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**POSTMODERN EDEBİYATIN TARİHSEL
ÜSTKURMACA TEKNİĞİNİN TEMSİLİ OLARAK PETER
ACKROYD'UN *HAWKSMOOR* ADLI ROMANI**

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**PETER ACKROYD'S *HAWKSMOOR* AS A POSTMODERN
REPRESENTATION OF HISTORIOGRAPHIC
METAFICTION**

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**POSTMODERN EDEBİYATIN TARİHSEL ÜSTKURMACA TEKNİĞİNİN
TEMSİLİ OLARAK PETER ACKROYD’UN *HAWKSMOOR* ADLI ROMANI**

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ÖZ

Bu çalışma, Peter Ackroyd’un *Hawksmoor* adlı çağdaş eserinin bir “tarihsel üstkurmaca” (historiographic metafiction) olarak nasıl anlatıldığını ve bu yönüyle postmodern edebiyat türü içerisinde ne şekilde değerlendirildiğini incelemektedir. Bir postmodern yazım türü olan tarihsel üstkurmaca, genel edebi yazım özellikleri ile birlikte sunulmaktadır. Bu tez, “tarihsel üstkurmaca” teriminin mucidi olarak kabul edilen Linda Hutcheon ve tarih yazımı ile edebiyat arasındaki ilişki üzerine kapsamlı yazılar yazmış olan Hayden White gibi alanda ileri gelen eleştirmenlerin fikirleri ışığında romanın yakın incelemesine dayanmaktadır. Postmodern edebiyatın metinlerarasıcılık (intertextuality), üstkurmaca (metafiction), özdeşünümsellik (self-reflexivity), parodi, öykünme (pastiche) ve öz-bilinç (self-consciousness) gibi genel yazım özellikleri ile ilişkili olarak, *Hawksmoor*’un hangi bakımlardan postmodern tarihsel üstkurmaca olarak ele alındığı, kitaba yapılan detaylı ve yakın inceleme ile açıklanmaktadır. Literatür değerlendirmesinin ardından, bu çağdaş eserin edebi özellikleri, hikâyenin dayandırıldığı tarihi olay ile birlikte açıklanmaktadır. Yazılı kaynaklara göre gerçek olduğuna inanılan tarihi olay alt-üst edilerek ona paralel bir hikâyeyaratılmış olup birbirine paralel bu iki hikâyeye tek bir hikâyeye formatına dönüştürülerek okuyucuya sunulmaktadır. Postmodern edebiyata dair pek çok yazım tekniği ile postmodern temayı barındıran *Hawksmoor*, içerisinde belirli bir tarihi olaya atıflarda bulunularak söz konusu tarihi olayın yıkıcı bir teknikle yeniden yazılmasıyla iyi bir postmodern roman örneği teşkil etmektedir.

Anahtar Kelimeler: Postmodern edebiyat, tarihsel üstkurmaca, postmodern edebi yazım teknikleri

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ABSTRACT

This thesis aims to analyze Peter Ackroyd’s contemporary work *Hawksmoor* as a postmodern representation of historiographic metafiction, and to explain to what extent it can be considered as a postmodern novel written in the form of a historiographic metafiction. The postmodern literary genre of historiographic metafiction is presented along with its general literary characteristics. This thesis is based on the close reading of the novel in the light of the ideas of outstanding critics such as Linda Hutcheon who is accepted as the inventor of the term “historiographic metafiction” and Hayden White who extensively wrote on the relationship of historiography and literature. The aspects why *Hawksmoor* is taken as a postmodern historiographic metafiction are revealed based on a close reading of the book in relation with the general principles of postmodern literature, such as intertextuality, metafiction, self-reflexiveness, parody, pastiche and self-consciousness. Following the review of literature, the literary characteristics of this contemporary novel *Hawksmoor* are explained along with its historical background. The historical story, which is thought to be real depending on the written sources, is duplicated with a subversion of the original one, and the novel is presented to the readers as two mirror-like plots blended into one single story in terms of structure. Comprising many of the techniques and themes of postmodern literature, Peter Ackroyd’s *Hawksmoor* serves as a good example of postmodern historiographic metafiction designed with close references to a historical past re-written in a subversive way.

Key words: Postmodern literature, historiographic metafiction, postmodern literary techniques.

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1. INTRODUCTION

In this particular thesis, the novel *Hawksmoor* (2010) written by Peter Ackroyd, a contemporary British writer will be analyzed in detail in terms of its postmodern characteristics, especially a specific form of postmodern literary writing, which is historiographic metafiction. Ackroyd intentionally subverts a historical event by means of various postmodern techniques, such as playing with the concept of time, blurring the distinctions of literary traditions, making intertextual references, applying an explicit use of pastiche, fragmented utterances by the characters, and self-conscious interventions through the narration.

In terms of the stylistic characteristics, we can trace early examples of postmodern literary writing back to the 18th century when *Tristram Shandy* (1760) was published and when we had not been introduced the term “postmodern” yet. Considering the literary conventions of the time that it was written, *Tristram Shandy* is unusual both contextually and stylistically, in that Tristram narrates his own story as an unborn child without telling the meant story but fragmented ones. In this respect, “its [postmodernism’s] formal techniques seem often to have originated from the novels like *Tristram Shandy* (1760), *Don Quixote* (1604) or *Tom Jones* (1749)” (Waugh, 24).

Although postmodern literature was not conventionally presented to the readers as a literary genre, it was naturally adopted by the society as a result of the inevitable social and cultural changes, which dragged the people to think about an alternative reality to the one that was imposed to them. This spirit of change at social and cultural environment after World War II affected the literature of the time, as well. The activist and liberalist tendency in 1960s especially in the field of politics has also an undeniable effect in the rise of postmodernism at ideological level. Therefore, the materials of the literary writing after 1960s are consistent with the protesting spirit of the time in that the

imposed ideology is questioned. This consistency is not limited with the content, but also the conventional style of writing is subverted, because the spirit of that decade is not conforming with the traditions. That is why we can think that type of literary writing after the 1960s as postmodern both stylistically and ideologically.

As it was put forward by Linda Hutcheon that will be referred constantly in this thesis because of her impressive critical thinking and writing on postmodernism and historiographic metafiction; the “systems” that have one central truth were questioned in postmodernism: “[p]ostmodernism questions centralized, totalized, hierarchized, closed systems: questions, but does not destroy (cf. Bertens 1986, 46-7)” (1988,41).

Therefore, as it is believed that history is a faithful representation of past, it can be considered as one of the main disciplines that are challenged in postmodernism. In this thesis, *Hawksmoor* will be analyzed in terms of the postmodern subversion of a historical occasion which is thought to be accurate depending on the written sources of history. Locating this historical manipulation at the very center of the novel, Ackroyd decorates the story with the help of many postmodern characteristics. To illustrate, *Hawksmoor* subverts the generic conventions of detective fiction. In traditional detective fiction, a detective is in a pursuit of a murderer or mystery, and finds out the identity of the murderer or reveals a mystery. Unlikely in *Hawksmoor*, although there are murders that the detective Nicholas Hawksmoor is charged to solve, he is unable to reveal the identity of the murderer, which contradicts with the readerly expectations from a typical detective fiction. This subversion of the author serves for making the distinctions of literary genres obscure enough to surprise the readers. The readers are surprised not only by means of this merge of literary genres but also via unconventional concept of time which is distorted in the novel as there are two different time settings which structurally form one single story.

As it will be further detailed in the following chapters, *Hawksmoor* may be considered as an embodiment of many postmodern literary characteristics and a prominent form of historiographic metafiction. It takes that historical occasion in a playful manner and illustrates a re-writing of history with the claim that history-writing is a “problematic” act as we can never have a direct access to history (Hutcheon, 1988, 87). According to the literary critics of historiography such as Hayden White and Roland Barthes; as it is

already a narration, history-writing can never be considered as an “objective representation of reality” (Woods, 55). Historiographic metafiction as a postmodern form of literary writing which indicates the textuality of history, therefore, is employed in such postmodern novels such as *Hawksmoor* with no specific purpose other than problematizing that objective representation of reality.

Therefore in this thesis, *Hawksmoor* will be analyzed in terms of to what extent it is considered as a postmodern re-writing of history, that is historiographic metafiction, along with its other characteristics of postmodern fiction, such as intertextuality, self-reflexiveness, self-consciousness, playing with the concept of time and traditions. These characteristics of postmodern literary writing are used in the novel in a way to problematize accurate representation of the past, which further supports the claim of this thesis.

The motivation behind taking this issue as the subject of the current thesis is that *Hawksmoor* is vividly a good example of historiographic metafiction as it will be detailed in the following chapters, but it has not yet been analyzed in depth so far in terms of historiographic metafiction as a postmodern form of literary writing. Leaving more space for close analysis of the novel itself, this thesis aims to contribute to the literature with a comprehensive review of the theory of postmodernism, postmodern literature and historiographic metafiction; and provide a deep analysis of Peter Ackroyd’s *Hawksmoor*. Literature is reviewed based on the list of suggested readings available in *Cambridge Companion to Postmodernism* (Connor, 224).

Three chapters will serve this thesis to reach a final conclusion. In Chapter 2, the theory of postmodernism, the general characteristics of postmodern literature and how postmodernism emerged in the social, cultural and literary environment will be explained in detail. Then in Chapter 3, the theory of historiographic metafiction will be explained with references to the critics that are highly appreciated in the field, such as Linda Hutcheon, Hayden White, and Roland Barthes. Finally, in Chapter 4, the novel *Hawksmoor* will be analyzed in terms of its postmodern characteristics such as playfulness, subversion of the literary genres, concept of time, use of parody, pastiche

and intertextuality; which will be followed by a close analysis and evaluation of the novel as a historiographic metafiction.



2. POSTMODERNISM

2.1. The Rise of Postmodernism

Although commonly considered as a temporal term defining the period following modernism, postmodernism connotes not only a certain period coming after modernism, but also a radical intellectual change from that preceding movement. Brian McHale defines the term “postmodernism” in his *Postmodernist Fiction* with two different perspectives:

Thus the term ‘postmodernism’, if we take it literally enough, *à la lettre*, signifies a poetics which is the successor of, or possibly a reaction against, the poetics of early twentieth-century modernism, and not some hypothetical writing of the future.

As for the prefix POST, here I want to emphasize the element of logical and historical consequence rather than sheer temporal posteriority. (McHale, 5)

It is quite difficult to make an exact definition of the term “postmodern” as we deal with it not only in one single field. It is a kind of movement which adds a different dimension and perspective to all the disciplines that people are involved in.

