

Patchwork Palimpsest: Fragmentation, Literary Tradition and Remediation

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ABSTRACT: This article focuses on Shelley Jackson's hypertext novel *Patchwork Girl* (1995) and reads it within the framework of palimpsest theory. In this article, the figure of the palimpsest is used on two levels. On the one hand, the concept of palimpsest is employed in order to illustrate the dynamics between male and female literary production. On the other hand, it is used to represent the palimpsestuous relation between two different media of production of literature: the electronic hypertext and the print medium. Emphasizing the medium that produces the literary text, I argue that Jackson brings to the surface the subordinate layer of female literary production within the palimpsest of literary writing and sets the foundation for a different order in the palimpsest that includes the practice of a new generation of writers working with digital media. Last but not least, this article explores the remediation between the electronic hypertext and the print as a ritualistic and palimpsestuous process.

KEYWORDS: Shelley Jackson; hypertext; remediation; new media; female authorship; palimpsest

Published in 1995, Shelley Jackson's *Patchwork Girl* is a CD-ROM-based, Storyspace hypertext¹ novel that presents itself as a rewriting of Mary Shelley's *Frankenstein*, featuring Victor Frankenstein's female monster that is destroyed by her creator in the original novel (137-140).² *Patchwork Girl* has attracted a significant amount of critical attention with regard to issues of identity, gender, authorship, body, and intertextuality as it is evident, for example, in articles written by Carolina Sánchez-Palencia Carazo and Manuel Almagro Jiménez, Heather Latimer, Laura Shackelford and Arnaud Regnaud. Of particular relevance to the present article is the research that has been conducted on the relation of print and digital media in connection to *Patchwork Girl*. Katherine N. Hayles, Paul Hackman, John Vincler, and Steve Tomasula have laid the foundation for the discussion of the complex relationship

¹ The term "hypertext" was coined in the 1960s by Ted Nelson as a form of "non-sequential writing—text that branches and allows choices to the reader" (qtd. in Landow 2-3). George P. Landow develops Nelson's definition further by adding that hypertext "denotes text composed of blocks of text—what Barthes terms a *lexia*—and the electronic links that join them" (Landow 3). Storyspace is an application to create, edit and read hypertext.

² These pages correspond to the 1818 text of Mary Shelley's *Frankenstein*, edited by Marilyn Butler.

between the print book and the electronic hypertext.

Christopher D. Kilgore has explored *Patchwork Girl* from the perspective of the network; his approach, however, does not consider the multilayering, palimpsestic effect created in the hypertext. Drawing on Sarah Dillon's theory, I contribute to the debate about *Patchwork Girl* by discussing it within the framework of the palimpsest.³ Jackson's hypertext novel showcases traits of a palimpsest on two levels. On the first level, the dynamic nature of the palimpsest allows Jackson to emphasize the historical discontinuity of female literary tradition and acknowledge its fragmentary nature, and it subsequently enables her to reorder the palimpsest of literary writing within the framework of new media. On a second level, *Patchwork Girl* fleshes out the palimpsest's characteristic of bringing the layers very close to each other and at the same time keeping them apart.

In her book *The Palimpsest: Literature, Criticism, Theory* (2007), Dillon argues that the term "palimpsest is implicitly related to palimpsests, which until 1845 were paleographic oddities of concern only to those researching and publishing ancient manuscripts. However, the concept of the palimpsest exists independently of such phenomena—it is a strange, new figurative entity" (1). In the present article, the hypertext is interpreted as a palimpsest that aids Jackson to seek her literary lineage, recover portions of it and synthesize a new order of layers in a palimpsest of electronic literature. With *Patchwork Girl*, Jackson has laid the foundation for the reinscription of the palimpsest by a plethora of women practitioners of electronic literature as publications such as María Mencía's edited volume *#WomenTechLit* (2017) confirm.

