



Hacettepe University Graduate School of Social Sciences
Department of English Language and Literature
British Cultural Studies Programme

**ROBBING THE SOURCE TEXT OF ITS AUTHORITY: THE
ROBIN HOOD STORY AS DIALOGIC INTERTEXT**

Çağrı KOPARAL

Master's Thesis

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KABUL VE ONAY

Çağrı Koparal tarafından hazırlanan "Robbing the Source Text of its Authority: The Robin Hood Story as Dialogic Intertext" başlıklı bu çalışma, 14 Temmuz 2015 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylıyorum.

Prof. Dr. Yusuf ÇELİK
Enstitü Müdürü

BİLDİRİM

Hazırladığım tezin tamamen kendi çalışmam olduğunu ve her alıntıya kaynak gösterdiğimi taahhüt eder, tezimin kağıt ve elektronik kopyalarının Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü arşivlerinde aşağıda belirttiğim koşullarda saklanmasına izin verdiğimi onaylarım:

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14.07.2015



Çağrı KOPARAL

To my mother & father...

ACKNOWLEDGEMENTS

I have to confess that writing acknowledgements is more painstaking than writing my thesis. It is exceptionally hard when it is supposed to express one's thankfulness in words, which cannot always adequately convey one's feelings. This is especially true when the addressee is my advisor Assist. Prof. Dr. Sinan Akilli to whom I cannot express my gratitude and indebtedness enough even if I write 'Thank you' in all languages in the universe. I owe my improvement as a young scholar to him who has always been beside me with his enthusing support. I need to express my thankfulness to him for devoting his invaluable time to teach me being more than what I was as a student, more importantly a better human being. After all the discouraging obstacles that I have managed to overcome with the help of his support, I can tell with all my sincerity that every single day I feel more privileged to have had a chance to be his student. I would like to thank him for his illuminating academic guidance and, most importantly, his precious belief in me.

My gratefulness must also be extended to Prof. Dr. Burçin Erol, chair of the thesis committee, who also contributed to this study with her expertise in Medieval English Literature. I also need to express my thankfulness to Assoc. Prof. Dr. Aytül Özüm, and Assist. Prof. Dr. Alev Karaduman for their contribution as members of the thesis committee. I would also like to thank Prof. Dr. Huriye Reis and Assoc. Prof. Dr. Aytül Özüm for their moral support. I do not think I can truly express my thankfulness to Assist. Prof. Dr. Alev Karaduman who has always encouraged me with her infinite moral support. I am especially thankful to Assist. Prof. Dr. Laurence Raw for paving the way to the field of Adaptation Studies and enabling us to study on this exciting, inspiring and equally gratifying field.

I want to thank my friends Kübra Vural and Ece Çakır for their support. It takes more than words to express my thankfulness to my dear friends Sema Bögrek, Merve Badi and Gizem Korkmaz for being always with me. I also need to thank my dear former colleagues Esra İmal and Türker Aksun for their understanding and making me proceed in my way more comfortably. I especially want to express my genuine gratefulness to Heval Atlı for his belief in me, his endless efforts to keep me sane and make me more self-confident, and replacing my tears with laughter.

I have dedicated my journey to my parents Sabiha and Cem Koparal because this thesis would not be completed in the way it was without their endless love, support, and belief in me. I cannot thank them enough for raising me like a pearl and keeping me unscathed during this journey. I also thank my brother Çağatay Koparal who has taught me I am stronger than I have thought and my sister Çağla Koparal who has always been with me with her positive and supporting thoughts. Last but not least, I want to thank my precious road-mate Christian Bane for his genuine friendship that makes me always smile, and keeps me stable and sane.

ÖZET

KOPARAL, Çağrı. *Kaynak Metnin Otoritesini Çalmak: Robin Hood Hikâyesinin Diyalojik Metinlerarasılığı*, Yüksek Lisans Tezi. Ankara, 2015.

Günümüz dünya kültüründe kolayca tanınabilen bir hikâye olan ünlü İngiliz halk efsanesi Robin Hood'un on üçüncü yüzyıldan günümüze kadar çok sayıda sinematik ve edebi uyarlamaları yapılmıştır. Robin Hood hikâyesinin kaynağını belirlemeye yönelik bir girişim ironik bir şekilde bu hikâyenin tek bir otorite kaynak metninin olmadığını açığa çıkarmaktadır. Bu tezde, Robin Hood hikâyesi, metinlerarasılık bağlamında birbiriyle ilişkisi olan Ortaçağ halk balatlarını, erken modern dönem tiyatro oyunlarını, on dokuzuncu yüzyıla ait çocuk kitaplarını ve yirminci yüzyıla ait sinema uyarlamalarını içeren ve çeşitli tarihsel dönemler ve türleri temsil eden bir metinlerarası mozaik olarak ele alınmıştır. Giriş bölümünde, günümüz uyarlama çalışmaları, bu alanın genel yaklaşımı ve metinlerarasılık kavramı kısaca anlatılmıştır. Giriş bölümünde aynı zamanda Bakhtin'in diyaloji ve diyalojik metinlerarasılık terimlerinin Robin Hood uyarlamalarının incelenmesinde kavramsal bir araç olarak kullanılmasının gerekçesi açıklanmaktadır. Birinci bölümde Robin Hood hikâyesinin zaman içerisinde farklı kaynaklardan beslenerek nasıl oluşmuş olduğu açıklanmaktadır. Bunun ardından modern Robin Hood hikâyesi ile yirminci yüzyıl öncesi öncül metinler arasındaki metinlerarası bağlantılar incelenmektedir. Daha sonra bu mozaik anlatının oluşturulması sırasında eklenen veya değiştirilen unsurlar, değişmeceler ve karakterler ele alınmaktadır. İkinci bölümde ise *The Adventures of Robin Hood* (1938) isimli filmin hem modern Robin Hood imgesinin yaratılmasında en etkili kaynak olduğunu hem de yirminci yüzyıl öncesine ait bileşenlerin yirminci yüzyıla aktarılmasındaki en güçlü köprü olduğunu göstermek için bu film ve yirminci yüzyıl öncesine ait kaynaklar arasındaki metinlerarası bağlantılar irdelenmiştir. Daha sonra *The Adventures of Robin Hood* ve *Robin Hood: Prince of Thieves* (1991) arasındaki diyalojik metinlerarasılık ayrıntılı olarak incelenmektedir. Bunun ardından, bu iki film ve *Robin Hood: Men in Tights* (1993) adlı yapım arasındaki karnavallaştırılmış diyalojik metinlerarasılık tartışılmaktadır. Sonuç kısmında ise Robin Hood hikâyesinin birçok kaynak arasındaki metinlerarası bağlantılarca oluşturulmuş ve giderek genişleyen bir uyarlamalar dizisi olduğu düşüncesi ortaya koyulmuştur. Varılan diğer bir sonuç ise tanımlayıcı kaynak metinleri olmayan uyarlamaların incelenmesinde diyalojik metinlerarasılık kavramının oldukça kullanışlı bir kavramsal araç olduğudur. Uyarlama çalışmalarında en genel anlamda Bakhtin kuramının sunduğu potansiyelin daha geniş kapsamlı olarak kullanılması gerekliliğine yapılan vurgunun yanı sıra varılan bir başka sonuç ise, Bakhtin'in "karnavalesk" kavramının, bir uyarlamanın sözde "üstün" kaynak metne meydan okuyarak ve onu değiştirerek, ancak bir yandan da uyarlanan metne bağımsızlığını vererek, böylece kısır bir düşünce olan kaynak metin(ler)/uyarlama karşıtlığını yıkarak yaptığı eylemle olan mecazi benzerliği dolayısıyla, uyarlama çalışmaları için yenilikçi bir katkı olabileceğidir.

Anahtar Sözcükler: Uyarlama Çalışmaları, Robin Hood, Metinlerarasılık, Mikhail Bakhtin, Diyaloji, Karnavalesk, *The Adventures of Robin Hood* (1938), *Robin Hood: Prince of Thieves* (1991), *Robin Hood: Men in Tights* (1993)

ABSTRACT

KOPARAL, Çağrı. *Robbing the Source Text of its Authority: The Robin Hood Story as Dialogic Intertext*, Master's Thesis. Ankara, 2015.

An easily recognized story in contemporary global culture, the famous English folk legend of Robin Hood has been frequently reproduced through cinematic and literary adaptations from the thirteenth century up to the present. It is ironic that an attempt to specify the origin of the Robin Hood story results in the revelation that there is not any single authoritative source text for the story. In this thesis, the Robin Hood story is approached as a mosaic of intertexts that includes material from various historical periods and genres, including medieval folk ballads, early modern dramatic performances, nineteenth century children's books and twentieth century cinematic adaptations that are intertextually connected. In the introduction chapter, a brief overview on contemporary adaptation studies, its overall approach, and on intertextuality are given. The introduction also explains the rationale for the use of Bakhtinian dialogism and dialogic intertextuality as conceptual tools for the study of Robin Hood adaptations. In Chapter I, how the Robin Hood has been constituted over time through multiple sources is explained. It is followed by the analysis of the intertextual links between the pre-twentieth century precursor texts and the modern Robin Hood story. Then, the elements, tropes, and characters that are added or altered during the course of the construction of this mosaic narrative are also dwelled upon. In Chapter II, the intertextual links among the pre-twentieth century sources and *The Adventures of Robin Hood* (1938) are scrutinized in order to show that this film is the most influential source for the construction of the modern Robin Hood image as well as the strongest bridge for the transference of the pre-twentieth century components of the story into the twentieth century. Then, the dialogic intertextuality between *The Adventures of Robin Hood* and *Robin Hood: Prince of Thieves* (1991), is elaborated on, which is followed by a discussion of the carnivalized dialogic intertextuality among these two films and *Robin Hood: Men in Tights* (1993). In the conclusion part, it is posited that the Robin Hood story is an adaptation without a definitive source that is constituted by the ever-expanding intertextual links between its multiple sources. The conclusion part also suggests that dialogic intertextuality is evidently a useful conceptual tool for the study of adaptations without definitive source texts. Besides the general emphasis on the further potential uses of the larger Bakhtinian theory in the study of adaptations, yet another conclusion is that the Bakhtinian concept of "carnavalesque" can be an innovative contribution to adaptation studies for its metaphoric resemblance to what an adaptation actually does by challenging and changing the supposedly "superior" source text and by liberating the adapted text, thereby disturbing the unproductive source text(s)/adaptation binary.

Keywords: Adaptation Studies, Robin Hood, Intertextuality, Mikhail Bakhtin, Dialogism, Carnavalesque, *The Adventures of Robin Hood* (1938), *Robin Hood: Prince of Thieves* (1991), *Robin Hood: Men in Tights* (1993)

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INTRODUCTION

Even though Robin Hood is a name easily and immediately recognized in contemporary global culture, an attempt at specifying the origin of the Robin Hood story for scholarly analysis ironically results in the discovery of the absence of a single authoritative source text. Instead, it seems that the Robin Hood story has been shaped by elements from multiple sources that belong to various historical periods and genres, including medieval folk ballads, early modern dramatic performances, nineteenth century novels, children's books, and twentieth century cinematic adaptations. In other words, the Robin Hood story as recognized by modern audiences – the story of a handsome outlaw from the nobility, taking from the rich and giving to the poor with the help of his merry men in the Sherwood forest, dressed in green tights, skilled in archery, betrothed to Maid Marian, overcoming the cruelty and corruption of his archenemy the Sheriff of Nottingham, and eventually gaining the favour of King Richard the Lionheart – has been an ever expanding mosaic of intertexts. Moreover, it seems that the larger part of this mosaic has been formed by the twentieth century film adaptations that are also intertextually connected to one another. As such, the Robin Hood story, like some other intertexts that by their nature do not have a single source text (i.e. legends, folk and fairy tales, stories that represent the oral tradition) and therefore have a plastic structure, poses a challenge as a typical example of what Thomas Leitch calls “adaptations without sources” (“Adaptations without Sources” 21). The main reason for this particular challenge is that an “adaptation without a source” does not easily fit into the most common preoccupation of contemporary adaptation studies, namely the scholarly appreciation of the relationships between a literary source text and its film adaptation(s). Prior to the emergence of a new approach to the study of literature-to-film adaptations in the late 1950s, the main mode of approaching a literary source text and its screen adaptation was to critique the film in terms of the degree to which it remained loyal to the literary source text. Rightly referred to as “fidelity criticism” now, this mode of analysis presumed and concluded that the film was a lesser and inferior form of art that simply degraded the superior literary art by taking liberties in the process of adaptation.

From the late 1950s onward, even though the prejudice against adaptations was gradually overcome by acknowledging the value of an adaptation in its own right regardless of the medium in which it was produced, the need to refer to a source text remained and dominated most of the work of adaptation scholars even to our day. However, the study of “adaptations without sources” requires a different approach. With reference to this need, the “intertextual turn” in adaptation studies provides the larger theoretical context to approach intertexts such as the Robin Hood story. The rise of intertextuality in adaptations studies was in turn mostly inspired by the work of Robert Stam who integrated Bakhtinian dialogism into the study of the relationships and links between or among texts. So, with reference to the substantial space that the concept of intertextuality occupies in theoretical debates in contemporary adaptation studies – as a powerful alternative to the source text/adaptation binary first constructed by fidelity criticism – and to the idea that understanding adaptations in relation to an original source text is an obsolete approach, this thesis will adopt Bakhtinian dialogic intertextuality as its more specific theoretical frame. Within this theoretical frame, this study will explore the sources of the Robin Hood story in different historical periods and genres; discuss and illustrate the relationship between the different sources of the Robin Hood story; and argue that the modern Robin Hood story is a dialogic intertextual entity, the most central piece of which is constituted by the 1938 film *The Adventures of Robin Hood* that is not only the strongest link between the modern story and the pre-twentieth century precursors, but also the strongest voice in the Robin Hood dialogue that informs the other twentieth century film adaptations such as *Robin Hood: Prince of Thieves* (1991) and *Robin Hood: Men in Tights* (1993).

Since the discussion in this thesis is centred on the adaptations of the Robin Hood story, an informed understanding of the term adaptation should be established at the outset. Contemporary adaptation studies scholars put forward varied but generally congruent definitions of the term adaptation. For instance, Dennis Cutchins evaluates adaptation as free translations or “reworkings of existent texts into new ‘languages’” (37). John Bryant basically construes adaptation as “an announced retelling of an originating text” (48). Robert Stam, on the other hand, lists the conceptual tools in the adaptation theory to define an adaptation as “reading, rewriting, critique, translation, transmutation,

metamorphosis, recreation, transvocalization, resuscitation, transfiguration, actualization, transmodalization, signifying, performance, dialogization, cannibalization, reinvisioning, incarnation, reaccentuation” (*Literature and Film* 25). A similarly lengthy list is suggested by Julie Sanders who refers to numerous concepts for the definition of adaptation: “variation, version, interpretation, imitation, proximation, supplement, increment, improvisation, prequel, sequel, continuation, addition, paratext, hypertext, palimpsest, graft, rewriting, reworking, refashioning, re-vision, re-evaluation” (3). In this environment of conceptual multiplicity, perhaps the most precise and useful definition which seems to comprise almost all of the approaches to what an adaptation is is articulated by Linda Hutcheon who defines adaptation as “repetition, but repetition without replication [and] an announced and extensive transposition of a particular work or works” (7). Besides its efficiency in defining an adaptation in the general sense, Hutcheon’s definition is particularly relevant and appropriate for the purposes of this study which engages an intertext, as this definition does not restrictively presume a source text but the “transposition of a particular work or works” (7).

Apart from the definition of adaptation, in other words, what an adaptation is, another critical point that needs to be understood clearly is the nature and function of adaptation, that is, what an adaptation does. In relation to this need, one may refer to John Bryant who comments on the nature of an adaptation by stating that “adaptation is both a transgression of the originating work” and also a “liberation” (49). Here, Bryant underlines the point that adaptation has a characteristic of liberating itself from the source text(s), if any; that is to say, although an adaptation may maintain various elements of possible sources such as the characters, plot or setting, the transference of elements does not necessarily make the adaptation a repetition of the source text. Nor does the non-transference of certain other elements render the adaptation a completely detached work. On the contrary, the liberating effects of the adaptation process are acknowledged in contemporary adaptation studies as this liberating act frees the adaptation from being subjected to value judgements made on the basis of its fidelity to its source text(s). In order to understand why an adaptation should not be judged or

evaluated on the basis of its fidelity to its source(s), the perennial discussion on the question of fidelity needs to be briefly accounted for in the first place.

Fidelity criticism, in the most general sense, can be related to the urge of the reader-viewer to compare and contrast the similarities between the source text and adapted text because, as Brian McFarlane suggests, “[the audiences] are interested in comparing their images with those created by the film-maker” (7). Based on this argument, Cutchins also asserts that the audience has an inclination to think that “the closer the adaptation matches my experience with the original text the better it is” (52). If the content of the adapted text does not coincide with the content that a reader-viewer wants to see on the screen, or in any other medium, the adapted text is exposed to condemnation and degradation because of its inadequacy in replicating the source text. Similarly, the question of fidelity has been a central concern in the scholarly appreciation of literature-to-film adaptations too until the emergence of novel approaches from the late 1950s onwards, and occasionally surfaces in theoretical debates even today. As Dudley Andrews points out, the main assumption in fidelity criticism is

that the task of adaptation is the reproduction in cinema of something essential about an original text. Fidelity of adaptation is conventionally treated in relation to the “letter” [aspects of fiction such as the characters and the point of view] and to the “spirit” [intangible aspects such as tone and rhythm of the original] of the text, as though adaptation were rendering of an interpretation of legal precedent. (100)

The idea of preserving the spirit and maintaining the constructive elements of a supposedly original source text leads to the expectation that an adaptation should be the mere follower of a source text. That is to say, the fidelity oriented approach insists that the adaptation should “do the same job as its source text without going outside the lines that text has established . . .” (Leitch, “Literature vs Literacy” 30). Such an expectation makes fidelity criticism a “woefully blunt instrument” (Murray 10), because it is unimaginable for an adaptation to meet and transfer all of the expected aspects and the spirit of a source text. The futility of a discussion based on fidelity was clearly articulated for the first time by George Bluestone, who in his pioneering work *Novels into Film* (1957) puts emphasis on the changes when a written text is transferred to visual medium and asserts that “[f]inally, it is insufficiently recognized that the end

products of novel and film represent different aesthetic genera, as different from each other as ballet is different from architecture” (5). The unproductive quality of this kind of approach has been criticised more recently by leading contemporary adaptation scholars such as Leitch who clearly opposed fidelity criticism as follows:

Fidelity to its source text—whether it is conceived as success in re-creating specific textual details or the effect of the whole—is a hopelessly fallacious measure of a given adaptation’s value because it is unattainable, undesirable, and theoretically possible only in a trivial sense. (“Twelve Fallacies” 161)

Another opposition to the fidelity approach is stated by McFarlane who sees fidelity criticism as “unilluminating” and the persistent obsession with fidelity as leading to “a suppression of potentially more rewarding approaches to the phenomenon of adaptation” (9-10). As yet another opponent of fidelity criticism, Sarah Cardwell indicates that “[c]omparison leads us to false expectations about the film’s intentions and form, blinding us to what it itself is trying to achieve and allowing us to be biased against the adaptation from the outset, judging it by the standards of the book” (52).