After World War II, the world underwent a radical change in terms of power dynamics and the ways of life that people lead as a consequence of “computer technology”, “World Wide Web”, “technoscientific innovations” and such other technological developments (Heise, in Connor, 137). These technological developments directly or indirectly influenced all the aspects of human life. Fredric Jameson, in his *Postmodernism, or the Cultural Logic of Late Capitalism* (1997) apparently referred to World War II as an explicit reason for the rise of postmodernism:

(...)World War II, (...)also had the effect of reorganizing international relations, decolonizing the colonies, and laying the groundwork for the emergence of a new economic

world system. Culturally, however, the precondition is to be found (apart from a wide variety of aberrant modernist "experiments" which are then restructured in the form of predecessors) in the enormous social and psychological transformations of the 1960s, which swept so much of tradition away on the level of *mentalities*. (Jameson, xx)

With the social and the cultural unrest that has changed the "mentalities", the way that people see, evaluate and criticize the events has changed as well. In this respect postmodernism has a much greater scope with its approach to any kind of totalizing ideology. As Lyotard loudly proposes: "Let us wage a war on totality (...)" (Lyotard, 82), postmodern attitude towards any totalizing ideology is to de-construct and unsettle what is ideologically-, culturally- or literally- constructed and settled. It is believed that the roots of postmodern philosophy lie in these totalizing modern discourses:

Postmodern assaults on Enlightenment rationality and universalism, as well as postmodern emphases on relativism, perspectivalism, difference, and particularity, stem as much from philosophical critiques of Western thought that begin with Nietzsche and continue through Dewey, Wittgenstein, Heidegger, and feminism, as from particular political experiences. Thus, there was a turn away from modern discourses of truth, certainty, universality, essence, and system and a rejection of grand historical narratives of liberation and revolution. (Best and Kellner, 6).

Thus the people of postmodern era have adopted a tendency to criticize the things that are imposed as the only truth and to accept the idea that there is not one single truth, but the truth is multiple. As Jameson refers to the "social and psychological transformations of 1960s" (Jameson, xx), the thoughts that were repressed in the earlier periods are liberated in postmodernism. The rise of postmodernism, in this sense, is urged by this spirit of liberation of 1960s as it is explained that:

(...) the discourses associated with postmodern emphases on the margins, differences, excluded voices and new subjects of revolt are related to 1960s attacks on racism, sexism, and other forms of prejudice and to attendant openings to new values, voices, and peoples. Many women, people of color, members of ethnic groups, and gays and lesbians began advocating a politics that directly proceeds from their "subject positions" as oppressed or underprivileged groups and that focuses on their own distinct identities and experiences. (Best and Kellner, 9).

This general change in the thinking attitudes of people has revealed itself in most of the disciplines that people are engaged with: architecture, philosophy, literature, music and literary criticism. Linda Hutcheon addresses to that change in her *A Poetics of Postmodernism: History, Theory, Fiction* that “[w]hat precisely, though, is being challenged by postmodernism? First of all, institutions have come under scrutiny: from the media to the university, from museums to theatres.” (1988, 9). As Hutcheon states, the “institutions” started to be re-considered by sweeping away all the perspectives that had been adopted by then. Fredric Jameson supports that idea with his claim “[t]he postmodernist viewer, however, is called upon to do the impossible, namely, to see all the screens at once, in their radical and random difference (...)” (Jameson, 31). Therefore postmodernism can be considered as an offer for the society to adopt multiple perspectives instead of only one. Before assuming a status defining a certain genre, it has spread its effect onto all kinds of “institutions” (Hutcheon, 1988, 9). According to Tim Woods, as stated in his *Beginning Postmodernism* (1999):

[i]n the 1960s, the use of the term “postmodern” emerged to describe a frequent use of random techniques, mixed and merged styles, and increasingly provisional methods in certain types of fiction, although the concept only gained its dominance as a generic term in the 1980s.(Woods, 50).

As it can be deduced from Wood’s statement, the state of being postmodern precedes the theory of postmodern as a term defining a certain genre in most of the disciplines. As the terms ‘postmodernism’ and ‘postmodernity’ are generally confused, it will be helpful to make a differentiation. Postmodernity, which is defined “as the designation of a social and philosophical period or ‘condition’” by Hutcheon (2002, 23) is generally considered as the social outcome of postmodernism which is –according to Jameson– “both the socio-economic periodization and the cultural designation” (25). However Hutcheon differentiates these two confusing terms by openly admitting their close relationship and points to the “cultural” aspect of postmodernism and “philosophical and socio-economic” characteristic of postmodernity (25). Jean-François Lyotard, on the other hand, calls the state that the society assumed following modernism as “The Postmodern Condition” with his namesake work *The Postmodern Condition: A Report on Knowledge* (1984) in which he considers postmodernity and modernity as interconnected concepts: “[w]hat, then, is the postmodern? (...) It is undoubtedly a part

of the modern.” (Lyotard, 79). Based on these statements, it can be claimed that the change in the state of the society from modernity to postmodernity was an ambiguous consequence of the social, political and cultural fluctuations that the society had experienced. There is not any stable or commonly-accepted idea about the exact date or occasion that has clearly cut these consecutive states of society into two. The ambiguity regarding the date that postmodernism came about is reinforced by Ihab Hassan’s statement in his *The Dismemberment of Orpheus* that:

[w]e would not seriously claim an inaugural “date” for it as Virginia Woolf pertly did for modernism, which she said began “in or about December, 1910”-though we may sometimes woefully imagine that postmodernism began “in or about September, 1939”.
(Hassan, 264)

By addressing to the start of World War II with the date “September, 1939”, he points out to the change that the humankind had undergone at social and political level, which he implies as the beginning of postmodernism.

2.2. Postmodern Literature and Its Characteristics

With the change from modernity to postmodernity, the new ideas and perspectives that came about were adopted in many of the cultural, social and scientific fields. The change in literature, in this regard, can be considered to have been evoked with the embodiment of new ideas within the literary texts. By its nature, literature has the capacity to allow new ideas, movements, perspectives and styles to be represented on the text, and therefore it has become an important assistant of postmodernism in terms of disseminating its fame subverting any given ideology in any of the above-mentioned fields. Bran Nicol refers to that literary change in his *Cambridge Introduction to Postmodern Fiction* that: “[t]here can be no doubt that literary change works ‘symptomatically’, as a result of what occurs at a wider social and cultural level” (17). Therefore the ideas that have changed the society from modernity to postmodernity have also directed the literature of the time. The commonly accepted ideas and theories that had been put forward by modernism and the other prior literary movements have been challenged with the unique characteristic of postmodern literature to “interrogate” as it has already been defined (Hutcheon, 1988, 54). By making use of an interrogative

style, postmodern literature does not accept any ideology as it has been imposed previously, which is also supported by a statement in *The Postmodern Condition: A Report on Knowledge* by Jean-François Lyotard:

A postmodern artist or writer is in the position of a philosopher: the text he writes, the work he produces are not in principle governed by pre-established rules, and they cannot be judged according to a determining judgment, by applying familiar categories to the text or to the work (Lyotard, 81).

Considering its tendency to question and shake any ground that has been fixed by any kind of ideology, it is not a surprise that postmodernism has found literature as one of the most convenient fields to question, challenge, deconstruct and subvert any pre-constructed and totalizing thought. It is quite clear from the texts written about the emergence of postmodern fiction that postmodernism as a general movement in any field is immediately followed by postmodern fiction, which is said to employ certain characteristics, supporting the postmodern idea. Tim Woods, claiming that postmodern fiction dates back to the 1960s, provides his reader with a brief description about the emergence date and characteristics of postmodern fiction in his *Beginning Postmodernism*:

Often used as a periodizing concept to mark the literature which emerged in the 1960s Cold War environment, it is also used as a description of literary formal characteristics such as linguistic play, new modes of narrational self-reflexivity, and referential frames within frames (the “Russian doll” effect) (Woods, 49).

As Woods further mentioned, postmodern literature cannot be limited to a certain period of time as it is “rather an ongoing process of problematization or subversion of realist (mainstream) aesthetic ideology” (64).

As mentioned in the previous part of this thesis, the social and cultural condition during and following World War II formed the ground for the people to question, assume a skeptical way of thinking and to be subversive towards any reality which has long been accepted as the only and ultimate truth. The people that experienced the traumatic consequences of the war tended to approach life more philosophically. However, the attitude that postmodern fiction adopts in the representation of any idea is not for

destruction but for questioning (Hutcheon, 1988, 41). Therefore Nietzsche's philosophy- although much earlier than the emergence of postmodernism as a movement- was adopted in order to question life. In this regard, it may be said that the philosophy of postmodernity owes much to Nietzsche as Gianni Vattimo states: "[i]t could legitimately be argued that philosophical post-modernity is born with Nietzsche's work (...)" (qtd., in Zima, 68). Nevertheless, this philosophical questioning of postmodernism is not a nihilistic one as Nietzsche did, but to encourage creativity and diversity. The point where postmodernism arrives at the end of these questioning is not the meaninglessness of life according to Hutcheon but that we create the meanings (1988,43). Existentialism, on the other hand, is one of the philosophical movements of 20th century just like postmodernism. And it puts human existence at the core of everything. According to Jean Paul Sartre, a French philosopher also known with the theory of existentialism, "existence comes before essence" (26) and "man is responsible for what he is" (29):

If, however, it is true that existence is prior to essence, man is responsible for what he is. Thus, the first effect of existentialism is that it puts every man in possession of himself as he is, and places the entire responsibility for his existence squarely upon his own shoulders (Sartre, 29).

Under the light of these statements, it is obvious that the points of origin of existentialism and postmodernism differ. Although there are serious questions about the human existence in existentialist theory especially after the traumatic world wars, and human existence is celebrated in the end; "the postmodernism of the 1970s and 1980s offers little cause for either despair or celebration; it does leave a lot room for questioning" (Hutcheon, 2002,10).

Absurdism, which is generally thought to have developed within the theory of existentialism gained a kind of popularity with Albert Camus's *The Myth of Sisyphus* (2010), an essay on philosophy, where Camus defines the concept of absurdism by means of this myth of Sisyphus who was punished by the Gods with continuously carrying a rock up to a hill where the rock will fall down again, and this hopeless cycle will continue for eternity. The works which fall into the category of absurd "explore themes of loneliness and isolation, of the failure of individuals to connect with others in

any meaningful way, and of the senselessness and absurdity of life and death” (Milne, 1). With Sisyphus as the “absurd hero”, Camus brings about such themes like the meaning/meaninglessness of life and death, and absurdity of living. Likewise, Samuel Beckett’s “Waiting for Godot” (1953) on the other hand, which is accepted as an example of Theatre of the Absurd touches on similar themes like meaninglessness and absurdity of life. Such works of absurd question life and death from a nihilistic perspective as they generally end up with the themes of absurdity and the meaninglessness of life. However in postmodernism, “the point is not exactly that the world is meaningless (A. Wilde 1981, 148), but that any meaning that exists is of our own creation” (Hutcheon, 1988,43). Absurdity, therefore, is used in postmodern literature in order to arise a kind of consciousness so as to generate plurality, multiplicity and diversity.

The technological developments in the 20th century played an important role in disseminating any information fast enough and thereby enabling the newly-emerging trends and movements to spread all around the world (Yılmaz, 2013,200). Although mainly one form of art had been accepted in the prior ages, different and various forms of art went hand in hand in the 20th century as a consequence of these social, cultural and technological transformations which resulted in the availability of many artistic movements. In the 20th century, art was flourished with multiple forms and movements, whereas, in prior ages, only the works produced in accordance with the expectations from that type of tradition were appreciated. Therefore, postmodernism developed within an environment where everything was available at once, which may be a reason for the pluralistic aspect of postmodernism.

