







Research article

Examining Narrative Possibilities in Hyper-text Fiction: A Study Beyond the Territory of Print Fiction in *Quibbling* and *Patchwork Girl*

Pooja Bhuyan^{1*}   & Rajashree Dutta²  

^{1,2} Asst. Professor, Sibsagar Girls' College, Sivasagar, Assam, India. *Corresponding author.

Abstract

The paper is an attempt to examine the narrative elements present in the hyper-fictions *Quibbling* by Carolyn Guyer and *Patchwork Girl* by Shelley Jackson. In doing so, it shall consider how the narrative functions through different nodes and links in hypertext fiction, an element varied from traditional print fiction. In the process of this examination, the theories that signify narrative fluidity are taken into consideration. The reading shall examine how the role of the author and the reader switch places in advancing the hypertext narratives. It is an attempt to show how hyper-fiction closes the gap between the theory of post-structuralism and its practice. The essay also shall focus on the etymological journey of hyper-fiction with reference to its technological advancements as well as the contribution of its print precursors in channelling its development as a full-fledged and novel narrative form. The paper shall not only be analytical of the narrative of hyper-fiction, but it shall also focus on opening up further discussions of the area.

Keywords: hypertext, hyper-fiction, digital literature, narratives.

Conflicts of Interest: The authors declared no conflicts of interest.

Funding: No funding was received for this research.

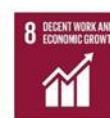
Article History: Received: 01 September 2024. Revised: 28 November 2024. Accepted: 29 November 2024. First published: 30 November 2024.

Copyright: © 2024 by the author/s.

License: License Aesthetix Media Services, India. Distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

Published by: [Aesthetix Media Services, India](#) 

Citation: Bhuyan, P. & Dutta, R. (2024). Examining Narrative Possibilities in Hyper-text Fiction: A Study Beyond the Territory of Print Fiction in *Quibbling* and *Patchwork Girl*. *Rupkatha Journal* 16:3. <https://doi.org/10.21659/rupkatha.v16n3.05>



Hyper Narratives

The term "hypertext" was first used by Ted Nelson in around 1965 to refer to texts that contain links to other texts and thereby are beyond the realm of linear narratives, which is elaborately discussed in his book *Literary Machines*. Hypertext allows documents to be linked according to concepts and ideas rather than alphabetical or numerical sequences. Ted Nelson is an early hypertext pioneer who developed the software system called *Xanadu*. Even though the development of hypertext fiction has quite a history to itself, beginning from Vannevar Bush's proposal for the *Memex* (Memory Extender), experiments of the *Xanadu* system by Ted Nelson and several other systems of experiments, it escalated in its establishment quite fast after the development of Mosaic and World Wide Web. Mosaic and the World Wide Web succeeded to a great extent in establishing a universal hyper-text system. However, it must be remembered that hypertext fiction or hyperfiction existed even before the development of the World Wide Web or Mosaic, and writers of hypertext fiction were using software like Storyspace and HyperCard to compose their works. With its advent, many authors have tried writing fiction in this genre, and literary critics almost unanimously call it a high art. With the advent of cybernetic theory and digital experiments in literature, there has been a paradigm shift in the way narratives communicate. More than ever, it manifests itself as a performance, and the relationship between the narrator and the narratee is more like the theatre and its spectators. The narratees in a hypertext fiction cannot be passive. On the contrary, s/he performs quite an authorial role in the development of the narrative. This paper shall attempt to decode the narrative structure of hypertext fiction with special reference to Carolyn Guyer's *Quibbling* (1992) and Shelley Jackson's *Patchwork Girl* (1995). The primary intention of this study shall be to analyse the respective texts on the line of the nature of their narration and to uphold the possibilities hypertext fiction has for not only its writers but also for its readers. This study shall discuss the narrative technique of the respective texts, foregrounding the kind of intellectual and participatory experience the text holds for its readers and determining if there are any advantages to reading from a screen. The study shall be limited to the narrative techniques used in the respective texts to construct meanings and shall not be an exhaustive study of the works of the authors concerned.

