cultural contexts, allowing for an understanding of how these theoretical elements collectively contribute to a nuanced portrayal of Britain in *Winter* engaging

with contemporary issues, historical events, and cultural debates. This integrated framework offers a comprehensive approach to exploring the intricacies of representation in the novel, providing a foundation for in-depth analysis and interpretation.

3. Fracture: The State of Britain in the Novel

> It isn't a good enough answer, that one group of people can be in charge of the destinies of another group of people and choose whether to exclude them or include them. (*Winter* 206)

This first section of the analysis of *Winter* deploys the theories outlined in the previous chapter to analyse representations of Britain within the novel. I will argue that the novel presents a fractured and divided Britain. To substantiate this argument, this thesis will first focus on the general state of Britain, incorporating elements of British politics and events that have taken place in Britain that are represented in *Winter*. This thesis will then turn to a discussion of Brexit in the novel. The dialogism in the novelistic discourse of *Winter* and the events since the referendum. Following this exploration of the dialogic representation of Brexit, I will then analyse instances where migration arises as a topic, exploring the polyphony and heteroglossia that are present. These similarly form part of Britain's representation in Winter as fractured. The final subchapter will focus on the intertextuality between Shakespeare's *Cymbeline* and Smith's *Winter.*

3.1 The State of Britain

The fractured state of Britain in the *Winter* is arguably one of the defining features of the novel and constitutes the main line of argumentation of this thesis. This forms the initial part of this analysis because it acts as a starting point for the subsequent subchapters in this section. I argue that fractured is an apt term to describe Britain in

the novel because it not only explores the idea that something is broken but also that something is split, full of mistakes, and unable to exist in its current form (*OED* “Fracture”). In a discussion between Iris and Sophia whilst they exchange words about their birth country, this idea of fracture becomes palpable. “But I can’t help but worry for old England, she says. The furious grumpy faces, like caricatures on some terrible sitcom on TV. England’s green unpleasant land” (208). When Iris refers to “old England,” I do not interpret this to denote an ancient or previous version of England that Iris is worrying for; rather, this seems to be an adjective which expresses endearment and affection for England. The worrying for England's transformation into something unpleasant is seen when she says, “England’s green unpleasant land” (208). This is an example of Kristeva’s ambivalence. In its own right, in the novelistic discourse, England is depicted as “green” and “unpleasant.” This has horizontal meaning in the novel, describing the representation of England and Britain as such. This reinforces the previous discussion on the state of Britain, as found in this subchapter. This passage from the text also has vertical meaning. It is a pun on the final line of William Blake’s poem “And did those feet in ancient time,” the preface to his epic poem *Milton* (1808). The line it references is “Till we have built Jerusalem / In England’s green & pleasant Land” (Blake 41-42) According to James Carroll (236), this poem was very little known until it was set to music in 1916 by Hubert Parry. Since 2010, it has been used at sporting events as an alternative national anthem for England (Walsch qtd. In *The Guardian*) and is sung at Women’s Institute meetings. Whether it be from the original poem or the later song “Jerusalem,” this is a common cultural reference from contemporary Britain and England. This then gives it vertical meaning. The context here allows this to be seen as ambivalent, as Iris describes the country in the novel as “unpleasant,” leading me to conclude that this reflects the state of Britain in the novel. It imparts a new level of meaning to the assertion. The dialogue with the

context and the socio-historical coordinates of the text situates this representation of Britain as important in understanding how the country can be interpreted in the novel. As parallel, it serves as a poignant link to the broader themes of division and representation in the novel *Winter.* This worrying for the country presents an important insight into the representations of the novel, and it can be similarly seen in another interaction with Sophia. Her lack of empathy serves as a characteristic which represents one voice in the fractured representations of Britain.

The second example from the text that I will use to explore the fracture in Britain is how Sophia contemplates her emotions concerning the floating head and her and its ability to feel pain:

> Nothing.
> Also, just, you know, ordinary everyday terribleness, ordinary people just walking around on the streets of the country she'd grown up in, who looked ruined, Dickensian, like poverty ghosts from a hundred and fifty years ago.
> Nothing. (*Winter* 30)

In a polyphonic sense, it is possible to argue that an independence of voices is present in this passage. The contrast and difference between Sophia's voice and the narratorial voice are significant; they both provide a different viewpoint in relation to the "ordinary everyday terribleness" and the "poverty ghosts" in Britain. The nothingness that Sophia feels in response to this is telling of her character; she is viewed as someone who is apathetic to a broken country. It also implies that the country has not changed in a century and a half, ignoring or questioning 150 years of potential change that has happened over time. This passage also shows that the independence and plurality voices in the novel highlight the extent to which polyphony can be used to explore this fracture. Arguably, this is part of Sophia's dialogue. When this is related to the heteroglossia between voices in the novel and the novel's context, the representation of Britain in the novel becomes apparent. This is a place where people look ruined; it

depicts a country which does not function for the ordinary person. This fractured representation of Britain in *Winter* can be seen in this “Dickensian” image and in the way, society functions in the novel. This function in the novel is often closely associated with political chaos and the pervasiveness of information and technology.

Having formulated Britain in the novel as being poverty stricken, another aspect contributing to Britain's fractured state arises through the novel’s approach to modernity, politics, and technology. These appear as central occupations in Smith’s work and are presented to the extent that they discuss the fast pace accompanying technological advances (Lea 397). One of the key things the novel can express through this representation of Britain is shock, crisis and the fracture that ensues. This notion is expressed during an argument between Art and Charlotte, Art’s original girlfriend; she says, “when pre-planned theatre is replacing politics, [...] we’re propelled into shock mode, trained to wait for whatever the next shock will be” (*Winter* 57). The notion of politics, especially pre-planned, is interesting in the context of the novel because *Winter* was written “between May and August 2017, during which time the snap general election happened, when the Conservatives narrowly lost their majority” (James). Politically in the United Kingdom, a great deal happened during this period. The European Union Act of 2017 was passed, which triggered Article 50 to leave the European Union. There were local government elections across England, Scotland, and Wales, and the 2017 general election, dubbed the “Brexit Election” (Fieldhouse and Prosser), which resulted in a hung parliament and a power-sharing deal between the Conservative Party and the Democratic Unionist Party. With this information, there is arguably added depth of meaning to the idea of “pre-planned theatre [...] replacing politics,” as Charlotte proclaims. It leads to the idea that political events or actions are orchestrated to create chaos and crisis in this case, rather than genuine expressions

of political processes, debate, and decision-making, a mood which I believe is captured in the novel. The general scope of political events as being chaotic is similarly explored to the extent of how people consume media and the news.

The constant evolution of technology, primarily through social media and smartphones, means that humans are constantly exposed to the news and new information. This reflects onto the state of Britain and how it is represented in the novel, especially in the sense that Britain moves from one crisis to another. This is explored in the follow-up remark from Charlotte to the idea of "pre-planned politics" (*Winter* 57). In the discussion with Art, she says that we (people in general) are:

> On a 24 hour [sic] newsfeed like we're infants living from nipple to sleep to nipple to sleep. From shock to shock and chaos to chaos like it's meant to be nourishment, she said. It's not nourishment. It's the opposite of nourishment. It's fake mothering. It's fake fathering. (57)

The idea that our information consumption is like living "on 24 hour [sic] newsfeed," underscores the relentlessness of crisis and chaos. The accessibility and barrage that people have on social media and traditional media, such as television or print, reflects the pervasiveness of information. Especially in times of political chaos and fracture, as I have argued in the previous paragraph, the omnipresence of input mirrors this state of Britain as depicted in *Winter.* In this all-intrusive news barrage, Charlotte compares individuals as being in an infantile state, moving "nipple to sleep" and "from shock to shock and chaos to chaos" (*Winter* 57) This simile and metaphorical remark allude to a state of upheaval, which reflects a broader societal pattern in the novel. This is subsequently linked to the idea of "nourishment" and the state's responsibility to provide for and sustain its citizens. If Britain, as depicted in the novel, is unable to nourish its citizens properly and indeed does the opposite, it can only lead to the conclusion that the state is fractured and unfit for purpose. This metaphorical

exploration is helpful in evaluating the novel's general mood, which, as previously stated, depicts the novel as being fractured through its unpleasantness, hostility and in a state of shock and chaos. This notion links to the following subchapter in that it foregrounds one of the most defining political events in the United Kingdom's modern history: Brexit.

3.2 Brexit

Having established in the previous subchapter that Britain in the novel is represented as in a state of chaos, stricken by poverty and unpleasantness. This leads to my contention that the representations of Britain can be situated at a point of fracture. This line of argumentation is supported when considering Brexit and its aftermath as portrayed in the novel. It is necessary to delineate that this thesis does not perceive Brexit as the defining feature of this novel; rather, it aligns with one of Kristian Shaw's contentions that "Brexit did not divide the nation, it merely revealed the inherent divisions within society" (Shaw 16). Whilst Brexit is explored in the novel, it is not its sole focus but rather the general representations of Britain. This general reflection can be deduced when stating that the term Brexit is not mentioned in *Winter.* Instead, it is referred to as "the last vote" (*Winter* 56), "the so-called vote" (*Winter* 206), or simply the "vote" (*Winter* 212). This avoidance and aversion to the term in the novel can be explored through Bakhtin's dialogism. It arguably leads to the argument that Britain in the novel is fractured because it relies on the idea of a dialogue between the novel and the context. The deduction of the term is situated in a site of tension between the utterance and reception, as seen in the sociability of the word, according to Bakhtin. What the reader understands to be the "vote" is contextualised in the novel and appears as Brexit. The novel's context, written after the Brexit vote, prevails in this example of heteroglossia. It imparts an implied and anticipated meaning, an important

part of Bakhtin's theory on dialogism. This fracture emerges as the novelistic discourse engages elements of the socio-historical and sociopolitical context. A similar fracture emerges when considering the division in society caused by the referendum. This, too, is explored heavily in the *Winter,* principally through the representation of the two sides of the vote, Leave and Remain.