Furthermore, Dillon introduces another term related to the palimpsest, that of "palimpsestuousness," that is preoccupied with the "simultaneous relation of intimacy and separation" within the layers of a palimpsest and provides a model that preserves "the distinctness of its texts, while at the same time allow[s] for their essential contamination and interdepend-

³ Gérard Genette, in his book *Palimpsests: Literature in the Second Degree* (1982), discusses the palimpsest in relation to the hypertext. His conception of the hypertext, however, does not include the electronic hypertext of Storyspace.

ence" (3). Dillon compares palimpsestuousness with incest, for palimpsestuous relationality is interpreted as a kind of intimacy "that is branded as illegitimate since it is between those who are regarded as too closely related" (5). However, Dillon underlines that this intimacy can be productive and useful under certain conditions, namely when the "intimate" terms "retain some amount of estrangement from one another" (5). This intimacy is echoed in the palimpsestuous relationship between media, an intimacy that relies on the binary of simultaneous closeness and separation in order to be effective as evidenced in the ritualistic exchange of skins between the female monster and Mary Shelley.

Jackson's exploration of her literary lineage in *Patchwork Girl* involves a gradual though painful discovery of the various dispersed fragments of female creativity that were suppressed as monstrous and thus remained buried within the deeper layers of the palimpsest of literary history. In *Patchwork Girl*, the female monster is made "into an empowering symbol of female artistic subjectivity" (Odin 64) through the act of collecting and reassembling the pieces of her destroyed body by both the reader and the author. By focusing on the female monster, Jackson lays the foundation for her own as well as her readers' search, discovery, and re-invention of a vibrant female literary practice.

Western culture has traditionally viewed the human subject split into mind and body, and considered spirit superior to flesh. In her essay "Stitch Bitch: The Patchwork Girl" (1997), Jackson not only points out this divide as well as the body's subordination to mind⁴ but draws attention also to a scheme that identifies the feminine with the body, and the male with the mind. Jackson exposes the widely held idea that "[g]ood writing is direct, effective, clean as a bleached bone [whereas b]ad writing is all flesh and dirty flesh as that" ("Stitch Bitch," n. pag.). By identifying the fleshly with the female production of literature, Jackson

⁴ "The original body is dissociated, porous and unbiased, a generous catch-all. The mind on the other hand, or rather discursive thought, what zen calls monkey-mind and Bataille calls project, has an almost catatonic obsession with stasis, centrality, and unity. Project would like the body to be its commemorative statue or its golem, sober testament to the mind's values and an uncomplaining servant" (Jackson, "Stitch Bitch" n. pag.).

reflects on the inferiority of female literary production to the male one, the latter exercising its supremacy through the presence of an active male tradition of “bleached bone” that determines the literary canon. Due to its palimpsestuous nature, the hypertext exposes the layers that have been concealed or withheld, including the dispersed shreds of female literary practice. In the palimpsest of literary writing, the fragmentary female literary tradition shows through, is brought to light by the hypertext and can be, to quote Jackson's own words, “stitched together” (“Stitch Bitch,” n. pag.), creating thus a different ordering of the layers within the palimpsest.

In the multilayering, palimpsestic effect that she creates in her hypertext, Jackson goes through rather than beyond temporal constraints and establishes a connection between Mary Shelley and herself. In her essay “Stitch Bitch,” Jackson writes: “I expect there are some of you who still think I am Shelley Jackson author of a hypertext about an imaginary monster, the patchwork girl Mary Shelley made after her first-born ran amok. No, I am the monster herself [...]. You can call me Shelley Shelley if you like, daughter of Mary Shelley” (n. pag.). Jackson plays with received ideas about authorship and identity here, makes a pun with her name, and stresses the female literary lineage by claiming to be the “daughter of Mary Shelley” (“Stitch Bitch,” n. pag.). In addition, by identifying herself with the monster, Jackson places emphasis on her identity as an author who draws from a mixture of various influences, highlighting that her hypertext novel constitutes a construct made of various parts from other textual bodies. Odin argues that “Jackson's confrontation with Mary Shelley in *Patchwork Girl* reflects her anxiety of authorship” (63). By playing with the name she has in common with her foremother, Jackson explores the type of “literary history” that labels women's creativity as monstrous (63). I agree with Odin that it is remarkable that Jackson's text “contains multiple narrative folds that do not disguise the female creator of the text but rather reveal her connections to women in time and out of time” (65). Within the layers of the palimpsest, Jackson seeks to trace her foremothers as well as her contemporaries and invites her readers to draw the connections between the various layers to discover the continuity of female literary production.