Hyper-text fiction can be *axial* (has a central story-line with links that branch off and return to the central story-line), *arborescent* (that branches into mutually exclusive story-lines) or *networked* (that have multiple starting points and does not always have a set ending). Sometimes, a single work of hypertext fiction can have a mixture of these three forms. Even though hypertext fiction dates back prior to the advent of the World Wide Web, it still remains a field less explored by writers compared to traditional print fiction. The reason for this can be because of the width and breadth of narratives or meta-narratives that its creation demands.

Precursors and Theoretical Discourses

Critics like Robert Coover (1992) predict that in the next few decades, cybernetics will gradually displace the linear, closed, solitary reading constructed by print text, and it is indeed seen that the process is already underway. The ideal reader for hypertext is being constructed through sustained exposure to the inter-textualities and virtualities of mass media and information technologies. The

new reader is a reader whose experience includes exposure to cinematic fast cuts, the growing short-attention-span generation exposure to extraordinary visual images and effects, information as sound bites, computer video games and interactive fantasy adventure games in a computer network. Hyper-text fiction is a break from traditional fiction. Here, the reader needs to participate actively in the narrative. He also becomes an author in the process. Michel Foucault's assertion in *What is an Author?* (1969) that the author focalises and creates perspectives in a text is challenged in hypertext fiction. The narrative in hypertext fiction relaxes on the structure of ors/ands.

The number of readers of digital fiction has been growing since the revolutionising documentation of literary fiction in the digital world. It is witnessed that the recent developments in narrative techniques have led to an increase in the production of readerly fiction. By readerly fiction, the paper considers the stand of Roland Barthes' narration of *Death of the Author*. In *Death of the Author* (1967), Barthes talks about the authorial death in holding threads of meanings for the text produced. He gives the authority to create meaning to the readers. Rather he comments that the author's authority in the textual construct cannot go beyond the birth of the text itself. In fact, he asserts that the birth of the reader is in ransom to the "death" of the author. *As an Author?, responds to Barthes' Death of the Author* and offers an entirely different way of looking at texts. He emphasises on "author" functions. In short, Foucault denies the privilege of authority to a single author. His deconstructionist argument makes us aware of what slips through the net of language even when we try to express it in writing. This "other" which is the dark shadow of expressed thought, remains unmentioned or repressed. It is this repressed other which deconstruction sought to listen to. It is in this line of argument hypertext narrative can do quite a fair representation of the "other" by letting the authorial manipulation in the hands of the reader to quite a great extent. However, to what extent this influence is possible depends on the text concerned and the kind of nodes employed by the concerned hypertext writer. Martin Heidegger's philosophical work *Being and Time* (1927), Derrida's (1967) concept of deconstruction, and Vladimir Propp's theory that stories are character-driven and that plots develop according to their actions are other theoretical precursors to enter into the realm of hypertext narrative possibilities.

Routledge Encyclopedia of Narrative Theory (2010) defines hypertext as a "collection of texts or text fragments interconnected by links that afford a choice of reading order" (Herman, et al., 2010, p. 228). Hypertext narratives can be distinguished from multi-path narratives by the fact that they do not necessarily form complete narratives.

Social philosopher Donna Haraway states that "our machines are disturbingly lively, and we ourselves frighteningly inert" (Donna Haraway, 1991 p. 11). She explained that she had been concerned about the passivity of humans, especially compared to machines. However, in the context of reading hypertext fiction, this statement remains two-sided as the reader takes an active stance when s/he chooses the nodes and provides a direction to where that narrative develops. These choices are nevertheless fixed to the available nodes provided by the writer, and the reader cannot go beyond that. Hyper-text fiction, though it appeared as early as the 1990s, has remained marginal.