Even though it is not the dominant approach in the contemporary adaptation studies, it would be misleading to say that the concern about the fidelity of an adaptation to its source(s) is not completely absent from the theoretical agenda of adaptation studies. For instance, Jørgen Bruhn suggests that adaptation is in need of a comparative element (“Dialogizing Adaptation Studies” 72), which implies the need for a point of reference with which to comment on the adaptation. In addition to the idea that Bruhn suggests, two more recent articles published in an influential scholarly journal in the field also advocate for the inclusion of fidelity discourse to the study of adaptations. For instance, Nico Dicecco asserts that “We have a lot to gain by taking a modest step back from formal models of adaptations in order to study the desires, joys, affects, and investments that undergird how adaptations make meaning as adaptations” (14) because he states that the return to fidelity approach is necessary “for us to enjoy either the perceived success or failures of fidelity” (Dicecco 14). Moreover, considering fidelity criticism as a useful approach for adaptation studies by giving examples from other scholars who posit that fidelity approach can be taken into consideration without its judgmental evaluative stance, Casie Hermansson adopts a similar approach to fidelity by stating that

It is time to include fidelity –aporias and all- in the intertextual toolbox of adaptation criticism. It is one tool among many, and sometimes not the right toolbox of adaptation criticism. But at other times, and perhaps in combination with other tools, it is the only one that will do. (10)

However, these more recent articulations of the need to consider the loyalty of an adaptation to its source(s) have definitely moved beyond the traditional and judgmental fidelity criticism approach that expects the adaptation to be enslaved by the source text. As Bruhn, Gjelsvik and Hanssen dwell on this shift, they explain that “the strategic and almost universal move in the field has been to ‘translate’ fidelity into the more neutral, and thus useful, measure of similarity and difference on various levels of the compared texts” (5). In other words, notwithstanding the common rejection of value judgments about adaptations based on fidelity, a particular strain in modern adaptation studies is still based on neutral comparison as a different understanding of the fidelity concern.

As a natural extension of the fidelity debate, whether judgmental or neutral, the prerequisite of an “original” source text has also been a central concern in adaptation studies. As proposed by Leitch in his highly influential essay “Twelve Fallacies in Contemporary Adaptation Theory,” one common fallacy in adaptation criticism is seeing the source texts as superior to adaptations (163) because of their presumed “originality.” As a consequence of this presumption “a principal impetus for much of modern scholarly editing has been to preserve the textual identity of a given originating work, and that originating work only” (Bryant 50). The essentialist expectation about an original source text too seems to do injustice to an adaptation as it results in the regarding of an adaptation as “sub-literary,” “creativity’s stepchild,” which is “always vying for validation, never catching up to its originating source” (Bryant 47); or as “a second-hand product, a copy, an originless entity” (Kiraly 179). Nonetheless, the insistence on the presumption about the existence of an original source text is also opposed by some scholars in the field. Leitch, for instance, further comments on this situation by stating that “[i]t is much easier to dismiss adaptations as inevitably blurred mechanical reproductions of original works of art than to grapple with the thorny questions of just what constitutes originality . . . ” (“Twelve Fallacies” 163). Leitch also claims that classifying or evaluating adaptations “as more or less faithful to their

putative sources . . . is one of the most fruitless” approaches, which should be avoided “especially by critics who insist that Julia Kristeva, Mikhail Bakhtin and Robert Stam have persuaded them that there is no such thing as a single source for adaptation” (Leitch, “Adaptation Studies” 64).

The critics dealing with adaptations from the perspectives established by Bakhtin, Kristeva and Stam are especially singled out by Leitch because what constitutes the core of their perspective, namely intertextuality, does not fit into a conversation about adaptations that centred on the source text/adaptation binary. In other words, these three theorists made possible the “intertextual turn” in adaptation studies and disturbed the conventional approach to adaptations. As Jørgen Bruhn also states, Robert Stam was very influential in the realisation of this paradigm shift in adaptation (“Dialogizing Adaptation Studies” 75). Obviously, Kristeva’s work was highly influenced by Bakhtin’s theoretical output, and Stam’s work was the culmination of both Kristeva’s and Bakhtin’s work. Accordingly, Stam’s contribution to the field is summarised by Simone Murray as “imbuing adaptation studies with theoretical concepts derived from recent decades’ work in critical theory –specifically post-structuralism, post-colonialism and identity politics- and thus to reconceptualise adaptation as a process of endless intertextual citation” (3). This intertextual turn in the field liberated the study from its grid and caused a “widening [of] the idea of a one-to-one relation in adaptations” (Bruhn, “Dialogizing Adaptation Studies” 75). This one-to-one relation was stemming from the inclination to define adaptation studies as the study of only the transformations from novel to film. Yet, as Linda Hutcheon suggests “[i]f you think adaptation can be understood by using novels and films alone, you’re wrong” (xi). Hutcheon’s particular remark, in addition to the possibility of adaptations existing in all sorts of media, also implies the inadequacy of the source text/adaptation binary. The implications of Leitch’s above point about the irreconcilable relationship between the critical position which sees adaptations from an intertextual angle and the preoccupation with the source text/adaptation binary is highly relevant for the present study of an “adaptation without a source,” namely the Robin Hood story. Adaptations like the Robin Hood story have no definitive source text(s) but are culminations of elements from multiple sources. Leitch refers to adaptations of this kind as “adaptation without sources,” because their

sources are so numerous that they almost have no source at all. Therefore, a comprehensive account of Bakhtin's, Kristeva's and Stam's respective theoretical contributions to this conversation should also be given here in a comprehensive manner. After all, before the intertextual turn in contemporary adaptation studies was pioneered by Robert Stam, the term intertextuality was introduced by Julia Kristeva who actually coined the term in the late 1960s (Allen 14), by developing her understanding of intertextuality based on the Bakhtinian notion of dialogism.

The notion of dialogism reflects the nature of language whose basic unit is utterance/speech act. According to Bakhtin, word within a dialogue cannot hold a singular or unitary meaning because of their position and recognition within a dialogue. Bakhtin explains this position of "the word [which] 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" (*The Dialogic Imagination* 279). The inevitability of a dialogue occurring between a word and an alien word is explained by Bakhtin as follows:

On all its various routes toward the object, in all its directions, the word encounters an alien word and cannot help encountering it in a living, tension-filled interaction. Only the mythical Adam, who approached a virginal and as yet verbally unqualified world with the first word, could really have escaped from start to finish this dialogic inter-orientation with the alien word that occurs in the object. (*The Dialogic Imagination* 279)

This "living" and "tension-filled interaction" relationship between words suggests not a passive but an active process. Since "every word is directed toward an answer and cannot escape the profound influence of the answering word that it anticipates" (Bakhtin, *The Dialogic Imagination* 280), the meaning of the word that is uttered within a dialogue is shaped by the word that answers and anticipates.

"All utterances are dialogic" (Allen 19), because, as Bakhtin suggests, except from Adam, "[w]ithin the arena of almost every utterance an intense interaction and struggle between one's own and another's Word is being waged, a process in which they oppose or dialogically interanimate each other" (Bakhtin, *The Dialogic Imagination* 354-355). Therefore, an utterance does not and cannot hold an isolated position in language

because an utterance not only responds to the previous utterances and “pre-existent patterns of meaning and evaluation, but also promotes and seeks to promote further responses. One cannot understand an utterance or even a written work as if it were singular in meaning, unconnected to previous and future utterances or works” (Allen 18).

The tie between the past and the future that is built by an utterance constitutes the dialogic texts and they are the “embodiment of an existing socio-ideological dialogue between the present and the past, between different groups in society” (Vargova 423). Hence, since dialogic texts bear plural meaning resulting from their connection with the past and future, unlike the unitary and unilateral texts, they are never finished, never complete. Vargova explains this point by stating that “[d]ialogic texts are semantically infinite: they are open to new discourses and to new social circumstances and contexts. In this way, dialogic texts are always in a state of creativity and productiveness” (423). Being open to new discourses and contexts enables a dialogical text to be shaped and interpreted by the contextual factors such as society, place, epoch; because, the unit of the text, “the utterance/speech act, according to Bakhtin, is made specifically social, historical, concrete and intertextual” (Ibanez 184) by the dialogue. In this respect, Bakhtin’s understanding of utterance diverts from Saussure’s and formalists’ approach to language in terms of capturing “the human-centered and socially specific aspect of language” (Allen 17) because utterances that are shared between an addressee and an addresser, although they may have a unique meaning between the addressee and the addresser, “derive from already established patterns of meaning” and these utterances reflect “constantly changing social values and positions” (Allen 18). The social and contextual link between and among utterances that also form the text is evaluated by Hutcheon as “[i]t is only as part of prior discourses that any text drives meaning and significance” (Hutcheon 126).

The relationship between utterances, which results in the plural, double-voiced and productive texts, refers to the Bakhtinian notion of dialogism which “is not dialogue in the usual sense of the word . . . [but] the context which informs utterance. And for Bakhtin, utterance cannot exist without the content” (Ewald 1). Bakhtin suggests that

“[v]erbal art can and must overcome the divorce between an abstract ‘formal’ approach and an equally abstract ‘ideological’ approach” and engages context within discourse because he posits that

the Form and content in discourse are one, once we understand that verbal discourse is a social phenomenon – social throughout its entire range and in each and every of its factors, from the sound image to the furthest reaches of abstract meaning. (Bakhtin, *The Dialogic Imagination* 269)

Therefore discourses or text cannot be actualized without its social context. Texts, which are evaluated by Bakhtin as “dialogical constructions” (Vargova 422) and whose meanings are shaped by their content and their dialogue with the prior and future texts, are heterogeneous unlike the unilateral and authoritative texts, because as

Language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated –overpopulated– with the intentions of others. Expropriating I, forcing it to submit to one's own intentions and accents, is a difficult and complicated process . . . As a living, socio-ideological concrete thing, as heteroglot opinion, language, for the individual consciousness, lies on the borderline between oneself and the other... The word in language is half someone else's. (Bakhtin, *The Dialogic Imagination* 294)

Therefore, dialogic texts, like the utterances, cannot be self-sufficient or separate. On the contrary, dialogic texts “present a multiplicity of voices, thus embodying a wide variety of interrelationships” (Vargova 422-423). The interrelationships between and among the text that refers to the notion of dialogism has been interpreted by Kristeva as “intertextuality” which “has become a term widely used to denote any form of interrelation between any numbers of texts . . .” (Lesic-Thomas 1).

What Kristeva means by intertextuality is that a text is “a permutation of texts, an intertextuality in the space of a given text, in which several utterances, taken from other texts, intersect and neutralize one another” (Kristeva 36) or “mosaic of quotations as the absorption and transformation of texts by texts” (Lesic-Thomas 6). As Kristeva’s own definition of intertextuality also hints, she developed her understanding of the term based on the Bakhtinian concept of dialogism. In fact, one may even say that Kristeva’s intertextuality was an adaptation of Bakhtin’s dialogism. Andrea Lesic-Thomas comments on this particular adaptation by stating that “this terminological change from ‘dialogism’ to ‘intertextualiy’ is probably one of the great intellectual repackaging and marketing schemes in recent history” (1). Likewise, Hutcheon also suggests that

Kristeva's term intertextuality is the "reworking of Bakhtin's notion of polyphony, dialogism and heteroglossia – the multiple voicing of the text" (126).

As it can be observed in the general framework of dialogism, intertextuality also suggests that the text is heteroglot because of the existence of "any form of interrelation between any numbers of texts" (Lesic-Thomas 1). As a result of the network between texts, the meaning can never be unitary or single, like it is offered by Bakhtin in his notion of dialogism. In addition to this similar stance of Kristeva's notion of intertextuality and Bakhtinian notion of dialogism, again "like Bakhtin, Kristeva argues that intertextual texts stand in opposition to any unity of meaning and to the authoritativeness of any official definition" (Vargova 424).

As a result of these similar, almost identical, aspects of the terms dialogism and intertextuality, it may seem that Kristeva has only replaced the term dialogism with intertextuality. However, there is a significant difference between what these terms mean: while Bakhtin situated texts in society and history "which are themselves seen as texts that the writer 'reads' and within which he replaces himself by 'rewriting' them in texts" (Lesic-Thomas 5), Kristeva extended the sphere of the text to "essay, writers, readers, cultural contexts, history and society [which are] rendering the notion of human subject, agency and intentionality largely irrelevant" (Lesic-Thomas 5). Actually, Kristeva's expansion of the sphere of the text is the reduction of Bakhtin's notion of dialogism which includes the society and history as texts. Unlike Kristeva, Bakhtin had especially endeavoured to resituate language away from the abstract formalist and ideological position. Hutcheon comments on Kristeva's adaptation of dialogism as follows: "She developed a more strictly formalist theory of the irreducible plurality of texts within and behind any given text, thereby deflecting the critical focus away from the Notion of the subject (the author) to the idea of textual productivity" (Hutcheon 126). Similarly, Graham Allen also articulates that "individual text and cultural text cannot be separated from each other;" so what the adaptation of the term dialogism by Kristeva suggests is that "the Bakhtinian notion of dialogic has been rephrased within Kristeva's semiotic attention to text, textuality and their relation to ideological strategies" (Allen 35). The general remark about the differences between Bakhtinian

dialogism and Kristeva's notion of intertextuality can be summarized in Lesic-Thomas's words:

If we compare Bakhtin's extremely complex and vibrant theory of dialogism, heteroglossia and polyphony to Kristeva's notion of 'intertextuality' as the absorption and transformation of texts by texts, somehow the latter does not seem to do much justice to the former, unless we are prepared to radically redefine the meaning of the word 'text' to include not just speech, and social and unconscious symbolic systems [...], but also intersubjectivity and a much more agency-driven concept of interaction of historical and social languages. (6)

After Kristeva's introduction of the term intertextuality, contemporary adaptation studies has taken an intertextual turn by especially Robert Stam's deploying Bakhtin's notion of dialogism. Within the notion of dialogic intertextuality, every text is regarded to be basically an intertext, and texts are to be understood as being in relation and in dialogue with the other texts. Every text gains meaning and function through the pre-existent texts. The intertextual relations between a text and the pre-existent texts "may take well-defined forms, such as quotation, allusion, and parody. But they may also be more subtle, implicit, and generalized, such that a speech act can be said to refer to previous patterns of linguistic use and a literary work written in the same genre" (Venuti 157). According to Stam, intertextuality

implies a more dynamic relation to the tradition; whereas a film simply 'belongs' to a genre rather like an individual 'belongs' to a family, or a plant 'belongs' to a genus, intertextuality is more proactive: the artist actively orchestrates pre-existing texts and discourses rather than simply following a formula. (*Film Theory* 203)

This means that the text is not solely created by the artist but it is the co-production of prior texts, discourses and social context. However, in the notion of dialogic intertextuality, the intertextual ties between/among the text do not necessarily have to be orchestrated by the artist or recognized by the reader/viewer. This particular point is especially true in the case of "adaptations without sources" which do not have a single "artist" defining the meaning or a group of "reader/viewer" that can be guaranteed to have knowledge of the source(s) of an adaptation prior to encountering the adaptation first (i.e. having no knowledge whatsoever of the medieval *Gest of Robyn Hode* prior to seeing the 1993 film *Robin Hood: Men in Tights*). Nonetheless, the intertextual ties between the texts can also be latent, because, as Stam states;

the infinite and open-ended possibilities generated by all the discursive practices of culture, the matrix of communicative utterances [...] 'reach' the text not only

through recognizable citations but also through a subtle process of indirect textual relays. Any text that has ‘slept with’ another text, as a postmodern wag once put it, has also slept with all the other texts that that other has slept with. (Stam, *Literature and Film* 27)

Thus, every text bears the transmissible textual-prints of the pre-existing texts. These textual-prints do not have to be recognized or overt in the texts because all texts are “tissues of on anonymous formulae embedded in the language, variations on those formulae, conscious and unconscious quotations, [and also] conflations and inversions of other texts” (Stam, “Introduction” 154).

So, the resulting “dialogic intertextuality” can be regarded as a big network between all of the possible texts, or as Bakhtin suggests, utterances, and this concept works without giving any authorization to any text. To put it simply, dialogic intertextuality suggests that all texts are embedded and in-contact with each other because of their dialogic relationships and it removes the hierarchical relationship between the source text and adaptation. As Leitch puts it, in intertextual studies “every text is a rereading of earlier texts and every text, whether it poses as an original or an adaptation, has the same claims to aesthetic or ontological privilege as every other” (“Where Are We Going” 332). It is exactly from this perspective that “an adaptation is a derivation that is not derivative – a work that is second without being secondary. It is its own palimpsestic thing” (Hutcheon 9).

The dialogic intertextuality approach to the texts brings about several results: first of all, as Vargova puts it, “intertextuality contends that texts lack fixed authorships and meanings” (415). This stems from the plural nature of the text which is susceptible for change and productivity. Secondly, as a result of the text’s heteroglot and polyphonic characteristics and since there is no fixed meaning or authorship of the text, the text cannot assume an originality title. Thirdly, in contradistinction to the conventional understanding, since originality is no longer a question, the notion of a text’s privileged and superior status over another text, just because of its historical position or its genre affiliation, is deserted. Dialogic intertextuality enables contemporary adaptation studies to leave the abiding fidelity criticism and the question of originality of the source text, and hierarchical positioning of the source text and adaptation behind.

Through dialogic intertextuality, the consideration of adaptations as a ‘one-way’ process, for example, from novel to film, is also outstripped. In the conventional understanding, adaptation is “one-directional” and the term adaptation is proposed “as the transport of form and/or content *from* a source to a result, such as from novel to film or any other adaptive constellation” (Bruhn, Gjelsvik and Hanssen 9). This one directional transference of the source text to the adapted text is not embraced by Robert Stam who correlates the Bakhtinian notion of dialogism that articulates the idea that “[u]tterances are not indifferent to one another, and are not self-sufficient; they are aware of and mutually reflect one another. Each utterance is filled with echoes and reverberations of other utterances . . .” (Bakhtin, “The Problem of Speech Genres” 91), to the concept of adaptation as carrying the understanding of dialogism (Stam, Burgoyne and Flitterman-Lewis 208). Bruhn, Gjelsvik and Thune also base their understanding of adaptation on Bakhtin’s dialogism and define it “as a dialogic process of negotiation between transmedial similarities and media specific differences” (qtd. in Bruhn, “Dialogizing Adaptation Studies” 76). This dialogic approach suggests that the negotiation between an adapted text and a source text reveals the similarities and differences between them without putting any of them in a superior position. For the source text is not, just like the adapted text, self-sufficient; it too is an echo of other utterances. In addition to this argument, Bruhn, Gjelsvik and Hanssen remark that considering adaptation as an “on-going and incessant process” can be useful, because this approach does not regard the adapted text just as a “result” (9), but as a dialogic process which is actually a two-way transport as opposed to a “one-way” process (Bruhn, “Dialogizing Adaptation Studies” 73). This new approach based on Bakhtinian dialogism may be regarded as one of the most powerful springboards on which the study of adaptations departed from the conventional approach that was trapped in mostly futile discussions of fidelity, because, as Stam suggests

[n]otions of “dialogism” and “intertextuality,” then, helps us transcend the aporias of “fidelity” and of a dyadic source/adaptation model which excludes not only all sorts of supplementary texts but also the dialogical response of the reader/spectator. Every text, and every adaptation, “points” in many directions, back, forward, and sideways. (*Literature and Film* 27)

Besides the fertile ground that dialogic intertextuality – by eliminating the aporias of fidelity approach and hierarchical positioning of film, or any other medium under the novel genre, and by “debunking the original/copy binary pair which lay at the basis of traditional adaptation studies” (Aragay 26) – provides for the study of the texts within the field of adaptation studies; this notion is also a very useful and appropriate conceptual tool for the study of adaptation without sources or intertexts that come from society such as folk legend as exemplified by the Robin Hood story. According to Nicholson, “Bakhtin and his friends insist that, while a text is undoubtedly responsive, it need not be responding to a prior text, or any texts that actually exists” which is particularly relevant for an understanding of the intertextual structure of the Robin Hood story which begins in the oral tradition and has no particular written original literary source. That is to say, dialogic intertextuality seems to be the most appropriate approach for the study of the adaptations without a single source or any definitive source, because it “offers a model for articulating the relations between fixed texts and informal oral traditions . . .” (Nicholson 11).