Due to the historical discontinuity of the literary tradition of women, an important process has to take place within the layers of the palimpsest, which is no other than that of seeking the portions of the layers that show through, compiling and readjusting them. Odin mentions that

unlike the continuous dominant male tradition, women's tradition, when seen in the historical context, has been discontinuous, assuming different guises and forms. A woman writer or artist can connect to this tradition only by a deliberate act of "grafting" recollected lives. This recollection is not a search for a direct line of descent but rather an unraveling of a patchwork of connections that have been the fabric of the lives of women. (67)

This "unraveling of a patchwork of connections" consists of bringing together various shreds from the palimpsest's lower layers. By repositioning them, Jackson creatively reconstructs the parts of the layers that are not immediately visible. By tracing her literary origins as a woman writer through the fragments of the text, Jackson "reinscribes her own monstrous artistic self, which finds its continuity with that of her foremother" (Odin 71). This very act of searching, discovering and recovering the pieces of text is enabled by the medium Jackson uses, the hypertext, which allows her "to create a dynamic text [...] joining the past and the future in the present moment of the reader's experience" (Odin 72). Due to its palimpsestuous nature, *Patchwork Girl* produces a multi-layering effect that attempts to reconnect the dispersed female literary tradition.

In their seminal book *The Madwoman in the Attic* (1979), Sandra Gilbert and Susan Gubar point to the "loneliness of the female artist, her feelings of alienation from male predecessors with her need for sisterly precursors" (50). In Jackson's case, authorial anxieties are simultaneously articulated and exorcized in the section entitled "crazy quilt," where she constructs a palimpsest of quotations from Mary Shelley's novel as well as from other texts. Jackson argues that the making of this textual palimpsest relies on the way one arranges the patterns/quotes ("Stitch Bitch," n. pag.). The difficulty does not rely on the act of "pry[ing] quotes from their sources, and mat[ing] them with other quotes," but the "real work will be in the way you arrange all the stuff you borrow" ("Stitch Bitch," n. pag.). Interestingly, the first lexia screen of the "crazy quilt" section appears with all of its text in the same size and

font. Yet, there is a dotted line just at the bottom of the lexia that is reminiscent of the stitches of the quilt and of the female monster that holds the body parts in place and joins them. By clicking on this line, the reader is confronted with the monstrosity of the text's fragmentation, signaled by a different typographical font for every source that it cites. In this way, Jackson also makes a visual quilt of the text, emphasizing its material qualities by evoking associations of the text as a materially woven fabric. Indeed, each of these screens constitutes what Dillon generally defines as a "palimpsestuous surface," and in this palimpsestuous surface "otherwise unrelated texts are involved and entangled, intricately interwoven, interrupting and inhabiting each other" (4). The keeping apart of the textual quotes is manifest in the choice offered by the experimental typographical layout whereas the collision is apparent on the first appearing screen.

The title of the lexia "scrap bag," which is also the opening screen of the "crazy quilt" section, reinforces the image of a bag full of fragments, and in this case, of textual fragments. Extracts from Mary Shelley's 1818 version of *Frankenstein*, her introduction to her 1831 edition of her novel, L. Frank Baum's *The Patchwork Girl of Oz* (1913), and finally from the book *Body Criticism: Imagining the Unseen in Enlightenment Art and Medicine* (1991) provide the material that Jackson is synthesizing in the textual performance of the lexia in question. This particular lexia is preoccupied with the process of creating the female monster. By selecting different quotes from various sources, Jackson provides multiple points of view, stressing the complexity of the monster's creation. Furthermore, by involving more than one author, her textual scrap bag becomes a space of diachronic artistic community where Shelley Jackson, the younger and the older Mary Shelley, as well as Frank Baum meet.

Jackson begins this particular lexia with a quote from Baum's text, which is then complemented by one from *Frankenstein*. Time is an issue that preoccupies Baum, for he writes: "I have had plenty of time to make the girl" ("scrap bag").⁵ By contrast, duration is emphasized by Mary Shelley, whose quote reads: "I found that I could not compose a female without

⁵ The title of the lexia is given in parenthesis in order to show where this particular excerpt comes from. In hypertext novels, there are no page numbers indicating the readers' position in the text.