When considering the division and fracture portrayed in *Winter* surrounding Brexit, it is essential to consider the intricacies of the two referendum campaigns and the dual nature of the issue of Britain leaving the European Union. The June 2016 ballot presented a binary choice: to stay or to remain. Significant to the debate were the proposed reasons for staying or exiting and the proposed futures. This division and fracture can be seen in the novel and can be viewed as part of the polyphony of *Winter.* On these proposed futures and the campaigns, Kristian Shaw observes that:

> The two oppositional campaigns in the EU referendum offered competing and irreconcilable visions of the nation's future: for Remain, a passive future tempered by economic realities and global responsibilities; for Leave, a redemptive future free of European control and full of political possibilities, resurrecting a national self-determination associated with Victorian imperialism (Shaw, *BrexLit* 25).

Firstly, this has been mentioned here because it provides some contextualisation for some of the issues of Brexit that are depicted in *Winter;* the idea of irreconcilability that Shaw presents is readily observable in the relationship between the two sisters, Iris and Sophia, they represent the two sides of the vote in the novel. Secondly, Shaw notes the "redemptive future free of European control." This was one of key slogans of the Leave campaign: "Take back control", which effectively combined not just a sense of a positive future albeit never defined or elaborated, but also suggested a sense of rightful ownership" (Haughton). This notion of taking back control is essential in this thesis because it permeates the narrative through Sophia's speech, an example of

political discourse and ideology entering into the novelistic discourse. As opposites in the debate on Europe, Sophia, whilst "gripping the arms of her chair with fury" (*Winter 206),* first says, "the so-called vote, [...] was a vote to free our country from inheriting the troubles of other countries, as well as from having to have laws that were not made here for people like us by people like us" (*Winter* 206). This is then retorted by Iris, who says, "Philo, Philo, Soph, Soph, you're such a good girl [...] Thinking exactly what the government and the tabloids tell you to think" (*Winter 207).* This interaction between the sisters is arguably polyphonic to the extent that these are unmerged voices in a Bakhtinian sense, representing discourses of the external narrative space. Sophia's contention of taking back control is emblematic of the Leave campaign and equally includes the rhetoric of division and fracture between "us" and "them", which is also surprisingly remarked in the family unit: "Oh there is most definitely a them, his mother says in everything. Family is no exception" (*Winter* 207). Iris's polyphonic response firstly plays on the etymology of the name "Sophia" as stemming from "philosophy", adding an allegorical meaning to someone whom Iris deems as not being an original thinker, rather a parrot of tabloid media. However, concerning the broader context and the representation of Britain, it can be argued that this is an example of *Winter* being polyphonic and fractured in relation to the Brexit and division. The novel's polyphony, especially in exploring the Brexit topic in this dialogized fashion, shows the plurality of consciousnesses. In this respect, they are also irreconcilable and, thus, fractured. This contention of fracture and division through this Bakhtinian reading is portrayed when the novel interacts and enters into a dialogue with the topic of migration.

3.3 Migration

I have chosen to dedicate a separate subchapter to the topic of migration, a recurring theme in *Winter*, rather than incorporating it into the preceding subchapter. Against the backdrop of the escalating right-wing populism and nationalism prevalent in Europe

and the United States, and epitomised by movements like Brexit, migration emerges as a central and divisive theme. This tendency can be observed in Shaw's assessment of Britain before and after the referendum:

> The years leading up to the EU referendum witnessed a sudden and violent shift towards right-wing populism, hostility towards supranational forms of cosmopolitical democracy and global interdependence, extensive opposition to open-border policies, discontent with the cultural implications of globalization and a xenophobic resistance to both immigrants and transnational mobility in general. (Shaw 1)

Migration permeates the novelistic discourse, drawn from external discussions, and manifests itself in various polyphonic and heteroglossic instances, all of which will be thoroughly explored in this subchapter. To illustrate this, I will begin by examining the case of Lux—an immigrant from Croatia—who serves as a catalyst, bringing light and guidance to the narrative amidst the discord among the quarrelling sisters and the despondent Art. This subchapter will then focus on two examples of heteroglossia in the form of political speeches from the external literary space entering into the novelistic discourse. These examples coalesce around the Bakhtinian literary theories of dialogism and polyphony to illustrate the fracture in Britain as portrayed in *Winter.*

Lux is arguably the most interesting character in *Winter:* she is brought into the polyphony of the novel due to a face-saving deal to replace his ex-girlfriend Charlotte; she is a shapeshifter, embodying both herself and Art's original ex; she dropped out of university due to financial difficulties but is eloquent and knowledgeable of British culture and literature; she works and sleeps clandestinely in her work; most importantly, she is an immigrant from Croatia and takes the role of the intruder, the illuminator, and catalyst of the narrative to the other characters. In a discussion on migration in the novel and the context of the novel, it is necessary to explore the role

of Lux in the polyphonic narrative. This has the effect of bringing an outside opinion to the fractured representations of Britain in *Winter.* Firstly, she is described in the novel by Sophia as "not English" and having an accent (Winter 113), but she is considered, as "Arthur's partner, as every bit as English as myself" (*Winter* 113). Here, tension is palpable in the narrative between those who belong, those who do not belong, and those who are accepted but do not belong. This state of the immigrant in Britain in the novel is arguably explored in Lux; a tension between integration and exclusion can be inferred here. However, in the polyphony of the novel, she is an equal part of the plurality of voices, along with the autochthonous characters. One of the most striking observations she provides as the outsider is the rhetoric of Britain being full and having "no room" (*Winter* 205):

> "It is strange, Lux says, to think of anyone in this country ever talking about a room of the future when people like so much to buy new things that look like old things, and the only room I'm used to hearing people talk about is the *no* room, the *no more* room. (*Winter* 205).

This critique of acceptance of migration in Britain is powerful. As someone who does not have a place to sleep, there is no room for her. She is forced out by a system to ensure failure. However, the crucial issue lies in the contradiction between capitalism and the scenario where people purchase new things to resemble old things but exclude other people who want to migrate and have a better life. With this assertion, Lux also touches upon the rhetoric of exclusion through the heteroglossic example of there being "no *more* room" (*Winter* 205), a common trope of right-wing politicians who are opposed to migration. Arguably, in this respect, this is an example of Lux's ability, through this example, to explore the representations of Britain in the novel as being fractured. With this quote, she not only highlights the hypocrisy of the society in the novel concerning migration but also proves herself to be a character who can provoke and catalyse the discussions on migration, which will be explored in the next chapter.

Having explored Lux's position as a migrant as an illuminator and catalyst, I will now analyse an instance in which economic migration is discused in the novel. This discussion includes Lux, Iris, and Sophia. It is essential in this context because it echoes the rhetoric of us and them as explored in the Brexit subchapter. It is further significant because of one key example of dialogism, which links the contemporaneous context of the novel to the past social-historical forces of post-war Britain. This temporal aspect imparts important historical context to the modern context, especially concerning the split opinions on migration. This essentially compounds my contention that *Winter* depicts a fractured Britain. After discussing the lack of room in Britain for migrants, Sophia says, "they're economic migrants, his mother says. They want better lives. The ghost of Enoch, Iris says in a ghost voice. Rivers of bloo-oOOo-ood" (*Winter* 205). This instance on migration references one of the most infamous speeches in British history, British MP Enoch Powell's 1968 so-called "Rivers of Blood." Delivered in 1968 at the Conservative Political Centre in Birmingham in response to the Race Relations Act 1968, which made discrimination on the grounds of race and ethnicity illegal, the speech was lauded as being deeply racist, inflammatory and unacceptable (Hickson 354-355). It also resulted in Powell's sacking from Shadow Cabinet. Hickson notes that "the immigration of non-whites from the former colonies came to be seen by Powell as a threat to British cultural homogeneity (353). This notion is echoed in the post-Brexit climate of the novel. It is the intention of Iris here to draw comparisons between Britain having no more room and the divisive discussion on migration in the UK. This posits one of the novel's key ideas, that the Britain represented here is in a state of fracture. Where some may find common ground in his speech. In the original speech, Powell says, "As I look ahead, I am filled with foreboding; like the Roman, I seem to see "the River Tiber foaming with much blood" (Powell qtd. in *Telegraph*).

When exploring this speech in the context of 1960s Britain and then its dialogic interaction with the current context of the 21st century, a complex layering of historical perspectives and contemporary challenges can be witnessed. The novelistic discourse in *Winter* skilfully intertwines the echoes of Enoch Powell's divisive rhetoric with the unfolding narrative of Lux, Iris, and Sophia, creating an image that reflects the fractures within British society. The idea of migration as representing fracture in Britain in the novel can also be seen when another instance of a politician's speech enters into the narrative: Theresa May's 2016 address to the Conservative Party Conference. Again, it is found in Iris's discourse.

In the novel, Iris is characterised as a protestor, an agitator, someone who stands up for the rights of the many, and whilst not entirely without her pitfalls, she is the counterweight to Sophia's conservatism. Cox alludes to the idea that Iris is derived from "ire" and alludes to rage and passion (Sincox 232), which is telling in her role as an activist and agitator. In a moment of reconciliation between the two sisters, the following conversation takes place, in which a similar example of heteroglossia to the "Rivers of Blood" Speech is present, that of the former British Prime Minister Theresa May's (2016-2019) speech to the Conservative Party Conference in October 2016:

> I've been in Greece, Iris said. I came home three weeks ago. I'm going back in January.
> Holiday? Sophia said. Second home?
> Yeah, that's right. Iris said. Tell your friends that. Tell them to come too. We're all having a fabulous time. Thousands of holidaymakers arriving every day from Syria, Afghanistan, Iraq, for city-break holidays in Turkey and Greece. And when you're done telling them that, she said, tell them what it's like to come back here, when you're a citizen of the world who's been working with all the other citizens of the world, to be told you're a citizen of nowhere, to hear that the world's been equated with nowhere by a British Prime Minister.
> (*Winter* 232-233; line breaks as in the original)

Foregrounding the speech as an example of heteroglossia is Iris's engagement and her work as a volunteer and activist. This focuses on the refugee crisis in 2015

stemming from the heightened movement of refugees and migrants towards Europe and the formation of refugee camps. Sophia's response of "holiday" or "second home" could be deemed as naive or provocative. However, I think it heightens the notion of the crisis in the novelistic discourse, with Greece and Turkey being common holiday destinations for British people. The speech which forms the heterolgot language in Iris's discourse, as already mentioned, comes from May's "Citizens of Nowhere" speech. This address is rooted in the populism and nationalism that has been present over the past decades, as Shaw observes (1). Arguably, not everyone at the time of *Winter's* composition and May's speech shared the view that "if you believe you're a citizen of the world, you're a citizen of nowhere. You don't understand what the very word 'citizenship' means (May qtd. in *Independent*). Certainly, Iris disagrees with this notion, leading to tension in this dialogic interaction in the novelistic discourse between prose, representing the fracture in Britain in *Winter* around the topic of migration. There is also another reference to Theresa May, however, in relation to her tenure as Home Secretary (2010-2016) and her ideology towards immigration. Iris questions, "what kind of vicar, what kind of church, brings up a child to think that words like *very* and *hostile* and *environment* and *refugees* can go together in any response to what happens to people in the real world." (*Winter* 233; emphasis as in the original). Challenging the notion that these terms can coexist in relation to real people, this instance serves as a powerful interaction between *Winter* and the topic of migration. This adds depth to the novel's exploration of migration and Britain's fractured depiction.