Along with dialogic intertextuality, the theoretical approach adopted in this study derives also from Bakhtin’s larger theory of language, literature and culture, because, as Stam suggests “[m]any of Bakhtin’s conceptual categories, although developed in relation to the novel, are equally germane to film and to adaptation” (Stam, *Literature and Film* 26) which indicates that Bakhtin’s indirect contribution to contemporary adaptation studies cannot be ruled out. Dennis Cutchins also refers to the connection between Bakhtin and the study of adaptation as follows

Bakhtin’s suggestion that there is no ‘inside’ to a text, but that texts gain their meaning and relevance through the contact they make with other texts along their borders potentially defines adaptation and at the same time avoids the traps of essentialism and fidelity. (59)

This remark also shows why Bakhtin is relevant for the dialogic intertextual study of the Robin Hood story. Bakhtin’s idea of language, which is stated by Todorov as “[i]nstead of saying ‘I own meaning,’ Bakhtin would say, ‘We own meaning.’ ‘Words and linguistic forms do not belong to the individual,’ but to society” (qtd. in Allen 35) can be applied to the plastic nature of the Robin Hood story, which does not also belong to the individual, but to the society. The modern image of the Robin Hood story that is

recognised by contemporary audiences is moulded by the multiple sources that range from the medieval oral tradition, ballads, and written texts to the twentieth century film adaptations. However, it seems that the greater part of this modern image has been created by the twentieth century film adaptations. Therefore, this study particularly aims to discuss how this modern image is created in the 1938 film *The Adventures of Robin Hood*, which can be regarded as the strongest bridge between the twentieth century cinematic adaptations and the pre-twentieth century precursor texts (medieval to nineteenth century), as well as the intertextual links between/among the 1938 film, *Robin Hood: Prince of Thieves* (1991) and *Robin Hood: Men in Tights* (1993).

Before scrutinizing the intertextual links between these adaptations, however, it is necessary to provide an overview of the sources of the modern Robin Hood story in different historical periods and genres at the outset in order to substantially illustrate the ever-expanding nature of this mosaic of intertexts. To address this need, in Chapter I a comprehensive account of the development of the Robin Hood story through contributions from various sources over time will be given with particular emphasis on explanations of the course in which the main defining elements, tropes, and characters which did not appear in the earliest sources have been added to the Robin Hood story during the construction of this intertextual mosaic. These explanations are critical to understand the dialogic nature of the Robin Hood story as they will illustrate when and why, for instance, the yeoman of the earliest medieval sources such as the *Gest of Robyn Hode* who did not really take from the rich and give to the poor was transformed into a noble character who is now known as a fair redistributor of wealth. The main aim in Chapter I will be to illustrate the argument that the history of Robin Hood itself is a history of adaptations of a plastic story that begins in the oral and written medieval sources and that the most recent film adaptations are in fact “adaptations without sources.” Building upon the explanations given in Chapter I, Chapter II will be concerned with a discussion of the dialogic intertextual links among *The Adventures of Robin Hood* (1938), *Robin Hood: Prince of Thieves* (1991) and *Robin Hood: Men in Tights* (1993), which will be done by placing *The Adventures of Robin Hood* (1938) in the centre of this particular discussion, as this work seems to be the most powerful link in the intertextual transference from the pre-twentieth century sources to the other

twentieth century screen adaptations. A specific strand of the discussion in this chapter will be focused on *Robin Hood: Men in Tights* (1993) which will be analysed as a dialogised but most importantly a carnivalized parody of both *The Adventures of Robin Hood* (1938) and *Robin Hood: Prince of Thieves* (1991). Referring to yet another Bakhtinian term, the carnivalesque, and based on the novel argument introduced for the first time in this thesis that carnivalization is a mode of adaptation, especially in the case of the adaptations that subvert the authority of a literary source text, this strand of the discussion will also be an attempt to illustrate the potential of this term for the study of adaptations, in addition to other Bakhtinian terms such as dialogism, polyphony and heteroglossia, the usefulness of which have already been acknowledged in existing literature on the theories of adaptation.

CHAPTER I

THE MULTIPLE SOURCES OF THE ROBIN HOOD STORY AND ITS DIALOGIC MAKING IN THE TWENTIETH CENTURY

Assuredly, one of the most popular English folk heroes is Robin Hood who retains an important place in English folk legend tradition. Until the late nineteenth century, Robin Hood was an exclusively English hero. Yet, as Burçin Erol observes, “[t]he legend has not remained static in its themes or in the various approaches to social matter it embodies. Each century read into its own ideals and values, and the hero was re-created with different characteristics to serve different aims in his outlaw life” (151). As a result of this constant re-creation process, beginning from the late nineteenth century, Robin Hood has become a universal hero. Thomas Hahn proposes that those who are responsible for the universalization of Robin Hood are Americans who “hijacked” Robin Hood (“Robin Hood in Film and Popular Culture”). Similarly, Leitch points out that “[j]ust as Robin Hood is a medieval hero shaped most influentially to appeal to modern audiences, he is an English hero whose most celebrated incarnations have been American” (“Adaptation without Sources” 24). The Robin Hood cult is still alive in our day in novels, cartoons, films, television shows, radio programmes, and operas. Each of these cult-bearers has its own understanding of the Robin Hood legend coming from multiple sources and thus plastic. Despite the plastic quality of the Robin Hood story, one must also note that there are certain elements of the story that have not radically changed over time. There is, nonetheless, not a unanimously agreed list of the main components, as different scholars have their own image of the definitive elements of the Robin Hood story. For instance, according to Leitch, Robin Hood’s

characterization as a nobleman outlawed by the king who lives in the forest with a like-minded band who avenge injustice through disguise, trickery, and force of arms, who rescue their hero when he is captured, and who eventually see the king pardon him and restore his estate (“Adaptations without Sources” 21)

suggest the outline of the story. Erol on the other hand draws the general framework, more on the basis of themes, as the “the carefree life in the forest, the love of adventure and the righting of various wrongs by a system of his own that involves justice” (Erol 151), by putting emphasis on the elements of forest, adventure and sense of justice.

Knight has also suggested his own portrayal of the modern memory of the Robin Hood story as follows:

An aristocrat loyal to King Richard I, exiled to the forest by bad Prince John, strongly supporting the Saxon people of England against Norman lords, robbing the rich to give the poor, devoted to Maid Marian, handsome, witty, noted for his green tights. (“Remembering Robin Hood” 149)

Compared to Leitch and Erol, Knight’s portrayal seems to give a more precise memory of the story as it combines a summary of the action with the thematic backdrop. However, also deriving from the above-given accounts, the present study has suggested another modern image of the story, in which the story of a handsome outlaw from the nobility, taking from the rich and giving to the poor with the help of his merry men in the Sherwood forest, dressed in green tights, skilled in archery, betrothed to Maid Marian, overcoming the cruelty and corruption of his archenemy the Sheriff of Nottingham, and eventually gaining the favour of King Richard the Lionheart constitute the main components. All of these components that are forming the Robin Hood story over many centuries have derived from the multiple sources. Therefore, first an account of the various sources of the story, then the expanded list of these main components shall be given and expanded in an attempt to discuss when and why these components are added and how this mosaic of intertext has gradually been shaped.

The Robin Hood story has been subjected to various changes and additions because, as mentioned before, there is no single authoritative source for this story. The earliest allusion to Robin Hood was recorded in the remark of Sloth in *Piers Plowman* (1377):

I can noughte perfily my pater-noster as the prest it syngeth,
But I can rymes of Robyn Hood and Randolf erle of Chestre (407-8)

which suggests that “[h]e is already a well-known figure, an established fact in the landscape whose origin is beyond conjecture” (Leitch, “Adaptation without Sources” 21). The textual reference indicates that the moralists of the time regarded Robin Hood songs as both “idle and timewasting” and remarkably “foolish” (6). In the fifteenth century Robin Hood story was recounted in ballads featuring various characters and adventures. The earliest ballads that established the character of the bandit are *Robin*

Hood and the Monk (circa 1450), *Robin Hood and the Potter* (circa 1500) and *Robin Hood and Guy of Gisborne* (not recorded until about 1650, but composed much earlier) (Knight, *A Mythic Biography* 14). However, *A Gest of Robyn Hode* is considered to be the first attempt to generate a “unified narrative” and constitutes an influential point of reference for the later versions of the story of Robin Hood (Pollard 6).

A Gest of Robyn Hode is an anonymous medieval text and it was first recorded in printed form in the first half of the sixteenth century. *A Gest of Robyn Hode* is one of the numerous versions of Robin Hood ballads such as *Robin Hood and the Monk* (circa 1450), *Robin Hood and the Potter* and *Robin Hood and Guy of Gisborne* which narrate the deeds of Robin Hood and his fellows. *Robin Hood and the Monk* introduces the story of Robin Hood, Little John, the Sheriff and the King; *Robin Hood and the Potter* also relates the stories of Robin Hood, Little John and the Sheriff, however, this time an archery contest is added to the story. *Robin Hood and Guy of Gisborne* presents a rather more complex story which begins with Robin Hood’s dream about yeomen and Robin Hood and Little John’s chase after these yeomen in real life and ends with the entrapment of Little John by the Sheriff. As Francis James Child puts it, “Robin Hood met his match” is the common theme of these ballads (254). *A Gest of Robyn Hode* shares such common components with these Robin Hood ballads such as the fellowship of Robin Hood with Little John, their rivalry with the Sheriff of Nottingham, a forest and an archery contest.

The *Gest* is composed of several ballads, Child explains that some parts of the *Gest* derived from *Robin Hood and the Potter* (stanzas 181-204) such as the entrapment of the Sheriff into the wood, he also adds that although the *Gest* is remarkably original, some incidents and features are taken from the general characteristics of medieval fiction (Child 255). The story is a three-fold adventure of Robin Hood with a knight, with the Sheriff of Nottingham and with the King. The first fyfte begins with Robin Hood’s guest who is a knight indebted to the abbot of St Mary’s Abbey. Robin Hood lends the knight money and offers Little John as a servant. In the second fyfte the knight sets off to repay and recover his lands from the abbot of Saint Mary’s Abbey and eventually pays his debt. The following fyfte introduces the archery contest in which

Little John easily wins. Later, Little John becomes the servant of the Sheriff of Nottingham. Eventually, Little John manages to escape from his enslavement with the cook of the Sheriff's household. Later in the story, they ambush the Sheriff in the forest and keep him there by force. Finally, the Sheriff promises to be a friend of Robin Hood. In the fourth and the fifth fyttes, Robin Hood receives another guest, this time, a monk. When the monk is asked to pay for the meal, he says that he has got only a little amount of money. However, it turns out that he has eight hundred pounds, which Robin Hood confiscates. By using this money, when the Knight turns back to greenwood to pay his debt to Robin Hood, the latter grants another four hundred pounds to him. Another archery contest is held in Nottingham and this time Robin Hood wins the prize. However, they have to flee to the Knight's castle, because they are recognized during the contest. It turns out that the Knight is Sir Richard at the Lee. In the seventh and the eighth fyttes, King Edward enters the scene and decides to handle matters on his own. He sets forth to the forest in disguise of an abbot. At first Robin Hood and his band cannot recognize him and when they do, the King forgives them and takes Robin Hood and his fellows to Nottingham. After years of service Robin Hood realizes that he has lost all his money and almost all of his men. He asks for permission to visit a chapel in Barnsdale and is granted only a few days. However, he returns to the forest and stays there. At the end of the *Gest*, Robin Hood visits Kirkless Abbey to get cured of his illness, yet he is bled to death by a prioress. Robin Hood who "was a good outlawe, and dyde pore men moch god" (1823-24) dies at the end of the adventure.

In spite of the similarities between the other ballads, Douglas Gray defines the *Gest* as "the most substantial and the most ambitious of the surviving poems" (22). Similarly, J. R. Maddicott refers to the *Gest* as "the longest, most complex and most influential" source of the Robin Hood story (234). Since the *Gest* is a work of 456 quatrains in eight fyttes, it is a very extensive text and the two editors of *Robin Hood and Other Outlaw Tales*, Stephen Knight and Thomas Ohlgren state that the *Gest* deals with every theme that is touched in other Robin Hood ballads. Moreover, Knight and Ohlgren emphasise the other important fact that "[d]ifferent from the ballads as it is, the *Gest* is nevertheless not unfaithful to their tradition or their style, in both form and content . . . the *Gest* gives full weight to just what makes this elusive hero so *gode*" (86).

That is to say, the *Gest* is faithful to the content of the older ballads on the one hand, but is also open to later additions as long as they do not upset the coherence of the fundamental plot structure. For instance, Child states that in the original story of Robin Hood, Maid Marian had no place (254); however in some later ballads and the other forms of the Robin Hood story this character is added and altered the story. As a result of this later addition, later film adaptations of the Robin Hood story such as *The Adventures of Robin Hood* (1938), *Robin Hood: Prince of Thieves* (1991) and *Robin Hood: Men in Tights* (1993) adopted Maid Marian character as an essential character.

After the fifteenth century, Robin Hood folk legend “had already ceased to be diffused exclusively by ‘ballads’, ‘talkings’ or recited tales” but it continued its presence strongly in the May Games in the sixteenth-century England as well as the springtime festivities of Scotland (Dobson and Taylor 156-58). Yet in Scotland, Robin Hood faced the official opposition as a result the Scottish parliamentary statute of 1555 that banned people from choosing “Robert Hud nor Lytill Johne, Abbot of unressoun, Quenis of Maii, nor otherwise, nouthur in Burgh nor to landwart in ony tyme to come” (qtd. in Dobson and Taylor 159). Alongside religious discontent and shift in popular taste, Robin Hood’s participation in the English May Game declined by the end of the sixteenth century (Dobson and Taylor 159). However, in the sixteenth century Robin Hood found a role in a more sophisticated stage at the court of Henry VIII in 1510 in which the King and some of the nobles were recorded as wearing short coats, hoods, arrows and bows like the outlaw Robin Hood (Gray 8). The similar appearance was made five years later at Shooters Hill where the king and queen were entertained by two hundred yeomen who were garmented in green and lead by Robin Hood on the way to Greenwich (Dobson and Taylor 161).

After *The Pleasant Pastoral Comedy of Robin Hood and Little John* (1594) which is a sophisticated and entertaining descendant of May games, the appearance of the legend in *King Edward the First* and *George a Greene* made Robin a more popular and familiar figure to the Elizabethan playgoers (Nelson 99). Yet, the true transformation and elaboration of Robin Hood folk story was made by the late Elizabethan dramatists such as Shakespeare who, although he did not write a play directly about Robin Hood,

was “familiar with the *topos* of the English greenwood, to which indeed *As You Like It* in particular owes an obvious debt” (Dobson and Taylor 162). The intrusion of the theme of greenwood was inevitable in those ages because, as Skura explains, “[t]he decade of the 1590s was the century’s worst” and in this decade “[t]he failed crops, the conflict over enclosure, and the fears about rioting all help explain the proliferation of greenwood plays in this period” (159).

In the tense political and economic environment of the sixteenth century, Robin Hood “was a generic David against the local Goliath, whether political or moral, who used clever tricks as well as physical prowess to flout the powerful” (Skura 160). Therefore, he was reflected as such, for instance in the popular works of George Peele’s *Edward the First, sir-named Edward Longshanks* (first printed in 1593) which borrows from the Robin Hood ballads or *A Pleasant Commodity called Looke About You* (1600). Yet, none of them could leave the enduring impression as much as Antony Munday’s versions of Robin Hood folk story: *The Downfall of Robert Earl of Huntington* and *The Death of Robert Earl of Huntington* (1595) (Dobson and Taylor 162).

Antony Munday has a very influential place in establishing a different Robin Hood figure which is continued in the later ages. Until Munday’s *The Downfall of Robert, Earle of Huntington* and *The Death of Robert, Earle of Huntington*, Robin was not allowed to woo Maid Marian (Leitch, “Adaptation without Sources” 22). More importantly, Munday initiated Robin Hood “in a ‘more high-handed and cavalier fashion’ because he both ranked Robin Hood to the peerage and he was the first person who created a socially respectable outlaw” (Dobson and Taylor 163). So Robin Hood was introduced to the aristocracy by Munday and its effect still maintains its presence in the story’s adaptations. In addition to this distinct contribution of Munday, he also redressed the Robin Hood image whose name “was used to cover ordinary theft, drunken misbehaviour, or (most of all) sheer ribaldry” (Skura 161). Moreover, Munday also elevated Robin Hood to an ‘aristocratic’ status in drama plays also, because “[b]y the last decades of the sixteenth century, when Munday was writing, the traditional Robin Hood had gone a long way toward extinction, just as actual forests and open

pastures were disappearing” (Skura 164). Robin Hood’s rise in the theatre in this context is also explained by Skura as follows:

Judging from the extant plays and allusions, until Munday Robin Hood had never been taken seriously in the theatre as a political rebel, even in the authentically folkloric *George a Greene the Pinner of Wakefield* – performed in 1593 . . . Instead, in the surviving texts Robin is a minor character who engages in few of his old man-to-man combats; amorous adventures usually replace his former heroic conflict with the sheriff. (163)

Munday’s play gained such a great success that the Admiral’s Company “were invited to repeat it at court during the Christmas celebrations. Soon afterward Shakespeare composed *As You Like It*, his own greenwood play about an exiled nobleman, for the rival company, the Lord Chamberlain’s Men” (Skura 155). As well as Shakespeare and Munday, Ben Jonson also made literary contribution to the Robin Hood legend by writing a poem *The Sad Shepherd* (1630s), or *A Tale of Robin Hood*, which was occasioned by Robin Hood. However, Jonson could not leave a remarkable trace in the history of Robin Hood tradition (Dobson and Taylor 163).

In the eighteenth century, Robin Hood legend found a place in farces and a series of comic operas such as *Robin Hood* (1730) and the more famous *Robin Hood or Sherwood Forest* by Leonard MacNally. In the mid-eighteenth century Robin Hood began to make appearances in musical entertainments at Drury Lane (Dobson and Taylor 164). In the beginning of the nineteenth century Robin Hood legend was adapted to a book. The examples vary from Lord Tennyson’s *The Foresters* (1892) and Thomas Peacock’s *Maid Marian* (1822) to Sir Walter Scott’s *Ivanhoe* (1818) which reflected the early nineteenth century Romanticism in the legend. In *Ivanhoe*, Scott “who has generally been accepted as the instigator of medieval revival” added new feature to the Robin Hood story: “the antagonism between Norman and Saxon” (Erol 157). According to Erol, the introduction of the friction between Norman and Saxon to the story was related to the unification of the Parliaments in 1707, and this intrusion was “illustrative of Scott’s attitude of acceptance of Scotland and England as a unified body. In the novel, under the rule of Richard I the Norman and Saxon conflict is resolved” (Erol 158). Although the canonical writers such as Tennyson, Scott, and Peacock also contributed to the Robin Hood story, according to Leitch, none of them “carries any special authority;” yet he adds that “the most influential of all literary treatments of the

outlaw may be John Keats's 62-line poem "Robin Hood To a Friend" (1818) . . . (Leitch, "Adaptation without Sources" 23). Leitch's point is well justified with reference to the fact that the last stanza of Keats's poem offers almost a definitive list of the main elements of the Robin Hood story.

So it is: yet let us sing,
 Honour to the old bow-string!
 Honour to the bugle-horn!
 Honour to the woods unshorn!
 Honour to the Lincoln green!
 Honour to the archer keen!
 Honour to tight little John,
 And the horse he rode upon!
 Honour to bold Robin Hood,
 Sleeping in the underwood!
 Honour to maid Marian,
 And to all the Sherwood-clan!
 Though their days have hurried by
 Let us two a burden try (50-63)

In the nineteenth century, there was also another genre that the folk legend was popularly used: children's literature. In the late nineteenth century that witnessed the rise of juvenile periodicals stimulated by the successive Education Acts, the legend appeared in "weekly penny serial instalment" that appealed to the "middle class Victorian juvenile taste" (Dobson and Taylor 178). In the late nineteenth century, the story was adapted by the American writer Howard Pyle to a novel called *The Merry Adventures of Robin Hood* (1883). The novel, targeting children as its intended audience, presents the image of Robin Hood who opposes the authority and aids his fellows in each chapter. This particular adaptation created an image that still maintains its presence with the image of Robin Hood in minds: the man in tights ("Robin Hood in Film and Popular Culture"). The image was created by the illustrations in the book, which were drawn by Pyle himself, one of which appears on the first page. Pyle depicts Robin Hood garmented in "in Lincoln green and a peaked hat, a quiver of arrows on his back. In this idealized mental image, Robin Hood may well assume an action pose—nocking an arrow, brandishing a rapier, swinging from a well-placed vine . . ." (Leitch, "Adaptation without Sources" 23-24).