devoting several months to profound study and laborious disquisition" ("scrap bag"). The latter quote also elaborates on the difficulty of the "task" mentioned in Baum's quote, as Mary Shelley highlights the "profound study and laborious disquisition" ("scrap bag") necessary to assemble the monster. After reading the *Frankenstein* quote in which Frankenstein "began to collect the materials necessary to [his] new creation" ("scrap bag"), one knows that the body parts collected belong to dead people. However, these expectations are subverted, when Jackson, in her contribution to the lexia, refers not to pieces of corpses but to "magic lanterns, peep show boxes" ("scrap bag"). Taking her readers by surprise constitutes one of the most important of Jackson's techniques; she uses it to enrich her textual quilt, for example when the "materials necessary to [the] new [textual] creation" ("scrap bag") come from Mary Shelley's introduction to her 1831 edition of *Frankenstein*. In the scrap bag of this lexia, the shreds of the "peep show boxes" are juxtaposed with Mary Shelley's "waking dreams" which, in turn, alternate with *Body Criticism's* "geometrical demonstrations" ("scrap bag"). By having Mary Shelley mention her "philosophical doctrines, fortifications and impediments" that took place in the Villa-Diodati, Jackson restores to the readers the illusion that they find themselves in the discourse of *Frankenstein*. Very soon, however, Jackson disrupts this illusion, substituting it with the palimpsestuous reality of the lexia by inserting yet another kind of material: the "cartographic surveys, and engineering machines of all sorts" ("scrap bag"). The palimpsest of *Patchwork Girl* is enriched with the constant addition of materials, thus making it impartial and open to further reinscription.

An example of how the palimpsest works in *Patchwork Girl* is found in the reinscribed infamous scene of the creation of the monster by Frankenstein in the lexia "labor." In "labor," Jackson uses quotes from *Frankenstein* relating to the moment of giving life to the monster in order to frame the main narrative of her lexia. The quotes from Mary Shelley's text constitute the longest ones and are positioned at the beginning and the ending of the lexia. As for the title of the lexia, it suggests that the narration follows a "labor[ing]" process in two senses of the word, that of giving birth to and but also working further constructions and elaborations. By supplementing her narration with quotes by Hélène Cixous, Jackson drives out

Mary Shelley's authorial anxieties and her simultaneous struggle to remain a proper woman according to the Victorian standards of her time.⁶

Although the extracts from *Frankenstein* refer to the creation of the male monster, Jackson's insertion of quotes from Baum's book turns the readers' attention from Mary Shelley's male monster to the female monster, for it is the "Patchwork Girl" that "lay limp and lifeless upon the bench" ("labor"). Jackson subverts the readers' expectations of *Frankenstein's* terror upon confronting his male monster, as the notorious excerpt is anticipated by an image that is encountered more often in a fairy tale than in a Gothic novel. There is a "Magician lean[ing] over" the monster and like a fairy she "shook from the bottle some grains of the wonderful Powder" that "fell directly on the Patchwork Girl's head and arms" ("labor"). Initially, this scene may seem innocently fantastical. However, Jackson animates the horror of the scene by concluding the narrative of this lexia with Mary Shelley's original text: "My candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs" ("labor"). Jackson concludes with Mary Shelley's quote about the male monster in order to speak about the female monster instead. In this way, Jackson resurrects the female monster using the discourse of the original novel, and as a result, the female monster superimposes upon her male predecessor who is substituted by the female monster in this repurposing of the scene that originally referenced the male monster. Instead of the male monster, the final impressions are those of the female one with its "hard" "breathing" and "agitated" "limbs" as it acquires an existence of its own ("labor"). The various layers that constitute the textual palimpsest in this lexia and the way they are rearranged to tell the female monster's birth story highlight an infused authorial voice that mingles Mary Shelley's writing with Shelley Jackson's hypertextual experimentations.

⁶ In her book *The Proper Lady and the Woman Writer* (1984), Mary Poovey points out that "Mary Wollstonecraft Godwin Shelley internalized two conflicting modes of behaviour," for she struggled on the one hand, to "live up to the Romantic ideal of the creative artist, to prove herself by means of her pen and her imagination" (115), and on the other hand, to follow "the increasingly rigid social expectation that a woman should conform to the conventional model of female propriety" (116).