3.4 Intertextual Reference: *Cymbeline*

As stated in the introduction, *Winter* is a product of its intertexts. Each chapter that analyses the representations of Britain, whether it be fracture, tension, or instability, is

accompanied by an intertext and the analysis of their interactions through this dialogic process and Kristeva's intertextuality. In this first chapter on Britain being in a state of fracture, I argue that *Cymbeline,* as one of the three primary intertextual references from the external literary space, serves to underscore and reinforce these constructions in Britain. The analysis of the dialogic intertextual reference between *Winter* and *Cymbeline* aligns with the analysis in this subchapter. Shakespeare's *Cymbeline* was first performed in 1611 and appeared in print in the Folio in 1623 (Davies "Cymbeline, King of Britain). It is classified as one of his late romances. The play centres around the forbidden relationship between Imogen and Posthumus Leonatus. Imogen's father, Cymbeline, King of Britain, opposes the union and banishes Posthumus. The plot combine various elements of betrayal, deceit, and mistaken identities. On the structural level of *Winter, Cymbeline* enters the narrative arguably at the height of the intrigue in the novel where the four main characters gather for Christmas dinner and the estranged sisters see each other again for the first time in a "long time" (*Winter* 189). In this scene in the novel, Lux is reminded "of a bit of the play by Shakespeare" (*Winter* 197*)* and continues to provide a detailed synopsis of the *Cymbeline* (*Winter* 197-201). To which Sophia replies, "a play about a kingdom subsumed in chaos, lies, power-mongering, division and a great deal of poisoning and self-poisoning" (*Winter* 200). This is where the textual spaces of *Winter* and *Cymbeline* converge, and I argue that the intertextual relationship between the two can be superimposed on the representations of Britain in *Winter* as being fractured and discordant. This can be achieved through Kristeva's idea of the ideologeme.

Considering this point as an ideologeme, according to Kristeva, I believe that this instance in *Winter* serves as a point of interaction and intersection where the textual arrangement coalesces and the referenced text imparts depth of meaning to the referencing text. In this case, the fracture in the representation of Britain in the novel.

In order to substantiate this idea, it is necessary to explore the context of Cymbeline briefly. Ros King notes that Cymbeline is

> a bold, bloody, tragicomedy [...] using a sophisticated knowledge of classical and contemporary iconography and literary theory to ask fundamental questions about England's place in history, her experiment with religion, and her future in the world. [...] It deals so deftly with the, literally, burning problems in the culture of its own time and place (King 1-2).

Arguably, this assessment, minus the "bloody" and replacing the "religious issues" with political challenges, could easily explain and summarise Smith's *Winter.* Dealing with the shift in political and social dynamics in the Jacobean era, King notes that the play is able to negotiate and challenge the representations of Britain in its social and historical coordinates. This is a contention that is echoed in *Winter* as Sincox notes, "Smith's Innogen's are not British princesses, but a Croatian refugee and an ageing hippie, respectively, they nonetheless hold a mirror to Britain's self-conception - or self-estrangement" (233). The isolationist Brexit and the "resurrecting of national self-determination" (Shaw 1) in the wake of the referendum could readily be interpreted through the British rebellion against Rome in the play and the quote: "Britain's a world by itself, and we will nothing pay/ for wearing our own noses" (Shakespeare 3.1.13-14). This is important in this analysis because, as Kristeva contends in her ideologeme, the struggle and fracture explored in *Cymbeline* informs the trajectory of *Winter.* This materialisation becomes evident when Lux analyses *Cymbeline* and also the current state of Britain:

> And I was telling you about it, Lux says, because it's like the people in the play are living in the same world but separately from each other, like their worlds have somehow become disjointed or broken off each other's worlds. But if they could just step out of themselves, or just hear and see what's happening right next to their ears and eyes, they'd see it's the same play they're all in, the same world, that they're all part of the same story. (*Winter* 201)

In a call for unison in the play, I argue that Lux is arguably calling for unity and peace in the country where she has chosen to reside. She describes the characters as living “in the same world but separately from each other” (*Winter* 201) and “being disjointed or broken off” (*Winter* 201) from each other. Revisiting the ideas presented in this chapter, which constitute Britain in the novel as equally being “broken off” or “disjointed”, *Cymbeline*'s and the character’s realities can be reflected in this quote onto *Winter.* The intertextuality through the ideologeme in this sequence is seen in the interaction between the referenced and referencing text. The intertextual reference to Shakespeare imbues *Winter* with meaning, drawing parallels between the themes of division, deceit, and betrayal in Shakespeare's works and the contemporary challenges of politics and society, including Brexit and migration. However, it is not just the division and fracture which reflect each other; Lux calls for hope in a broken story, through this it can be interpreted that she also calls for hope in the broken society in *Winter.* In the same sense that examples from the novel, analysed through dialogic interactions which inform Bakhtin’s theories, can be drawn upon to argue that the Britain in the novel is fractured, the intertextual reference of *Cymbeline* reinforces this, adding a new level of depth through the juncture of the social and historical forces at work in the play. Having explored the idea that Britain is fractured in the novel, this thesis will continue in this line of argumentation, investigating examples of tension equally depicted in *Winter.*

4. Sites of Tension

> “That's one of the things stories and books can do, they can make more than one time possible at once.” (*Winter* 224)

As this thesis aims to explore fracture, tension, and instability in the representation of Britain in *Winter*, this chapter will therefore focus on example tension found in the narrative. This serves to complement and build upon the analysis second chapter. Tension in this case, relies on examples from the text which examples from the text that explore and compare past and present portrayals of Britain in *Winter*. These can be examined as sites of tension. The analysis in this chapter will subsequently focus on the example of protest, the setting of the house and the intertextual reference of Dickens's *A Christmas Carol.* The dialogized aspect of tension, which can be observed through the description and interaction between different time periods outside of the contemporary post-Brexit context, is fascinating.

4.1 Greenham Common: Sites of Protest

Protest in literature provides an interesting opportunity for analysis through a Bakhtinian lens. The presence of different groups advocating different opinions and points of view is deeply heteroglossic. The stratification of voice in one site coincides with a point of fracture, symbolising wider divisions on a subject. As a site of tension and conflict, using and utilising another's language to develop one's argument is heteroglossic. Therefore, it is irrefutably dialogic, in the sense that there is a presence of more than one voice, and dialogized, the dynamic process of communication. In exploring sites of tension in this dialogized framework, as expounded by Kristeva and Bakhtin, I will first discuss the theme of protest in *Winter.*

In discussing protest, I will first explore the protests at Greenham Common, which serve as an example of tension in the representation of Britain in *Winter.* Greenham Common, as a point of dialogic reference in the novel, is interesting because it transcends the contemporaneous context of Brexit Britain as representations in *Winter,*

situating the parts of the narrative in Britain in the 1980s and 90s. The contemporary approach to the *Seasonal Quartet* is complemented by adding a diachronic aspect to the fractured representations of Britain. Centred on a multitude of different activist movements, the Women's Peace Camp (1981-2000) at Greenham Common airbase represents a culmination of different legal, societal, and political challenges and problems. In response to the stationing of Cruise Missiles by the US armed forces in cooperation with the UK Ministry of Defence, protesters gathered around the RAF Greenham Common base in September 1981. Representing a "interaction between the feminist movement and the international campaign against nuclear weapons" (Navickas 11), the movement also highlighted the challenges to enclosure in Common land laws and the right of assemblage and protest (Navickas 11-12). In *Winter,* the aims of the protest enter into the novelistic discourse by way of one of the protestors reading aloud their statement to the police officers guarding the base:

> *We have had enough of our military and political leaders who squander vast sums of money and human resources on weapons of mass destruction while we can hear in our hearts the millions of human beings throughout the world whose needs cry out to be met. We are implacably opposed to the sitting of cruise missiles in this country.* (*Winter* 145; italics original)

Discussing this example as heteroglossic, it can be seen how external ideologies and worldviews enter the novelistic discourse. The women, as being "implacably opposed" to the stationing of weapons in the county, reflect the wider division and tension on contentious issues such as warfare. This tension is contextualised throughout the novel, in instances of polyphony and dialogism in discussions between Sophia, Iris, Lux, and Art, which I will discuss in the next paragraph. Greenham Common also appears in the novel as an embedded narrative with chapters and sections dedicated to the events. I argue that this creates a site of tension, not only rooting *Winter* in the context of contemporary Britain as dialogized as in Bakhtinian dialogism but also tension between the different narratives in *Winter* coming from past events.

The first example I would like to discuss substantiation of this argument is found in a summary of protests over the two decades. The narratorial voice is, in this instance, not from the point of view of one of the characters:

> Everything is still quite friendly right now. Later there'll be arrests, there'll be court appearances. There'll be sentences in Holloway. [...] there'll be attacks in the press the vitriol of which will be on a fouler level than the country's yet seen in the tabloid media. There'll be abuse that's meant to terrify, screamed by the military at protesters. There'll be regular routings, regular destruction of everything in the camp by the bailiffs, regular shredding of all the protestors' possessions, regular scuffles with the military and police. There'll be a rising level of police violence. There'll be regular middle of the night visits from the local thugs who'll poke burning sticks through the tents made of polythene and branches, and pour pigs' blood and maggots and all forms of excrement including human, of course, over there protestors. There'll be local councils threatening to confiscate their tea bags. (*Winter* 148)

In my research into this quotation, I was not able to find any resources on "local councils threatening to confiscate their tea bags," which leads me to believe that the last example is intended for comic relief. However, the other examples come from testimonials and interviews with the protestors, most of which can be found in a 2017 article in *The Guardian* (Sarner et al.). The summary of events surrounding the protests in the novel allows for the narraive and the social-historical coordinates of the events to interact with each other. In this case, it becomes dialogized. The repetition of the phrase "there'll be" to introduce the events serves as a powerful tool to reinforce the message. The sentence structure aims to simplify and clarify the message, ensuring a clearer understanding of the context surrounding Greenham is rooted in the novelistic discourse. I argue that the effect of this contextualisation is to create a dialogized interaction between novel and context, the result of which is the example of a site of protest as tension in representing Britain in *Winter.* The interaction between the narrative and the context, demonstrating tension in the novel, enters into a discussion between Iris and Sophia, which will subsequently be explored.

