

Redeeming Jason's Mom: Intertextuality, Horror, and *This One Summer*

Horror movies are intra- and intertextual points of reference in Jillian Tamaki's and Mariko Tamaki's *This One Summer*. The graphic novel depiction of pre-teen Rose's week at her family's beach cottage finds Rose and her friend Windy negotiating the liminal space between childhood and adolescence, taking cues and instruction from their parents, the local teenagers they spy on, and the horror movies (*The Texas Chainsaw Massacre*, *Jaws*, *Friday the 13th*, and *A Nightmare on Elm Street*) they rent from the convenience store. As their experiences with these films color their interpretations of two "real life" dramas Rose and Windy watch unfold—the disintegration of the relationship between Rose's crush, Dunc, and his girlfriend, Jenny; and a palpable strain that emerges between Rose's parents—a reading of *This One Summer* that attends to its intertexts reveals the ways in which the novel encodes these "real life" dramas in the generic terms of the horror film, offers feminist commentary on the same and, in a climax that re-writes both the conflict and resolution of *Friday the 13th*, affects a re-reading of the films themselves.

That the intertexts the novel references are typically considered "adult" media ("this stuff is rated R, not for kids," a convenience store employee warns Rose [307]) places the novel in what Jonathan Culler calls a "discursive space" that challenges the construction of the child presumed the primary audience of this novel. Arguably, readers under 17 are restricted from viewing the films the novel cites; however, the availability of these films via streaming services precludes enforcement of this restriction. As such, the novel disputes the hegemony Christine Wilkie-Stibbs associates with intertextual children's literature which, Wilkie-Stibbs writes, is always already informed by an (adult) author's youthful reading in children's literature.