Experimenting with the electronic hypertext has not only enabled Jackson to bring to light a female literary tradition by reordering the palimpsest of literary history, but she was able to open the frontier to women practitioners to lay the foundation for a number of female writers and artists to establish a vibrant generation of electronic literature. The figure of the palimpsest, however, has also facilitated the discussion about the relationship between media, whose importance is underlined with the implementation of an array of new tools at the disposal of writers, who form a new literary tradition that is placed within the framework of new media. The relation between older and newer tools in *Patchwork Girl* is between the electronic hypertext and the print book. Remediation constitutes the way the new tools borrow characteristics from the older ones. In *Patchwork Girl*, remediation is a palimpsestuous process, because during the exchange of characteristics that in this article I read metaphorically as the exchange of skins between the female monster and Mary Shelley, the electronic medium allows certain characteristics of the print to emerge similarly to how the palimpsest itself works. In their book *Remediation: Understanding New Media* (2000), Joy David Bolter and Richard Grusin trace the word “remediation” back to its Latin origin, suggesting that it “derives ultimately from the Latin *remederi*—‘to heal, to restore to health’” (59). However, in *Patchwork Girl* to “heal” and “to restore to health” acquire additional connotations, for remediation is seen as a process not merely of “healing” but also of emergence and interposition. In *Patchwork Girl*, the central metaphor of remediation evolves around a “surgery,” which aims at “healing” the electronic.

In the section “story,” Mary Shelley and the female monster perform a surgery and exchange skins, a process which I read as a key metaphor in the hypertext for the process of remediation it engenders. Remediation as represented in this scene of mutual skin-transfer acquires the dimension of a ritual. Mary Shelley and the female monster stand for the two different media, print and electronic, respectively. The narration in the section “story” is that of the female monster. In the lexia “mary,” the female monster describes in a confessional tone her last meeting with Mary Shelley: “The day I left Mary forever, we performed a certain surgery.” As Dillon argues the “utmost intimacy is only [...] productive, between those [media] that retain some amount of estrangement from one another” (5). The day the monster “left

Mary forever" ("mary") signals the separation of the two media that previously colluded in the palimpsest. This separation anticipates the promise for a productive interaction between print and electronic text anticipating the emergence or birth of a different kind of textual experience.

The lexia "surgery" complements the lexia "mary" insomuch as it describes the preparations for the transfer, which gradually introduces the readers to the almost mystical character of the ritual. The female monster describes Mary Shelley's preparation as follows: "Mary dampened a rag at the mouth of the kettle and applied it to her calf. She let out a faint cry of surprise and pain" ("surgery"). The elements "of surprise and pain" relate to the readers' experience with the hypertext, for on the one hand, the hypertext, as a new form of mediation, provokes surprise, and on the other, it unsettles reading habits and subverts the linearity of the print novels that readers have been at ease with. As the readers reflect on the feelings and experiences of Mary Shelley, they also reflect on their own feelings and experiences upon first encountering hypertext.

In the lexia "join," one observes the firm attitude of the female monster towards Mary Shelley, a situation that is illustrative of the relationship between hypertext and print respectively. Although Mary Shelley, as the representative of print, does not appear to object to the surgery, it is the firm insistence of the female monster, the representative of the hypertext that actualizes the surgery. As the female monster relates: "I held her leg steady as she unblinkingly scored a circle the size of a farthing in the skin of her calf, then from the perimeter of the circle toward the center slid the blade under the topmost layers of skin, lifting it" ("join"). In the palimpsest of hypertext, the print is allowed to show through, as the hypertext/female monster reveals certain aspects of print/Mary Shelley that until now were not manifest, lifting what exists "under the topmost layers" ("join").

The characteristics that the media brought together in the palimpsest of the hypertext share are reflected in the pieces of skin Mary Shelley and the female creature exchange:

We had decided that as my skin did not, strictly speaking, belong to me, the nearest thing to a bit of my flesh would be this scar, a place where desperate things joined in a way that was my own. For her part, she chose a piece of skin Percy would likely never

miss, in a place where bandages could be readily explained if they should be discovered. ("join")

The unusual way the skins are joined and form the "scar" in the female monster's body denotes an understanding of authenticity and originality in the combination of the materials. Subsequently, it is also pointing to the unique reading experience of Jackson's hypertext, where each reader's engagement with diverse lexias leads to a different version of the story. The final stage of the surgery/remediation is the sewing between bodies/media: "I sliced off a disc of scar tissue the same size as the bit that lay on the pink twist of cotton," the female monster narrates, "and slid it off the point of the knife onto the raw spot on her leg, she took the knife and laid her piece on me" ("join"). In the end, the actual act of stitching the pieces together is not done by the female monster/hypertext, but by the print medium/Mary Shelley, as the one medium converges with the other medium: "The needlework was her assignment; my big hands are too clumsy for fine stitchery. I swabbed the blood from both our thighs. She was pale but her hands were steady as she joined us" ("join"). The act of joining the two media's "skins" stands for a metaphorical exchange of characteristics between media.