This dialogic interaction of the Greenham Common protests enters later into the polyphonic discourse between Sophia and Iris. The embedded narrative has its own significance but also interacts with other elements from the novel. To this extent, it can be contended that this creates tension in the narrative through its multidirectional interaction and ambivalence. Becoming part of the narrative in the same moments that Brexit and migration are discussed, Sophia and Iris talk about the efficacy and impact of the protests at Greenham Common. Sophia first says to Iris, "there hanging out in the mud with the lesbians for years, his mother says" (*Winter* 207). I contend that this reflects the view of people who sought to criticise the protests at the time. Through the not-so-veiled attack on the people who were present, Sophia's derogatory comment of "hanging out in the mud with the lesbians" alludes to the depiction of the leftwing feminist movement in the media, presenting an example of heteroglossia because Sophia's voice contains the voices of many others who thought the same. This is supported in that "much of the tabloid media was prejudicial and referred to Greenham inhabitants as 'dirty, filthy lesbians' – it was handy to condemn leftwing feminists and anti-war activists with one toxic slur" (Bindel qtd. in *The Guardian*). Similarly, commented on in the narrative as seen in the previous paragraph, this instance reflects the tensions between the differing opinions on Greenham, whether by support and condemnation. The heteroglossia and polyphony here is reinforced when Iris and Sophia argue about the impact of Greenham:

> That's because what happened at Greenham changed the world, Iris says. My sister has been one to talk herself up and our country down. His mother says. [...] But Greenham. Changing the world. Unbelievable hubris. Glasnost, maybe. But Greenham? I ask you. I give up." (*Winter* 208)

Interestingly, this whole scene in the novel is analysed through the narrative focus of Art, who in fact says very little, this can be seen because it is punctuated through the reporting verbs "his mother says". The tension is not only found in the sense that as a

protest site, it is a site of protest but also because of the way the discourse around the protest is discussed in the novel. The independence of the voices discussing this becomes clear through the reading of polyphony. It also relates to the way in which events are discussed in contemporary discourse. This is arguably representative of the portrayal of Britain in the novel. While it has been established that Iris and Sophia's world views and ideologies are not harmonious, the tension and the space between their statements become ever larger. The effect of this discussion leads to the idea that whether the protest itself, or in the discourse surrounding the cause for the protest, can enter into the novelistic discourse and be seen as an example of tension. The interaction between novel and context, through the examples of heteroglossia and polyphony surrounding Greenham Common, not only shows a dialogized representation of Britain in its contemporary form but also demonstrates that events from the more recent past can enter into novelistic discourse. This presents the tension between the contemporary and the historical context. The embedded narrative of Greenham Common in the novel and its effects of tension can similarly be seen in the setting of the house for the environment of the dialogue and dialogized interaction that take place there.

4.2. Sites of Tension: Chei Bres

In the *Winter*, as protest becomes a focal point of tension, providing a space to explore the contextual backdrop of Britain and societal issues, so does the primary setting in the novel, Sophia's house. This proves to be an intriguing location for the examination of the theme of tension in Britain's representations, especially in the sense of how these change over time. Arguably, the house is the product and place of different historical forces. On one hand, it sets the stage for discussions among the main characters in present-day Britain, while on the other hand, Iris had previously resided

in the house in the 1970s. Within the exploration of the house's transformative history, the tension is not solely conveyed through its temporal shifts but also dialogized through the setting and conversations that unfold within its walls. Briefly revisiting the principles of dialogism, the language used is intricately shaped by its sociability and the environment of the utterance, with a crucial consideration of who is using it and where. This dynamic imparts meaning and allows for the interpretation of interactions between characters and voices. Consequently, it underscores the notion that the place and environment, along with the socio-historical forces influencing it, play a complicit role in shaping meaning. This means that the context at play in the novel will be explored. Firstly, I will discuss the meaning of the house.

The house in both its depictions in the novel is a large 16-bedroom manor in Cornwall called "Chei Bres" (*Winter* 80), which means "house of the mind, of the head, of the psyche. Psyche's House" (*Winter* 270). In this context, the house takes on symbolic meaning as a locus for the interplay of various voices, perspectives and tensions in the novel. The tension in the setting, in the mind of the house, as mentioned in the quote, can be used to interpret and reflect the dialogic nature of the narrative and the discourse contained in the house. As explored in the chapter on fracture, these centre on Britain's unpleasantness, division on Brexit and migration, and the forces seen at work in Shakespeare's *Cymbeline*. Therefore, the historical contexts collide and interact within the confines of the house. In the contemporary context of post-Brexit, which is thoroughly evaluated in the previous fracture chapter, the house becomes the backdrop for the main narrative during the three-day Christmas period with Sophia, Art, Lux, and Iris. Mirroring the societal shifts and divisions, the house becomes a microcosm of the broader context. The mention of "Chei Bres" (80) brings attention to the disparity as Sophia, representative of a particular class, confronts Lux,

emphasising the class divide reflected in their living arrangements and daily struggles. Lux says, “this building, *and* all this land, and you’re telling me there’s a house as well?” (*Winter* 82). As they enter the house, Sophia’s affluence is hinted at with the mention of “an aga giving off immense heat” (*Winter* 83). In this way, the house, as a tangible and symbolic entity, encapsulates and reflects the complexities of the contemporary setting, providing a rich backdrop for the unfolding narrative. This is then contrasted with the setting of the 1970s, which will be explored now.

Having explored the house in the contemporary context, I will discuss the house in the 70s. As stated, the house acts as a site of tension, an environment which shapes the discourse through its sociability. This is an important point. As the narrative transitions to the 1970s, the house becomes a site of dialogue that is formed around the discourse on living situations and how these broadly reflect the wider societal views on this topic. One example of this can be seen when the point of view of the narrative is with Sophia. This is when she goes to visit Iris for Christmas in 1977, with her mother deceased and her father in New Zealand (*Winter* 117). The description of the house in the 1970s paints a vivid picture of its dilapidated state, with details like “mouse droppings” (*Winter* 117), “bird-inhabited rooms” (*Winter* 118), and the “bitter cold” (*Winter* 118) all contributing to the atmosphere. These elements become part of the dialogic interplay, conveying a sense of discord between the physical decay of the house and the ideological choices made by its inhabitants. This interaction centres what the living situation of Iris is: “*Commune.* Squat. Mouse droppings, look, there on the floor. *Ethical alternative anarchic living.* Weak excuse for living irresponsibly (*Winter* 117). There are two contradictory opinions in this passage, the dialogue that takes place between them mirrors the difference and plurality of voices. The italics in the quote are in the original, and this is used as a device to frame these points of view and this dialogue. The voice

of the italics suggests a more positive outlook on Iris's living situation. The other voice is arguably Sophia's as the narration is from her point of view in this analepsis of Christmas and captures Sophia's judgement of the "foreigners and layabouts," labelling their living arrangement as an "illegal dirty hippy hangover pseudo-romantic squat" (*Winter* 117). Reflecting differing views on the house, the interaction here conveys wider tensions in the society of people who do not conform to society's standards and reject mainstream values, echoed here in the idea that the house is a remnant of the hippie counterculture movement. This description of the house being a counterculture site in the 1970s can be seen in the dialogues that take place there. They centre on environmental issues, such as pesticides damaging the environment (*Winter* 118-120), on weapons and warfare, such as the construction of "CBWs" (chemical and biological weapons) (*Winter* 121), and critiques on consumerism and business (*Winter* 122-123). The tension in the dialogues in the house, encapsulated in the dialogues that witness divergent ideologies and ideas, serves as a lens through which the divided and fractured representations of Britain can be examined. The house emerges as a symbolic microcosm reflecting the societal tensions and ideological clashes prevalent during the 1970s, making it a significant locus for understanding the complexities of that time. In comparing the house's usage by Iris and its current inhabitant, Sophia, the interaction between these two states creates tension. In the 1970s, although probably the site of an illegal squat, the house was used communally by many. In the contemporary context, the house is only used by Sophia, sharing it with nobody. This shows the difference and division in the usage of property. This transformation becomes particularly evident during the Christmas season when the house, despite its solitary inhabitant, becomes a focal point of dialogized tension. Examining Sophia's character within this framework, an interesting intertextual parallel emerges, casting her as the modern-day Scrooge within the narrative of *Winter.* To

this extent, the last example of tension in the representations of Britain which will be examined is the intertextual interactions between *Winter* and Dickens's *A Christmas Carol.*

4.3 Intertextual Reference: *A Christmas Carol*

Having explored how protest and setting can be implicit in the tension in the representation of Britain, through this contrast of past and present, I argue that the analysis of the interactions between *Winter* and Dickens's *A Christmas Carol* provides a similar effect of tension. Considering the texts that inform *Winter, A Christmas Carol* is arguably the most prominent of all three. The discussion on *Cymbeline* is discussed only in a few instances in the text, and this serves as a point of dialogic interaction where the socio-historical aspects of the Shakespeare play impact and impart meaning to the fractured state in Britain as represented in *Winter.* Dickens's story has the similar effect of being discussed in the novelistic discourse to develop significance through the comparison of social-historical forces. The contextual resonance extends further, drawing from the referenced text, *A Christmas Carol*, which informs the narrative of *Winter* with its thematic exploration of poverty. In this regard, Sophia assumes a role akin to a modern-day Scrooge in *Winter,* imbuing the storyline with tension and offering a contemporary reinterpretation of the themes of family relationships, social injustice and poverty, alienation and isolation woven into Dickens' classic narrative. However, the story also permeates the novelistic structure, but there are similar features in the narrative structure, creating examples of narrative tension between Smith's work and Dicken's. One such example can be seen in the opening line., "**God was dead:** to being with" (*Winter* 3); "Marley was dead: to begin with" (Dickens 1). Through Kristeva's construct of the ideolegeme, the opening sentence in Winter has horizontal meaning, and through its dialogized interaction with *A Christmas Carol*, it also has vertical

meaning. It serves to anchor the texts together and create tension between the two. In exploring how Winter, as the referencing text, interacts with *A Christmas Carol*, the referenced text, I argue that the dialogized tension between the texts has an impact on the representations of Britain in Smith's work. To begin this analysis, I will first discuss the setting of winter, Christmas, and common themes.