Figure 1: Robin Hood in Lincoln green tights. (Pyle)

Later in time, the story was adapted also as a comic opera by Regina De Koven in 1890, and then phonograph recordings, and radio broadcasts were used as media to reach larger audiences (“Robin Hood in Film and Popular Culture”). Although the culmination of the Robin Hood story up until the late nineteenth century constitutes a non-negligible pile of images, Leitch claims that

Just as the earliest stories of Robin Hood circulated in the fugitive media of ballads, songs, plays and games that preceded or bypassed the literary culture established by printed texts, the most influential visualizations of the outlaw depended on technologies that could reproduce images on a large scale. (“Adaptation without Sources” 24)

The technology that could make Robin Hood visually available to large audiences came in the twentieth century and very early in this new period three British film productions of Robin Hood made their contributions to the silent cinema: *Robin Hood and his Merry Men* (1908), *Robin Hood Outlawed* (1912) and *In the Days of Robin Hood* (1913). It is remarkable that the Robin Hood story made it to the big screen three times in a five-year period with these early films. However, as Jeffrey Richards suggests “they all pale into

insignificance beside the splendours of Douglas Fairbanks's *Robin Hood* (1922)" (429). Until the half of this silent film, the outlaw hero is not presented as Robin Hood but as Earl of Huntingdon. The Earl joins King Richard the Lionheart for the Crusades, but is left with no other choice than returning to England when he receives news from Lady Marian who informs him about the misdeeds and tyrannical acts of Prince John. When the Earl returns to Nottingham from the Crusades, he adopts the name Robin Hood. The film presents the heroic image of Robin Hood who steals from the rich and gives to the poor with the help of the familiar members of his band, Little John and Friar Tuck. The story ends with the restoration of the power of the King. Hahn evaluates Fairbanks's film as the "strongest hijacking" of the Americans ("Robin Hood in Film and Popular Culture") of an element of English folk culture. Although calling the adaptation of Robin Hood by the Americans as hijacking carries an unfavourable connotation, it must be acknowledged that the American touch to Robin Hood made it even more available for a larger audience and by this way Robin Hood became a cult.

The Robin Hood cult was also a valuable resource for the radio adaptations between 1930s and 1950s due to "Robin Hood's flexibility as a character and the audience's likely familiarity with his legend from other media such as novels and films, the medieval outlaw was a popular subject for radio plays" (Echols 151). The radio adaptations were fitted into various ends such as Family Theatre's production "Robin Hood" adapted the legend to convey a moral message and reflected culturally accepted gender roles whereas the 1950s production *Gunsmoke*, CBS's longest running western, was appropriated to western culture (Echols 155).

Although the "hijacking" success belongs to Fairbanks's *Robin Hood*, Richards claims that *The Adventures of Robin Hood* (1938) holds the accomplishment of presenting the definitive Robin Hood picture with colour and sound. He furthers his point by stating that what is lacking in the predecessors of the film is not only sound but also a strong narrative line and adherence to the legends (431). Robin Hood, acted by Errol Flynn, is presented to the audience as a Saxon knight who conventionally tries to maintain the authority of King Richard against the notorious Prince John and additionally Norman lords. Robin Hood escapes from Prince John's and Sir Guy of Gisbourne's men and

stays in Sherwood Forest with his friend Will Scarlet. Little John becomes friends with Robin Hood after he beats him with a quarterstaff. In some of the later adaptations of the Robin Hood folk legend, even though it is a minor detail, the quarterstaff is used as a recurrent fighting tool in the encounters between Little John and Robin Hood, bearing testimony to the influence of *The Adventures of Robin Hood* on later film adaptations. For instance, *Robin Hood: Prince of Thieves* reproduces this scene. Later, Friar Tuck joins the band after a swordfight with Robin who convinces him to be a spiritual guide to the group. Then the plot leads to the arrest of Robin Hood during an archery tournament and to the escape of Robin Hood with the help of Maid Marian. The King realizes Robin Hood's struggle to maintain his royal authority when he arrives in the forest in disguise. Later the King heads to the Nottingham Castle with the outlaws in the disguise of monks. Eventually the film presents the audience the classical end: the restoration of King Richard's authority, banishment of King John and the matrimonial unification of the two lovers with the King's approval.

Fairbanks and, especially, Flynn occupy a distinctive and essential place in the maintenance of the Robin Hood image in the twentieth century adaptation of the story because as Leitch suggests

the qualities their very different heroes share – virility, good humor, insouciance, and a frankly mischievous attitude toward their status as heroic outlaws that constantly reminds viewers that they are playing a role- have become far more important than their relatively incidental differences (Fairbanks's boisterous athleticism, Flynn's understated gentility) in defining Robin Hood for our time, even though he is likely to continue developing to meet the needs of later generations in search of an outlaw hero. ("Adaptation without Sources" 25)

Therefore, although the image of Robin Hood is consolidated with the representations by Fairbank and especially Flynn, the story has continued to be altered according to the needs, desires and tastes of the society. For instance, in the mid-twentieth century the story of the outlaw hero was also shown on television. One of the British series is *The Adventures of Robin Hood* which was shown from 1955 to 1960 in the USA (Richards 434). The plot of this series follows a similar pattern with the earlier adaptations: Robin returns from the Crusades and finds out that his property is seized by Norman barons. This realization is followed by his escape to the forest and forming an outlaw band whose aim is to stand against Norman tyranny. Conventionally, the principal enemy of

Robin Hood is the Sheriff of Nottingham and Guy of Gisbourne. What is unconventional is, as Richards puts forward, the dramatization of the manorial system which constituted a heavy burden for peasants and the poor, thus by fighting against the heavy sanctions of the manorial system Robin Hood becomes a “champion of the serf against the manorial system” (434).

All of the adaptations of Robin Hood, including those not mentioned above, indicate that there is not any stable framework that the story fits in and “no definitive articulation of the myth can be identified” (Leitch, “Adaptation without Sources” 22). On the contrary, the transparent boundaries of the story are ever-expanding; through its journey some features are added, omitted or altered according to the conditions and needs of the era in which it is situated. Clearly, these on-going alterations resulted in the multiplicity of Robin Hood adaptations based on the plasticity of the story arising from the absence of a single authoritative source. In other words,

[i]f there are so many Robin Hood stories so varied in their particulars that adaptations are not obliged to follow any particular one of them, then the whole legend of Robin Hood is an adaptation without a source [and] because the most persistent researches have failed to turn up a historical Robin Hood, the character might well be described as a copy of a nonexistent original. (Leitch, “Adaptation without Sources” 25-26)

Because of the absence of a source text, the story has been not only adapted but, more importantly, shaped through various genres such as ballads, drama plays, operas, radio plays and films. Because of the existence of hundreds of adaptations of the legend, except from its relatively persistent elements, the story has gained a more and more eely nature. This situation can be summarized by referring to the point made by Knight and Ohlgren who state that

the stories of Robin Hood have always been [...] ephemeral- songs, short plays, proverbs, and place names; in our time, TV serials and films (some unmemorable) have been the media that have transmitted a tradition which is, like the outlaw himself, both fugitive and flexible, hard to pin down, whether in a sheriff’s jail or under the ponderousness of canonical texts. (Knight and Ohlgren 1)

Since “there is no single Robin Hood as authoritative as Shakespeare’s *Macbeth*” (Leitch, “Adaptation without Sources” 23) the story is a mosaic of intertexts which has culminated and produced various adventures of Robin Hood. Before the twentieth century adaptations, Robin Hood was not a favourable outlaw who was embraced by the

audience easily. In fact, after Munday's dressing of the outlaw with aristocratic identity, Robin Hood was turned into a figure that represented justice from which the society found some satisfaction as the promise of social justice was not always fulfilled in their lives. Although the modern Robin Hood is a cumulus whose elements have been brought by the pre-twentieth century adaptation breeze, as Leitch suggests, it would be unsurprising to reach the

heretical conclusion [that] the most authoritative versions of Robin Hood are not medieval literary texts but modern American visual or audio-visual adaptations, and that instead of saying that these adaptations have a hundred sources, it would be fairer to say that they have none. (Leitch, "Adaptations without Sources" 23)

Although there is no single source for this river of adaptations, the 1938 film *The Adventures of Robin Hood* can be assumed as the strongest reference point for the modern image of Robin Hood. However, this by no means renders this particular cinematic production into being "the twentieth-century source" of Robin Hood, but a major bridge across the river. A similar reservation is articulated by Leitch who writes that "[i]f Errol Flynn can portray the definitive Robin Hood six hundred years after the figure first appears, his film becomes at most an ad hoc source text, one more suggestive analogue rather than an original source that must be followed on pain of heresy" (Leitch, "Adaptations without Sources" 26).

In order to better understand how this modern image of Robin Hood has been constructed, it would be better to portray the dialogic relationship, or the bridge, between the pre-twentieth century precursor texts (medieval to nineteenth century) and the modern story, which is shaped mostly by the twentieth century adaptations. Therefore, regardless of the flexibility of this structure, the main components that can be regarded as the persistent components of the Robin Hood story need to be listed and explained briefly. These elements are the ones that are much more frequently repeated in various adaptations and therefore provide the background for any comparative reading that will reveal the dialogic intertextual links among these texts.

It is a very challenging effort to try and give a precise number of the adaptations of the Robin Hood story. However, although there are hundreds of different versions of this folk legend, all of the adaptations of the story of Robin Hood stated above share some

features. The image of Robin Hood who takes from the rich and gives to the poor is introduced as well as the image of a good outlaw who is being just and helpful to his common fellows, Little John and Friar Tuck. Apart from his goodness, his love and devotion to Maid Marian, a character added to the story later but with such permanence that is maintained throughout the later adaptations. It would not be wrong to say that the story of Robin Hood has some particular and essential features that occur repeatedly in its adaptations which constitute the main components of the modern Robin Hood story. As Hahn points out, even though popular culture rejects remaining faithful to canonical forms, the outlaw's "overthrow of corrupt authority, the resistance to oppression, and the support or restoration of outcasts" and the entailment of "the crossing of boundaries, or the reversal of customary hierarchies" is never ignored or left behind ("Playing with Transgression" 1, 3, 11). Although it is not possible to see a single adaptation of the Robin Hood story in which all the well-known components are displayed, it is still useful to understand which components are basically form this mosaic of intertexts. Therefore, the elements, tropes, and characters, which are added during the adaptation process of the story, or that are present and still maintained even in the twentieth-century adaptations, should be accounted for.

"From Martin Parker's 'True Tale of Robin Hood' (1631)" to the 2010 film *Robin Hood* "Robin has . . . [always] been a nobleman in disguise" (Skura 166). Yet, before the consolidation of the aristocrat identity of Robin Hood by Munday, Robin Hood was a yeoman. *Yeman*, or yeoman was ranked between knights and squires "ranging from a small landowning farmer to an attendant, servant, or lesser official in a royal or noble household" (Knight and Ohlgren 149). For instance, in the medieval representations such as *A Gest of Robyn Hode*, Robin Hood was represented as a good and free yeoman:

Lythe and listin, gentilmen,
That be of frebore blode;
I shall you tel of a gode yeman,
His name was Robyn Hod. (1-4)

Although Robin Hood was an outlaw, he did not come from the lowest strata of the society. The yeoman identity of Robin coincides with the period when yeomanry was a newly emerging and rising class. In order to better understand why Robin Hood was given a yeoman identity rather than that of an ordinary peasant, the historical period

before the rise of the yeomanry needs to be explained briefly. By way of this explanation, one can also gain some perspective on how from its earliest versions onward the Robin Hood story has been a dialogic text, communicating and becoming meaningful with reference to its context.

The emergence of the yeomanry class dates back to the late fourteenth century. Two distinct events in the history of England: the Black Death (1348) and the Peasant's Revolt (1381) had a crucial and decisive role sowing the seeds of the yeomanry class. The Black Death was one of the most fatal plagues that fourteenth century European people suffered from. When the people realised how fatal the disease was, it was too late to intervene in the situation, and also they were not capable of preventing the situation. Inevitably, England was also one of the victims of the plague epidemic and although it lasted only few years the population in England fell from approximately 4.8 to 2.6 million between 1348 and 1351 (Dewitte and Slavin 37). As the population decreased in England day by day, and since the greater part of this unfortunate population was constituted by peasants, it brought about a gradual change within the lower strata of the society, because "fall in population gave rise to unoccupied holdings, and this gave a chance to younger sons [of the villeins who survived the plague], who were welcomed both as tenants and wage-earners" (Slack 37). By the end of the fourteenth century, it was not only that the peasants were inclined to demand privileges from their lords, but also that the Black Death "had given the villeins a taste of freedom and they wanted more – and more quickly" (Slack 38). Conversely, Samuel Cohn states that during and in the aftermath of the Black Death "[s]ocial movements with concrete aims of redressing economic grievances, challenging political authority or questioning social hierarchies are difficult to find either in the north or the south" (Cohn 194). However, more concrete attitudes were soon to appear.

Challenging, questioning and, eventually, rebellion came with the Peasant's Revolt in 1381. The revolt was ignited in the south east of England, "the rebellions in Norfolk in 1381 and 1549 were centrally concerned with the nature of the manorial system and terms of tenure, issues that split lords and tenants into two competing groups" (Whittle

53). The rebellion began as an insurrection against the feudal system and its conditions and during this collective storm; the rebellious actions were direct:

They burned court rolls in at least fifty-six places, and the houses of JPs, MPs, tax collectors, and John of Gaunt duke of Lancaster were systematically attacked. Money was extorted from townsmen in Thetford, Norwich, and Yarmouth, as well as from various gentry households. Violence against people was limited. (Whittle 238)

The Peasant's Revolt was actually one of the long-term consequences of the Black Death. With the rise in taxation because of the low population rate and the oppression stemmed from collecting taxes put the peasants in a harder position to meet those demands because "[the] tensions could certainly intensify in the post-Black Death period of seigneurial reaction, when many lords were attempting to tighten their grip on the communities, and exert pressure on them via the officials" (Müller 126). Although the scenario might seem like 'another desperate incident in the peasant's life,' villeins, by their rebellious actions which "are moments when the 'hidden transcript' of oppressed people, in this case the peasantry, is made public" (Whittle 234), were able to tip the scales in their favour.

After the Black Death (1348) the population dropped suddenly and that affected the taxes because "[w]ith a sudden shrinkage in the tax base, governments [in Europe] were forced to raise taxes sharply to pay for more costly wars" (Cohn 201). The peasants were obliged to pay tax for every person over the age of fifteen and in the third enforcement they rebelled. There was another reason behind that rebellion, after the Black Death, with a dramatic shrinkage in the population, there were so few remaining workers to cultivate the land that "the dramatic demographic collapse meant that labourers were in a better bargaining position vis-a`-vis their bosses, landlords, and the state" (Cohn 201). The most powerful weapon in the hands of the peasants was bargaining because of the shrinkage in the density of the population and they showed their discontent of the system and their demand through revolting.

Although the Peasant's Revolt was suppressed cruelly and many leaders of the rebels were decapitated mercilessly, the rebellion actually had positive consequences for the peasants. Both the Black Death and the Peasant's Revolt brought death and agony to the

peasants. However, they also gained confidence as “[s]ocieties turned from utter despondency in the face of plague to a new self-confidence and belief in the efficacy of social action to change current affairs . . .” (Cohn 202). Moreover, some of the peasants managed to take advantage of the situation and improved their economic conditions.

The change that began in the late fourteenth century continued into the fifteenth. Since monarchs of this period could not risk rising taxes anymore, they pursued to stop wars with other nations and attempted to assume a policy of sustaining peace. This policy created a nearly perfect environment for the upward mobility of the villeins, because “[d]uring the fifteenth century, when land was relatively easily available and tenant mobility high, serfdom largely disappeared and rents and fines were lowered” (Whittle 234). Those who could rent those relatively easily available manorial lands constituted a new class, the yeomen.

After the Peasant’s Revolt the structure of village community also changed. The role of the farmer had been re-established by the consequences of the two major incidents explained above. Eventually, with the changing role of the farmer in the feudal system, there emerged three different groups in agricultural rank: yeoman, husbandman and hind. As Maurice Keen states, the yeoman was expected to be rising into gentility with duties of labouring and producing for the market (150). The husbandmen, who replaced the bondmen, were considered as the closest community for the traditional tenant of the manor. After the plague and the revolt, their production rose gradually. The hind, who was a village worker, depended on his wage from labour and had a chance to better his living conditions through freedom of contract. Generally, all those three classes gained the opportunity of having more contented standards of living (Keen 150). Nonetheless, the yeoman was the most prospering one among the other peasant communities in this period.

The rise of the yeomen meant that they began to be considered as the notable predecessors of the future tenant farmer (Keen 150). Although the rise of the yeomen in terms of having more parcels of land which made them produce more and earn more caused some other peasants to decline, Austin Lane Poole assures that this development

still can be regarded as “an upward movement for peasantry” (152) at large. Having begun to occupy an important place in medieval English society, these new peasant tenants were to pay homage to their lord and take an oath of fealty on a public occasion (Dyer 80). However, not all the yeomen paid respect to their lords, and one of these dissenting ones was Robin Hood who was not famous for his ability to govern a land or his agricultural skills, but for his “royal dignity, a princely grace, and a gentleman-like refinement of humor” (Parker 3).

Therefore, in this early period Robin Hood the outlaw was neither from the lowest strata of society nor belonged to the aristocracy. Robin Hood’s yeoman identity is crucial in terms of creating a bond between the nobility, such as knights, and also not entirely breaking the ties between the peasants and Robin Hood. Hence, Robin Hood’s outlaw identity suggests that although he may have a rather prosperous and easy life compared to the other peasants, he preferred to isolate himself from the outer world. Despite Robin Hood’s place in the feudal society, his preference of bonding with the peasants displays the corrupt situation of the aristocratic society more clearly and effectively. Robin Hood, for instance in the *Gest*, starts the rebellious movement by mocking the corrupt officials of the Church and the feudal culture. Since the *Gest* belongs to folk culture, it can be articulated that “by ridiculing death and finiteness, folk culture . . . embodies the refusal to acknowledge the authority of those official institutions which, by taking death and the end into their calculations, seek to exert and extend their hegemony” (Lachmann 124). Robin Hood is the one who attempts to refuse and acknowledge the authority of the officials of institutions blindly; as a consequence, the officials label him as an outlaw.

Contrary to popular belief, Parker argues that outlaws were not the deviant characters of the society. In fact, they were the ones who lived in their isolated community with mutual respect and sincerity and Parker adds that “[f]ar from being anarchists, the outlaws respect order and rank when they are founded on consent and accompanied by justice and responsibility” (6). For instance, in the *Gest*, it is apparent that Robin Hood is the head of the isolated community, and his fellow outlaw Little John is the follower of his leadership. However, it can be observed that affairs in the forest operate with

mutual respect and consent, and although Robin Hood is the master outlaw in the greenwood, he is not tyrannical. In addition to collective appreciation between the ranks, the outlaws represented an alternative existence which were “seen as the true heirs of chivalric manners and old-fashioned decency” (Parker 8). Thus this view introduces the idea that outlaws were not the pirates of the forest; rather they represented the romantic continuation of knighthood and chivalry in the forest. Through their decency and righteousness outlaws become heroes as they “arise from within an ethnic, national, or other cultural group, serving the group as a symbol of resistance to perceived oppression” (Seal 75).

The outlaw Robin Hood acted out his opposition to the corrupt aristocracy by robbing them. However, contrary to the consolidated image which presents Robin as the great outlaw hero of the poor, in the medieval representations, in fact, he is not a figure that distributes the booty taken from the rich to the poor. In fact, he shared the booty with his fellows and close associates. Later this image was altered and Robin Hood has become a symbol of the fair redistribution of wealth, and an egalitarian hero who takes from the rich and gives to the poor. Actually, “[i]n the nineteenth century and modern versions, although the emphasis seems to be on the escapist atmosphere of the legend the story [. . .] [t]he main development is the depiction of Robin as an agent of social justice, robbing the rich to give to the poor” (Erol 156). Although Robin Hood was given an aristocratic identity in the later adaptations, it is surprising that

the figure of Robin grows more and more involved with the righting of the wrongs in the society, and many of his adventures aimed at dealing some sort of justice. This idea, which was only implied in the *Gest*, becomes of primary importance in later versions. (Erol 160)

Therefore, although the redistribution of wealth to the poor is a later added feature of the Robin Hood story, the notion of social justice behind the act of robbing the rich in a medieval context has become a definitive element of the story; so much so that “[i]f King Arthur is the ideal knight of Celtic chivalry, Robin is the ideal champion of the popular cause under feudal conditions . . .” (Sidgwick xii). Robin Hood has become an “ideal champion” of the lower classes, and in time of audiences from all class backgrounds. Accordingly, Leitch suggests that due to the challenging character of Robin Hood against the established and corrupt authority “likely to be at once more

compelling and more empathetic to modern than to medieval audiences, and capable of reaching a much larger audience, he can fairly be called a modern hero in medieval clothing” (“Adaptation without Sources” 24).