Another issue concerning remediation comes to the surface here, namely whether the medium will retain the characteristics it has remediated. The female monster/hypertext wonders, whether the part that was remediated by Mary Shelley/print will survive. By contrast, there is no doubt that the part of Mary Shelley/print that was remediated by the female monster/hypertext will survive and be assimilated as another characteristic of the electronic medium: "I do not know what came of that off-shoot of me, if it dried and fell off or lived in its ring of scars. But I am a strong vine. The graft took, the bit of skin is still a living pink, and so I remember when I was Mary, and how I loved a monster, and became one. I bring you my story, which is ours" ("us"). The dual character that the female monster's body comes to assume—that of communicating her own story and the one of Mary Shelley's—reverberates the electronic medium's function as an archive, where some characteristics of print are retained. The way that the hypertext works as an archival repository for the print does not only encompass the intertextual relationship between Jackson's and Shelley's texts but also reinforces their medial connection. The figure of the palimpsest enables the creation of not

only a textual archive but also a medial one, which because it is structured in a palimpsestuous way, it capacitates a dynamic relation between the two media that is based on emergence and interposition.

Whether both media will completely contain the characteristics they remediated from each other appears to be a question that puzzles readers. As far as hypertext is concerned, it seems that the ties with printed matter have a strong hold, and the distancing of the media is characterized by the female monster as a reverse pregnancy: "After Mary and I parted, I became depressed, suffering a kind of post-partum blues in reverse. But the loss of a parent is another sort of pregnancy, a reeling back into one self of the lines of arrival, giving birth backwards" ("aftermath"). As Hayles argues in her book *Writing Machines* (2002), the relationship between media can be a parasitical one: "the relationships between different media are as diverse and complex as those between different organisms coexisting within the same ecotome, including mimicry, deception, cooperation, competition, parasitism and hyperparasitism" (5). Just like the fetus grows within the womb, likewise, but with a twist, the print dwells like a parasite within the electronic. For instead of growing in the manner an embryo does, the female creature points out that the reverse needs to take place, that is, the fetus (of print) has to grow smaller, so as to allow complete assimilation and one medium to become the repository of the other:

Mary shrank, and I took her in, I become her repository. It bloated me, the responsibility of carrying that life. For a time I couldn't be much more than a kind of shell for it, drawn on by it, using my resources more to keep it fat and thriving than for my own affairs: Only with time (it was more than nine months) would the parent manikin shrink back down to the size of an embryo. Then I could begin to reabsorb her. ("aftermath")

The imagery of the womb and the development of the fetus⁷ illustrate very vividly the process of remediation. It is necessary for the medium to not simply imitate the other, but through remediation to borrow elements so as to produce its own distinct characteristics. Thus, the eventual outcome of remediation is a relationship featuring a constant accumulation of characteristics, providing a constant redefinition and reformulation of media that are

⁷ In her article "Reproductive Technologies, Fetal Icons, and Genetic Freaks" (2011), Heather Latimer also discusses the role of the fetus in Jackson's hypertext, although from a different perspective.

involved in the production of literature, emphasizing their importance, never allowing them to become static. In particular, *Patchwork Girl* offers insights into a palimpsestuous process of remediation that involves the electronic and printed matter.

In conclusion, exploring the concept of the palimpsest in relation to the electronic hypertext in *Patchwork Girl* sheds new light on this figure, which Jackson used in order to bring to the surface the dispersed literary tradition of women as well as to illustrate metaphorically the palimpsest's aspects of intimacy and separation as the process of remediation. By acknowledging the fragmentary nature and historical discontinuity of women's writing tradition, Jackson retrieves the fragments that are to be found in the textual palimpsest and by laying the foundation with her seminal hypertext, she passes on the torch to the next generation of women writers that practice their craft in digital media.

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