One of the most apparent intertextual interactions between the two *Winter* and *A Christmas Carol* is their setting of winter and over the Christmas period. However, the interaction of the two texts in relation to the representations of Britain. In this case, I argue that the intertextual reference creates tension when interpreted through Kristeva's ideologeme and ambivalence. Through this tension, the representations of Britain, such as the common themes of family and relationships, isolation and loneliness, and critique of society. The first example that will be discussed is Sophia's description of the "poverty ghosts" (*Winter* 30) and her unwelcoming tone towards Art and Lux to Christmas. "I also wonder if you know how unwelcome you are here, his mother says. I'm unusually busy this Christmas and won't have time for entertaining guests" (*Winter* 85). The first example has been discussed in subchapter 3.1 in the state of Britain. Therefore, it won't be re-analysed here, but both these examples from *Winter* echo and interact with Scrooge's approach to people experiencing poverty and people at Christmas time. At the beginning of Dickens's tale, two gentlemen approach Scrooge to donate money to the poor at Christmas. He disparages the gentlemen's intention of providing some "slight provisions for the poor and destitute" (Dickens 6) by retorting:

> I don't make merry myself at Christmas, and I can't afford to make idle people merry. I help to support the establishments I have mentioned [the prisons for people experiencing poverty and the workhouses]. They cost enough: and those who are badly off must go there. (Dickens 7)

In *Winter,* Sophia's words echo Scrooge's; it can be contended that she is a reincarnation of Scrooge. Both characters are similarly interpreted as being lonely, Art has not seen his mother in years and Scrooge refuses to celebrate Christmas with his nephew. Considering these aspects through the point of ambivalence, there is bitterness, loneliness, and unwelcoming tone in the textual space of *Winter* through Sophia's characterisation. As an interaction in the textual space of *Winter,* this has the significance of presenting a character in the novel who is a conservative and unlikeable character. When dialogizing this with the textual space of *A Christmas Carol*, the relation to Scrooge becomes even more tenable. This interaction imbues Sophia's character with Scrooge's associations. Therefore, this aspect of intertextuality is defined by its ambivalence. In the representation of Britain, the tension explored here leads to the idea that the representations of Britain in both *Winter* and *A Christmas Carol* are interconnected through a shared critique of societal attitudes, particularly those related to compassion, generosity, and the treatment of the less fortunate at Christmas. In a similar sense that the house is defined through different periods, so is this interaction between Dickens's and Smith's works.

Apart from the backdrop of winter and the Christmas setting, an important intertextual interaction between *Winter* and *A Christmas Carol* emerges in the nuanced portrayal of time and its unfolding. Notably, the argument can be made that a crucial moment occurs at midnight in both works, where time appears to stand still. This shared temporal element serves as a thread connecting the narratives, and they enter into a dialogized narrative. In *Winter,* this happens at midnight on Christmas Eve. "**In the middle of the night the village church bell rang midnight.** Again? But midnight already went past" (*Winter* 105; emphasis in the original). She "heard the village church bell toll twelve. Again. Sophia sighed (Winter 115). "The church bell rang it for the fifth time that night. Sophia made an exasperated sound Midnight again, for Christ sake"

(*Winter* 127). “Midnight again. Sophia counted the chimes. The umpteenth midnight of the night, she told the head” (*Winter* 130). This repetition of midnight and the idea that time stands still is important. It creates an example of tension in the narrative where the intradiegetic time cannot process; it stands still, waiting for the events of Christmas to then progress. It pauses the progression of the dialogues on Brexit, migration, and protests that follow from this part in the *Winter.* In a point of intertextuality, it can similarly be seen that *Winter* interacts with *A Christmas Carol* on this point. After Marley’s ghost visits Scrooge and the three other spirits, time also stands still. This can be seen in the following two examples: “Twelve! It was past two when he went to bed. The clock was wrong. An icicle must have got into the works. Twelve!” (Dickens 21). “Scrooge had no occasion to be told that the bell was again upon the stroke of one. He felt that he was restored to consciousness in the right nick of time” (Dickens 39). Here, the interaction of textual surfaces is visible; Winter uses this effect in *A Christmas Carol* to reinforce the link and the intertextuality of the two. Midnight serves as the break between one day and the other, and the lessons that Scrooge learns through the visits by the spirits anticipate the dialogues that are to come to challenge Sophia in her ways. Though expressed differently in each work, the shared theme of midnight serves as a point of intersection for the representations of Britain in a state of tension. It reflects the challenges, conflicts, and societal issues in both narratives, providing a nuanced perspective on the historical and cultural contexts within which these stories unfold. The ongoing toll of midnight, echoed in both works, becomes a powerful symbol of the struggles that shape the representations of Britain in *Winter.* The tension in the representations in both narratives becomes increasingly palpable. The shared backdrop of winter and the Christmas period acts as a meeting point for Dickens's classic and the contemporary exploration of Britain's socio-political landscape in Winter The representations of poverty, alienation, and societal critique echo through both

works, with Sophia embodying a modern-day Scrooge, her character steeped in bitterness is reminiscent of Dickens's "bah-humbug" This ambivalence in character representation, analysed through Kristeva's ideologeme, becomes a dynamic force connecting the two narratives and influencing the portrayal of Britain. Considering the shared setting of both novels, winter and Christmas, this thesis will now turn to the final chapter of analysis. This centres on the wintery setting and the metaphor of the seasons. In this case, it marks the third aim of this thesis, to explore the dynamic between stability and instability in the representations of Britain in Winter.

5. (In)stability: the Metaphor of the Season

> And would the child have been lost if it was summer or spring or autumn, or was that child more lost *because* it was winter? (*Winter* 95)

Within the portrayal of contemporary Britain in *Winter,* this section of the thesis ventures to supplement the representations of fracture and tension in the novel with a discussion of instability. This chapter argues that Winter uses a seasonal metaphor to invert the sense of stability created through the seasons, metaphorically and allegorically portraying Britain in the novel as being positioned between stability and instability. Amidst the backdrop of the seasons, Britain is represented as being in this state through the dialogizing process of characters' interactions and the novelistic discourse. As explored in the theoretical framework of this thesis, Bakhtin and Kristeva's theories view instability as an integral element in the ongoing dialogue between language, texts, and their contexts. The instability and stability created in this dialogue can be visualised as binary. I imagine the idea of a pendulum and how it swings between two states. On one would be side order, control, and stability; on the other, chaos, powerlessness, and instability. In order to substantiate this line of argumentation as complementary to the other two chapters, I will first discuss how the

novel dialogues with traditional literary and cultural connotations of the seasons, making points of incongruency where stability and continuation would usually be expected. This will focus on the prologue to the novel, which proclaims that everything is dead, entering into a dialogue with the common conception of death in winter. Secondly, the temporal setting of winter will be analysed as this similarly contributes to the interaction between stability and instability in the novel. This can be seen in the temporality of the narrative in isolated events that fall outside the setting of winter in the novel. This adds cohesion to the political climate of the novel, which portrays Britain as divided. This has the consequence of furthering the representations of tension and fracture, as previously discussed. Thirdly, this fluctuation instability can be seen in the discussion of Sophia and Art longing and yearning for a true winter, not the current winter of chaos, hardship, and confusion. The final subchapter will discuss the intertextual interaction between *Winter* and *Sir Gawain and the Greene Knight,* referencing Arthurian legend, symbolism of colour and temporality. However, it is crucial to note that, at various points, *Winter* deviates from this stability, introducing elements that challenge the conventional sense of seasonal stability. As discussed in relation to Bakhtin and Kristeva, an exploration of *Winter's* seasonal concepts, temperaments, and connotations necessitates an examination of the literary and cultural associations tied to these seasons. This exploration is fundamental as it lays the groundwork for understanding the cultural context within which *Winter* unfolds. In other words, the analysis of dialogism between winter and the seasons rests on these literary and cultural notions, shaping the comprehension of the text's nuanced portrayal of Britain in the novel. As I have mentioned, the cultural context of the seasons is a reference point to the novel; it is thus necessary to see how these can be delineated in terms helpful for this thesis.