It has been noticed that hypertext fiction, even after having the characteristics of decentred, deconstructive and contemporary narrative styles, tends to be marginally represented in the field of literature. The area of hypertext narratology is almost a virgin area, and a framework to explain

the gap in the evolving genre of hypertext fiction is still not constructed scientifically. The comparative analysis of inter-textuality and hyper-textuality is a growing area, but there is very little literature on its critical credibility. It is this lacuna that is seen to be a hindrance in exploring narrative possibilities in hypertext fiction and its intersecting narrative history with traditional print fiction. The technical nuances in writing and reading such narration is another area of focus in this study, with special reference to the two hyper-texts, *Quibbling* and *Patchwork Girl*. The paper shall attempt to address the challenges involved in reading hypertext fiction in comparison to print fiction, along with the possible narrative challenges it holds regarding the select texts. It is an attempt to understand how the different elements of narration function in *Quibbling* and *Patchwork Girl*. Further, it shall attempt to construct a coherent understanding of narrative techniques and tropes used in the hyper-texts concerned.

The development of the cybernetic theory and technology has made a ripple effect in several areas. In the area of economics, the shift has been from material goods to information. Space and communication are conceptualised in terms of electronic virtuality, and text and intertextuality are extended into hypertextuality. Cybernetics included information technologies and the complex effects- epistemological, ethical, social and political- accompanying technological developments.

Metanarratives like James Joyce's *Ulysses* (1920), John Fowles' *The French Lieutenant's Woman* (1969), Jorge Luis Borges' *The Garden of Forking Paths* (1941), Vladimir Nabokov's *Pale Fire* (1962), Lawrence Sterne's *The Life and Opinions of Tristram Shandy* (1759) and *Thousand and One Arabian Nights* are a few print fictions that can be considered to be precursors of hypertext fiction. Robert Coover in *The End of Books* argues that hypertext is the way of the near future. Hyper-text fictions have the potential to be termed as a narrative giant that reduced the gap between post-structuralist theory and practice. Lawrence Sterne's *Tristram Shandy*, written in the eighteenth century, experimented with the structural technique and comprehensive outlook of novel writing. *Tristram Shandy* is replete with digression in the process of story-telling. By taking up a new style in the genre of novel, Sterne sets up a reader involvement strategy, which was a very novel task back then as author-reader involvement was a matter unaddressed until then. Blank pages, graphics, dark pages, etc., several techniques were used to involve the reader in the plot development of the novel directly. Despite its extensive, digressive nature, it deeply engages and keeps its reader's attention intact without giving them the scope to leave the narrative. It also secures them a writer position to choose for themselves a different storyline whenever they feel like it. Sterne, with this different approach, paved the way for twentieth-century writers to come up with something like modern-day hypertext fiction.

Thousand and One Arabian Nights (1991) is the story of a woman named Scheherazade, whose tales divert the Shahryar from his grotesque practice of bedding and then executing the daughters of his people. The tangled web of narratives found in *Arabian Nights*, the multiple hierarchies of stories and tales within tales, depends very much on a linear reading order for its success. Scheherazade succeeds in saving both her own life and that of the women of the kingdom through the power of linear narrative. The king spared her life out of curiosity by telling a tale that still held the promise of a conclusion at the break of day. The next night, the tale continued where the previous tale had stopped. By constantly deferring the closure of her stories, she deferred the closure of her life. The tussle between the narrator and the narratee has to be ever-present for the success of Scheherazade's motive (to save trapped women and herself). In this narrative,

Scheherazade is the narrator who fulfils the desire of the narratee in her own chosen time and not according to the king (the narratee). The respect for linear order in *Arabian Nights* is clear, for example, in the fact that the king does not transcend the narrative by asking for a summary or a quick ending (as if the tale could not exist before its telling). The narrative tradition exists above the king's authority to question. Likewise, he does not accomplish his dour ends by sparing Scheherazade and executing other women, as this would be to transcend the strictures of linearity. However, this mechanism of linearity only works within the text. When reading *Arabian Nights*, the reader is free to read out of sequence, relate tales separately (such as is often done with *Sinbad the Sailor*), or recall the stories as old Arabic folk tales, most of which long preceded their collection under Scheherazade's voice. The reader can transcend the text at any point because s/he can transcend the world the characters live in. In a similar way, the reader of hypertext fiction can jump out of the current path, read the map, and then jump to and fro through the nodes. It is in line with these elements that this paper shall attempt to examine the narrative of the two hypertext fictions- *Quibbling* and *Patchwork Girl*.