At this point, it may be claimed that postmodernism departs essentially and philosophically from the other movements of the 20th century, such as nihilism, existentialism and absurdism. In the practice of literature, on the other hand, it is obvious that postmodernism periodically “follows from modernism” (McHale, 5). Modernism’s quest for truth and absolute reality is what is challenged in postmodern literary writings. Nicol states that “[p]ostmodern fiction tends to be marked by an ambivalence towards realism rather than a desire to reject it outright” (23). The reason of the postmodern questioning is never an offer for another alternative reality, as it

contradicts with the very nature of postmodernism. So there is a constant process of questioning in the postmodern phenomenon (Woods, 64). Postmodernist fiction is based on ontological questions (McHale, 10). Instead of trying to reach a so-called “knowledge”, postmodern fiction gets skeptical about that knowledge itself. It is not to seek the knowledge, but to problematize it:

In postmodern fiction, too, the documentary impulse of realism meets the problematizing of reference seen earlier in self-reflexive modernism. Postmodern narrative is filtered through the history of both. (Hutcheon, 2002, 28).

In short, despite of their literal similarity as they share the same word “modern”, they depart radically in terms of their objectives in fiction. However, that would be definitely wrong to claim that postmodernism is a rejection of modernism, as what postmodernism does is not to reject the values and dynamics of modernism, but to be skeptical about them (Yilmaz, 2013,200). According to McHale who makes a clear distinction between modernist and postmodernist fiction on William Faulkner’s *Absalom, Absalom!* there is a “shift of dominant from problems of knowing to problems of modes of being – from an epistemological dominant from an ontological one” (McHale, 10). McHale also classifies the critics who wrote on postmodernism without favoring any of them, and that classification is quoted by Hutcheon:

Thus, there is John Barth’s postmodernism, the literature of replenishment; Charles Newman’s postmodernism, the literature of an inflationary economy; Jean François Lyotard’s postmodernism, a general condition of knowledge in the contemporary informational regime; Ihab Hassan’s postmodernism, a stage on the road to the spiritual unification of humankind; and so on. There is even Kermode’s construction of postmodernism, which in effect construct it right out of existence. (McHale, qtd in Hutcheon, 2002, 11)

Hutcheon adds McHale, as well, to this list of critics as “McHale’s postmodernism, with its ontological ‘dominant’ in reaction to the epistemological ‘dominant’ of modernism” (2002,11). Thus, even the explanations of the critics on postmodernism differ a lot and touch almost any field that human-beings are engaged with, which totally in tune with postmodern characteristics.

Linda Hutcheon, gives an idea about how broad the scope of postmodernism is in her work *Poetics of Postmodernism: History, Theory, Fiction*:

(...) postmodernism is a contradictory phenomenon, one that uses and abuses, installs and then subverts, the very concepts it challenges – be it in architecture, literature, painting, sculpture, film, video, dance, TV, music, philosophy, aesthetic theory, psychoanalysis, linguistics, or historiography. (Hutcheon, 1988, 3)

Although it is naturally impossible to make any definition for postmodern literature as it apparently contradicts with its essential dynamics, it is clear from the reasons for its emergence and the concepts that it makes use of that it can be considered as an uprising against the previously-accepted ideologies, either in literature or any other field. In this regard, in postmodern literary writing it is common that we observe some radical changes from the earlier conventions of literature in terms of its purpose, style, techniques, represented themes, objectivity, references and language.

2.2.1. Intertextuality, Pastiche and Parody

Unlike modernism, originality is not something that is aimed in postmodernism. It was already accepted in postmodernism that it is impossible to produce an original piece of art as the creator was definitely influenced by the prior artists. To make this claim outright, it is common in postmodern texts to make references to the earlier literary pieces (Hutcheon, 1988,125). This is a deliberate effort as the modern idea of original texts is something to be challenged and subverted, which is called as “intertextuality” by Julia Kristeva:

The text is therefore a *productivity* and this means: first, that its relationship to the language in which it is situated is redistributive (destructive-constructive), and hence can be better approached through logical categories rather than linguistic ones; and second, that it is permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another. (Kristeva, 36)

As Kristeva puts, the inter-relation of a text with other texts results in “productivity” and therefore the intertextual references will serve a text to be associatively more active. In a postmodern text, it is via such intertextual references to other works of art that the

modern idea of a fixed meaning is challenged with an implicit assertion that meaning is not fixed in one single text, but it is “(...) made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody and contestation (...)” (Barthes, 1977a, 148). Although they sound like literally different theories, the concept of intertextuality was derived from Kristeva’s interpretation of her readings of Saussure and Bakhtinian theory of “heteroglossia” as they value in the plurality of voices in a text (Hutcheon, 1988, 126). “Heteroglossia” was described as:

(Gk hetero, 'other, different' + glossa, glotta, 'tongue') A term coined by Mikhail Bakhtin (1891-1975) - the Russian is raznorecie- to describe the variety and diversity of languages used in epic and in the novel (qq.v.). He distinguished between the language used to represent the attitudes and opinions of the author and that used by “individual characters in fiction and epic. (Cuddon, 381)

Bakhtin relates his theory of heteroglossia more with language, emphasizing on the multiplicity of different languages (Bakhtin, 275). Then with Kristeva, the concept has gained more popularity as a postmodern theory of “intertextuality” with a focus on the “textual productivity” (Hutcheon, 1988,126). Although it is apparent that Julia Kristeva was influenced by Saussure and Bakhtin, it was she who was welcomed as the “inventor” of the term “intertextuality” (Allen, 11). Graham Allen, who has synthesized the theories on and about intertextuality in his book *Intertextuality* (2006) explains it as follows:

Texts, whether they be literary or non-literary, are viewed by modern theorists as lacking in any kind of independent meaning. They are what theorists now call intertextual. The act of reading, theorists claim, plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext. (Allen, 1)

Roland Barthes, another important figure with his writings on the concept of intertextuality in terms of poststructuralist theories, stress upon the reader-text relationship. However, according to Allen’s review on Barthes; “literary meaning can never be fully stabilized by the reader, since the literary work’s intertextual nature always leads readers on to new textual relations” (3). From the poststructuralist

perspective, the author as the God-like narrator is shaken as the relationship of the author with the text is replaced by that of the reader and the text and therefore the originality of text is challenged (Hutcheon, 1988, 126). This further brings the focus on the intertextual nature of that very text as Barthes argues:

We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centers of culture. (Barthes, 1977a 146)

These intertextual references are implicitly or explicitly available in most of the postmodern literary writings. The references to the other works are in the form of either a non-subversive imitation of mainly style, which is called “pastiche”; or a subversive one, recalling how limited the earlier pieces of literary writings are, which is “parody”. The conventions are self-consciously questioned by means of using pastiche and parody in postmodern literary writings. The deliberate borrowing from another literary piece or imitating a certain type of language, which can be classified as an example of pastiche, explicitly serves the reader to question the originality of a text, and this further strengthens the idea of intertextuality as it has been explained above. Jameson explains the term “pastiche” with the following sentences:

Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated of the satiric impulse, devoid of laughter and of any conviction that alongside the abnormal tongue you have momentarily borrowed, some healthy linguistic normality still exists. (Jameson, 17)

In *Boating for Beginners*, which falls into the category of postmodern fiction in terms of its style and the literary techniques that have been used, there is an explicit use of pastiche in the part describing how Noah comes into existence with the very same words in Mary Shelley's *Frankenstein* (2017) where Frankenstein's creature is created (Winterson, 84). This direct and intact borrowing from *Frankenstein* for a subversive purpose but without any structural subversion at first provides a reference for the impossibility of an original text by means of pastiche. Such references to other literary texts apparently makes the text richer as “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another” (Kristeva, 66).

Unlike pastiche, parody is used in order to make fun of the conventions by means of imitation, however according to Hutcheon “this parodic reprise of the past of art is not nostalgic; it is always critical” (2002, 89). Hutcheon also provides a description of parody by associating it to originality:

Parody is a perfect postmodern form, in some senses, for it paradoxically both incorporates and challenges that which it parodies. It also forces a reconsideration of the idea of origin or originality that is compatible with other postmodern interrogations of liberal humanist assumptions...” (Hutcheon, 1988,11)

Parody, therefore, has become an important instrument of postmodern literature in terms of questioning the originality of a past form of art. Imitation as a way of parodic implementation both helps the reader to recall what is so-called “original” and to face the impossibility of that “original” work. Although the past forms are mocked in postmodern literature by means of parody and the representation of the past in present context is problematized; its objective is never to ignore them, but rather to unsettle the fixed meanings that the past forms of writing offer. As is stated by Hutcheon, “[t]o parody is not to destroy the past; in fact to parody is both to enshrine the past and to question it. And this, once again, is the postmodern paradox” (1988, 126).

2.2.2. Metafiction, Self-reflexivity and Self-consciousness

Metafiction, commonly described as “fiction about fiction” is one of the narrative forms used in postmodern literature, although that form is not unique to and not evolved only within postmodern literature. Early examples of novels using metafictional narrative techniques date back to 16th century with *Tristram Shandy* (1760). The novel includes many self-conscious and self-reflexive authorial interventions to lay bare its fictionality. As quoted in Patricia Waugh’s *Metafiction* (1), there is an explicit utterance of metafictionality in *Tristram Shandy*:

The thing is this.

That of all the several ways of beginning a book which are now in practice throughout the known world, I am confident my own way of doing it is the best – I am sure it is the most religious – for I begin with writing the first sentence – and Trusting to Almighty God for the second. (qtd., in Waugh, 1)

Although Waugh defined the term “metafiction” as “a term given to fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality” (2), Mark Currie in his introduction to *Metafiction* defined it “as a borderline discourse, as a kind of writing which places itself on the border between fiction and criticism, and which takes that border as its subject”(2).

In a metafiction, it is not only the fictionality of a fiction is brought to forefront, but also the traditional relationship between author-text-reader is presented in a totally different manner as the reader becomes an active stakeholder in a metafictional piece of literature. One objective in metafictional novels is to reveal the fictionality of the reality that the traditional authors constructed, which will be understood by means of the process of reading (Waugh, 16). Therefore it is the reader who will produce meaning out of a written text, and not any more the author or the all-knowing narrator. In his essay “From Work to Text”, Barthes describes this involvement of the reader:

(...) text requires that one try to abolish (or at the very least to diminish) the distance between writing and reading, in no way by intensifying the projection of the reader into the work but by joining them in a single signifying practice (Barthes, 1977b, 162).

Thus, in metafictional novels, the meaning is not automatically presented to the reader by the author or the narrator but the reader will find the meaning during the reading process with the help of direct or indirect literal, cultural or social references that are already inherent in her/him.

In a metafictional novel, it is quite common that the reader enters into a fictional world of self-reflexive narration which, through the characters or the narrator, either mentions its own “production” process or takes itself as reference (Hutcheon, 1988, 22). The characters in a metafiction are reduced to the status of verbal “artifacts” instead of real-like figures (Waugh, 1). Moreover, it is possible to say that they are made of their own utterances and not of how much they represent the real figures in real life. Their language becomes the source of meaning instead of the intention of the author because, even the authors become a “literary construct” if they actively participate in the fiction (Nicol, 76). The reading process, henceforth, becomes more interactive, which Hutcheon calls “interactive fiction”(2002,77). According to Hutcheon, currently there is

an increasing tendency to include “interactive powers” in the “production and reception of the texts” (77). Therefore, in a postmodern metafictional novel, we are introduced with self-conscious characters and self-reflexive narration, as described by Bran Nicol:

Metafiction is fiction (and other kinds of art such as film or visual art) which is ‘self-conscious’ that is, aware of itself as fiction (as if it has its own consciousness), or ‘self-reflexive’ or ‘self-referential’ fiction, that which reflects on or refers to itself as a work of fiction rather than pretending it is offering the reader an insight into the real world (Nicol, 35).