In order to understand how the cultural connotations and the contextuality of the seasons are used in this dialogic interpretation of the seasonal metaphor in Winter, it is first necessary to explore some of the notions associated with the seasons. Tess Sommervell, in *Climate and Literature*, provides a succinct overview of these. However, it must first be noted that these are generally present in the European literary tradition or literature of the Northern Hemisphere, which are set there, as these regions of the earth experience definable seasons. Considering this tradition, Somervell first notes that “the seasons explicitly incorporate change [...] the seasonal perspective is one of change-within-constancy” (46). Thus, they represent the idea of stability within a changing system; they are a symbolic representation of the progression of time within a year. The seasons map out different climatic states but are mostly fixed in their meaning. However, she also contends that “there is flexibility in the perception of time offered by the seasonal cycle. One seeming consistency is the seasons’ association with a sense of the ongoing flow of time” (50). The motifs, metaphors, and symbols of the seasons are not static; they incorporate transition, alteration, and variability but also familiarity. As the Earth spins on its axis and creates the palpable seasons at higher and lower latitudes, so can the passage of time be felt through their rotation. The repeated rhythm of the seasons equates to a traditional notion of “change-within-constancy” or stability. She argues that “used as an artistic structure, the seasonal cycle becomes something to be judged aesthetically (like a musical harmony) as well as morally” (Sommervell 51). Leading to a final aspect, their temperament “affect”; seasons are associated not only with particular activities but with particular emotional or psychic states (Sommervell 52). Sommervell uses the term “affect” (53) to correspond to the different temperaments of the seasons. The *Seasonal’*s interaction with the seasons relies on a myriad of cultural, literary, and historical traditions and contexts. Especially in European literature and that of the northern hemisphere, this

has resulted in a set of connotations, affects, or temperaments or "affects" (Sommervell 53) accompanying each season: Spring represents rebirth, renewal, and regrowth. Summer is full of light, life, and fulfilment. Autumn follows with a period of harvest, maturity, and change. Finally, winter is the season of death, dormancy, and retreat. However, winter is interrupted by the Christmas period, which is merry and festive. These connotations have a long literary and cultural history and significance. Sommervell's ideas on the seasons can be categorised into three key ideas: change within constancy, temporality, and temperament. Utilising these three categories, the representations of Britain and the stability/instability, which can be interpreted and explored through this seasonal lens, will be examined. This will begin with a discussion on the correlation between death and time in *Winter.*

5.1 Death and Time in *Winter*

As stated, Sommervell's categories of the seasons provide a valuable tool to analyse the dialogized interactions between the novel and a seasonal metaphor. When looking at the structure and framework of *Winter,* it can be argued that the interaction with the seasonal metaphor, through the lens of death and time creates a tension between stability and instability in the representations of Britain. In examining the novel as being caught between stability and instability, it is important to note that this communicates with the previous chapters on fracture and tension, which depict Britain *Winter* as being fractured and divided. In this respect, the examples of death and time within this framework of the seasonal metaphor support this argumentation. The metaphor of the seasons in *Winter* intertwines the themes of death, dormancy, and finality, all of which are evident in the opening chapter. Superficially, this serves the purpose of rooting *Winter* in its eponymous season. This means that *Winter* presents a setting of winter and Christmastime, alluding to the associations with Sommervell's discussion. To this

extent, the prologue presents a point of continuity and stability. To the prologue declares prophetically that a “great many things were dead” (*Winter* 4) in the “dead of winter” (*Winter* 4) on dead earth (*Winter* 5). In a striking list of things, ranging from various cultural, societal, political, and technological constructs, *Winter* opens as such:

> **“God was dead:** to begin with.
> And romance was dead. Chivalry was dead. Poetry, the novel, painting, they were all dead, and art was dead. Theatre and cinema were both dead. Literature was dead. The book was dead. Modernism, postmodernism, realism and surrealism were all dead. Jazz was dead, pop music, disco, rap, classical music, dead. Culture was dead. Decency, society, family values were dead. The past was dead. History was dead. The welfare state was dead. Politics was dead. Democracy was dead. Communism, fascism, neoliberalism, capitalism, all dead, and marxism, [sic] dead, feminism, also dead. (*Winter* 3-4)

I will return to the importance of “romance” and “chivalry” in the concluding subchapter of this section. When considering the representations of Britain in the *Winter,* Nonetheless, it is important to note two things from this quotation. There is the interconnection of winter and death. As these are the opening passages of the novel, it foregrounds the remaining narrative that these things are “dead in winter”. This means that it is dialogized through its impact on the subsequent narrative. However, this death in winter is not terminable: “as the opening litany of *Winter* suggests, the end is not the end” (Wiemann 27) and may not return in spring. The repetition of the word “dead” in this passage is a literary device. Repetition in novelistic discourse highlights a particular element as significant., reinforcing the pervasiveness of death and establishing this as a theme in the novel. The intentional repetition of the word "dead" serves as a literary device in a Bakhtinian sense, creating a polyphonic effect that reinforces the pervasive theme of death and positions it as a central motif in *Winter*. Upon closer inspection, this pervasiveness of death stretches across different political divides: "Democracy was dead. Communism, fascism, neoliberalism, capitalism, all dead, and marxism [sic], dead, feminism, also dead” (*Winter* 3). It also spans across

different literary theories and periods: “Modernism, postmodernism, realism and surrealism” (*Winter* 3). This division can be extrapolated onto the representations of Britain. In an example of heteroglossia, the different voices and ideologies which accompany each of the terms mentioned above are pronounced as dead. The connotations of these terms situate Britain in the novel between the poles of stability and instability. If neoliberalism, capitalism, and communism are all dead, then the current political theory underpinning Britain in the novel is left in freefall, and arguably, a vacuum arises. This death can subsequently be linked to Sommervell’s exploration of the seasons.The dialogized relationship between cultural context and the pervasiveness of death in winter. The novel’s exploration of the “affect” aligns with Somervell’s mirroring the cyclicity of the seasons. The common conception is that natural life lies dormant in winter and returns in spring.

In exploring the implications of death and time within the novel, it becomes evident that the seasonal metaphor in Winter is not a conclusive endpoint. Death in winter is not terminable “as the opening litany of *Winter* suggests, the end is not the end” (Wiemann 27). The caveat to the seasonal metaphor is perceivable in the sense that it seeks to invert the commonplace symbolism of winter as death. The death that the prologue invites is clearly not proper. Politics is discussed at large in the narrative, as seen through the representations of Britain in the previous chapters. The things that are proclaimed to be dead are, in fact, not. When this is related to the common associations of death in the seasonal metaphor, one effect that is realised is the tension between stability and instability. This tension can be reflected in the representations of Britain, in which a similar example can be found in the temporality of Winter’s exploration of the seasons, representing a cyclical pattern.

The passage of time is equally represented in a set of repeatable patterns and leitmotifs accompanying *Winter*. The novel clearly makes use of these symbols and is arguably the most emblematic of all four novels. These instances encompass a variety of elements, such as the setting and temporality, the symbolism linked to climate and weather, the recurrent motif of Christmas through analepses and prolepses, and the intertextual reference to Dicken's *A Christmas Carol,* all of which characterise the novel. This dialogic perspective invites us to view the novel not merely as a linear narrative but as a dynamic interplay of voices. Seeing what is dead and, where death and time intertwine in a dialogue. However, death in winter is not terminable: "as the opening litany of *Winter* suggests, the end is not the end" (Wiemann 27). Byrne interprets this death through the political landscape: "Brexit is understood here as a dystopic, never-ending 'season' of disorientation, disconnection and division" (84). The interminable "seasons" of instability, fracture, and dissociation, as mentioned here by Byrne, are similarly echoed by Wiemann, who observes that "where repetition trumps finality, death is not the end, and linear irreversibility gives way to cyclic iteration." (28). This lack of finality in death is an interesting notion. While the "cyclic iteration" echoes the seasonal metaphor, the tension and instability of death become the concluding factor in this sequence. It can be argued that the prologue's purpose is not only to foreshadow the rest of the novel but also to its context. This passage is heavily heteroglossic, resonating with many political, social, and cultural challenges, such as Brexit, migration and protest, discussed in chapters two and three. The heterolglot space that is opened here becomes not only a site of instability, in which not even death is final, but it also shows the inversion of this seasonal metaphor. Whilst there is death in winter, it is not a recognisable, finite death. The lack of death in something being declared as dead creates a state of instability. Something similar happens with

the temporality of the novel; there is familiarity with the wintery setting of the novel, but there is a key inversion which seeks to destabilise the narrative.

Having discussed the aspect of time and temperament of death in *Winter,* it can similarly be noted that this aspect of time can be seen in narrative time and setting. The setting is resolute in its temporality of winter; only a few instances fall outside this time frame. I argue that each of these examples serves the purpose of disrupting and interspersing the narrative, contextualising the novel with isolated events about the state of Britain and the world. It can be argued that this contextualisation influences and destabilises the narrative. Although it could be said that it enhances the critique in the novel and how Britain is represented, it also shifts the focus away from the temporality of winter, creating a tension between the stability/instability of the narrative. However, the content of the quotes aligns with the themes of the rest of the novel. These instances in the novel can be interpreted as such: one "on a late summer day in 1981" (*Winter* 43), introducing the Greenham Common Protest into the novel; another on "a Wednesday lunchtime [in April], balmy for winter, chilly for spring… On the concourse of King's Cross Station," depicting the news headlines on the television screens (*Winter* 219); and the final, "**July:** it is a balmy day at the start of the month" (*Winter* 321) with an anecdote from the former US President Donald Trump at the "Celebrate Freedom Rally." These isolated passages mark the extent of *Winter*'s foray outside of winter. As stated, the first example introduces the Greenham Common Protest and its origins, highlighting the sites of protest and tension in *Winter.* Furthermore, the second pertains to Brexit and migration: "The next headline says that a poll has found that citizens of this country unilaterally *oppose a unilateral guarantee* for the citizens who live here" (*Winter* 220). Underscoring the rhetoric of us and them, "citizens of this country", and "the citizens who live here", this situates the novel in the

fractured representations of Britain. The third, which concludes the novel, is taken from a Trump rally in the USA: “And by the way, *under the Trump administration,* he says, *you’ll be saying Merry Christmas again”* (*Winter* 323). Here, we can infer a rhetoric of division and control of language, forbidding or allowing what can be said. The dialogue with context in these passages can firstly be seen as an example of heteroglossia in novelistic discourse. Referring to “socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present” (*DN* 291), we can perceive a dense interweaving of time and space here. The incorporation of different speech types and discourses (news headlines and speeches) is furthermore emblematic of the heteroglot state here. It is then interesting that these examples are seen to transgress the setting of *Winter,* whilst still being coherent in the novel's general idea of discussing contemporary political and social issues. In this instance, these examples, whilst breaking with the temporal aspect of winter, cohere with the rest of the novel in their representation of Britain. In this case, it reflects a state of stability. The dynamic between the instability of temporality and the stability of thought in the novel is fascinating. It portrays the representations of Britain as being caught in this dialogic space between stability and instability. A similar notion will be analysed in the novel, where Sophia and Art are found longing for a different kind of winter from the one, they experience in the novel.