In various illustrations of Robin Hood, he has always been depicted in his Lincoln green attire; especially tights, cap and a quiver of arrows (see Figure 2). Alongside Robin Hood’s sense of justice, his archery skill is also another main component that has not been changed throughout the process of adaptation. In the former adaptations Robin Hood was only a great archer who displayed no other combating skills; in fact “[h]e is constantly getting captured and requiring rescue” (Leitch, “Adaptation without Sources” 22). However, in his later roles Robin Hood was given more diverse combat skills. For instance, in the 1938 film Errol Flynn takes on Friar Tuck in a sword fight. Actually he was also very acrobatic which may have resulted from having the opportunity of wearing a tights which enables Robin Hood to move more acrobatically.



Figure 2: An 1895 illustration for a theatrical production of Robin Hood (*Dunham*).

It may be a surprising fact to the modern audiences that, the early outlaws did not wear green clothing and tights, which are integral parts of the image of Robin Hood today. After Howard Pyle’s illustration of Robin Hood with green tights, it has become another

main component of the image of Robin Hood. Although his cap has not been embraced as much as his green attire, the depiction of Robin Hood with a handsome face and elegantly muscular body has maintained its place in the modern image of Robin Hood.

In addition to Robin Hood's physical appearance and archery skills, Robin Hood has always been recognized as a witty outlaw. Actually his wittiness is so acknowledged that even in the 1973 Walt Disney animated production *Robin Hood*, which introduced anthropomorphic characters instead of humans, Robin Hood is presented as a fox (see Figure 3), an animal that is famous for his wit and cunning.



Figure 3: Walt Disney production of Robin Hood (*Robin Hood* (1973))

Although the modern and medieval versions of Robin Hood share a common element in terms of the outlaw's principled resistance against false and corrupt authority as stated above, in medieval ballads Robin Hood is not of noble blood, rather he is a yeoman with no romantic affairs whatsoever with a lady. Despite the association of Maid/Lady Marian as Robin Hood's beloved companion, she was non-existent in the earliest versions of this folk legend. In fact, early Robin Hood ballads do not include any important female figures; the only female figure that is significant for Robin is Virgin Mary. For instance, in the *Gest*, Robin constantly mentions his love and devotion to

Virgin Mary and he even lends money to the knight on the condition that the knight affirms his commitment to Virgin Mary.

Stephen Knight clarifies the infusion of Marian to the Robin Hood legend by stating that the insertion of another female object to the Robin Hood legend coincides with a particular day celebrated in the name of Robin Hood. Robin Hood tradition is associated with late May, Whitsuntide, in which achieved fertility is celebrated with dances, procession and miscellaneous activities. During the procession and dance, Robin Hood was partnered by a woman, and his partner was named as Marian in the sixteenth century. Thus, the insertion of a female partner for Robin Hood occurred in a festive context. However, the name of Marian probably comes from an earlier context, French poetry. In the *pastourelle*, which is a short poem about lovers and their problems, and in one group of poems, there is a young lady who is named Marion and she loves a young man called Robin who is handsome and belongs to the lower-class (Knight, “Love in the Forest”). In brief, Robin Hood’s beloved partner, who comes from various sources as a character, was initially adapted from a French poem and she accompanied Robin Hood in late May celebrations and remained a part of the story ever since. For instance, in the selected three films in this study Marian takes place as a beloved companion of Robin Hood. The partners in the May festivals have become, partners in crime in the films. For example in *The Adventures of Robin Hood*, after Marian falls in love with Robin, she puts herself in danger in order to save Robin’s life. Therefore, Marian character both creates a romantic atmosphere in the films and becomes a symbol of achieved fertility after she marries Robin Hood.

Contrary to Maid Marian, the Sheriff of Nottingham is one of the main components of the Robin Hood story that is present both in the medieval representations and modern film adaptations. For instance in the *Gest* as he is referred to as “The proude shyref of Notyngham” (1315) or in *Men in Tights* as the Sheriff of Rottingham. Although King John and Guy of Gisbourne have also been the antagonists of the outlaw, it has been the Sheriff of Nottingham who has made the larger contribution to the creation of the modern image of the hero. The perennial rivalry between the Sheriff and the outlaw requires a historical positioning of the Sheriff as a feudal authority, in order to be understood in a more comprehensive and appropriate way.

The sheriff occupied an important position both in medieval England and as a consequence in the medieval presentations of the story, such as the one in the *Gest*. In medieval England, justice and collection of taxes were in the hands of sheriffs. In the counties, sheriffs or shire reeves were the chief officials of the Crown and they were responsible for the collection of taxes (Slack 45). In this feudal system, sheriffs were responsible for paying fixed amount of money to the king. Until the reign of Henry I, sheriffs were powerful and merciless officials who did not hesitate to take in any amount of surplus of the taxes (Slack 45). Taxation was one of the most important components of the manorial system because it was the material indicator of the hierarchy between the social segments and it also revealed how that kind of manorial system was prone to corruption in the hands of the false authorities such as the sheriffs. Sheriffs lived their zeal at the reign of William I and they were influential “both personally and administratively” (Gorski 1) in the counties. Apart from their economic duties, they were assigned to keep safety of the counties and to maintain the feudal compliance system; therefore, “the sheriffs, Anglo-Saxon in origin, remained at the heart of local justice” (Purser 114). However, many times they could not even meet the requirements of justice, especially “local courts . . . had been subject to serious abuses in the decades preceding Henry I, [for example] Ranuf Flambard had been granted authority over the sheriffs by William Rufus and used this authority to enrich himself and the king” (Purser 114). In other words, sheriffs were figures of authority of the lowest order, as they were closer in social rank to the peasants or villeins when compared with other figures of feudal authority. In this context, it is unsurprising that Robin Hood has much strife with the Sheriff of Nottingham: for instance, in the *Gest*, the Sheriff of Nottingham detains Little John in his service and later promises Robin Hood to be friends with him, yet again to renege later. The perennial strife between Robin Hood and the Sheriff of Nottingham can also be observed in *Robin Hood: Prince of Thieves* in which the Sheriff economically tortures the peasants by collecting heavy taxes in order to amply his undeserved fortune, just like the real-life sheriffs in the medieval period.

Robin Hood is against the established authority, but he is only fighting in order to restore the righteous authority. While the Sheriff of Nottingham is the representative of

the corrupt authority, King Richard, or in some earlier texts King Edward, is the representative of just authority. There is a general tendency in many versions of the story to date Robin Hood to twelfth century England, and preference to choose King Richard I (1189-1199) as a righteous authority. King Richard I was a leader of the Crusade in Jerusalem. Although he heavily neglected his people during the Crusade, he was regarded to be “the fount of justice” (Gillingham 18) as well as a “kind, charming and generous” leader (“Birth of Richard the Lionheart” 63). Additionally, the King’s fame also spread to the other corners of the world, for instance an influential Muslim historian of the thirteenth century Ibn-al-Athir notes that “Richard’s courage, shrewdness, energy and patience made him the most remarkable ruler of his time” the time which included Saladin and Philip Augustus (qtd. in Gillingham 17).

Besides being a “ruthless cruel” monarch, King Richard was a gallant leader, which made him an “inspiring leader of men and one of the best generals of the time” (“Birth of Richard the Lionheart” 63). King Richard’s intrusion into the Robin Hood story might stem from the resemblances between his personality and those of Robin Hood. Robin Hood is an outlaw leader who is as courageous, benevolent and appealing as King Richard. More importantly, both of the leaders are known for their notion of justice. Congruently, despite his considerate character, Robin can also be an unrelenting leader against his enemies. Thus these similarities between the two leaders might be the reason why they are integrated in the same legend. These congruent characters have become an indispensable component of the film adaptations. For instance, in *The Adventures of Robin Hood*, while the King is away from England for the Crusades, Robin strives to re-establish the righteous authority that is also absent with the King himself. The outlaw identity of an attempt for the reinstating the true authority is legalized by the returning of King Richard from the Crusades.

Robin Hood can be regarded as the king of Sherwood Forest. Yet, in the early ballads, there is no mentioning of the name Sherwood. Instead, Robin and his merry men live and hide in greenwoods with no particular name. The greenwoods is the hiding place where Robin Hood and his merry men have their own rules and “[i]n fact it is a utopic never-never land where the rules and the conditions of the real medieval world do not

apply” (Erol 156). The positive atmosphere is reflected through the summer season and the abundance is indicated by the feasts and the food. This utopian realm is also filled with the singing birds which can be observed in *Robin Hood and the Monk* and *Robin Hood and Guy of Gisborne*, respectively:

It is merry, walking in the fayre forrest,
To heare the small birds singe. (3-4)

In somer, when the shawes be sheyne,
And leues be large and long,
Hit is full mery in feyre foreste
To here the foulys song, (1-4)

This image is used, again, in order to create a discrepancy between this utopian realm and the cruel outer world. The idyllic atmosphere in the forest, where the corrupt authority and the gloomy atmosphere of the urban life cannot penetrate into, is also continued in the later adaptations such as Antonia Fraser’s *Robin Hood* (1955) and R.L. Green’s *The Adventures of Robin Hood* (1956) (Erol 158) or in the cinematic adaptations such as the 1938 film *The Adventures of Robin Hood* or in the animations such as *Tom and Jerry: Robin Hood and His Merry Mouse* (2012). Regardless of the genre or the period, the forest has always been treated as the representative of the serene and carefree life in which Robin Hood and his merry men enjoy living in harmony, abundance and happiness.

In addition to the major characters and the specific features of these characters, there are also particular scenes that can especially be observed in the modern Robin Hood story. One of the most commonly used scenes is the quarterstaff fighting between Little John and Robin Hood (see Figure 4). This scene is particularly functional in the plot as it serves the aim of establishing a bond between Robin and Little John. Little John and Robin Hood fight because Robin is not willing to pay for a toll in order to pass a bridge or enter into another path in the forest. The scuffle results in the friendship of Little John and Robin, and most of the time, the first steps in the forming an outlaw band of Robin Hood and his merry men.



Figure 4: *Robin Hood: Robin Hood and Little John* by English Illustrator Walter Crane (*Britannica Kids*)

Another major scene that has been maintained from the medieval ballads to our days is the deer hunting scene. Since hunting was illegal, especially during the Middle Ages and then in the early modern era when it was highly criticized by the humanists, this scene is both the outlawry of Robin Hood and his merry men, or the poor who is obliged to commit crime in order to satisfy their hunger. This scene has become so prominent that it has been used as a subject even in the comics (see Figure 5).

Surewould Forest by Bob Gonzalez



Figure 5: *Ace in the Hole* by B. Gonzales (*Gonzales*).

There are also two major scenes that are used to indicate happy ending, wedding of Robin and Marian, and the restoration of the right authority. These two events are generally presented hand in hand, either King Richard returns from the Crusade and gives permission for the marriage of Robin and Marian, or the King interrupts the wedding, creates tension and then relief by both granting his permission and giving a noble title to Robin Hood. For instance, *Prince of Thieves* ends with the wedding of Robin and Marian. Maid Marian's costume is reminiscent of the festival, in which achieved fertility is celebrated, with the flower crown on her head (see Plate 1). That is to say, the summer comes and the King's presence can be regarded as the Sun which heralds the good and happy days for all the people who perished by the cruelty of the Sheriff of Nottingham, Prince John, and/or Sir Guy of Gisborne.



Plate 1: Robin and Marian's marriage ceremony (*POT* 02:28:28).

In sum it can be said that the history of Robin Hood is a history of adaptations of a plastic story that begins in the oral and written medieval sources and that the Robin Hood story is a dialogic intertext. It is dialogic because the story as an utterance in its entirety has not only been reanimated and expanded over the centuries through contributions of characters, tropes, themes and scenes by a variety of texts from all sorts of literary genres, but also because its meaning in each of these adaptations was in tune with the contemporary social contexts and circumstances. Also it can said that the rubric

for the main and relatively permanent elements of the modern Robin Hood story were in place by the early twentieth century, but it would take the dissemination of the images from this main story frame, which still remained plastic, to mass audiences for both Robin Hood the man and his story to be universally recognised. Even though Robin Hood was a popular subject for motion pictures from the beginnings of silent films, it is obvious that colour and sound were essential for the universalisation of Robin Hood. Addressing these essential requirements, as agreed upon by critics as well, the 1938 film *The Adventures of Robin Hood*, featuring Errol Flynn as Robin Hood has become the most influential point of reference for the construction of this otherwise sourceless story, as it seems to be the strongest bridge between over which pre-twentieth century intertextually-formed material was carried over into modern times.

CHAPTER II

INTERTEXTUAL LINKS AMONG *THE ADVENTURES OF ROBIN HOOD* (1938), *ROBIN HOOD: PRINCE OF THIEVES* (1991) AND *ROBIN HOOD: MEN IN TIGHTS* (1993)

[The Adventures of Robin Hood] is a tale of high adventure, wherein blood is spilled and arrows fly, villains scowl and heroes smile, swords are flashed and traitors die—a tale of action, pageantry, brave words, and comic byplay.

Frank Nugent, The Adventures of Robin Hood

There is unanimous agreement among critics that *The Adventures of Robin Hood* (1938) is one of the most appreciated Robin Hood films in the cinematic history of the legend. Contrary to the 1922 silent film *Robin Hood*, starred Douglas Fairbanks, the 1938 film is in colour. However, the film does not particularly owe its fame to its sound and colour but there are several other reasons that build up such a legendary film that is based on the Robin Hood legend. Rudy Behlmer states that this Warner Bros film is everyone's favourite because

many elements of popular entertainment are beautifully fused: fairy tale romance, spectacle, colour, action, pageantry, humour, the triumph of right over might, the exultation of the Free Spirit, the charm of the greenwood, and a vague nostalgia for a partly mythical age of chivalry. (460)

The length of the film, one hour and forty-two minutes, also suggests that all the necessary elements are handled succinctly. Moreover, the film was also the winner of three Oscars, for music, editing, and set design (Knight, "A Garland of Robin Hood Films" 37). Stephen Knight partly relates the film's success to its timely narration in which "nothing goes on too long, as do the crusade sequences in the 1922 film and the 'training the outlaws' passage in the 1991 Costner film" (Knight "A Garland of Robin Hood Films" 37).

Another reason behind the long-lasting reputation of the film is also related to its cast, especially Errol Flynn who acted Robin Hood. Flynn was not as much acrobatic as

Fairbanks; he was a “[s]miling, lithe, athletic, superbly proportioned, classically good-looking” Robin Hood who “moved gracefully, fought gallantly, wooed boldly and bent his knee to his King with a readiness that showed him the epitome of chivalry, loyalty and honour” (Richards 432). Although the 1938 film takes some of its features, such as Marian’s speech when her treason against Prince John is revealed, and Flynn’s visual image of the outlaw copied from Fairbanks’s Robin, both Flynn and the film itself have carried the Robin Hood story to another level (see Figures 6 and 7).



Figure 6: Douglas Fairbanks as Robin Hood (*Rochester*) Figure 7: Errol Flynn as Robin Hood (*Errol Flynn*)

Jeffrey Richards suggests that “[t]ime has not dimmed the glories of *The Adventures of Robin Hood* and no other film has ever quite matched it” (431) because of its “strongly plotted narrative line, hewing much more closely to the legends, and expounded with all the vigour and drive of ace director Michael Curtiz at his best” (433). Apart from its successful director, cast and meticulously performed narrative line, the film is also notable for its close connection to the pre-twentieth century sources; especially the medieval, the “ancient,” ones that are also acknowledged in the opening credits of the

film (see Plate 2). In addition to the strong link between the pre-twentieth century sources, the film also sets a prominent example for the later twentieth century film adaptations. Therefore, the film works as an intertextual transference bridge between the early and later adaptations of the Robin Hood story.

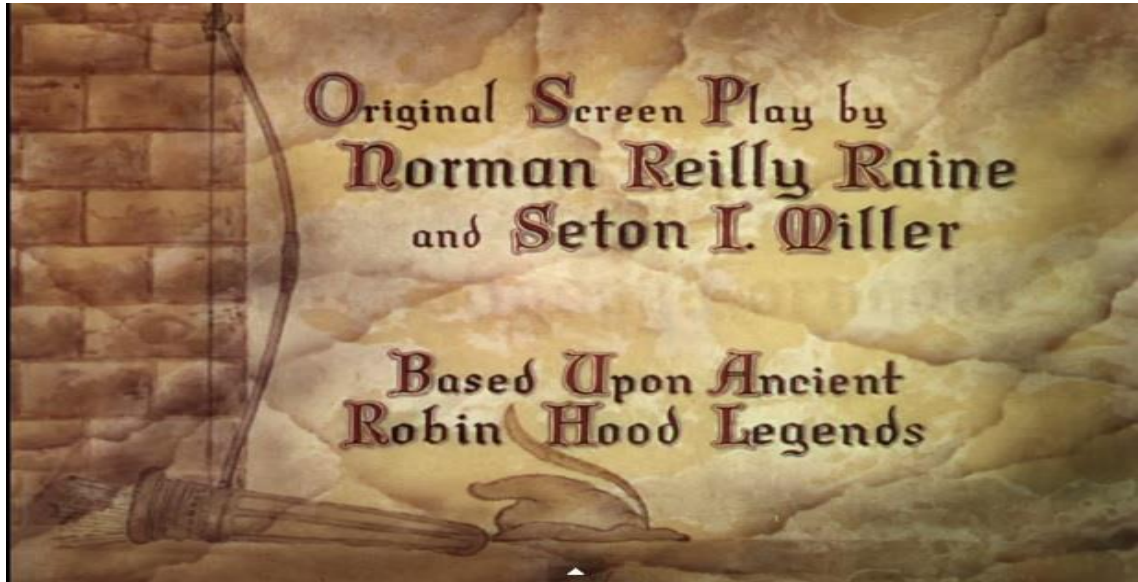


Plate 2: The Adventures of Robin Hood is based upon ancient Robin Hood legends (AORH 00:44).

The film begins with the announcement that King Richard the Lionheart has been seized by Leopold of Austria on his return from the Crusades, and a ransom is demanded for the King. Pleased by the news, Prince John and Sir Guy of Gisbourne make a plan about demanding more taxes from the Saxons under the excuse of collecting the ransom money requested for King Richard. From the beginning of the film, it can be understood that the plot line follows a familiar pattern which includes King Richard who has left his country for the Crusades and into hands of his greedy and treacherous brother John.

The evil allies of Prince John are Sir Guy of Gisbourne and High Sheriff of Nottingham. In the film, Guy of Gisbourne is actually more under the spotlight than the Sheriff of Nottingham. Guy of Gisbourne character clearly derives from the *Robin Hood and Guy of Gisborne* in which Gisborne is also a yeoman like Robin Hood. However, Knight notes that although in the medieval text Guy of Gisborne is referred to as Sir Guy, Thomas Percy, the editor of *Robin Hood and Guy of Gisborne*, may have omitted the nobility title “Sir” deliberately because Guy of Gisborne is depicted as a yeoman

(Knight 169). In the later adaptations, Guy of Gisbo(u)rne is given a noble identity, just like Robin Hood, in order to create the representations of the good and evil side of the same social status.

In the film *Robin Hood* and Sir Guy confront for the first time in another familiar scene, that is the hunting scene. Poaching deer is a recurrent theme that is used in the Robin Hood story in order to emphasize the outlaw status of Robin Hood and the hungry peasants. For instance in the *Gest*, Robin offers venison to their guests, even to the King himself. Similarly, in the film the hunting scene is used in order to show the poor condition of the Saxons who are treated cruelly and obliged to pay heavy taxes. However, this time Much the Miller's son is the Saxon who hunts the deer and is caught by Sir Guy and saved by Robin Hood (see Plate 3).