Narrative Novelty and the Post-Human Stimulation

The relationship between literature and technology has been an established one and dates back even prior to the invention of the printing press. This relationship has, in fact, extended extraordinarily the cybernetic evolution. In the case of a hyperfiction, novelty is witnessed not only in its technologically backed readings but also in its application of machines in the process of writing it. In deciphering such a text, only paying attention to the form and narrative is not enough. Substantial focus should also lie in its medium. In writing a hyperfiction, the author undergoes a posthuman experience in the sense that s/he employs the machine and technology in creation of literature. "Although the "posthuman" differs in its articulations, a common theme is the union of the human with the intelligent machine." (Hayles, 1999, p. 2)

Even though the concept of post-humanism has contradictions similar to the concept of post-modernism, the fact that the philosophy has moved beyond the realm of the universe, not being anthropocentric, remains uniform amidst the varying viewpoints. Humans, to be considered a powerful creature, are completely dependent on the tools that he created, originally on animals and commodities and now on technologies like Artificial Intelligence. To maintain the position of power, humans are increasingly dependent on machines and tools that have developed over the centuries. In other words, to define human beings to be powerful, machines are indispensable.

In producing hyperfiction, the human author becomes completely engulfed in, first, creating the codes in a system and then releasing it to the readers through a platform/medium which is completely technology-based. Then, the text reaches the readers who happen to be equally dependent on technology to get a reading of the same. Without the required system and technology, the act of reading shall become impossible. Moreover, thereby, "the union of the human with the intelligent machine" is interminable. Therefore, in the creation of hyperfiction, the post-human stimulation is a great influence on the way a narrative would develop, be it in traversals or individual readings through a selection of different nodes or lexis.

Quibbling

Quibbling is considered to be the first feminist hyper-text narrative. It is a hyperfiction which is quite post-poststructuralist in spirit. It has no high drama like Sophocles or Shakespeare but is based on the snippets of the characters' lives. Its narrative is highly participatory, intellectual and expository in nature. The colourful hypertext patchwork of *Quibbling* is held together by primary threads of art, relationships, and feminism, interwoven with secondary lens of quotes and phrases, letters and gossips fastened by stitches of insightful list and moving poetry. The narrative is highly digitalised, uses hypertext links to move from one node of text to another, and presents a story with layers of other or potential stories. This paves the way away from the realist narrative and towards a non-linear narrative technique. It is this development that calls for a detailed study of its genesis, mutation and formation as a full-fledged narrative form.

Quibbling was first written in the hypertext platform *Storyspace* developed for composition of hypertext narratives. It has two major parts- the writing space and the boxes. The boxes are the nodes for the development of the plot and upon clicking the mouse cursor on these nodes and links a reader moves ahead in the story. *Quibbling* has 662 writing spaces, 1064 links, and 352 KB of data.

The text opens with one of the main characters, Heta, walking along the lake. She is shown collecting coloured stones on the beach. In this section no drama is seen in the narrative. It is rather a fragmented description of the water, the waves, the shore and the sky. Heta collects the pebbles and places them in a cigar box (the first lexia) that she will later give to Priam, another important character in the text. In one of the traversals performed by Dene Grigar, we witness her navigating to the next lexia- "cup and rod," and then to the next by using the default arrow. One of the nodes shows Heta watching Priam receive her gift,

He held the bright blue and gold cigar box in both hands.

(She had passed it to him with a knowing smile, a little shy.) (Guyer, 1993, 'lake', 'cigar box', *Quibbling*)

Another node shows the man's response to the gift,

(She held her breath, concentrating, needing to recognise the subtle difference between his real response and the one he would perform for her.) (Guyer, 1993, 'lake', 'tobacco smoke', *Quibbling*)

Furthermore, there is another lexia that shows Heta deciding not giving the gift (of drift glass that she collects from the shores of Lake Michigan) at all,

The next day when he called, she knew she wouldn't be giving him the cigar box. It was hers. If she explained it to him, he would understand. But she didn't want to explain this. (Guyer, 1993, 'lake', 'no cigar box', *Quibbling*)

This is the enigma of the text, that it keeps deferring its meaning and sometimes may never answer the riddles at all. It fits well to the hermeneutic code of Barthes, keeping the reader guessing throughout the puzzles. As Hayles has put,

The posthuman subject is an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction. (Hayles, 1991, p. 3)

The nature of deferring meanings makes it difficult for the reader at certain points to keep track of the plot.