In metafiction, the line between fact and fiction is made playful. The self-reflexive narration and the self-conscious characters are playfully presented in postmodernism, because it is out of the general writing conventions. Therefore playfulness can be considered as a deliberate strategy in postmodern literature in terms of negating the traditional expectations of the readers. As Nicol points, postmodern metafiction enable its readers to become interactive as in Donald Bartheleme’s *Snow White* where there is a surprising interruption in the course of the narration and the readers are asked some questions, which actively involves them in the story by reminding the fictionality of the fiction itself (Nicol, 73). Such an interruption pulls the readers off the fallacy that they may about to fall into by playfully negating their expectations based on the mythical story. Based on Derrida’s famous claim that “there’s no outside-text” (Moran, 201), in postmodern metafiction, the readers once again are reminded the fictionality of the fiction.

One of the features of postmodern metafiction which is the ontological questioning naturally results in the vagueness of genre distinctions; and the traditional plot organization, chronology and characterization are dramatically questioned by the contemporary novelists of postmodern literature (Waugh, 7). The radical change in the type of representation of the characters and self-reflexive narration in a novel makes it impossible to comply with the traditional aspects of certain genres (Lyotard, 81). Moreover, with the postmodern challenging of clear-cut definitions further blurs such distinctions of the literary genres. Hassan refers to the components of literature and how they have been approached with suspicion in postmodernism: “[i]n literature alone, our ideas of author, audience, reading, writing, book, genre, critical theory, and of literature itself, have all suddenly become questionable” (Hassan, 269). In *Hawksmoor*, the reader

is presented with a problematization and merge of literary genres as it is written in the form of an untraditional detective fiction and historiographic metafiction.

2.2.3. Ex-centricism

The concepts that stand in the centres are always challenged in postmodernism. Western philosophy imposes some universal concepts that are based on one single truth and center. However, by challenging any totalizing truth, postmodernism slides the focus from the center to the margins. According to western philosophy, concepts containing ambiguities can never be located at the center, but only the concepts holding a kind of certainty have always assumed a central position. It is these certainties that postmodernism questions (Hutcheon, 1988, 57). Therefore the concepts that are fixed at the centers naturally become a material of questioning for postmodernism. What it offers is to go beyond the centers and to question why such fixed concepts acquired that central position and why they are imposed as the ultimate truth. Although it is quite ironical to refer postmodernism with such a kind of adjective like “ex-centric”, this is the “paradox of the postmodern” according to Hutcheon as she states that:

[t]he ex-centric, the off-center: ineluctably identified with the center it desires, but is denied. This is the paradox of the postmodern and its images are often as deviant as this language of decentering might suggest. (Hutcheon, 1988, 60-61)

The postmodern readers are presented with a critical perspective in order to reconsider the concepts that Western philosophy locates at the centers. Thereby it is aimed to arouse a kind of consciousness about the ideologically-constructed concepts occupying the centers by way of questioning. What is suggested is not to replace the margins with the centers, but to revalue them:

Postmodernism does not move the marginal to the center. It does not invert the valuing of centers into that of peripheries and borders, as much as use that paradoxical doubled positioning to critique the inside both from the outside and the inside. (Hutcheon, 1988, 69)

Defined by Lyotard as “incredulity towards metanarratives”, postmodernism challenges the metanarratives that have one central truth (xxiv). As explained above, the idea of one single, original, ultimate and/or central truth is the essential material for postmodern questioning. Although they are accepted as ex-centric as well; some movements like

feminism, Marxism, and so on that end with –ism acquire the status of metanarratives as they all take one central idea as the basis of that particular movement. Their fallacy, according to postmodernism is the “danger” of privileging one kind of “discourse” over the others (Hutcheon, 1988, 68). However, it is the multiplicity and variety of meaning that is sought in postmodernism. Hutcheon emphasizes the “difference” of postmodernism in relation with the concept of “ex-centric”:

The single concept of “otherness” has associations of binarity, hierarchy, and supplementarity that postmodern theory and concept of difference and the ex-centric. Postmodernist discourses—either those by women, Afro-Americans, natives, ethnics, gays, and so on, or those provoked by their stands – try to avoid the trap of reversing and valorizing the other, of making the margin into a center, a move that many have seen as a danger for deconstruction’s privileging of writing and absence over speech and presence or for some feminism’s gynocentralizing of monolithic concept of Woman as other than Man. Postmodern difference is always plural and provisional (Hutcheon, 1988, 65).

As suggested above, in postmodernism and postmodern writing there is not one single center but multiple centers, which grants a postmodern novel with more liberty. Therefore the reading process is conducted more actively and interactively by the reader with “critical attention” as the meaning is not readily available anymore, but interpreted by the reader (Eagleton, 74). According to the theory of structuralism, some concepts and phenomenon do not have their meaning individually, but there is an underlying system of rules and structures; by means of only which meaning can be produced. It is the connections and relationships of these concepts with one another as a part of this system which makes them meaningful (Moran, 186). Terry Eagleton refers to that connection between the concepts by naming them as “equivalent” (Eagleton, 86). According to him, it is by selecting “from a possible range of equivalences” that we create literal statements (86). However, it is not only by means of these “equivalents” that we make sense of the world, but also of oppositional relations between the words, which is called “binary opposition”- a term used to make sense of the world based on the oppositional relationships between the concepts:

The term “binary opposition” was used initially by Ferdinand de Saussure (1857-1913) to claim that language is a system based on oppositional relations, and since used widely in deconstructionist, feminist and structuralist criticism, and linguistics. Binary opposition has been examined by Claude Levi-Strauss (1908-90) in linguistic analysis, and by Roman

Barthes (1915-80) in structural literary analysis. More recently, Jacques Derrida (1930-) has focused on binary opposition as the primary skeptical procedure of deconstructionist literary analysis. This procedure seeks to dismantle the tacit, violent hierarchy found in such binary oppositions as male-female and speech-writing. In subverting the binary, the goal is not to destabilize it in order to leave the opposition in an undecidable condition. (Taylor and Winqvist, 36)

As Saussure claims, meaning is produced based on binary oppositions. However, binary oppositions become a target for postmodern questioning as it naturally connotes a kind of “secret hierarchy” (Hutcheon, 1988,43). The first term in the binaries is privileged over the second one in Western philosophy (62). What is challenged in postmodernism is this superiority of the first term in the binary oppositions. “Center” as a privileged term is therefore questioned and the multiplicity of centers are welcomed in postmodern literature, which liberates the novel (62). So the margins and borders are reconsidered, which – in a way- means “to move away from centralization” (58). In the sense that it offers a reconsideration of the centers and borders, postmodernism is very much alike with post-structuralist theory and its famous method of “deconstruction” which is defined by Barbara Johnson in her *The Critical Difference* (1981):

Deconstruction is not synonymous with ‘destruction’, however. It is in fact much closer to the original meaning of the word ‘analysis’ itself, which etymologically means ‘to undo’ – a virtual synonym for ‘to de-construct’. The deconstruction of a text does not proceed by random doubt or arbitrary subversion, but by the careful teasing out of warring forces of signification within the text itself. If anything is destroyed in a deconstructive reading, it is not the text, but the claim to unequivocal domination of one mode of signifying over another. A deconstructive reading is a reading which analyses the specificity of a text’s critical difference from itself. (qtd., in Cuddon, 209-210)

Postmodernism and poststructuralist theory of deconstruction meet on a common ground while dealing with the concept of “meaning”. Derrida who is one of prominent figures of post-structuralist criticism, claims that the meaning of a text is not a stable and fixed one, but elusive and contradictory; and that no text has one single and precise meaning (Moran, 202). As such in postmodern literary criticism, what is claimed is not the meaninglessness of the texts, “but that any meaning that exists is of our own creation” (Hutcheon, 1988,43). As in postmodern interrogation of multiple meanings, instead of welcoming one intended meaning, poststructuralist deconstruction theory

denies any intended meaning by “un-doing” the text. Peter V. Zima provides a definition for the “meaning” in terms of deconstructionist theory: “(...) meaning is an illusion that dissolves as soon as the text in question is put under the deconstructionist magnifying glass” (Zima, 215). Nicol refers to the similarity between postmodernism and post-structuralism by putting the emphasis on the multiplicity of meanings:

(...) post-structuralism favours a creative approach to interpreting the literary or artistic text that demonstrates how its meanings are always multiple and deferred rather than fixed, and this is in tune with ‘postmodern’ approach to interpreting texts (...) (Nicol, 6)

In this sense, it gets “difficult to separate the ‘de-doxifying’ impulse of postmodern art and culture from the deconstructing impulse of what we have labeled poststructuralist theory” (Hutcheon, 2002,3-4).

Although poststructuralist theory is based on the theory of structuralism, which is both a continuation and rejection of structuralism (Moran, 198); structuralist reliance upon the binary oppositions as a component of an underlying system is challenged by means of poststructuralist method of deconstruction. Therefore, as stated above, binary oppositions which indicate a kind of hierarchy between the concepts, generally by privileging the first one over the second one, become a source for the poststructuralist method of deconstruction. One of these binaries, which is high-low/popular culture is also challenged in postmodern art. What postmodernism does in this binary couple is to “close the gap” as Leslie Fiedler puts (qtd., in Hutcheon, 2002,44). Therefore, it is quite common in postmodern art to read some works that bridge between high and low/popular forms of art, such as Umberto Eco’s *The Name of the Rose* which is an “ironic mixture of religious history and detective story” (Hutcheon, 2002, 44). In such works, the “eliticism of modernist high culture” is subverted (Woods, 63). Thereby, only when we slide the “so-called” central concepts a little bit “off” the center, thereby hearing the voice of what is marginal, we are introduced with the postmodern critical attitude, which is at the same time the postmodern paradox (Hutcheon, 1988,59).

Consequently, although it is generally thought that postmodernism is the denial of the teachings of modernism, as it temporally follows it, what postmodernism questions,

challenges and problematizes is not limited with its preceding movement. The traditions, teachings, metanarratives, movements and ideologies, which have a central truth or claim, have become a material of postmodern criticism. Literature, in this sense, is one of the disciplines that have been examined closer with a postmodern perspective. The conventional characteristics of literature, therefore, are challenged with the help of its most striking aspects of questioning, challenging and problematizing.