Plate 3: Much the Miller's son is hunting deer to feed himself (*AORH* 03:53).

Much the Miller's son is one of the earliest companions of Robin Hood. For instance, he is mentioned in *Robin Hood and the Monk* as “Than spake Moche, the mylner sun/

Ever more wel hym betyde!” (29-30). Like Sir Guy, Much the Miller’s son is yet another intertextual tie between the film and the early sources of the story. After the confrontation of Robin Hood and Sir Guy, Much attends to Robin Hood because he practically saves him from being sentenced to death. This scene also indicates the harsh strife between the Normans and the Saxons. Although the friction between the Norman rulers and the Saxon subjects is not dealt with in the earlier ballads, the theme is highly present in the later adaptations. As it is stated before, the harsh exertion of power by the Normans upon the Saxons is highly apparent in *Ivanhoe* in which Scott established the strong division between the Norman and the Saxon, the oppressor and the oppressed. However, Knight points out that this confrontation is not only mythical, but is also shaped by the contextual circumstances:

It is hard to avoid reading the violent brutish activity of the Normans as being like that of storm troopers- Warner Brothers’ agent in Berlin had in 1935 been beaten to death for being Jewish. The linearity of the Normans owes something, it seems, and the newsreel images of the Nuremburg rallies, and the sudden avenging arrows and the New Deal rhetoric of Robin’s speeches seem to owe much to the politics of Hollywood studios in this period. (“A Garland of Robin Hood Films” 38)

That is to say, the film is not only in dialogue with the early adaptations but is also informed and shaped by its dialogue with its social context.

Another familiar figure in the film is Little John. In the early ballads Little John is as important as Robin Hood, and nearly as skilled as him. For instance, in the *Gest*, before Robin, Little John attends an archery contest and he is so accomplished that the Sheriff of Nottingham hires him in his service because, as the Sheriff declares,

"By Hym that dyede on a tre,
This man is the best arschiere
That ever yet sawe I me (585-588)

Even though his great skills in archery or sometimes in swordsmanship, which make him a character that is almost as important as Robin Hood, seem to fade out in the later adaptations, Little John does not lose his position of being the main comrade of Robin Hood. In the modern adaptations, Little John is not known for his skills in archery or in sword fight, but his quarterstaff fight with Robin Hood. This recurrently used scene also

takes place in the 1938 film. Actually, there is a direct reference to the dialogue between the outlaw and Little John in the medieval ballad *Robin Hood and Little John*:

"You talk like a coward," the stranger reply'd;
 "Well arm'd with a long bow you stand,
 To shoot at my breast, while I, I protest,
 Have naught but a staff in my hand." (38-41)

Similarly, in the film when Little John and Robin Hood encounter each other, the outlaw wants to point his arrow to Little John, and Little John says "I've only a staff and you threaten me with a longbow and a goose shaft. Aren't you man enough?" (21:23-21:27 *AORH*). After Robin makes himself a staff, the fight begins over a stream. Typically, Robin and Little John combat takes place after the combatants approach one another from the two opposite banks of the stream, usually over a bridge or a log. For instance, this particular scene is illustrated by Howard Pyle in his *The Merry Adventures of Robin Hood* (see Figure 8) and the same confrontation can also be observed in *The Adventures of Robin Hood* (see Plate 4).



Figure 8: Robin Hood and Little John's quarterstaff fight (*Pyle*)



Plate 4: Similar depiction of quarterstaff fight (*AORH* 22:05).

Little John wins the battle in both *Robin Hood and Little John* and in Howard Pyle's novel. So this scene is another intertextual continuation of the earlier adaptations. Along with Much the Miller's Son and Little John, another recognizable character joins the outlaws: Friar Tuck. In the film, Robin Hood comes across Friar Tuck in the forest and when they confront, Robin takes Friar's food and Friar says that "If you're a robber you'll get nothing from me. I'm a curtal friar and vowed to poverty" (*AORH* 29:34-29:38). A similar dialogue can be found in William Copland's edition of *Robin Hood and Friar* (circa sixteenth century):

Go louse the, ragged knave.
If thou make mani wordes,
I wil geve the on the eare,
Though I be but a poore fryer. (51-58)

It seems that not only the Friar and Robin Hood are in dialogue but also these historically distant texts are also in dialogue with each other. Afterwards, Friar Tuck is obliged to carry Robin on his back through the stream until the friar drops him into the water. Then they fight with swords. This scene is also based on Copland's *Robin Hood and Friar* in which Friar Tuck and Robin have a fight after the friar throws Robin into the water. The depiction of this scene in the 1938 film is most probably inspired also by Pyle's illustration again because these two illustrations are almost identical:



Figure 10: Pyle's illustration of the incident (*Pyle*)



Plate 5: Curtiz's depiction of the incident (*AORH* 30:57).

After Robin gathers his outlaw band, they begin to establish an alternative life that is distant from the cruelty and the poverty of the feudal life. The pastoral integration of the legend has been explained before and this engagement can also be observed in this film. In his speech, Robin depicts what Sherwood Forest can mean to people when he is talking to Marian: “To them, this is heaven. Silks for rags, kindness instead of riches, limitless food instead of hunger” (*AORH* 40:24-40:31). Knight also comments on the importance of the portrayal of forest life in the film as follows:

There is a rich reference to the nature-myth aspect of the hero when the outlaws hide in a tree and it seems to come to heroic life. Much successful Robin Hood texts have some reference to the nature myth possibilities of the figure, and this material is here allied suggestively to vigorous fertility potential of the hero, as when he stands, in phallic pose, above the outlaws to give his speech of defiance. (“A Garland of Robin Hood Films” 37-38)

Thus it can be deduced that the forest’s function as an alternative utopian place and the protection zone from the poverty and corruption of the feudal world has been maintained in this film also.

Although Sherwood Forest can be regarded as heaven for the outlaws, it is hell for the corrupt feudal authority. When the outlaws ambush Prince John and Marian in the forest, they force them to have dinner in the forest. Apparently, this enforcement can be intertextually related to the *Gest* in which the guests of Robin have to sit for a dinner with him. Here, Prince John and the Sheriff of Nottingham are made to wear rags, and therefore humiliated (see Plate 6). Likewise, in the *Gest*, Robin disgraces the Sheriff of Nottingham when he captures him in the greenwoods. Although Marian is also on the side of the Normans in the beginning when she is captured in the forest, Robin does not make her wear rags. This is another intertextual link between the early ballads in which Robin is known for his respect to women. Similar to the *Gest*, Sir Guy and the Sheriff of Nottingham are released after they dine with Robin.



Plate 6: Little John and Friar Tuck make Sir Guy wear rags instead of silk (AORH 41:07).

After their release, the Sheriff of Nottingham proposes to arrange an archery contest to capture Robin Hood. As the unmatched archery skills of Robin and the archery contest are also indispensable components of the story, in the adaptations these are used in the context of the plan to seize Robin. The winner's prize in this archery contest is a golden arrow which is an intertextual tie between both the *Gest* in which there is a mentioning of a silver arrow (527) and the *Robin Hood and the Golden Arrow* (not recorded until eighteenth century), which is a rather late ballad, in which the winner will also win a golden arrow:

So an arrow with a golden head
 And shaft of silver white,
 Who won the day should bear away,
 For his own proper right. (26-29)

In the film, Robin Hood attends the contest in disguise and this intertextual tie can also be linked to the *Gest* (see Plate 7). In the *Gest*, the disguised Robin Hood is recognized and Little John is wounded when they try to escape from the Sheriff's men. In *Robin Hood and the Golden Arrow*, Robin Hood is not recognized by the Sheriff. Although this ballad is simply dedicated to the story of the archery contest, later adaptations of the story have mainly preferred to tell the story in concordance with the *Gest*. Therefore, in

the 1938 film also, Robin Hood is recognized and captured, different from the *Gest*, and is sentenced to death.



Plate 7: Robin Hood attends the archery contest in disguise (*AORH* 54:19).

After the outlaws rescue Robin Hood with the help of Marian, it is revealed in the film that King Richard has returned to England. However, the King wanders with his men under the disguise of an abbot. Probably, this is the strongest intertextual link between the film and the *Gest*. In the *Gest*, King Edward is also disguised as an abbot in order to reach Robin Hood in the greenwoods, and similarly in the film King Richard also pretends to be an abbot and enters into the Sherwood Forest (see Plate 8). In the film, Robin Hood asks for money and when the abbot says that he is under the King's command, Robin Hood demands only half of the money and invites him to dinner. Congruently, in the *Gest*, when the abbot shows the King's token to the outlaw, he is invited to the dinner.



Plate 8: Robin asks for money from the King disguised as an abbot (*AORH* 1:26:13).

After the King reveals himself to the outlaws, they kneel before the King. This is yet another link between the early ballads, which goes as early as the *Gest*, in which he kneels before King Edward. This particular intertextual reference is also another indicator that refers to Robin Hood's respect and humility against the righteous authority. In order to restore the authority, King Richard and Robin Hood proceed to the town in disguise in order to interrupt the coronation ceremony of Prince John. Later, the righteous authority is restored as expected and Robin Hood rescues Marian, who is kept in a cell after Sir Guy catches her out while she is trying to help Robin Hood, by killing Sir Guy. In the end, as it is can be observed in the later adaptations made before the pre-twentieth century, Robin Hood's land and his title are given back by King Richard and he becomes Baron of Locksley. He and his merry men are pardoned for their outlawry. Then, unsurprisingly the King gives a speech declaring his equal approach to the Normans and Saxons: "I further banish from my realm all injustices and oppressions which have burdened my people. And I pray that under my rule Normans and Saxons alike will share the rights of Englishmen" (*AORH* 01:39:39-01:39:49) which is also highly emphasized in Scott's *Ivanhoe*. Finally, the film ends with the expected marriage

of Robin Hood and Marian which is a common indicator of the happy ending in the Robin Hood story.

All these intertextual transferences from the different pre-twentieth century sources of the Robin Hood story once again indicate the plastic narrative structure of the story which is highly available for the change, additions and omissions according to the contextual circumstances of the periods in which the story is adapted. *The Adventures of Robin Hood* is perhaps one of the most conspicuous indicators of the plasticity of the story. As it can be deduced from the mentioned intertextual transferences to the film from the various genres and periods, the film carries in itself a dialogic intertextual pattern which is the result of the culmination of both the multiple sources of the story and the political and social contextual backgrounds. Because of the film's successful synthesis of these aspects, the film has become a highly definitive source for future adaptations both in terms of plot structure and establishing an almost irreplaceable and archetypal example.

It seems that the 1938 film has created such a substantial image of Robin Hood that it was not until 1946 that the outlaw of Sherwood appeared on screen in a different production. However, after 1946 the Robin Hood story has begun to be adapted to the big screen and TV almost every year consecutively. One of them is the 1991 production *Robin Hood: Prince of Thieves* that stars Kevin Costner as Robin Hood, Morgan Freeman as Azeem, and Alan Rickman as the Sheriff of Nottingham. Needless to say, the Sheriff of Nottingham is a well-known character in the Robin Hood story but what about Azeem? *Prince of Thieves* is a perfect example for the indication of the dialogic intertextual characteristic of the Robin Hood story. Although the film contains the main components of the story that are consolidated by the 1938 film, it also makes different contributions to this mosaic of intertexts. As Cutchins remarks, Bakhtin

was fascinated with the notion of difference within similarity, or similarity within difference. He worked through his career to understand how something could be the same and different simultaneously, and this dynamic became a central feature of his notion of 'dialogue' [...] Bakhtin wanted to understand how something like a film could be utterly and completely different from something like a novel, and yet be perceived by an audience or readers as somehow the same. Understanding relationships like that, of course, is the central goal of the Adaptation Studies. (37)

In adaptation studies, dialogic intertextuality is an appropriate tool to understand how a film can be different from yet somehow similar to its source, as well. It is also valid for the Robin Hood story. Although there are certain main components of the story that make its adaptations recognizable by the reader/viewer, there are also additions of different elements that vary based on the contextual framework. If *The Adventures of Robin Hood* is taken as the most influential source for the later twentieth century adaptations, *Prince of Thieves* – even the title of which is a direct intertextual derivation of the 1948 film *Prince of Thieves* which in turn derives from Alexandre Dumas’s novel *Prince of Thieves* (1872) – presents a great opportunity to observe Robin Hood story’s plastic structure that can be scrutinized with a useful conceptual tool, dialogic intertextuality.

Robin Hood: Prince of Thieves is an American production which is shot by the director Kevin Reynolds. The film is the amalgamation of both the prevalent elements of the Robin Hood story and the contextual concerns of its time of production. For instance, the film is regarded as a “palimpsest with several different versions superimposed one on top of the other” (Richards 438) because it contains the traditional elements such as the noble identity of the good outlaw, the Crusades, the establishment of the outlaw band, the fellowship between Little John and the outlaw, the romantic relationship between Marian and Robin Hood, the defeat of the Sheriff of Nottingham and the return of King Richard the Lionheart. In addition to the involvement of these recurrent characteristics, different from the other adaptations of Robin Hood, this film presents “civil rights, feminism, religious freedom and economic opportunity for all” (Canby). From the very beginning of the film, the character of Robin Hood is portrayed in compliance with its familiar image; a hero who courageously defends the rights of the innocent ones against the unjust and corrupt authority. This specific quality of Robin Hood is summarized in his words when he clarifies the reason behind the rescue by a Christian English crusader of Muslim Azeem, who, according to Johnson, is “a model of Third World wisdom who keeps impressing the barbaric English with tools of his superior science – inventions ranging from the telescope to gunpowder. . . . [and his] talent for obstetric surgery” (Johnson 57): “Whatever blood is in your veins, no man deserves to die in there” (*POT* 07:27-07:31). This event shows Robin of Locksley who

pays respect to human life regardless of race and religion, which is striking in the personality of a character originating in the time of the Crusades. This point can also be applied to the case of *The Adventures of Robin Hood*, in which Flynn's Robin Hood demands the equal treatment of Normans as well as Saxons: "That you, the freemen of this forest, swear to despoil the rich only to give to the poor. To shelter the old and helpless, to protect all women, rich or poor, Norman or Saxon" (*AORH* 24:58-25:09). The idea of unification of Norman and Saxon comes from *Ivanhoe*; however, as it is stated before, the promotion of equality between different races or groups is also shaped in this Hollywood film by the Second World War context that included the criticism of Nazi anti-Semitism. Similarly, the same message that is tried to be conveyed in the 1991 film *Prince of Thieves* is most probably the result of the socio-political context in which multiculturalism, which lived its golden age in the 1990s, and equality between different ethnic groups and religions are strongly advocated for. Therefore, although both of the films defend the same set of values in this sense, since they are the results of different social and political contexts, they also refer to different situations. At this point, it can be observed that the two similar elements in the films are dialogically structured according to the contextual circumstances. Yet, they also construct similar images of Robin Hood as an upholder of justice, which refers to the intertextual transference among the texts.

Different from its influential cinematic source, the 1991 film presents the Azeem character. However, this is not an original character and can possibly be intertextually linked to the Nasir character, a Hashashin warrior, in the TV series named *Robin of Sherwood* (1984). One may argue that this Muslim character is included in the film in order to add a multicultural aspect to the production. In order to strengthen this aspect, the film especially shows Azeem while performing the ritual prayers of Islam. While Robin pays respect to a different religion and waits patiently for him, he notices a boy who is running from a band of mounted soldiers. These soldiers serve the sheriff who is obviously the Sheriff of Nottingham, and the men's leader is revealed to be the Sheriff's cousin: Guy of Gisborne. In this example too, there is an intertextual transference of the deer hunting scene from the 1938 film into *Robin Hood: Prince of Thieves*. Although Guy of Gisbourne captures Much the Miller's son in the 1938 film, the concept is the

same: Robin protects and defends the rights of the poor and desperate ones against the authority who tries to execute disproportional force. Robin defeats the Sheriff's men one by one and eventually points his sword against Guy of Gisborne (see Plate 9). This scene may have also been derived from the 1938 film in which Flynn's Robin Hood points an arrow right in the face of Guy of Gisborne (see Plate 10).



Plate 9: Robin points a sword at Guy of Gisborne
(*POT* 18:28).



Plate 10: Robin points a sword at Guy of Gisborne
(*AORH* 05:44).

After the encounter, Robin and Azeem visit Lady Marian. There is a difference between Marian in the 1938 film and Marian in the 1991 film. While Marian in the former one is represented as a romantic figure who falls in love with Robin, Marian in the latter one is evaluated as “the feminist treatment of Maid Marian. Initially portrayed as a lass who can buckle her swash with the best of lads . . .” (Alleva 485). So the attempt of fitting Marian in a feminist frame changes the attitude and portrayal of Marian, therefore it creates similar but at the same time different Marians in this mosaic of intertexts.

Running from the Guy of Gisborne and his men with Maid Marian's horses to the Sherwood Forest, Robin Hood encounters a group of men who demand tax to cross the river. Robin Hood refuses to pay the tax and demands a battle with John Little (see Plate 11). This scene is also another intertextual continuation of the quarterstaff fight scene

from the 1938 film. However, this time Robin defeats Little John and becomes the head of their outlaw band, as yet another example of the co-existence of similitude and differentiation within the intertextual world of the Robin Hood story.



Plate 11: Little John and Robin's quarterstaff fight (*POT* 41:32).

Another distinct feature in this scene is the absence of the green tights which is one of the determinant features of the modern Robin Hood image. The only reason that the audience watches Robin Hood in leather studded costume, which is regarded by Johnson as “a definite improvement on the Peter Pan tights and feathered cap worn by Errol Flynn in the 1938 screen version of the legend” (Johnson 57), is that “Mr. Costner refused to wear the sort of green tights sported by Errol Flynn’s Robin Hood” (Canby). Canby’s explanation shows that although green tights are an important element in the portrayal of the outlaw and therefore adopted in many adaptations, even this fundamental image can be changed by an actor’s simple request, attesting to the plasticity of the Robin Hood story.

After Robin Hood becomes the leader of the outlaws, he strives to persuade the peasants to revolt against false authority. The persuasion is made through an inspirational speech which can be observed in the 1938 film also. For instance, Flynn says in his speech “Men, if you’re willing to fight for our people, I want you. Are you with me?” (*AORH* 24:46-24:51) and he makes them “Swear to fight for free England” (*AORH* 25:09-

25:11). Costner's motivational speech contains the same concept: "I would rather die than spending my life in hiding. The Sheriff calls us outlaws. But I say we are free. And one free man defending his home is more powerful than ten hired soldiers" (*POT* 01:01:13- 01:01:27). That is to say, the concepts of being free and fighting for freedom are linked to each other in both of the films.

In one of the robbery scenes, *Robin Hood: Prince of Thieves* introduces another familiar figure to the audience: Friar Tuck. He is known for his "baldness, his gluttony, his name, his conviviality . . ." (Kaler 54). This image is also portrayed in the 1938 film (see Plate 12) which suggests being the source of the Friar in 1991 film (see Plate 13). Different from the 1938 film, Friar Tuck in 1991 film is seen with a beer in his hand and a song in his mouth. The singing and drinking fat figure of Friar Tuck comes from various historical events and sources of folk culture. For instance, an English nursery rhyme like "Little Tommy Tucker/ who sang for his supper" creates such an image that harps on a song in order to eat "white bread and butter" (qtd in. Kaler 57). Moreover, the meaning of the word "tuck" suggests "fuller, one who finishes or adds weight to cloth" (Kaler 58). With regard to the drinking figure, during the thirteenth century the first friars who came to England begged for their food. They were given the dregs which were used to make beer and fed to the livestock, thus beer has become the image associated with Friar Tuck and since any fermented liquid is considered to be symbolizing the Eucharist wine, monastic beers accomplice with Franciscan hospitality and poverty (Kaler 61). These sources empower the argument regarding the dialogic intertextuality of *Prince of Thieves* in which the Friar character is both inspired by the same character in the 1938 film and by other historical events and literary sources.



Plate 12: Singing and drinking Friar Tuck
(*POT* 01:08:43).



Plate 13: Friar Tuck who is fat but not
drinking (*AORH* 29:37).