At the same time, it raises questions about whether the narrative of *Quibbling* can actually be considered a full-fledged story. The men characters Jacob, Will, Priam, and Cy are represented through individual boxes and the women- Angela, Agnes, Heta, and Hilda are unitedly held in one box titled "nun" who are in the company of "sisters." At this point, if one chooses to read in the "Heta" box, one might find many references to Bea, who is otherwise mentioned only once in the narrative. The characters are often associated with Bea, making her rather the central point of the plot. This directs us to the equation that the major characters and the minor characters may switch places depending on the choice of the nodes or boxes.

Quibbling provides the reader with an interactive experience of computer fiction. However, just like any other untraditional piece of work, doubt still lingers regarding its acceptance and value. This same question arises even in the mind of one of the major characters Priam, who frets about the publication of another hyperfiction within the narrative about Margret & Henry. This node compels the reader to analyse if his/her reading of the hyperfiction *Quibbling* is worth the ride,

Because links exist in *Quibbling* both on implemented and virtual levels (Guyer assists readers with "words that yield" not only mechanically—within the work—but also intertextually, within the whole docuverse of sources), in readerly and writerly mode, the act of swimming, rowing and diving in the lake of this inexhaustible text can last for years and decade to come – and will never be the same. (Pisarski, 2021)

This anxiety is present in other hyperfiction, including Michael Joyce's *Afternoon* and Carolyn Guyer and Martha Perry's *Izme Pass*. However, one thing is realised in reading these narratives: the reader is free from the constraints of linearity, and the author's authorial voice is limited, too. In that sense, it makes the reading experience a democratic one.

Quibbling uses graphics elements, technological references, and questioning characters to meet the needs of a hypertext narrative and that of the digital reader. Multiple plots can be developed by choosing different nodes and links at different readings for *Quibbling*. The reader might choose to follow a traversal or go by the default nodes. He might also choose to go by his/her impulse. It is a very rigorous task of reconstruction on the part of the reader. In such hypertext fiction, "Narrative tells a story, and intrinsic to the story is chronology, intention, and causality". (Hayles, p. 229)

In reading such works, the reader's success depends on the reader's patience and compatibility to the plot. Otherwise, it is very easy to get stuck in a loop without making any progress or advancement in one's reading.

Patchwork Girl

Shelley Jackson's *Patchwork Girl* is a fragmented story of a fragmented female monster offered in a fragmented way to its readers in the form of a hypertext. By reworking Mary Shelley's novel *Frankenstein* (1818), where the creator, Victor, destroys the female monster whom he created for his previous creation, here in *Patchwork Girl*, the author Mary Shelley made a character who creates the female monster out of the ruins and falls in love with her creation.

With five segments, "a Graveyard", "a Journal", "a Quilt", "a Story", and "& broken accents", alongside pictures and text, the story moves forward. Like the patching in the monster's body, the reading of the story was a task like that of patching up the story by the reader. With 323 lexias and more than 400 links, Shelley Jackson recreates a story that gives the old *Frankenstein* a different look and a different protagonist. Shelley Jackson provides her readers with a pictorial representation of the female monster's patched body with nodes and links to continue with their reading. The ruptured monster's body which was assembled by Mary Shelley is again offered to the readers to carry forward the story line which is non-linear and fragmented like the patched body. The reader here gets involved in the patching of the monster's body and body adds on to the work of Mary Shelley once again resurrecting the female monster. Shelley Jackson while composing the text not only uses her own imagination and prose but portions from Mary Shelley's *Frankenstein*, Donna Haraway's *A Cyborg Manifesto* (1985), L. Frank Baum's *The Patchwork Girl of Oz* (1913), Barbara Maria Stafford's *Body Criticism* (1991) and Jacques Derrida's *Disseminations* (1972).