3. HISTORIOGRAPHIC METAFICTION AS A FORM OF POSTMODERN LITERARY WRITING

As has been discussed in the previous chapter, it is one of the characteristics of postmodern literature to challenge the metanarratives as they have one fixed meaning ideologically located at the center. At this point, history-writing, with its inherent claim to represent the past truthfully and accurately, is declared as a problematic act in postmodern theory. History has become a theme in contemporary critical theory mostly because of this problematic nature. There is a common fallacy about postmodernism in general that it denies any ultimate truth or clear-cut definitions. On the contrary, what postmodernism does is to challenge any previously-constructed truths or definitions in a problematic way. Therefore, about historiography, postmodernism problematizes the representation of the past in a narrative form. Unlike Jameson's claims of the postmodern as "a repudiation of representation", Hutcheon, who departs radically from Jameson's view, claims that what we encounter in postmodernism is not the denial of representation but how that representation is made problematic (2002, 47). Because of their extensive critical theory on "historiographic metafiction" and historiography, this part of the thesis will refer frequently to Linda Hutcheon and Hayden White, and their multiple works written in this literary field. Thus, the term "historiographic metafiction" which was firstly introduced by Hutcheon will be elaborated in relation with the highly-debated theory of historiography based on White's reviews, claims and comments. This theoretical part of the thesis will serve to form a basis in order to evaluate *Hawksmoor* within this context in terms of its relation with historiographic metafiction and historiography.

The idea that we can have a realistic reference to an event that happened in the past is what postmodern historiographic metafiction challenges. Past can only be known or referred through texts, which makes history-writing a textual practice. It is this

textuality of history-writing which postmodern fiction problematizes about history (Hutcheon, 1988,16). As LaCapra explains, although historical and novelistic narratives share parallel status in the 19th century, towards the end of that century, historical narratives started to give way to more scientific records of the past. Ranke, according to LaCapra, is one of the narrative historians who inspiringly adopted these developments in 19th century (LaCapra, 1985, 122). However, as Hutcheon quotes from Nye, “before the rise of Ranke’s ‘scientific history’, literature and history were considered branches of the same tree of learning, a tree which sought to ‘interpret experience, for the purpose of guiding and elevating man’” (1988, 105). In Ranke’s view, history can assume the status of an objective discipline by way of basing history more on documents in a scientific way. Therefore he suggests a distinction between history and literature (White, 1978a, 124). Therefore the classical understanding of history and literature as branches of the same tree, which is also emphasized by Russel Nye, is followed by a break-up of history and literature as distinct disciplines as Ranke suggests. However, Hayden White, one of the respectable critics on history, criticizes Ranke’s distinction of history and novel; the former “as the study of the real” and the latter “as the representation of the imaginary” (1978a, 124). Because upon the introduction/classification of realistic novel in the same century, Ranke’s claim on the distinction of history from novel is refuted (124) as it was possible in terms of literary classification to write fictionally about something that has truly happened in the past, which falls under the category of realistic novel.

Hayden White summarizes the approaches to historiography in 18th and 19th century, which illustrates its problematic nature. According to him, in 18th century, it was impossible to use fictive forms while representing a historical fact. Therefore there made distinction between “writing of history” and “study of history” (123). On the other hand, in the 19th century, historians aimed to clear the historical text off the fictive forms and techniques; identifying fact with “truth”, and fiction with the “opposite of truth” (123). The distinction, therefore, in nineteenth century was made between the study of the real and study of the imaginary as Ranke suggests. This is where White criticizes Ranke, by favoring the approaches of other historians such as J. G. Droysen who puts the emphasis on the impossibility of writing history free of fictive techniques that are made use of by the practitioners of fiction (124). Droysen, according to White is the one

who “tried to characterize the main forms that historical interpretation might take and the forms of representation which were appropriate for each of them” (White, 1973, 270). Unlike Ranke’s sharp distinction of history and literature as the study of the real and imaginary, respectively, Droysen, in White’s terms suggests that “a way might be found by which to assert at once the objectivity of historiography and its difference from the science of his own time” (271). In the following quotation, White summarizes the general view of the historians in nineteenth century:

In the early nineteenth century, however, it became conventional, at least among historians, to identify truth with fact and to regard fiction as the opposite of truth, hence as a hindrance to the understanding of reality rather than as a way of apprehending it. History came to be set over against fiction, and especially the novel, as the representation of the “actual” to the representation of the “possible” or only “imaginable”. (White, 1978a, 123).

According to Hutcheon, it is exactly this distinction what is contested in postmodernism:

However, it is this very separation of the literary and the historical that is now being challenged in postmodern theory and art, and recent critical readings of both history and fiction have focused more on what the two modes of writing share than on how they differ. They have both been seen to drive their force more from verisimilitude than from any objective truth; they are both identified as linguistic constructs, highly conventionalized in their narrative forms, and not at all transparent either in terms of language or structure; and they appear to be equally intertextual, deploying the texts of the past within their own complex textuality. But these are also the implied teachings of historiographic metafiction. (Hutcheon, 1988, 105)

The core characteristic of the disciplines of history and literature that they share in common is apparently their textuality. It is only by means of texts that a literary work can come into existence and a historical record of past event can be conveyed to the ones that are interested in history. Therefore, textuality turns out to be a mutual characteristic of literature and history. This is why history becomes “the major focus of attention” for much of the contemporary critical theory today (5). Historical events cannot be separated from textuality as we can only be informed about a past event by means of narration (Oppermann, 1998, 44). This “narrative form of history” is what is under the cloud of suspicion in both fiction and the theory of history (Hutcheon,

1988,56). Hutcheon gives the examples of Robert Coover's *The Public Burning* (1977) and E. L. Doctorow's *The Book of Daniel* (1971) in order to illustrate the juxtaposition of the trust in history without any questioning and the narrative aspect of history which admits its status as a textual practice (Hutcheon, 1988, 56). History and literature, using the same tool of expression - which is textuality- might be telling about ontologically "different kinds of events, both the forms of their respective discourses and their aims in writing are often the same" (White, 1978a, 121). As Hutcheon summarizes Aristotle's view on the relationship of history with literature, this close link between these two disciplines has been the topic of literary criticism since the ancient times: "To Aristotle (1982, 1,451a-b), the historian could speak only of what has happened, of the particulars of the past; the poet, on the other hand, spoke of what could or might happen and so could deal more with universals" (Hutcheon, 1988, 106). This point of view of Aristotle enables Hutcheon to prove the superiority of fiction over history as the material of historical representation is limited (108). Hutcheon's view on the way that postmodernism makes use of history is contradictory with those of some postmodern critics such as Eagleton, Jameson and Newman as they claim postmodernism as "ahistorical", although Hutcheon emphasizes on the problematic nature of postmodernism while dealing with history (Hutcheon, 1989, 10).

It is important to make it clear that what postmodernism questions is not whether the past "did exist" or not, it is the credibility of the past that we have been informed about, because we can reach the information about a past event through the documents in textual format and "history is not the transparent record of any sure 'truth'" (Hutcheon, 1989, 10), instead –Hutcheon quotes from LaCapra: "the past arrives in the form of texts and textualized remainders-memories, reports, published writings, archives, monuments, and so forth" (LaCapra, qtd. in Hutcheon, 1989, 11). Such documents that are assumed to be true according to the official records are produced "with an eye to the control and mastery of those materials, even at risk of doing violence to them" (Hutcheon, 2002, 59). Aside from the claims on the unreliability of the historical texts because of the subjective role of the historian, Hutcheon adds on the current criticism by addressing to the ideological aspect of the historical texts. According to her, our lives are plotted, ordered and controlled by a totalizing power (60). Therefore any information that may be officially recorded is unreliable. Postmodern historiographic

metafictions, in this sense, “reveals the past as always ideologically and discursively constructed” (Woods, 56) and “[t]herefore, postmodernism is a way of realising history from the influence of the dominant totalitarian and patriarchal ideologies and it celebrates a multiplicity of histories” (Kırca, 2009, 11-12). In this sense, the postmodern way of approaching historiography and history is always critical so as to generate a multiplicity. The act of history-writing that is conducted by a historian is made problematical as it is impossible for a historian to tell us about a historical occasion without being subjective. Because the historian turns out to be subjective while selecting what is to be included in his/her historical narrative. That selection process is essential for the historian so that the work can assume a certain level of comprehensiveness. In his article “Historical Text As Literary Artifact”, White refers to R.G. Collingwood’s view of historians that:

[t]he late R.G. Collingwood insisted that the historian was above all a story teller and suggested that historical sensibility was manifested in the capacity to make a plausible story out of a congeries of “facts” which, in their unprocessed form, made no sense at all. In their efforts to make sense of the historical record, which is fragmentary and always incomplete, historians have to make use of what Collingwood called “the constructive imagination”. (White, 1978b, 83-84).

Hayden White introduces the term “emplotment” for the effort that a historian shows in order to make his/her work which has its base on history clearer to the reader:

(...) stories in turn are made out of chronicles by an operation which I have elsewhere called ‘emplotment.’ And by emplotment I mean simply the encodation of the facts contained in the chronicle as components of specific kinds of plot structures. (White, 1978b, 83)

So it gets inevitable for the historian to make use of literary techniques while creating his/her piece of work. White supports his claim on the subjectivity of the historical narratives by way of giving the examples of “tragic” and “comic”.

The events are made into a story by the suppression or subordination of certain of them and the highlighting of others, by characterization, motific repetition, variation of tone and point of view, alternative descriptive strategies, and the like- in short, all of the techniques

that we would normally expect to find in the emplotment of a novel or a play. For example, no historical event is intrinsically tragic; it can only be conceived as such from a particular point of view or from within the context of structured set of events of which it is an element enjoying a privileged place. For in history what is tragic from one perspective is comic from another (...). (White, 1978b, 84)

Therefore, he further suggests that when the historian changes his perspective, s/he can change the form of the historical narrative from tragic to comic, or vice versa (85). According to Hutcheon, who apparently supports Hayden White in terms of his expression of the term “emplotment” that is used while turning the historical facts into comprehensible stories, it is this ‘emplotment’ that history-writing and fiction shares in common: “[h]istoriography and fiction are seen as sharing the same act of refiguration, of reshaping of our experience of time through plot configurations; they are complementary activities” (Hutcheon, 1988, 100). In terms of their textual contents, historical and literary narratives may seem to be dealing with separate issues, despite the fact that they both use same literary techniques, which make them “substantially the same” (White, 1978a, 121). Historians are claimed to be dealing with reality while the novelists with imaginary, however they both use similar forms while creating their works. The notion of reality is where they are claimed to differ from each other. History is always associated with reality, while fiction with imaginary. Yet, under the light of expressions by the respectable critics of this particular field, such as Hayden White and Linda Hutcheon, the fictive material of the novelists is based on “human experience which is no less ‘real’ than that referred to by the historian” (122). As Woods comments on the views of the critics of the field: “[h]istorians and cultural critics such as Hayden White and Roland Barthes assaulted history’s special status as an objective representation of reality by drawing attention to their shared use of linguistic and rhetorical structures” (Woods, 55). The historians therefore cannot objectively represent his/her materials because the historical facts are not presented in a harmony or in “cause-effect relationships” (White, 1980, 10). Murray Krieger, as quoted by Hutcheon, defines “history” as “the unimpeded sequence of raw empirical realities (1974, 339)” (Hutcheon, 1988, 92). Thus, considering history as an unprocessed bulk of realities, the historian should be capable of differentiating what is worth telling and what is not out of a huge pile of historical facts and put them in such an order so that they turn out to be a comprehensible story. This regular way that the historian adopts while turning the data

of chronicles into historical narratives cannot be labeled as objective as this process of selection and ordering is totally subjective and the “historical events are described through a subjective eye and interpreted through historians’ own perspectives, and that historical information is in no way pure and innocent...” (Kırca, 2009, 11). White refers to this subjective process of selection by the historians in his *Metahistory* by pointing to the fact one single event may be interpreted differently by various historians:

(...) I am permitted to assert that different historians stress different aspects of the same historical field, the same set or sequence of events, because they actually see different objects in that field, provisionally group them into different classes and species of historical existence, conceive the relationships among them in different terms, and explicate the transformations of those relationships in different ways, in order to figure different meanings for them by the structure of the narratives they write about them. (White, 1973, 274)

White, who woes for the contemporary tendency to search for an objective form of history in his article “Historical Text As Literary Artifact”, claims that the “literary basis” of historiography is what makes it more valuable (1978b, 99). He further explains how important is to turn the chronicles into stories in his article, “The Value of Narrativity”. According to him, a historian can report the events as objectively as possible, but s/he can do a decent history only when the historical fact is presented as a narrative (1980, 9-10). He also quotes from Croce that without narration, there is no history at all (10). Linda Hutcheon approaches to this issue of narrativization of history by making a distinction between past “events” and “facts”, and defines “facts” as the past “events” that are picked to be narrated (Hutcheon, 2002, 72). Under the light of these assertions featuring the narrative form of history, it can be claimed that historiography which is conducted subjectively by the historian in the form of a narrative in order to realize its aim to relay historical information becomes a material for postmodern literature in that, unlike scientific claims on the objective nature of historiography, the “representations of the past always remain discursive and subjective” (Oppermann, 1999, 14). Oppermann in her article “The Interplay Between Historicism and Textuality” blends the theories on the historiography from the postmodern perspective by giving specific examples on historiographic metafiction:

Postmodern histories as such, with more or less overt metafictional strategies, aim at a

demystification of the viewpoint basic to traditional history. Their emphasis on the role of language and discourse in the creation of historical contexts calls into question definitive answers, complacencies and certainties of traditional history. Their blend of textualist and contextualist theoretical concerns always point to the narrative nature of history. (Oppermann, 1999, 23-24)

The representation of the past by the historian in a narrative form is problematized by postmodernism not because of the distrust of past events but of the subjective perspective of the narrator while representing a particular event. According to Hutcheon, it is this subjective act of ordering which is questioned in postmodernism:

The process of making stories out of chronicles, of constructing plots out of sequences, is what postmodern fiction underlines. This does not in any way deny the existence of the past real, but it focuses attention on the act of imposing order on that past, of encoding strategies of meaning-making through representation. (Hutcheon, 2002, 63)

As Oppermann further emphasizes, the meaning of the past events is obtained “only through their representations”, but when the form of this historical representation is narrative, it is always problematic because of “its discursive nature” (Oppermann, 1999, 19).

Even if a novel is based on a real historical event, when that novelist puts that historically-real event at the centre of this novel, it becomes fictional because of the “selection and narrative positioning” (Hutcheon, 1988, 97). At this step, it may be claimed that although the material of a novelist who writes historical novels is based on real events, the way that that story is written is fictional. This type of fiction which tells about real events in a fictional way fits to the definition of historical novel. Georg Lukacs, one of the influencing figures of historical novel, relates the idea of historicism with Enlightenment and French Revolution, thereby explaining the rise of historical novels (26). Pointing to the fictive aspect of the historical novels, Lukacs claims that:

What matters therefore in the historical novel is not the re-telling of great historical events, but the poetic awakening of the people who figured in those events. What matters is that we should re-experience the social and human motives which led men to think, feel and act just as they did in historical reality. (Lukacs, 42)

Historicism, on the other hand, is defined by Simon Malpas as in the following:

Historicism is the practice of interpreting texts on the basis of the idea that their meanings are generated by the historical contexts in which they are located and that these contexts change as history moves on. (Malpas, 57)

According to Oppermann, the novels which rewrite the historical events in a fictionalized manner have an echo of new historicist theory (1998, 44). However, “the historicist critic’s approach to a text is not based upon a judgment of whether its meaning is any longer true or false, (...) but rather sets out to explore the extent to which the meanings the text produces appear to have changed or stayed the same” (Malpas, 58). But still, the source of meaning is searched within the historical context of the novel. The way that postmodernism deals with the theme of history and textual meaning is pretty different in historiographic metafiction. At this step, it is of great importance to differentiate historical novels from historiographic metafiction which are generally confused. In historical novels, the historical realities are used in order for the readers to have an insight into that past time in the present. The aim is to tell some real thing or include historically-real characters by means of the techniques of a fiction. As it has been referred above, Lukacs explains the function of the historical novels above as something different than “re-telling of great historical events” but “to re-experience the social and human motives” (42). However as Ankersmit states;

In postmodernist view, the focus is no longer on the past itself, but on the incongruity between present and past, between the language we presently use for speaking about the past and the past itself.” (Ankersmit, 153)

In historiographic metafiction, therefore, the central idea is to uncover the constructed nature of a so-called reality by making use of postmodern literary techniques that have been explained in the previous chapter. So, an interest in history as a subject becomes their common point of intersection. As discussed before, just like a historian who makes use of literary techniques in order to offer a comprehensible historical story, a novelist uses the same tools while writing historical novels. Ankersmit uses the metaphor of leaves in order to explain the current status of historiography in Western philosophy. According to him, the essentials of Western historiography flew away like the leaves on

a tree because of “the postmodernist nature of our own time” (149). Thereby, in our postmodern time, the idea of “fictionality of the writing of history” is emphasized in historiographic metafiction which “assert the historicity of their writing” (Oppermann, 1999, 19).

Hutcheon claims that the historical material in postmodern fiction is a “reworking, never a nostalgic ‘return’” (1988, 4). It may be considered that it is in a way re-interpreted. Therefore, the postmodernist concern of history and historiography is to problematize the faithful representation of the past and to re-interpret an already-existing historical account. Hutcheon summarizes this postmodern concern of history:

The postmodern, then, effects two simultaneous moves. It reinstalls historical contexts as significant and even determining, but in so doing, it problematizes the entire notion of historical knowledge. This is another of the paradoxes that characterize all postmodern discourses today.”(Hutcheon, 1988, 89)

Historiographic metafiction, which is defined as a form of postmodern literary writing, takes the concept of history as a metanarrative. The common belief in the objectivity of historical narration and the authenticity of the past events, in that sense, is challenged in postmodern historiographic metafiction. While grounding the story on a historical context, the historical records that the story is based are challenged by deliberate strategies of manipulation. This manipulation is conducted not to reject the historical truth but “to re-write or to re-present” it (110) just like she quotes from Oscar Wilde that “[t]he one duty we owe to history is to rewrite it” (96).

The traditional conventions of historical narration are subverted by making use of metafictional tools. For the reasons explained above in the critique of historiography, the boundary between fact and fiction is blurred by fusing historical facts and characters with fictional ones. In the examples of historiographic metafictional novels that we will discuss later in this chapter, this fusion of historical with fictional facts and characters will be illustrated. However, although the historians or the novelists of historical novels seek for coherence while writing, in this postmodern way of dealing with history, coherence is not something that is searched for. On the contrary, fragmentation is one of the obvious characteristics of historiographic metafiction. Fragmentation in these

text suggests in a way that the historical fact is not authentically available in a coherent narrative form, but it is via language that historical “events” become historical “facts” just like they (“facts” and “events”) are differentiated by Hutcheon (2002, 72) which are fictionally ordered so as to form a story. Fragmentation, in this sense, recalls the fragmented nature of history. Thereby the instability of language and representation through language is emphasized once more. Regarding the deliberate aim of fragmentation in postmodern fiction, Ankersmit makes a supporting statement that “[w]ithin the postmodernist view of history, the goal is no longer integration, synthesis, and totality, but it is those historical scraps which are the center of attention” (149). Although historical background seems to be the source of meaning in both types of novels, historiographic metafiction diverges from historical novel in that:

Historiographic metafiction works to situate itself within historical discourse without surrendering its autonomy as fiction. And it is a kind of seriously ironic parody that effects both aims: the intertexts of history and fiction take on parallel (though not equal) status in the parodic reworking of the textual past of both the "world" and literature. The textual incorporation of these intertextual past(s) as a constitutive structural element of postmodernist fiction functions as a formal marking of historicity-both literary and "worldly." (Hutcheon, 1989, 4)

The linear textual flow is also distorted and manipulated by untimely interventions, which is called anachronism in short. Anachronism, in this sense, is used as a deliberate strategy to unsettle the linear temporal narration with – for instance- “earlier historical characters speak[ing] the concepts and language clearly belonging to later figures” (Hutcheon, 2002, 67-68). It is used in postmodern fictions so as to make the reader aware of the time-related unconformity with the historical context that the story takes place. Anachronisms are not available only in material terms; that is not only the material objects or components of a fiction are used anachronistically, but also the characters may be attributed with features belonging to another period ahead. McHale calls this type of anachronism as “creative anachronism” and illustrates his claim with an example from *The French Lieutenant’s Woman* (1981): “for example in *The French Lieutenant’s Woman*, where Fowles’s narrator attributes to Sarah, the novel’s heroine, the attitudes and psychology of a modern, that is, the late-twentieth-century, woman” (93). The way that anachronism is used materially is called as “innocent” by McHale,

which –according to him- “does not penetrate the fictional world, but remains at the level of narrator’s discourse” (93). Considering the relationship that is established either consistently or inconsistently between the past and present in historiographic metafiction, it is possible to claim that:

[p]ostmodernist fiction does not just disrupt the past, but corrupts the present too. It disorders the linear coherence of narrative by warping the sense of significant time, *kairos*, or the dull passing of ordinary time, *chronos*. (Lewis, 124)

The readers of historiographic metafiction are constantly reminded about the fictionality of the novel with self-reflexive and self-conscious interventions within the narrative no matter how historical and realist its background is. By means of such fictional reminders, “knowing the past in the present” is questioned (Hutcheon, 2002, 67). Hutcheon also refers to this contradictory relationship between the past and present with her statement:

In both historiographic theory and postmodern fiction, there is an intense self-consciousness (both theoretical and textual) about the act of narrating in the present the events of the past, about the conjunction of present action and the past absent object of that agency. (Hutcheon, 2002, 68)

According to her, this paradoxical relationship is offered in order to compare and contrast the historical knowledge that we have in our minds or in official records with the postmodern representation of that historical knowledge (68). For this very reason, in historiographic metafiction, the narration is frequently fragmented with self-reflexive and self-conscious interventions by either the characters or the narrator in order to keep the reader questioning the nature of historical knowledge and the slippery characteristic of textual representation, thereby reminding them of the fictionality of the text that they are reading despite its historical context.