Gathering his characteristics from literary sources and historical facts, over time the character of Friar Tuck culminated into a very joyful figure that represents the decent and uncorrupt side of religion. However, there is also a Bishop character in both films which reflects the corruption among some clergy. In *The Adventures of Robin Hood*, the Bishop of the Black Canons is portrayed as an avaricious figure who helps Prince John. Congruently, in *Prince of Thieves* there is also a bishop character who is used to portray how religion can be used as a means to attain money and welfare in a contemptible way. Portraying some of the clerical figures in contradistinction with their religious duties is not arbitrary; it is the result of the historical context in the medieval period. The clergy in the medieval period had many privileges which derived from their orders and education. The clergy were in an advantageous position because of their knowledge of the Latin language and as a consequence, it gave them ownership over the religious services and sacraments (Hicks 75). Apart from the religious services, most of the officials of the Church had responsibilities and decisive position in the official matters. That is to say, the clergy was not only involved in spiritual matters but they also had a right to interfere in the temporal, thus, economic matters.

The temporal matter in the medieval period was naturally depended on the feudal system. The church officials, who can be listed as the Popes, bishops, abbots, could hold land and they could be church landlords in town. The acquisition of urban rents was considered as a valuable and important part of investment in the medieval period and not only the officials, excluding mendicant friars, but also all types of religious

institutions were in pursuit of urban rents (Goddard 151). Apart from the other officials, friars were not interested in the manorial task, in fact, they opposed to the wealth of the monarchy. Contrary to the friars, the abbots had the opposite point of view about holding lands. Although there were hierarchical differences between the officials in the church, nearly all of them pursued earthly investment in order to maintain their financial status (Goddard 157). Among the clergy, abbots had a distinctive position in relation to manorial matters.

In addition to the spiritual tasks, abbots had also administrative and manorial tasks. In fact, abbots had to leave the cloister frequently and the reason behind that departure was administrative rather than spiritual (Hicks 77). That is to say, some abbots had such large amounts of land that they were very likely to be away from their monasteries for months to pursue business (Slack 66). However, citizens did not seem to be pleased with the abbots' patronage because the society was observed "struggling from generation to generation to escape from the lordships of their abbot, or at least to gain more favourable terms by purchase or encroachment" (Coulton 327). An example for the discontent of the abbots' patronage can be given from the *Gest*. In the text the knight was indebted to the abbot of Saint Mary's Abbey. If the knight did not pay for his debt in due time, the abbot would confiscate the lands of the knight. When the knight visited the abbot to pay his debt, he pretended that he would not be able to make timely payment and asked for extension. In return, the abbot not only did not heed the knight but also mocked and ridiculed him. This attitude shows that although the abbot is an official of an ecclesiastical institution, he is merciless and impious against the person in need. Hicks summarizes the approach of the clergy by remarking that "[t]hey were the self-perpetuating cartel, who did not doubt or question either the justice of their lot or the manner in which they operated" (75).

Taking its power from its immense economic and religious opportunity, the clergy in the Middle Ages did not refrain themselves from abusing that power. Eventually, although the people had a strong and humble bond with the ecclesiastical institutions, the clergy could not escape from the criticism of their depravity. For instance, even the best men within the body of the Church such as Popes, bishops, abbots, and priests,

abused their power by means of arranging the sacred sermons and letters according to their impudent interests (Flick 577). Flick articulates the situation that the excessive depravity of the clergy, their infinite hunger for wealth and position, and their derogation of their sacred position is criticized severely (577). This harsh criticism of the corruption of the clergy was an inevitable outcome of their unfavourable executions. Therefore, in the fourteenth, fifteenth and sixteenth centuries, medieval people had much to complain about the abuse of Christianity by the clergy for personal interest. Parker comments on this corruption by stating that “[i]t was widely felt that the spirit of official Christianity was now too mechanically legal and authoritarian. Even the grace of God had become so strictly confined to prescribed ecclesiastical channels that it had the appearance of law” (10).

However, the power that is acquired from Christianity, which is abused by the abbots, is ended by the return of King Richard in both films. King Richard is another recurrently built intertextual link among the adaptations of the Robin Hood story. Both in Flynn’s and Costner’s versions, the King becomes the representation of the restoration of righteous authority and he allows the union of Marian and Robin which is used as the happy ending (see Plate 14).



Plate 14: Announced union of Flynn’s Robin and Lady Marian (*AORH* 01:47:57).

In view of the dialogic intertextuality between these two films, it can be concluded that although *Prince of Thieves* follows the general narrative line and the character presentations *The Adventures of Robin Hood*, at some points diverts from its influential precursor. The reason behind this diversion, addition or alteration is the contextual structure that the film is attempted to be fitted into. Due to the several prevalent concepts in the twentieth century such as feminism and multiculturalism, the film is produced in concordance with the ideas that these concepts offer. Therefore, the film is aimed to be presented as politically correct. Hence, while the main components of the modern Robin Hood story that are strongly established by *The Adventures of Robin Hood* are maintained, *Prince of Thieves* somehow achieves also to be dissimilar from the other adaptations of the Robin Hood story. This is the inevitable result of the adaptations without sources that are mainly constituted by dialogic intertextual relationships.

Although Costner's film has achieved box office success, it has equally been criticized mainly because of Costner's American accent, his acting and the inclusion of a black character into the Robin Hood story. Even though Costner also admits that "[t]he accent was an obstacle" he also explains his rationale as follows: "But I thought it would be a mistake not to do it, because of the way the script was written [...] I knew I'd catch a certain amount of flak for it" (qtd. in Johnson 56). Costner was right; he was subjected to arrows of criticism; therefore, for Stephen Knight, the film has become "the provocation for another Robin Hood carnival, namely Mel Brooks's 1993 film *Robin Hood: Men in Tights*" ("A Garland of Robin Hood Films" 43). Clearly, the main target of the 1993 film *Robin Hood: Men in Tights* was *Prince of Thieves* because it was directed by Mel Brooks especially to "carnivalize the whole myth with a shotgun blast of folly, especially gay jokes, Hollywood jokes and, Brooks's speciality, racial jokes" (Knight, "A Garland of Robin Hood Films" 43). Besides *Prince of Thieves*, the film also carnivalizes the distinct scenes and some of the characters from another cult film of the Robin Hood story: *The Adventures of Robin Hood*. Hence, the aim of the following part is to analyse the carnivalized dialogic intertextuality among *Robin Hood: Men in Tights*, *Robin Hood: Prince of Thieves*, and *The Adventures of Robin Hood*. However, before

dwelling on these carnivalized links among the films, Bakhtin's concepts of carnivalization and the carnivalesque need to be explained at the outset.

In the concept of carnival, the body image does not present a biological or physiological image in the traditional sense. Rather, the body image is grotesque, as Bakhtin argues, “[i]t is presented not in private, egoistic form severed from other spheres of life, but as something universal, representing all the people” (*Rabelais and His World* 19). Therefore, the body image that is shared by the community equally becomes the common image that represents carnality. Carnality is constituted by the very naked body of the participant of the carnival. Body represents carnal desires and carnal desires are represented specifically by such images as the breasts and open mouths. That is to say, whatever represents the bodily desires in the body; it constitutes the grotesque body image. The carnivalesque body refers to the “collectivized jumble of protrubences and orifices” (Jefferson 216) which include open mouths, noses, buttocks, bellies and the genitals, which can perform the acts of eating, defecation, copulation and birth (Bakhtin, *Rabelais and His World* 26). Shanti Elliot comments on these images by stating that open mouths, drinking, laughing shouting, and thus, “the carnival emphasis on orifices, both physical and conceptual, emphasizes the absence of individual boundaries in the medieval imagination” and this openness leads the performance to the “cosmic openness” which is interpreted as the ceaseless state of becoming and rejuvenation at the same time (130). Apart from creating the image of the renewal of the people and at the same time of the universe, the acts of defecation and the images of urine in folk culture are interpreted as having a degrading characteristic (Gardiner 48).

In the carnivalesque body, the emphasis is put on eating, drinking and defecation, and it is important to note that “carnival was often personified in medieval festivals in the form of a fat, boisterous man, garlanded with sausages and wild fowl, who devoured impossible quantities of food and wine” (Gardiner 49). Eating can be associated with carnal desire, corporeality and physical activity, and this carnivalesque image gives priority to “lower regions (belly, leg, feet, buttocks and genitals)” instead of “its upper regions (head, ‘spirit’ and reason)” (Stallybrass and White 9). This continuing circle of consuming flesh and producing excrement matter refer to the continuous renewal,

rejuvenation and growing and rebirth. The carnival body which is interpreted by Ann Jefferson as the “unfinished construction” is a never-ending process and consequently is open and naturally prone to change (217). The actions and the performances of the carnival body are two-sided. These carnival images contain binary oppositions and “both poles of change and crises: birth with death, youth and old age, and praise with abuse;” therefore, this opposition leads to the continual circular movement which can be referred to as “unfinished becoming” that is “anathema of officialdom” (Gardiner 46, 47). Simon Dentith comments on these continual circular movements as acts of “regeneration and renewal” (65) which construct a slippery ground on which it constitutes no hierarchy and no formality for the people who festively dance on it.

In addition to the absence of formality in the actions of the people who attend the unofficial carnivals, there is also a lack of formality in the language. People express their individuality and independence both through their bodily actions and their oral expressions also. Language is one of the most important components of the folk culture and the language of this culture differs from that of the aristocratic classes. This language or speech genre is named as “[m]arketplace speech or ‘billingsgate language’” which has a very close tie with folk culture and folk laughter (Gardiner 50). Undoubtedly, as opposed to the elevated and official language of the knights, landlords, ecclesiastical officials and the nobles and the king, the language that is used in the carnivals is characterized as abusive. Dyer states that the aim of using “extravagant language” by the aristocrats is to claim their commands and offers over their subordinates (73). Contrary to lexicaphanicism of the high classes, the folk use bawdy language which includes swearing and various sexual connotations which are related to the grotesque body imagery. As it can be observed in the actions of the people, this bawdy language has also an ability to liberate people by removing official boundaries. The accumulation of these grotesque, growing, and regenerating characteristics of the carnival body and the abusive use of language constitute a major aspect of Bakhtin’s theory of the carnivalesque.

Degradation, complexity, liberation, independence, and renewal are the characteristics of the carnival and, according to Stallybrass and White, Bakhtin presents carnival “as a

world of topsy-turvy, of heteroglot exuberance, of ceaseless overrunning and excess where all is mixed, hybrid, ritually degraded and defiled” (8). This enthusiasm, abundance, never-ending circular movements and excessive performances and abusive use of language are the core of the theory of the carnivalesque. Anchor articulates Bakhtin’s concept of carnivalization as being “always a source of liberation, destruction, and renewal—flourished in premodern times as a *social practice*, nurtured by a rich and pervasive folkloric culture” (237-238).

Bakhtin’s concept of carnivalization is regarded as a “source of liberation” and “renewal,” and these words are strikingly familiar within the context of adaptation studies. For instance, Bryant uses the same expression to describe adaptation as “liberation” (49). Both processes of adaptation and carnivalization liberate their subject entities from their pre-texts, precursors, and “definitive” and “authoritative” source(s), and cause the renewal, or sometimes, the destruction/deconstruction of their targets. Moreover, in as much as the carnivalesque is a turning of the world upside down, the resemblance between this act and the upsetting of the privileged position of the literary source text in the source text/adaptation binary in the process of adaptation is inevitable. In this sense, adaptation can be evaluated as a form of carnivalization, and by the same token, the concept of carnivalization can be applied to the field of adaptation studies. Hence, in terms of dialogic intertextuality, when in the process of transference of the elements from pre-texts to the adaptation, if these elements are carnivalized, this process can be named as carnivalized dialogic intertextuality. Accordingly, it can be argued that what *Men in Tights* does as an adaptation is the exact representation of this carnivalized dialogic intertextuality that involves the three films selected for the present study.

Mel Brooks, the producer and screenwriter of the film *Robin Hood: Men in Tights* (1993), is considered to be a person who “possesses the wondrous power to leave fans convulsed with laughter, to lift the spirit, to unburden the soul . . .” (Crick 1). Brooks’s major success comes from his boundless desire as well as strategy to do adaptations since 1950s to 2000s varying from adapting films for television, and to adapting content from film and theatre to carry out his Broadway shows (Symons 1). Maurice Yacowar notes that comedian Brooks “challenges the myths and restrictions with which we have

been afflicted and subdued” (qtd. in Symons 3) and this remark actually indicates the carnivalesque approach that Brooks assumes while producing his works. That is to say, Brooks seems to be espousing the idea of turning the clichés, myths and established conceptions upside down. For instance, in his successful film *Blazing Saddles* (1974), he puts a black sheriff in charge of a biased town and alters their perception about the Sheriff. Another example is *Robin Hood: Men in Tights*, in which he adopts a parodic, farcical and satirical approach to the Robin Hood folk legend.

Robin Hood: Men in Tights is one of the most hated films of Mel Brooks, in fact Knight calls the film a “pantsdown pastiche” and notes that “[t]o the sensitive mainstream types, this travesty of outlaw nobility (whether fraternally British or just Warner Brothers) was so crass it made them cross” (“Robin Hood Men in Tights” 461). Not only in terms of reviews but also in the box office gross numbers, *Men in Tights* is also in the mire. Whereas its main target, *Robin Hood: Prince of Thieves* had grossed \$165.5 million in the United States and Canada, *Robin Hood: Men in Tights* grossed only \$35.74 million in domestic distribution (Parish 262). Although *Prince of Thieves* outnumbers *Men in Tights* in the cinematic arena, men in tights definitely outwit the prince of thieves through comic transgression.

According to Knight, from the beginning of the legend of Robin Hood “comedy, parody, transgression and farce are the intimate and dynamic parts of the whole . . .” (“Robin Hood Men in Tights” 461). Thus, the only thing Brooks has done is to dig them out and present them primarily within the satirical framework of parody and burlesque. Parody can be simply explained as “a work of imitation that implicitly critiques its object of mockery through satire” (Booth 396). In the case of *Men in Tights*, besides various sources, *Prince of Thieves* is Brooks’s main object of intertextual mockery, as well as *The Adventures of Robin Hood*. On the other hand, burlesque is regarded to be a “[f]rame of rejection. The satirist rejects and disparages the target; mocking is not a mutual renewal, but a separation and rebuffing of those who are the target of the laughter” (Bonnstetter 21). Separation from the source/target text happens because “[b]urlesque takes the behavior of its target and not only laughs at it but also makes it bigger and exaggerated for the sake of separation and humiliation (Bonnstetter 21).

With reference to this definition, one can maintain that Brooks's cruelly funny approach to the Americanization of the folk legend by both Kevin Costner himself and the film itself reflect the burlesque features of *Men in Tights*.

The intertextual character of the film reveals itself even before the film begins. The cast is presented to the audience by the archers who shoot arrows which is an obvious reference to the prince of thieves who uses fire arrows to take his enemies down. In order to tell the background story, which is similar to *Prince of Thieves*, a black rapper and his supporting groups tells the story in rap lyrics which is also another intertextual reference to the opening of to the BBC's *Maid Marian* (1988). In the following scene, Robin of Loxley is taken to a prison in Jerusalem, and the bunch of hands crying for help right down from his feet is also a salute to the prison in *Prince of Thieves* in which the thief prisoners' hands are cut from their wrists. Brooks carnivalizes the element that is used to show "the English courage" in *Prince of Thieves*, which is followed by the grotesque opposition to the prisoner guard who is unaware that these prisoners' hands are saying goodbye to him with their middle finger (see Plate 9).



Plate 15: Prisoners saying goodbye to the guardian (MIT 05:00).

Brooks clearly makes fun of the Azeem figure in *Prince of Thieves* by making an Arab prisoner called Asneeze Robin's partner in crime. However, contrary to Azeem, Asneeze indirectly appoints his exchange student son Ahchoo as Robin's partner in

England. As soon as Robin of Loxley reaches England by crossing the Mediterranean Sea by swimming, he ridiculously kisses the sand and is almost choked by it. This exaggerated scene overacted by Cary Elwes is an intertextual reference to Costner who also kisses the ground when he reaches England. This exaggeration is an aspect of burlesque which is utilized to humiliate and mock Costner's action, thereby humorously undermining the box-office success and artistic authority of the previous film.

When Robin prepares to save Ahchoo from the feudal soldiers, this time exaggeration comes in the form of the number of arrows that Robin shoots. He shoots six arrows at a time (see Plate 16). Brooks triples the number of the arrows in his version of Robin while Costner fires only two at his enemies. This scene also clearly displays the familiar attire of Robin Hood who is adorned with a Lincoln green hat with a feather on it and obviously with green tights, which is the reason behind the name of the film. Although in the early ballads of the folk legend, there is no evidence of the mentioning of green tights, this is an explicit intertextual reference to the image of Robin famously consolidated by Errol Flynn (see Plate 17).



Plate 16: Robin Hood with familiar attire and six arrows
(MIT 15:01).



Plate 17: Flynn's Robin in his famous attire
(AORH 03:30).

After saving Ahchoo, they head to the Loxley property which is about to be moved because of the unpaid taxes. Robin finds his blind servant reading braille *Playboy* magazine in the lavatory which is a “grotesque version of the highly sentimentalized ancient blind retainer in Costner’s film” (Knight, “Robin Hood Men in Tights” 465). In their conversation, laughter is created through the blind servant who ignorantly talks Robin into the death news starting from his parents to his gold fish. The main source of laughter is embodied in another carnivalized intertextual reference to Robin’s pertinent villain: Sheriff of Nottingham, with a slight difference. Brooks turns the image of cruel and cranky Sheriff of Nottingham in *Prince of Thieves* upside down, and makes it Sheriff of Nottingham who is characterized as a silly and lustrous figure who cannot even speak the English language properly, e.g. “Strucky has loxed again” (*MIT* 53:58-54:01) instead of “Loxley has struck again” (*MIT* 54:02-54:05). Instead of Nottingham, Brooks changes its name to Nottingham in order to emphasise the corrupt and rotten state of the Sheriff and also King John. Regardless of his clumsy and ridiculous actions, this farcical character is the major villain, besides King John, of Robin Hood.

After the Sheriff of Nottingham, Robin Hood fights with another familiar figure: Little John. In close correspondence to *Prince of Thieves*, and *The Adventures of Robin Hood*, Little John encounters Robin Hood upon a log bridging the banks of a stream and does not let him go across. This rejection leads to a recurrent scene, a fight between Robin and Little John with quarterstaves. However, a carnivalized intertextual reference of this traditional fight scene becomes inevitable when the quarterstaves are broken into pieces and get shorter and shorter gradually with every blow (see Plate 18). After his defeat, Little John falls into a pond and begins to cry hysterically because he thinks he is drowning. This is yet another intertextual reference to Little John, in *Prince of Thieves*, who does not know how to swim. Clearly, here Brooks consults to yet another exaggeration in order to create laughter and ridicule its intertextual target more effectively.



Plate 18: Familiar quarterstaff fight between Robin Hood and Little John (*MIT* 35:08).

After Little John makes his presence, another familiar character takes the scene: Maid Marian. As it has been noted earlier, in the early ballads of the Robin Hood story, the only female figure to whom Robin Hood devoted himself was Virgin Mary. Brooks's portrayal of Maid Marian, however, is likened to a "bedroom Barbie" by Knight and he suggests that this version of Maid Marian is a feminist farce of Marian in BBC television's *Maid Marian* ("Robin Hood Men in Tights" 463). It is a feminist farce because Maid Marian is overly sexualized as a result she is presented as a mere sexual object with whom everyone, including Robin Hood, wants to have sexual intercourse. Additionally, it may also be an intertextual mockery of Costner's Maid Marian who can defend herself with sword while Brooks's Marian's protection is supplied with an Everlast chastity belt (see Plate 19).



Plate 19: Maid Marian with Everlast chastity belt (*MIT* 25:01).

When Robin first encounters Prince John, who is portrayed as a coward and dastard figure, he interrupts an official feast by staggering into the banquet hall carrying a wild pig on his shoulders. With regard to the intertextual character of this scene, one may argue that it is a carnivalized tribute to the 1938 film in which Flynn swaggers in with a stag (see Plates 20-21).



Plate 20: Flynn with a stag (*AORH* 04:42).