5.2 Winter: What is and what should be.

The dynamic between stability and instability in the representations of Britain in *Winter* through the idea of a discrepancy between a perfected, idealised version of winter and the winter they are subjected to in the novel. The seasonal metaphor is combined with ideas of yearning and wanting to create this tension between instability and the

seasonal metaphor. This can be seen in the initial stages of the novel, which is vividly illustrated by the novel's rich prose. Only Sophia and the child's presence beside her have been introduced at this juncture. This is then before the arrival of Arthur and Lux. More importantly, this is before the arrival of her sister and the disruption that accompanies her. A shift in the narrative occurs as Sophia contemplates a visit to the bank after having thought about the "ordinary people just walking around the streets of the country she'd grow up in, who looked ruined, Dickensian, like poverty ghosts from a hundred and fifty years ago" (*Winter* 30). This thought is then contrasted with how Sophia, where instead, the narration diverts into choosing to be in winter. This leads to the presence of heteroglossia, through which the "another version of what was happening that morning, as if from a novel in which Sophia is the kind of character she'd choose to be, prefer to be" (*Winter* 30). Although this passage is quite long, it has been chosen here because it adeptly portrays the inversion of the winter seasonal metaphor can be explored:

> And here instead's another version of what was happening that morning, as if from a novel in which Sophia is the kind of character she'd choose to be, prefer to be. How sombre yet bright the major-symphony of winter is and how beautiful everything looks under a high frost, how every grassblade is enhanced and silvered into individual beauty by it, how even the dull tarmac of the roads, the paving under our feet, shines when the weather's been cold enough and how something at the heart of us, at the heart of all out cold and frozen states, melts when we encounter a time of peace on earth, the goodwill to all men; a story in which there is? no room for severed heads; a work in which Sophia's perfectly honed minor-symphony modesty and narrative decorum complement the story she's in with the right kind of quiet wisdom-from-experience ageing-female status, making it a story that's thoughtful, dignified, conventional in structure, thank God, the kind of quality literary fiction where the slow drift of snow across the landscape is merciful, has a perfect muffling decorum of its own, snow falling to whiten, soften, blur and prettify even further a landscape where there are no heads divided from bodies hanging around in the air or anywhere." (*Winter* 30-31)

Firstly, this describes how her story should be, the "character she'd choose to be", and not how it actually is, not how she is. This leads to my contention that it is an example of heteroglossia in the text because of the presence of more than voice and style. The

contrast between the perfect, imagined winter and the Dickensian one she experiences in the novel. Here, this heteroglossia has an initial effect that it creates a site of tension and instability, as all examples of heteroglossia have been outlined in my discussion on heteroglossia. Secondly, this passage is replete with the imagery of winter: “the high frost”, “enhanced and silvered”, “the slow drift of snow across the landscape, snow falling to whiten, soften, blur and prettify”. This imagery is highly idealised and picturesque; it depicts a perfected version of winter and the colder months, not how Sophia’s Christmas and winter ensue in the novel. The contrast between the peaceful "high frost" and "slow drift," suggesting calm and serenity, and the less pleasant "Dickensian" imagery of poverty ghosts, along with the ordinary tasks like banking and eye appointments, not only emphasises the clash between the idealised winter images and the realities and practicalities of life. The juxtaposition of the “high frost” and “slow drift” and the tranquillity and serenity they propose with the mundane responsibilities of the bank and optician’s appointments not only highlights the clash between the romanticised notions of winter and the practicalities of everyday life. This disjunction can be interpreted through Bakhtin’s heteroglossia, given the tension between the two. As a heteroglot state between the perfected, the romanticised, and idealised and the mundane and banal, the stability of the representations of Britain here is called into question.

The (in)stability between Sophia’s desired winter and her existence is further complicated due to her yearning for “perfectly honed minor-symphony modesty and narrative decorum” (*Winter* 31). The allusion to “narrative decorum” superficially suggests a desire for order and coherence in the novelistic discourse, for a predictable and conventional approach to the narrative process that contrasts with the chaos and surrealism of winter in the novel. An example of such is that it prompts an exploration

of expectations and realities, creating multi-directionality in the narrative, which corresponds to Kristeva's ambivalence. The "two spaces in the novelistic structure" (*WDN* 73) are perceivable in this instance. Therefore, it is tenable that the ambivalence and multi-directionality of this passage become particularly pertinent when considering that narrative decorum is an intertextual reference to classical conceptions of literary criticism. According to Horace and Aristotle, narrative decorum is grounded in the idea that genres should not mix. It is not appropriate to deal with comedic aspects in a tragedy, the mixing of genres. The effect of this is twofold. Firstly, it is reasonable to contend that Sophia's envisioned "perfectly honed minor-symphony" is discordant with the broader novelistic discourse, Christmas at the Cleeves's household is not all entirely harmonious. Equally, for want of narrative decorum, the seasonal metaphor is inverted, reflecting the instability in its representations of Britain through Sophia. Rather than portraying the dramatic effects of the climate disaster or the quasi-possession by the child's head that Sophia envisions, a shared desire exists for a romanticised version of winter. This longing is not exclusive to Sophia but extends to her son, Art.

The importance of the connection between Art and Sophia's longing for a different version iteration of winter cannot be underestimated. The doubling effect of repetition and recapitulation is important for the understanding of instability in the representations of Britain. "What he longs for instead, as he sits at the food-strewn table, is winter, winter itself. He wants the essentiality of winter, not this half-season grey selfsameness" (*Winter* 215). Although this is arguably a reference to climate change, the potential for interpretation is multifaceted and raises other questions. It can be argued that the understanding of the seasons in their expected state, the extent to which a season is something cultural or natural, is challenged. The "essentiality of

winter" (*Winter* 215), which both characters desire, is again seen in this later passage, echoing Sophia's symbolism of winter and narrative decorum. The description is similarly filled with typical depictions of "real winter" (*Winter* 215), where "woods are sheathed in snow". He wants the climate of winter where "the ground underfoot [is] snow-covered as if with the frozen feathers or shredded cloud but streaked with gold through the trees from low winter sun", in which "the view of the woods open[s] to a light that's itself untrodden, never been blemished, wide like an expanse of snow-sea, above it more snow promised, waiting for its time in the blank of the sky" (*Winter* 215). The idea of an unblemished, perfected, and romanticised winter can be interpreted as the wanting of escapism. When considering the context of instability in Britain in the novel, this can also be interpreted as the desire to transition from unclarity and unpredictability to a stable state again. This yearning for escapism is finally echoed in that he wants "To freeze, to shatter, to unmelt himself" (*Winter* 215), reflecting a profound yearning for a transformative escape from the tumultuous realities into a state of no longer being. This complex interplay between the characters' desires and the broader socio-political context contributes to the novel's nuanced exploration of instability, escapism, and the yearning for a more idealised existence. Transitioning from the exploration of Art and Sophia's longing for a transformed winter, a desire marked by the tension between escapism and the reality of Britain's instability, the focus now shifts to another layer of intertextual reference and its impact on representations of Britain in the novel.

5.3 Intertextual Reference and the Seasons

The exploration of the seasonal metaphor has been used to frame other depictions of Britain in the novel, as found in the previous subchapters. Having explored the way in which this creates a dynamic of stability and instability, I will now turn to the final of the

three intertextual references, which helps to explore the representations of Britain in *Winter.* This example pertains to the intertextual interaction and dialogism between *Winter* and *Sir Gawain and the Greene Knight*, a late 14th century chivalric romance. In this case, Arthurian legend forms part of this interaction. In a review of the novel entitled "A Living Thing," Baker notes that "*Winter*'s verdancy, greenery as a gift and new vision: Cornish folklore, *Sir Gawain and the Greene Knight* and Shakespeare's plays are all redemptive models for the text […] greenness is a form of hope, and she directs us towards it?" (102-103). Considering the title of the review at first, an instance of a living thing runs counter to cultural and traditional notions of winter. However, this is a key function of *Winter* in its inversion of this seasonal metaphor and this tension between stability and instability. An interesting turn of phrase is used in the review by Baker that of the "redemptive models for the text" the ability for an intertextual reference's ability of redemption is visible in its inherent necessity of dialogue to achieve this. This interaction between the two works creates this site of dialogized tension. When applying this interplay to the seasonal metaphor and the representations of Britain, it can be argued that a space of instability emerges.

It can be observed that *Winter* is in a dialogue with *Sir Gawain and the Greene Knight* on several levels. In exploring the representations of Britain to be between stable and unstable, this has the effect of stabilising the narrative situation. The fact significance of Arthur's name is undeniable, in its full form, it roots this in the British Arthurian legend, in its short form "Art", connoting the visual, dramatic, literary arts. Alongside this, there in a dialogue between the time period. This seeks, as in the case of *A Christmas Carol,* to situate the narrative of *Winter* firmly in the season of winter. Set "upon Krystmasse" (*Sir Gawayne* 37) and "at þis tyme twelvemonyth" (*Sir Gawayne* 381) the poem traces the Green Knight's challenge to Sir Gawain at Arthur's court at

Camelot. Taking place in winter and the new year, the first example of the temporality between the two works is clear. This structural mirroring and its intertextuality place the narrative of *Winter* firmly in this framework of Christmas. To this extent, there is a point of continuity between the narratives. the 14th-century chivalric romance of Arthurian legend unfolds over two Christmases, this reflects the analepses in *Winter* which constantly revert to Christmases in the past. In exploring the significance of this, the fact that Arthurian legend enters through this in a dialogized, intertextual way, a stability in the representations of *Winter* can be denoted. The legend situates this narrative in Britain. Therefore, the interaction between the season metaphor, *Winter*, and *Sir Gawain and the Greene Knight* introduces an idea of stability in the representations of Britain through the continuity that is created through their relationship. This is linked to the representation of colour and the interaction between these notions in both works.