With a new approach to the whole story in the form of a hypertext, the author, Shelley Jackson, allows a dimension in cyberspace to locate and re-read the character of the female monster whose story remained untold. From a feminist perspective, the story of the female monster is made available for the readers and participants of the story, who would lead it to a future of their choices offered by Shelley. The female monster who died in the novel is recreated in the digital world. Like her scattered body parts patched by Mary Shelley- the character, the reader/interactor too should link up different readings to understand and carry forward the narrative:

"The reader inscribes her subjectivity into this text by choosing what links to activate, what scars to trace. ... the scars/links thus function to join the text with the corporeal body of the reader, which performs the enacted motions that bring text into being" ("Flickering Connectivities"). (Gorris-Hunter, 2021).

But, howsoever the reader bridges the lines or gaps, at the end he/she remains shattered just like the monster, and hence a fragmented conclusion.

It is here Shelley Jackson leaves the reader in a difficult position to wind up and conclude for themselves:

Patchwork Girl is not simply one more text that reflects the aesthetics of fragmentation and hybridity; it is a hypertext that allows for material and technological possibilities that would be unthinkable in a printed version. As a consequence, the relationship between reader and text also becomes provisional and mutable in as much as different possible readings arise: one ordered, as in the chart view, and another chaotic or random-like, simply by clicking on any word in a given lexia. (Carazo, et al., 2006).

Patchwork Girl offers the reader/interactor a position from which they structure the dismantled monster. It is not just a mere click of the link but a task from which they build an image, settle a life, direct a story of the female monster and its creator, and re-establishes a debate on mothers and motherhood.

By moving much beyond a generalized maternal discourse, *Patchwork Girl* offers a narrative that has many untold stories to offer to its reader. With the electronic structural technique, the cyber text drifts from the concept of motherhood. In a technological way, it allows the reader to continue a discourse on not just the story line but very many issues concerning it.

In the flickering digital screen with leads, a female monster leads her life depending upon its cyber audience. The new narrative also moves away from the horror and terror created by Victor's monster. Here in this hypertext, it is the female monster who only draws feelings of love and warmth.

The new narrative is bold and completely operates in a new space and is dependent on cybernetic cognition to ensure a well-proportionate narrative. Like the patchworked female monster's disproportionate physical structure, hypertext narratives, too, are broken and fragmented. Also, the ends remain twirling here and there, not indicating any closure in the two narratives. This feature of hypertext acts as a signifier to the life of the monster, which remains clueless at the end. Though a reader sews up the story, ultimately, one cannot control the fragmentation, and it remains where Victor left it. Incompleteness of the hypertext here allegorically means fragmentation of the narrative itself. One is unaware of good or bad possibilities and is forced to leave the narrative mid-way.

A Spatial Shift in Narratives and the Question of Closure:

The discussion here brings us to certain pertinent questions: are the hyper-texts really interactive? Are they able to fulfill the narrator's motives in the narratives? Or do they drag the reading without developing a genuine narrative plot? Are the beginnings and endings tied up in the narratives or are there degenerate nodes hanging loose without any genuine contribution to the narratives concerned? Have the possibilities in narrative discourse opened up by post-structuralism augmented to a productive narrative strategy aided by technological advancement, or is hyper-text fiction just a digitalised form of the post-structuralist print fiction? In short, it can be concluded that this form of narrative has a long way to go to prove its transcendence beyond the boundaries of print fiction. There is no doubt about its interactive nature. Apart from the characters in the narrative, even the author makes passing comments in certain narration segments. In the technological sense, it has achieved a condescending milestone. However, hypertext writing and reading are clogged with certain challenges for creative authors and adventurous readers. In the sense of its popular acceptance, it has yet to develop a space/platform that is more accessible to the general reader. Both *Quibbling* and *Patchwork Girl* augment to great narrative possibilities in the era of cybernetics. A hypertext fiction tends to let ends hang like creepers leaving the reader unsettled and anxious for more accessible closures. This desire for a definite closure shall always vary from reader to reader, and therefore, the success of one reading may vary from the other, and so shall its transcendental success.