Graham Swift’s *Waterland* (1983) falls under the category of historiographic metafiction because of the constant questioning of the history as a true representation of the past. The novel which is defined by Hutcheon as “a didactic fictive lesson or a meditation on history- or both” self-reflexively embodies the paradoxical connection of history as a scientific discipline with history as a constructed fiction (Hutcheon,

2002,52). The definition of “historia” in the epigraph of the novel, that is “1. inquiry, investigation, learning. 2. a) a narrative of past events, history. b) any kind of narrative: account, tale, story” foreshadows the phases that the narration will pass through in the novel: investigation, narrativization and fictionalization. In the first part, just like a typical detective story, a murder issue is chased after and revealed. In the following part, Tom Crick narrates the historical memories of his childhood from a subjective point of view, and lastly this narrativization ends up as a fairy tale. Therefore, based on the above-mentioned definition, history as a theme is embraced totally “to underline the focus on how history is represented” (Serdaroğlu, 967). In terms of its technical aspects, on the other hand, *Waterland* carries much of the technical characteristics of historiographic metafiction with its fragmented narration and self-reflexive interventions. The fragmented narration of history by Tom Crick turns out to be totally subjective constructions of his individual memories. The narration is conducted by constantly switching the time of the actions. Tom Crick, as the narrator, alternates between past and present, which contributes to the fragmented nature of the narration. Thereby the conventional idea of linear time is distorted as well. According to Peter Widdowson who wrote about the works by Graham Swift:

We may expect in the novel *Waterland*, then, a strategic blurring of distinctions between apparently discrete entities – especially past and present, history and story. Formally, this is principally achieved by Swift’s use of disturbed chronology that offers the reader ‘histories’ of several different past periods interspersed with ‘stories’ of the present but not in linear order (Widdowson, 25).

In terms of the characters of the novel, it is quite different from *Hawksmoor*, which is the main novel that will be analyzed in this thesis. Unlike *Hawksmoor*, in *Waterland* the characters do not have any realistic historical grounding. They are all fictive. However, as Hutcheon comments on *Waterland*, “[n]o historical characters populate this book, but it is a profoundly historical work none the less, in both form and content” (Hutcheon, 2002, 52). Self-conscious utterances by the narrator further support the claims on *Waterland* as a vivid example of historiographic metafiction.

Julian Barnes’ *Flaubert’s Parrot* (1984) that may be categorized as “historiographic metafiction” according to Hutcheon, juxtaposes the representation and accuracy of

historical information. The methods of achieving information about the past are made problematic by means of fragmented narration. Starting with the intention of the main character Geoffrey Braithwaite to write a biography of Gustave Flaubert, the novel becomes an embodiment of the impossibility of authentic information about the past and how problematic is the representation of a historical fact. Braithwaite's dilemma in identifying the true parrot out of two similar ones which inspired Flaubert while writing his work *Un Coeur Simple* exemplifies the rigors of reaching historical accuracy. Unlike *Waterland*, *Flaubert's Parrot* includes a publicly-known historical figure which is Gustave Flaubert, although he is present only at textual level. However though, by means of the fragmented narration, intertextual references to earlier works of art and the problematization of history as a theme, *Flaubert's Parrot* becomes one of the novels that best exemplifies "historiographic metafiction" in Hutcheon's terms: "novels which are both intensely self-reflexive and yet paradoxically lay claim to historical events and personages" (Hutcheon, 1998, 5).

Peter Ackroyd's another postmodern novel *Chatterton* (1987) may also be considered as an example for historiographic metafiction because of its deliberate use of fusion of reality with fiction. The novel takes a real historical figure Thomas Chatterton, a poet of romantic period who was said to have committed suicide at the age of eighteen; and tracks the reason behind his death. However though, what is revealed is not the exact reason of his death, but that there may be some alternate reasons as it is not possible to reach accurate historical information. Therefore, by inventing a fictional plot as well, Ackroyd mirrors the historical events in the fictional plot. Hutcheon summarizes the point in *Chatterton* as "the real and the fictive or the authentic and the fake cannot be separated" (Hutcheon, 2002, 112). This merging of history and fiction may enable *Chatterton* to be counted as an example of historiographic metafiction because according to Antakyalıoğlu, who wrote on the historical aspect of Chatterton, "Chatterton is not a novel on the life of Thomas Chatterton; rather, it is a novel on how to (re)write it" (27).

As in the examples above, history appears as a theme in many contemporary works of literature in an unconventional way. Because in such works, we read history and historical representation not as firm concepts any more, but as something that always

has an alternative explanation. The idea of history as a science by the historians of 18th century, such as Ranke, is countered with criticism of later periods claiming history as a problematic issue and historiography as based on fictive techniques. The doctrine of Enlightenment, which acknowledges history as a science are rejected by postmodernism as history -according to postmodernists- is a grand narrative (Mandricardo, 84). Therefore, what is challenged by postmodernism is the totalizing power of history as a grand narrative because it is believed and accepted that it incorporates accurate information about the events of the past. The works of postmodern literature that takes the problematization of history as the theme, some of which are listed above, play with the characteristics of history that is believed to be scientific, objective, accurate, verifiable and fixed. However, what postmodern writers do with the theme of history is to attribute a story to the ones which have not been told about so far under the doctrine of “conventional historiography” (83). That may be the reason why some examples of postmodern historiographic metafiction pick minor historical facts and characters as their historical grounding. They may have aimed to illustrate the known story of those with alternative ones, thereby subverting their marginalized position within the context of conventional history. Among the ones that have been listed above, *Chatterton* and *Flaubert’s Parrot* are based on real historical figures, although they are not that prominent ones. *Waterland*, on the other hand, tells the individual historical story of an ordinary person, Tom Crick, along with the history of French Revolution at the background. Based on these examples, it may be claimed that postmodern literature aims to open multiple windows into the same historical event. Oppermann claims on the characterization of British historiographic metafiction as follows:

What especially characterizes British Historiographic metafiction is this double viewing, and its simultaneous absorption and challenge of the old and new paradigms. This was the most manifest issue found in the novels published in the 1980s where historical reconstruction appears in full process, and historical product as a textualized past. The novels offer interesting versions of different historical events, individuals or societies. Moreover, the relationship between history and fiction is playfully interactive in many of these novels. (Oppermann, 1998, 44)

Interactive nature of historiographic metafiction is not only for readers and the text; but also for the past and present. The textual interaction with the readers by means of self-

conscious interventions motivates the readers to think more creatively and take an active role in the reception process, which contributes to the “productivity” of the text in Kristeva’s terms (36). This is what postmodern literature seeks for. If the interaction between the reader and the text is not set well enough and the reader too-much sinks into the context of the novel, says La Capra, “responsive understanding” is prevented, which “excessively restricts the interaction between past and present” (1985, 132). This claim by LaCapra is opposed to the essentials of postmodern historiographic metafiction, as the outcome of such novels is to create a plurality of interpretations of one single past event. And when the relationship between the past and present is cut, it is not possible to interpret the past in the present any more. According to him, it is of great importance for the historians to interpret the past events, without judging that interpretation process as subjective so that the past can be reconstructed (LaCapra, 1983, 75).

Consequently for this part of thesis, where we have concentrated on the historiographic metafiction as a form of postmodern literary writing, textuality of history- which is a popular subject of debate in contemporary literary criticism- is what postmodern fiction keeps on the surface of the narration and therefore self-consciousness and self-reflexiveness become effective tools of metafiction for highlighting this textual nature of history.

4. ANALYSIS OF THE NOVEL

4.1. Peter Ackroyd and Hawksmoor

Within a lifespan of almost 70 years now, Peter Ackroyd has produced many works in various forms: poetry, fiction, biography, non-fiction and criticism. Born in 1949 in London, Ackroyd took his university education at Yale University. Although he started his writing career with poetry, he continued mostly with fiction and non-fiction. His interest in history can be considered as the reason for writing biographies and historiographic metafiction where he fictionalizes the facts of history. Regardless of the type or form of his writing, Ackroyd has shown a great interest in London as a setting as well (Rennison, 2). He even wrote a biography of the City of London: *London: The Biography* (2000). And almost all of his “writings” include London as a setting or as a theme in some ways. As Onega emphasizes in the preface of the interview conducted with him, Ackroyd evaluates all of his works as “writing” by dismissing generic categories of fiction, biography, poetry, etc. (Onega and Ackroyd, 1996, 208). Because, according to him, they are not “separate activities” (212). That might be the reason why *Hawksmoor* contains within itself a distorted biography of the real architect Nicholas Hawksmoor. Because, he sincerely admits in his interview that he “got tired of writing straightforward biography” and aimed to entertain both himself and the reader by decorating his works with “fictional bits” (213). In spite of the fact that he refuses to categorize such works of him as “postmodernist” (217), the way that he deviates from the traditional form of writing makes his writing style very much like postmodernism.

With his novel *Hawksmoor* which is described as “still his most powerful and original novel”, Ackroyd was granted the Whitbread Novel Award and The Guardian Fiction Prize (Rennison, 2). Published in 1985, *Hawksmoor* is one of the best examples of postmodern fiction which is quite unique in terms of its style as an embodiment of historiographic metafiction. As he clearly tells in the “acknowledgement” of the novel,

Ian Sinclair's *Lud Heat* was the source of his inspiration in determining the setting and subject of the novel. The interesting features and mystical positioning of the churches in London that were rebuilt by Nicholas Hawksmoor attracted Ackroyd's attention (Ackroyd, 272). The real occasion that Ackroyd bases his story in *Hawksmoor* is detailed in *Lud Heat* with references to the names of real six churches that the architect Nicholas Hawksmoor rebuilt:

The Act of Parliament of 1711 provided taxes for the acquisition of sites, burial grounds, and parsonages. There was the rounded notion of 50 churches – but when the Commission for the Building of the New Churches discharged the Surveyors, Hawksmoor and John James, in 1733, only a dozen had been completed. Six [St Alfege, Greenwich/St Anne, Limehouse/St George-in-the-East/Christ Church, Spitalfields/St George, Bloomsbury/St Mary Woolnoth], were wholly Hawksmoor's; he was also responsible for the obelisks at St Luke, Old Street, and St John, Horselydown. He was the force behind the operation, the planning was in his hands. So that what we are talking about is not accident. (Sinclair, 13-14)

The location of these six churches that are described in *Lud Heat* is visualized as in the following:

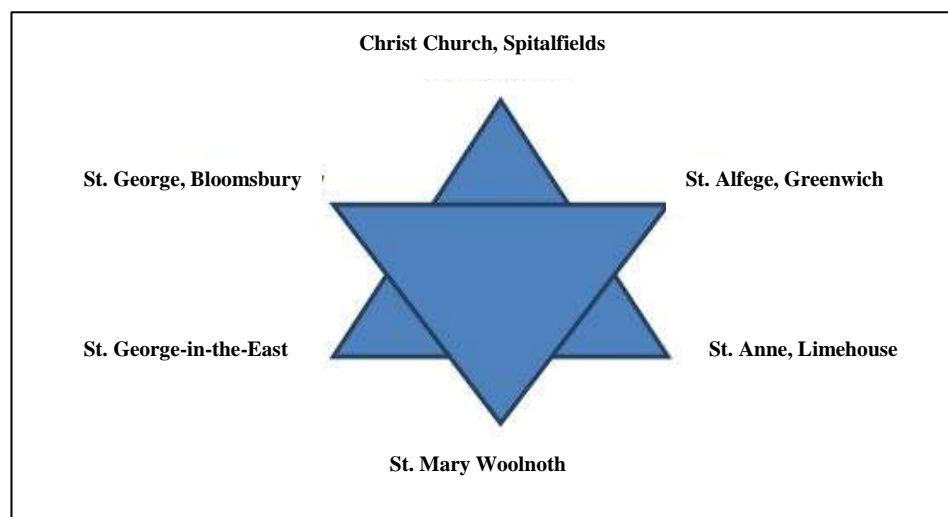


Figure 1.1. The locations of six London churches that Nicholas Hawksmoor rebuilt.¹

¹The figure is formed based on the locations of the churches that are described in Ian Sinclair's *Lud Heat*.