Having explored the stability that is created through the shared temporality and setting in the *Winter* and *Sir Gawain,* it arguable that this is continued in the shared theme of the intruder and intrusion through the symbolism of colour. As the Green Knight enters Arthur's court at the Christmas banquet, he is "al grayþed in grene þis gome & his wedes (*Sir Gawayne* 151). The colour is further described in rich detail, as seen in these two lines of verse: "As growe grene as þe gres & grener hit semed / Þen grene aumayl on golde glowande bryȝter" (234-236). This scene can be similarly observed in *Winter.* As Art sits at the "food-strewn table" (*Winter* 214), "he looks up. A foot and a half above all their heads, floating, precarious, suspended by nothing, a piece of rock or a slab of landscape." (*Winter* 215). As this slab intrudes the space of the house at Christmas, it is similarly green: "the colour that happens when black meets green", "black-green", casting an "a dark verdant shadow" (*Winter* 216). The intrusion of the

rock leads Art to declare, “We’re all - we’re so green… We’re green as greenfinches” (*Winter* 216). The site of tension between the two seen in this replication can be examined as a discursive site. Both of Arthur’s, one in the Arthurian legend and the other in Smith’s text, dinners are interrupted. The chivalry and heraldry in *Sir Gawain* impart meaning to the sur-reality of the scene in *Winter.* It is later revealed that Art was intoxicated “as he had started shouting about landscaping” (*Winter* 230). This intrusion of the Greene Knight and the Rock is similarly observable in the intrusion of the colour green in winter in both texts. However, in today’s cultural context, the colour green can have connotations of Christmas, alongside red, as seen in the usage of holly branches as decoration. However, in the Middle Ages, green was not a colour associated with Christmas and other festivities. Liturgical traditions of the time dictated that “white was chosen for Christmas and Easter” (Pastoureau 40). Green, in this context, “not only had its preferred place, the orchard, it also had its season: spring… Spring alone possessed only one lively and seductive color: green.” (Pastoureau 65). The green of the slab, Arthur’s illusion of everyone being green, and the verdancy of the scene echo *Sir Gawain* and introduce it into the intertextual space. However, here there is a point of contrast and dissonance in their interaction. Not only is this an intrusion of agents into the narrative, but it is also an intrusion of spring into winter. Whilst I agree to a certain extent with Baker that the intertextuality reference is “redemptive” and that “greenness is a form of hope” (103), showing new life and regrowth, I would argue that in this respect, the interaction between the texts opens a site of the intruder, the disturber. Therefore, at the axis of this intertextual interaction, it can be concluded that the dialogue results in this polarity of stability and instability. The exploration of intertextual references, particularly the dialogue between *Winter* and *Sir Gawain and the Greene Knight,* reveals a complex interplay between stability and instability in the representations of Britain within *Winter*. The shared temporality and setting, along with

thematic elements, create a sense of continuity, stabilizing the narrative and firmly situating it within the framework of British Arthurian legend. However, the intrusion of the colour green, symbolic of spring, introduces a disruptive element, challenging traditional notions and adding a layer of dissonance.

6. Conclusion

In this thesis, my principal aim was to argue that the representations of Britain in Ali Smith's *Winter* are interpreted as being fractured and divided, as being in a state of tension and (in)stability. The premise of the thesis was founded in the dialogues and interactions between different characters and their relationships with one another, shaped by the interplay between the novel and context, between the novel and discourse, and the novel between its intertexts, constituting an approach to illuminate and analyse the representations of Britain. Bakhtin's literary theories of dialogism and Kristeva's intertextuality informed this approach to the novel. I have argued that these theories allowed me to analyse the various representations as fractured and divided, tense and (in)stable. Through Bakhtin's dialogic theories, I have been able to analyse the polyphonic nature of the novel; I have been able to explore examples of extra-novelistic discourse which permeates *Winter*, leading to examples of heteroglossia; I have been able to explore the interaction between the novel and its context of contemporary Britain. Through intertextuality, as a part of this dialogic approach, I have argued the representations of *Winter* gain depth through the interaction and interplay of the novel's contexts with its intertexts.

Throughout this thesis, I have argued how division, tension and fracture are represented in *Winter*. A defining feature is that the narrative focuses on the discourses of Brexit, migration, and politics. In the polyphony of the novel, the novel is able to

synthesise, narrate, and explore the nationwide debates of Leave and Remain, of pro- or anti-immigration stances, and the general state of Britain. Sophia and Iris embody these competing discourses that emerged before and after the Referendum in 2016, highlighting the profound divisions which are present in contemporary Britain in the novel. They are independent in their discussions of the divide and difference between the two sides of society. Their discussion and interactions present this approach to the polyphonic novel, where there is a plurality of voices in the novelistic discourse. I also believe that the interaction with context is one of the defining aspects of the novel, the ability to represent a nation of differences over the past years through dialogism and heteroglossia, which has allowed me to explore the interaction between characters, incorporating speeches from politicians, incorporating political events. The utilisation of Theresa May's and Enoch Powell's speeches in the narrative has been argued as being particularly pertinent and potent in the heteroglossia of the novel. These references enhance the novel's exploration of migration, underscoring the fractured nature of Britain. Furthermore, this heteroglossia does not just reflect on the views of Sophia or Iris, but Lux emerges as a central character and instigator of dialogue. Lux's critique of migration rhetoric, particularly the concept of "no room," exposes the societal hypocrisy portrayed in *Winter*, emphasizing the tension between integration and exclusion experienced by immigrants in the novel. Lux presents a defining aspect of the novel, introducing the relationship between *Winter* and *Cymbeline*. The intertextual reference to Shakespeare's *Cymbeline* further reinforces themes of division, deceit, and betrayal within *Winter*.

As the first chapter of the analysis centred on depictions of fracture, the second chapter explored the tension evident in *Winter*. I argued that, through Bakhtin's and Kristeva's literary theories, tension arises in the interaction between contemporary and past

representations of Britain. In this dialogized state, the examples of the Greenham Common Protests, the setting of the house, and the intertextual reference of A Christmas Carol were investigated and explored to see how these instances can be present in the narrative and the characters' dialogues. The protests at Greenham Common, depicted as a multifaceted site of conflict and activism, symbolise broader societal divisions, divisions that were present in the 1980s and 1990s and that are still present today. The heteroglossia embedded in the protesters' voices, as expressed through their opposition to the stationing of cruise missiles, mirrors the broader tensions in Britain concerning warfare and political decisions. Moving beyond protest sites, examining Chei Bres, Sophia's house, illuminates another dimension of tension in Britain's representation. As a site of tension, the house encapsulates historical forces and societal divisions, mirroring the broader context of the narrative. Lastly, the intertextual reference to Dickens's A Christmas Carol adds another layer of tension to the representation of Britain in *Winter*. Sophia's role as a modern-day Scrooge, coupled with the narrative structure echoing elements of Dickens's work, creates dialogized tension between the texts.

The final chapter contributed to the explicit representations of fracture and tension by examining how the novel employs the seasonal metaphor to depict a nation caught between stability and instability. The metaphorical guise of the seasons, which presents the idea of change with a constant system, provided an instance where the representations of Britain could be explored in relation to this metaphor. This dialogizing effect of the interaction with common literary and cultural associations questions whether the Britain in the novel is congruent with this idea of stability of the seasons. In instances such as the temporal setting of *Winter*, this marked a point of departure from the seasonal setting but coalesced with the depiction of the political

climate of the novel. However, the winter in the novel is different from the winter Sophia and Art long and yearn for. The perfected, idealised version of winter they desire does not reflect the season depicted in the novel. This, I argued, is interpreted as instability in the novel. This idea of the representations of Britain being in a state of flux between stability and instability resonates with the wider context of the novel and the way in which fracture and tension are similarly portrayed in the novel.

Generally, this work fits into the wider context of BrexLit and scholarly research into literature which deals with Britain centring on Brexit as being a crucial event in the history of the United Kingdom. In terms of writing and research on Smith's work, this thesis presents one of very few projects on *Winter*. This project's uniqueness lies in its adoption of Bakhtin's dialogism and Kristeva's intertextuality as analytical tools, providing completely original interpretations of the fractured and divided representations of Britain within the novel. As the only known study undertaking a Bakhtinian reading of *Winter*, it fills a notable gap in the existing literature on Ali Smith's works. A more extensive study could easily use the Seasonal Quartet explored in this Bakhtinian sense. I think such a project would be very interesting, as *Winter* only captures the events in a period of writing in 2017. A study of all four novels would capture four years of events, dialogues, and interactions, leading to a very comprehensive study of the Seasonal Quartet. Given the nature of the narrative, focussing on a few characters and centring on dialogues and interactions,

In essence, the exploration of *Winter* as part of the *Seasonal Quartet* serves as an approach to encapsulate and chronicle the complexities of contemporary Britain post-Brexit Referendum. The fractures and tensions portrayed within the novel resonate with the broader socio-political upheavals, offering a reflection of the multifaceted repercussions of historical events. As the characters navigate through the intricacies

of their own narratives, the poignant quote from Winter rings true, asserting that "we [do indeed] all mine and undermine and landmine ourselves, in our own way, in our own time" (*Winter* 89).

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8. Appendix

Abstract:

This master's thesis critically examines the representations of contemporary Britain in Ali Smith's *Winter* (2017), a part of her *Seasonal Quartet* (2016-2020). The four instalments are exemplary in exploring, investigating, and analysing Britain in the aftermath of the Brexit referendum. Informed by Mikhail Bakhtin concepts of dialogism, polyphony, and heteroglossia, and Julia Kristeva's intertextuality, this study adopts a dialogic reading to investigate these representations, viewing them as marked by states of fracture, tension, and (in)stability. By centring on contemporary discourses related to Brexit, migration, and protest, this dialogic approach sheds light on the interactions and intersections of characters, context, and intertextual references within the novel, thereby revealing the divisions prevalent in contemporary British society and culture. Given the recent publication of the novels, this thesis is unique in its analysis of *Winter* through the theoretical framework of dialogism and intertextuality.

Abstrakt:

In dieser Masterarbeit werden die Darstellungen des zeitgenössischen Großbritanniens in Ali Smiths *Winter* (2017), einem Teil ihres *Seasonal Quartet* (2016-2020), kritisch untersucht. Die vier Teile sind beispielhaft für die Erforschung, Sezierung und Analyse Großbritanniens nach dem Brexit-Referendum. Ausgehend von Michail Bachtins Konzepte des Dialogismus, der Polyphonie, und der Heteroglossie und Julia Kristevas Theorie der Intertextualität wählt diese Studie eine dialogische Lesart, um diese Darstellungen zu untersuchen und sie als von Brüchen, Spannungen und (Un-)Stabilität geprägt zu betrachten. Durch die Fokussierung auf zeitgenössische Diskurse im Zusammenhang mit Brexit, Migration und Protest beleuchtet dieser dialogische Ansatz die Interaktionen und Überschneidungen von Figuren, Kontext und intertextuellen Bezügen innerhalb des Romans und legt so die in der zeitgenössischen britischen Gesellschaft und Kultur vorherrschenden Spaltungen offen. Angesichts der kürzlichen Veröffentlichung der Romane ist diese Arbeit in ihrer Analyse von *Winter* durch den theoretischen Rahmen von Dialogismus und Intertextualität einzigartig.