References

- Aarseth, E.J. (1997). *Cybertext: Perspectives on Ergodic Literature*. Baltimore, Md: Johns Hopkins University Press.
- Bendix, R. (1986). [Review of *Theory and History of Folklore*, by V. Propp, A. Liberman, A. Y. Martin, & R. O. Martin]. *Western Folklore*, 45(4), 305–307. <https://doi.org/10.2307/1499830>
- Bush, V. (1996). As we may think. *Interactions*, 3(2), 35–46. <https://doi.org/10.1145/227181.227186>
- Carazo, Carolina S.P, and Manuel A. Jimenez. (2006). Gathering the Limbs of the Text in Shelley Jackson's *Patchwork Girl*. *ATLANTIS*. 28.1. 115–129
- Coover, R. (June, 1992). The End of Books. *The New York Times Book Review*.
- (August, 1993). Hyperfiction: Novels for the Computer. *New York Times Book Review A*: 1-12.
- Derrida, J. (2013). *Of Grammatology*. JHU Press.
- Derrida, J. (2021). *Dissemination*. University of Chicago Press.
- Foucault, M. (1979). Authorship: What is an Author?, *Screen*, Volume 20, Issue 1, Spring. 13–34. <https://doi.org/10.1093/screen/20.1.13>
- Gane, N. (2006). When We Have Never Been Human, What Is to Be Done?: Interview with Donna Haraway. *Theory, Culture & Society*, 23(7-8), 135-158. <https://doi.org/10.1177/0263276406069228>
- Gorris-Hunter, A. (2021). *Patchwork Girl: fractured maternal monsters*. In A. Palko and A. O'Reilly (Ed.), *Monstrous Mothers: Troubling Tropes*. Canada: Demeter Press.
- Guyer, Carolyn (1993): *Quibbling (Interactive fiction; Storyspace)*. Eastgate Systems.
- Haraway, D.J. (1991). A Cyborg Manifesto: Science, technology, and Socialist-Feminism in the Late Twentieth Century, in *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 149-181.
- Hayles, N. K. (1999). *How we became Posthuman (74th ed.)*. University of Chicago Press.
- Hepburn, R. W., Heidegger, M., Macquarrie, J., & Robinson, E. (1927). *Being and time*. <https://ci.nii.ac.jp/ncid/BB05721088>
- Herman, D., Jahn, M., & Ryan, M. (2010). *Routledge Encyclopedia of Narrative Theory*. Routledge.
- Jackson, S. (1995). *Patchwork Girl; or, a Modern Monster*. Eastgate Systems.
- McCaughrean, G. (1999). *One thousand and one Arabian nights*. Oxford University Press.
- Nelson, T. (December 28, 1990). How Hypertext (Un)does the Canon. Paper delivered at the Modern Language Association Convention, Chicago.
- Pisarski, M. (2021) <https://scalar.usc.edu/works/rebooting-electronic-literature-volume-4/essay-on-carolyn-guyers-quibbling>
- Seymour, L. (2018). *An analysis of Roland Barthes's The Death of the Author*. Taylor & Francis.
- Sterne, L. (2009). The life and opinions of Tristram Shandy, Gentleman. In *Oxford University Press eBooks*. <https://doi.org/10.1093/owc/9780199532896.001.0001>

Pooja Bhuyan is an Assistant Professor in the Department of English at Sibsagar Girls' College, Sivasagar, Assam, affiliated with Dibrugarh University. She presently teaches English Language and Literature. Her areas of interest are post-structural narratives, Postmodern fiction, and theory.

Dr Rajashree Dutta is an Assistant Professor in the Department of English at Sibsagar Girls' College, Sivasagar, Assam, affiliated with Dibrugarh University. She teaches English literature and Language. Her keen interests lie in American Literature, Migration studies, Postmodern fiction and narratives, Critical race theory, and North East Indian Literature. She also has a deep interest in Creative Writing in English.