Plate 21: Elwes with a wild boar (*MIT* 40:06).

The continuation of the scene also continues its intertextual communication with Flynn's film in which Robin Hood throws the stag on the table, in front of King John; so does Elwes's Robin (see Plates 22-23). Then Elwes makes a speech that he will gather the folk to riot against him. This speech is another intertextual tie between these two films because the speeches are similar to each other: Flynn's Robin says "I'll organize revolt. Exact death for a death" (*AORH* 14:18-14:23). Elwes's line goes as "I'm warning you, if you don't stop levying these taxes I'll lead the people in a revolt against you" (*MIT* 40:53-40:59). Following that moment Elwes's Robin mercilessly switches to Costner's American accent so that the plebeians will listen to him because "unlike some other Robin Hoods [he] can speak with an English accent" (*MIT* 43:06-43:08). Then, Robin and his outlaw friends skirmish against the King's hall's guards who are wearing armour made of aluminium-like material that is also used to ridicule the heavy material that created difficulties for the medieval soldiers. Shrewd Robin

grasps a robe, which is also a redolent of the rope scene in *Prince of Thieves*, and knocks down the guards like dominos.



Plate 22: Robin brings in a wild boar (*MIT* 41:38).



Plate 23: Robin brings in a stag (*AORH* 10:29).

When the outlaw demands help from the peasants, the scene is also a carnivalized intertextual tie with the 1938 film in which Flynn's Robin makes an inspirational speech to the people. In the film, Flynn makes a successful speech that all people support him by crying out "Aye!". On the other hand, whilst Elwes tries to make a motivating speech, the peasants pick their noses and ignore Robin Hood's speech. Robin struggles to teach this dirty and coarse folk some archery and cavalry skills, which is yet another carnivalized intertextual reference to *Prince of Thieves* in which Robin and Azeem do the same, though without any intention to display the dirtiness and coarseness of the folk.

In order to suppress the insubordinate Robin, the Sheriff of Nottingham hires Don Giovanni to plot against the outlaw. Don Giovanni (i.e. Don Corleone) is a direct reference to the cult film *The Godfather* (1972) which Brooks abuses to create laughter (see Plate 24). Don Giovanni "will make him [Robin Hood] an offer he can't refuse"

(*MIT* 01:02:22 – 01:02:24): an archery contest. This contest is Robin’s Achilles’ heel which is also abused both in Flynn’s and Costner’s films.



Plate 24: Don Giovanni is sitting with his pet lizard (*MIT* 59:17).

Robin attends the Royal Archery Contest disguised as an old man, which is an obvious intertextual reference to Flynn who also attends the archery contest in disguise. However, in Elwes’s film, not only Robin but also Robin’s comrades attend the contest in disguise of women. This scene is also the representation of how an intertextual tie can be carnivalized. When Robin is defeated by Don Giovanni’s skilled archer associate, Robin is bewildered and says “I am not supposed to lose, let me see the script” (*MIT* 01:18:31 – 01:18:35) and all the major players check the script then it turns out that Robin gets another shot. There is another self-reflexive scene when Robin and the Sheriff of Nottingham “prepare for the fight scene” (*MIT* 01:29:32- 01:29:33) upon which Knight comments that this “[s]elf-conscious burlesque is the essence of comic transgressiveness and it runs right through the film” (“Robin Hood Men in Tights 466). This conscious burlesque is maintained during the fight scene when they interrupt the set workers’ lunch which is placed by the director to generate laughter which is a result of comic transgressiveness. This comic transgressiveness is pursued by a “farical game of shadow play with finger-modelled rabbit and duck” (Knight, “Robin Hood Men in Tights” 465) in which Brooks once again breaks the seriousness by approaching the matter with a comic view.

Likewise, in the swash-buckling scene that is in both *Prince of Thieves* and *The Adventures of Robin Hood*, Elwes's Robin challenges the Sheriff to a sword fight by asking him to "Prepare for the fight scene" (MIT 01:25:40-01:25:41). This self-conscious moment can also be considered as a carnivalized dialogic intertextual reference to all Robin Hood films in which there is an indispensable scene for Robin Hood to prove his skills in fighting against the corrupt authority and also this swashbuckling scene is used to create tension and to excite the audience. Obviously the defeat of authority is consolidated by the return of King Richard I from the Crusades both to restore justice and to announce/approve Robin and Marian's marriage. In all of these three films, King Richard is used to represent the restoration of righteous authority.

What is also adopted in a different way is the use of language in *Men in Tights*, which is dissimilar to the *Gest* and *Prince of Thieves*. Since the language used by Brooks, or *Men in Tights* as an utterance is generally two-layered, the words transcend their literal meanings and, in a dialogic process, acquire their connotative meaning through the context and the receiver. For example, when the meaning attempted to be attributed to the statements such as "It's not the size counts! It's how you use it" (MIT 01:31:39-01:31:43) is interpreted by the audience in terms of their sexual implications, it creates an abrupt laughter effect. Swearing, obscenity, and references to copulation are tools that are used to generate laughter in the audience. Not only in cinema or any other medium but also in real life they are considered as taboos which are not appropriate to be talked about or mentioned publicly. Therefore, once the serious aspect of the official and authoritarian culture, which is "combined with violence, prohibitions, limitations, and . . . elements of fear and intimidation" (Bakhtin, *Rabelais and His World* 90), is subverted it creates laughter because it "overcomes fear, for it knows no inhibitions, no limitation" (Bakhtin, *Rabelais and His World* 90). This is also the reason why Brooks makes his characters swear and imply sexual connotations in their sentences abundantly in *Men in Tights*. For instance, when Don Giovanni and the Sheriff are trying to establish their plot against Robin Hood, the Sheriff comments on Don's pet lizard by saying that "Your lizard seems limp;" however Don understands the comment in its implied meaning and answers by explaining that "At my age, you know, sometimes"

(MIT 01:00:16- 01:00:19). Afterwards he understands that the Sheriff literally asks about his pet lizard. This example also validates Bakhtin's notion about language in which "there are no neutral and objective words" (Bakhtin, *Rabelais and His World* 160). For instance, when the Sheriff is thrown by the catapult and falls to the arms of the witch-like cook, which is also a carnivalized intertextual reference to the witch in *Prince of Thieves*, the cook says gaily "I touched it" (MIT 55:46- 55:48) and although there is no reference made before mentioning "it," the reference is easily understood.

Brooks also demolishes the grammatical structure of language in this carnivalized adaptation and this can be interpreted with reference to Stam's following statement:

The linguistic corollary of carnivalization entails the liberation of language from the norms of good sense and etiquette. The rules of grammar are suspended in what Rabelais called a *gramatica jocose*, in which grammatical categories, cases and verb forms, are ludically undermined. (*Subversive Pleasures* 99)

This carnivalesque disruption of language is reflected by the Sheriff, for instance when he encounters Robin for the first time and is trying to explain why are they chasing after the boy he expresses that the boy "deer to kill King's dare" (MIT 20:40-20:45) instead of "dare to kill King's deer." Another example is when the Sheriff tries to threaten Robin by saying "I'll pay for this" (MIT 21:45-21:46) instead of saying "You'll pay for this" (MIT 21:49-21:52). What is also subverted is the Latin language, which is the language of the clergy in the medieval context. When the abbot is trying to marry the Sheriff and Marian, he offers to conduct the opening prayer in the new Latin: "Oh, ordly-ay iveusg-ay oury-ay essingsbl-ay. Amen-ay" (MIT 01:25:07-01:25:22). This comic alteration of the words that sounds gibberish is an obvious degradation of Latin and a parody and profanation of the sacred script.

The Sheriff of Rottingham is also put in a ridiculous position when this wedding does not come true. After the death of the Sheriff, the film ends with a traditional wedding ceremony. Such an ending is also in agreement with Bakhtin's remark about the folk tales that "the end must contain the potentialities of the new beginning, just as death leads to a new birth" (*Rabelais and His World* 283). So, this commonly used scene signals the happy ending and hope for the good characters. Knight evaluates the film as a whole as follows:

All ends in farce, reference, harmless and tasteless fun, and so the film resolves itself fully in one of the many mainstream modes of the Robin Hood tradition, a tradition so powerful that it encloses, as in any trickster-based genre, its own empowering element of trash and self-trashing. (“Robin Hood Men in Tights” 467)

Although the film is assessed as a “harmless and tasteless fun,” it manages to create laughter through parodying recognizable and recurrently used, and maybe abused, components of the Robin Hood story. As a general comment on the film, Leitch states that Mel Brooks, “not only mercilessly ridicules Costner’s performance and Reynolds’s film generally, but consistently uses Warner Bros. film as a corrective model for what he sees as its risibly self-serious acting, posturing and production design” (Leitch, “Adaptations without Sources” 25). Mel Brooks’ witty carnivalized approach to Costner’s Americanized Robin and Flynn’s cult film in a parodic and comic way constitutes

[t]he sheer silliness of *Robin Hood: Men in Tights* and the fact that audiences enjoyed it – students still ask to see it again- indicate not only Brooks’ skill as a farceur but also the sheer seductiveness of the Robin Hood fable which, like all potent myths, can survive just as well when seen in reverse. (Knight, “A Garland of Robin Hood Film” 43)

The dialogic intertextuality between *The Adventures of Robin Hood* and *Prince of Thieves* indicates that although the narrative line, many of the characters, and the happy ending are treated in similar manner in the two films, *Prince of Thieves* is at the same time a different Robin Hood story. The idiosyncratic feature of the film derives from, as Bakhtin suggests in his concept of dialogism, the social circumstances and the context of the period of production. Since the film was produced in an epoch in which multiculturalism and feminism were matters of great preoccupation, new character additions (i.e. Azeem) were made and new features were added to the characters (i.e. Marian). Therefore, the politically correct attitude of the film entailed new contributions to this mosaic of intertexts. This mosaic is also expanded by *Robin Hood: Men in Tights* which is a carnivalized adaptation of *Prince of Thieves* and also there are direct intertextual references to *The Adventures of Robin Hood*. By means of the carnivalized dialogic intertextual relationship among these three films, the Robin Hood story has gained yet another source, the carnivalized adaptation of the legend. Hence, the dialogic intertextuality between the multiple sources of adaptation results in various approaches to the story, which gives way to the potential further expansion of the story in the future.

CONCLUSION

Perhaps the most fundamental difference between the study of literary texts and their adaptations up until the 1950s and the more contemporary adaptation studies approach to such study has been the rejection of fidelity criticism. Even though the status of fidelity criticism is still debated by adaptation studies scholars, one of the most distinct departures from this approach has been realized through the adoption of an approach that focuses on intertextuality rather than the judgemental and value-substantive comparison of the source text with its adaptations. Even though the term intertextuality was coined by Julia Kristeva who built upon Bakhtin's concepts of polyphony, heteroglossia, and more prominently, dialogism, her interpretation of the notion reduced the context into yet another text and limited the interpretation of the discursive dialogues that texts have with their contexts. As an improvement on Kristeva's use of the term, especially in the work of Robert Stam, the deployment of Bakhtin's theory of dialogism has resulted in the foregrounding of "dialogic intertextuality" as a useful conceptual tool in the critical study of adaptations. The present study has illustrated the usefulness of this tool particularly when engaging adaptations of texts/intertexts that by their nature do not have a single or definitive source text and therefore have a plastic narrative structure, such as the folk legend of Robin Hood. The illustration of the efficiency of dialogic intertextuality as conceptual tool in this thesis has been done through the explication of the Robin Hood story as a dialogic intertext, a "mosaic of intertexts" the surface of which has been cumulatively expanding since the Middle Ages.

One specific conclusion of the discussion has been that the modern conception of the Robin Hood story is mainly shaped by the twentieth century film adaptations. In this context, the 1938 film *The Adventures of Robin Hood*, which was actually shaped by the elements taken from the pre-twentieth century adaptations of the Robin Hood story, seems to be the most influential of the twentieth-century cinematic sources, not only because it is the strongest link between the modern conception of the story and its pre-twentieth century precursors, especially *A Gest of Robyn Hode* and other ballads, but also because the other twentieth-century films engaged in the thesis seem to have strong intertextual ties with the 1938 film. Another reason for the influential position of the

1938 film may be that the audience had been given a chance to see Robin Hood in colour. Therefore, the film particularly owes its eminent status among the other Robin Hood film adaptations to its being the first production to introduce Robin Hood in real Lincoln green attire. Moreover, Errol Flynn's performance as Robin Hood as a charming and witty outlaw hero is also another influential reason that makes the 1938 film as long lasting as the Robin Hood story itself.

Furthermore, the discussion on the carnivalization of the 1991 film *Robin Hood Prince of Thieves* by the 1993 film *Robin Hood Men in Tights* through intertextual links has illustrated the potential of innovative contribution of another Bakhtinian concept, namely "carnavalesque," to the field of adaptation studies. Carnivalization is a perfect metaphor for what an adaptation does: the supposedly "inferior" and "deformed-disfigured" adaptation challenges and changes the "superior" literary source text, sometimes even turning it upside down; but rather than "bastardizing" the elite literary source text(s), the carnivalizations/adaptations regenerate and renew them. Hence, another specific conclusion that can be drawn with reference to this particular discussion is that adaptation is also a form of carnivalization, and it is healthy and revitalizing for the source(s) even though it subverts and robs the authority and "sacredness" of the literary source text. This particular situation that has been observed in the carnivalization of the 1991 film by the 1993 production also suggests the idea that an adaptation does not bring the end of the source text; rather, like carnivals which present alternative worlds, an adaptation also creates an alternative point of view which results in the revealing of the multiple aspects of the Robin Hood story. This can be regarded as yet another supplement to the mosaic of intertexts which makes the Robin Hood legend as an everlasting story.

With reference to the above statements, it can be said that Bakhtinian theory has even more potential than has been activated so far in adaptation studies. Bakhtinian concepts other than heteroglossia, polyphony and dialogic intertextuality should move towards a more central position in the debates on theorising the field of adaptation studies. In fact, following the work of Robert Stam and other Bakhtinian adaptation studies scholars, some recent works in the field have been expanding the possibilities of Bakhtinian

theory for use in the study of adaptations. For instance, in her recent study of the literary and cinematic adaptations of Daniel Defoe's *Robinson Crusoe* (1719), namely the Robinsonades, Seda Öz expanded this particular theoretical territory by coining the term "Bakhtinian contextualization" (Öz 20), in addition to her deployment of the Bakhtinian terms chronotope and polyphony. As a more general framework, the Bakhtinian toolbox is a beneficial and productive way of looking at adaptation studies. Accordingly, as yet another potential contribution to the recent emphasis on the uses of Bakhtinian theory in adaptation studies, the present study of the Robin Hood story suggests the conclusion that Bakhtinian theory can address the methodological difficulties in the study of certain types of adaptations such as, to use Leitch's phrase, "adaptations without sources" like the adaptations of narratives from oral literature, folk tales and, maybe more elusively, from the fairy tale traditions.

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APPENDIX 1: ORIGINALITY REPORTS

	<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES THESIS/DISSERTATION ORIGINALITY REPORT</p>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE</p>	
<p>Date: 24/07/2015</p>	
<p>Thesis Title / Topic: Robbing the Source Text of its Authority: The Robin Hood Story as Dialogic Intertext</p>	
<p>According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 24/07/2015 for the total of 84 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 4%.</p>	
<p>Filtering options applied:</p> <ol style="list-style-type: none"> 1. Approval and Declaration sections excluded 2. Bibliography/Works Cited excluded 3. Quotes excluded 4. Match size up to 5 words excluded 	
<p>I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.</p>	
<p>I respectfully submit this for approval.</p>	
<p> 24.07.2015 Date and Signature</p>	
<p>Name Surname: _____</p>	<p>Çağrı KOPARAL</p>
<p>Student No: _____</p>	<p>N12220912</p>
<p>Department: _____</p>	<p>English Language and Literature</p>
<p>Program: _____</p>	<p>British Cultural Studies</p>
<p>Status: <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.</p>	
<p><u>ADVISOR APPROVAL</u></p>	
<p>APPROVED.</p>	
<p> _____ Assist. Prof. Dr. Sinan Akilli</p>	

 <p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU</p>										
<p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA</p> <p style="text-align: right;">Tarih: 24/07/2015</p>										
<p>Tez Başlığı / Konusu: Kaynak Metnin Otoritesini Çalmak: Robin Hood Hikâyesinin Diyalojik Metinlerarasılığı</p> <p>Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 84 sayfalık kısmına ilişkin, 24/07/2015 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 4'tür.</p> <p>Uygulanan filtrelemeler:</p> <ol style="list-style-type: none"> 1- Kabul/Onay ve Bildirim sayfaları hariç, 2- Kaynakça hariç 3- Alıntılar hariç 4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç <p>Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <div style="text-align: right;">  24.07.2015 Tarih ve İmza </div> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%;">Adı Soyadı:</td> <td>Çağrı KOPARAL</td> </tr> <tr> <td>Öğrenci No:</td> <td>N12220912</td> </tr> <tr> <td>Anabilim Dalı:</td> <td>İngiliz Dili ve Edebiyatı</td> </tr> <tr> <td>Programı:</td> <td>İngiliz Kültür Araştırmaları</td> </tr> <tr> <td>Statüsü:</td> <td><input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.</td> </tr> </table>	Adı Soyadı:	Çağrı KOPARAL	Öğrenci No:	N12220912	Anabilim Dalı:	İngiliz Dili ve Edebiyatı	Programı:	İngiliz Kültür Araştırmaları	Statüsü:	<input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.
Adı Soyadı:	Çağrı KOPARAL									
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Programı:	İngiliz Kültür Araştırmaları									
Statüsü:	<input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.									
<p>DANIŞMAN ONAYI</p> <p>UYGUNDUR.</p> <div style="text-align: center;">  Yrd. Doç. Dr. Sinan Akollu </div>										

APPENDIX 2: ETHICS BOARD WAIVER FORMS FOR THESIS WORK

 <p style="margin: 0;">HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS BOARD WAIVER FORM FOR THESIS WORK</p>										
<p style="margin: 0;">HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ENGLISH LANGUAGE AND LITERATURE TO THE DEPARTMENT PRESIDENCY</p>										
<p style="margin: 0;">Date: 24/07/2015</p>										
<p>Thesis Title / Topic: Robbing the Source Text of its Authority: The Robin Hood Story as Dialogic Intertext</p> <p>My thesis work related to the title/topic above:</p> <ol style="list-style-type: none"> 1. Does not perform experimentation on animals or people. 2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). 3. Does not involve any interference of the body's integrity. 4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development). <p>I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.</p> <p>I respectfully submit this for approval.</p> <div style="text-align: right; margin-top: 10px;">  24.07.2015 Date and Signature </div> <table style="width: 100%; margin-top: 10px;"> <tr> <td style="width: 30%;">Name Surname:</td> <td>Çağrı KOPARAL</td> </tr> <tr> <td>Student No:</td> <td>N12220912</td> </tr> <tr> <td>Department:</td> <td>English Language and Literature</td> </tr> <tr> <td>Program:</td> <td>British Cultural Studies</td> </tr> <tr> <td>Status:</td> <td> <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D. </td> </tr> </table>	Name Surname:	Çağrı KOPARAL	Student No:	N12220912	Department:	English Language and Literature	Program:	British Cultural Studies	Status:	<input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.
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Status:	<input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.									
<p style="text-align: center;"><u>ADVISOR COMMENTS AND APPROVAL</u></p> <div style="text-align: center; margin-top: 20px;"> <p>APPROVED</p>  Assist. Prof. Dr. Sinan Akilli </div>										



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih:24/07/2015

Tez Başlığı / Konusu: Kaynak Metnin Otoritesini Çalmak: Robin Hood Hikâyesinin Diyalojik Metinleraraslığı

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanıldığını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Ce
 24.07.2015
 Tarih ve İmza

Adı Soyadı: Çağrı KOPARAL
 Öğrenci No: N12220912
 Anabilim Dalı: İngiliz Dili ve Edebiyatı
 Programı: İngiliz Kültür Araştırmaları
 Statüsü: Y.Lisans Doktora Bütünleşik Dr.

DANIŞMAN GÖRÜŞÜ VE ONAYI

UYGUNDUR

Sinan Akılı
 Yrd. Doç. Dr. Sinan Akılı

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