Taking two different stories as the subject of his novel, Peter Ackroyd makes use of a mathematical strategy to blend these two parallel stories into one single fiction. In his own words, he “had an eighteenth-century and a twentieth-century plot” and they are tied together (Onega and Ackroyd, 1996, 217). With such a feature of mixing and blurring fact with fiction, *Hawksmoor* is considered as one of the best representations of historiographic metafiction, although Ackroyd does not tag his novel with such a categorical name but instead calls it simply as an “intellectual puzzle”:

I am not sure whether it's a historical novel set in the present or a contemporary novel set in the past. That's one of the puzzles the book sets for itself [...] the sinister side of it never really occurred to me [...] I see the book more as an intellectual puzzle. (Ackroyd, qtd. in Onega, 1991, 31)

The story of the novel, which is a combination of two parallel stories, takes place in two different time periods: 18th and 20th centuries. While the story of 18th century represents- according to the historical records- historical contexts and persons such as Nicholas Dyer who is depicted after the real architect Nicholas Hawksmoor, Sir Christopher Wren and Sir John Vannbrugghe, the one of the 20th century tells a fictional story. In the 20th-century plot, the protagonist is a detective called Nicholas Hawksmoor who is named after its historical counterpart. Nicholas Dyer, the protagonist of 18th century-story is a subversive re-modelling of the real architect Nicholas Hawksmoor who lived from 1661 to 1736. However the protagonist of the 20th century Nicholas Hawksmoor is a detective who is trying to solve out the mystical series of murder. The novel is made of mirror-like chapters where the 18th century-plot is always followed by the 20th century-plot which is again followed by the 18th century-plot all through the novel. In terms of plot, the murders are the common points which help the distinction between fact and fiction be more blurred. Ackroyd makes up a fictional church in the novel, and the architect Nicholas Dyer is given the duty to restore 7 churches in London that were destroyed in the Great Fire of London in 1666. Acting with his satanic urges for sacrifice, Dyer commits some murders and incredibly identical corpses are found in the 20th century-plot by the detective Nicholas Hawksmoor, who cannot enlighten the murder and detect the murderer, inspite of his deep involvement. Two different plots are tightly interwoven with similar words, characters and events in spite of a gap of two centuries. Although Ackroyd makes use of

a historical event and some historical characters, his method of adaptation is so subversive that the novel turns out to be one of the best examples of historiographic metafiction.

4.2. Postmodern Literary Tools Used in the Novel

4.2.1. Playing with the Concept of Time

The traditional concept of time, which is linear, is obviously made problematic in *Hawksmoor* with mystical connections between two different centuries. The direction that time progresses (from past to future) is narrated in the novel in a fragmented way. While the shifts of narration make the text fragmented in terms of narrative comprehension, the shifts from one century to another all through the text makes it more fragmented in terms of the concept of time.

Although the plots are two centuries apart, they are interwoven both in terms of style and content by means of narrative. The same words are used in order to bridge these temporally-different plots as the ending words of one chapter become the initial words of the following one. The first chapter which ends with the clause “I can see the brightness of the Starres at Noon” (Ackroyd, 27) is followed by the second one which starts with “[a]t noon they were approaching the church in Spitalfields” (28).

Immediately in the first chapter of the novel, there is an obvious reference to the concept of time which is taken as a dogma and how it is going to be reconsidered: “What is time? The Deliverance of Man. These are the ancient Teachings and I will not trouble my self with a multiplicity of Commentators upon this place, since it is now in my Churches that I will bring them once more into the Memory of this and future Ages” (22). It is a kind of message that the concept of time will be approached differently than it has been done before. The concept of time, therefore, is challenged: “I have liv’d long enough for others, like the Dog in the Wheel, and it is now the Season to begin for myself: I cannot change that Thing call’d Time, but I can alter its Posture” (8). This statement echoes the conventional rules of fiction writing. It is a self-conscious statement about the postmodern way of handling the concept of time. The problematization of time is also evident in one of the conversations between Sir Chris

and Dyer, who are depicted as oppositional to each other. While Sir Chris makes a rational definition of time, offering to build up the time “with our own Hands”, Dyer never accredits his suggestion by questioning “what Time is our own” (66).

As opposed to the linear characteristic of time, what is suggested in the novel is the circularity of time. Through a metaphor of a serpent which bites its tail, it is claimed that time is circular:

Truly Time is a vast Denful of Horror, round about which a Serpent winds and in the winding bites itself by the Tail. Now, now is the Hour, every Hour, every part of an Hour , every Moment, which in its end does begin and never ceases to end: a beginning continuing, always ending. (75)

The verbal connections between the endings of one chapter and the beginnings of the following one seem to be the embodiments of this underlying notion of circular time. During the reading process, no matter of the time that we are reading about, there is a constant repetition of some words: dust, time, shadow, pattern, fly, cat, etc. The parallelisms between the plots of two different centuries, characters, expressions, repeated words, ballads and places are deliberately used by Ackroyd so as to implicitly emphasize the circularity of the time except for its conventional linear form. This emphasis on the circular form of time is also made in one of the ballads in the novel through the metaphor of a wheel: “A Wheel that turns, a Wheel that turned ever,/A Wheel that turns, and will leave turning never” (81). Later in the text, the metaphor wheel is repeated once more: “there are wheels, Ned thought, wheels within wheels” (90). Therefore the similarity and circularity of events are emphasized once more and that implicit claim of circular time continues all through the novel. At the end where past and present merge as Dyer and Hawksmoor are “face to face” finally, the notion of circularity is mentioned for the last time: “(...) who could say where one had ended and the other had begun?” (271).

Although the words that are constantly repeated regardless of the time period, such as dust, time, shadow and pattern may seem to connote some underlying messages; “stylistically, circularity is expressed” (Onega, 1999, 47).

As Onega further notices;

(...) we are forced to conclude that, in the novel, nothing progresses in time, that the same events repeat themselves endlessly, and that the same people live and die only in order to be born and to live the same events again and again, eternally caught in what appears to be the ever-revolving wheel of life and death. (Onega, 1999, 47)

Witnessing these similarities in the course of reading, the reader gets the impression that the chapters repeat itself and never end. In terms of postmodernism, this effort of Ackroyd's invites the reader to adopt a different perspective while appreciating the concept of time. Time, which is linear according to the Western philosophy, is challenged in the context of postmodernism. Gibson refers to the freedom that *Hawksmoor* provides the reader with while thinking of the concept of time:

Acknowledging the play of text across time, Ackroyd frees the reader from the comprehension of time as merely the consecutive non-iterable occasions – or illusions – of the present, of presence. The spatial and ludic architectonic of Ackroyd's 'historical' writing subordinates all conventional notions of time, by opening itself to its own irreducibly haunted, uncanny textuality. (Gibson, 97)

All through the novel, there is an obvious reference to a lost sense of time. While narrating his conversation with Nat in third Chapter when he was Sick, Dyer narrates his feeling of being "lost in the wastes of Time" (Ackroyd, 57). However, in the second part of the novel, the reader is introduced for the first time with Hawksmoor, the detective, who is after the exact timing of the murders that he is supposed to solve. In the following chapters, the reader witnesses the process that the detective Hawksmoor gets totally lost in time while trying to solve the murders. Early in his first chapter, he insistently asks about the timing of the murder to the pathologist who is unable to tell about the exact hour/time of the murder, although he can provide detailed information about how the murder has happened: "In this case when is more important than how. Do you have a time-table?" (138). As the murders become more confusing, he notably loses his sense of time and place: "And for a moment he did not know in what house, or what place, or what year, he had woken" (189). Thus, the feeling of timelessness prevails especially in the second part of the novel. Similar to that, later in the novel, we read

similar statements by Dyer who starts to lose his sense of time as well: “(...) when I woke I scarce knew in what House or Place or Year I found my self” (254).

As it is seen in the examples above, the linear form of time, is challenged and subverted in the novel, because this form of time, which is linear according to Western philosophy, fits to the definition of a metanarrative. This is the reason why *Hawksmoor* as a postmodern fiction challenges this western concept of time by taking it as a metanarrative. “Power of imagination” is what makes it possible (124). As further stated in the novel by Dyer, “[t]ime cannot be restored, (...) unless it be in the imagination” (157). In one of efforts to reveal the mystery behind the murders, there is this suggestion to trace it backwards: “running the time slowly in opposite direction (but did it have a direction?), it became no clearer” (196). By emphasizing the direction of the time and questioning it, the linear direction of time is challenged once more. In Smethurst’s words, “Ackroyd uses the possibility of non-directional time in *Hawksmoor*” (Smethurst, 107). He further claims that:

The shape of the *Hawksmoor* chronotope is the most complex we have come to yet, as it brings together conflicting forms of time. *Hawksmoor* is forced to question linear time when events from the past seem to catch up with him and Dyer proposes a trans-historical time. (Smethurst, 194)

This kind of problematization of the time is used as a means to problematize the way of thinking in accordance with the traditions, rules and expectations of the society, and it will further be explained in the following parts of this chapter.

4.2.2. Self-reflexivity, Self-consciousness and Intertextualiy

When Dyer explains his way of building the church in Lime-house, he makes intertextual references to the Works: *Clavis Salomonis*, *Thaumaturgus Opticus*, *De occultia philosophia*, *De magia* and *De vinculis*, which all have a mystical and ideological connection with Dyer’s churches (Ackroyd, 53). Such intertextual references to the earlier works enhance textual “productivity” (Kristeva, 36). And Dyer promotes another work, by self-reflexively offering the reader who is interested in the underlying pattern of his church to look into *Clavis Solomonis*: “[a]ll those who wish to

know more of this may take up *Clavis Salomonis*" (Ackroyd, 53). This enhances the richness of the text, and contributes to the idea that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, 66). Ackroyd, by using the discipline of architecture in connection with fiction-writing in *Hawksmoor*, mentions such works in a way to suggest that each work of art - be it an architectural or literary - is a "mosaic" of earlier ones and it is impossible to produce an original piece of work, conforming with the challenges of postmodernism. Moreover, at the beginning of the novel, by metaphorically resembling the start of writing to the start of an architectural work, a connection is established between the disciplines of architecture and literature:

And so let us beginne; and as the Fabrick takes its Shape in front of you, alwaies keep the Structure intirely in Mind as you inscribe it. First you must measure out or cast the Area in as exact a Manner as can be, and then you must draw the Plot and make the Scale".
(Ackroyd, 1)

All through the narration of 18th century-plot, there are self-reflexive interventions by Dyer as the narrator of those chapters. These self-reflections are constantly used in order for the reader to keep the fictional nature of writing in mind. One of the most striking of them is where Dyer goes back in narration in order to tell about a conversation of his with his master Mirabilis:

And so I may return from this Digression to the Narrative of my trew History: I ought in method to have informed the Reader a few pages ago of my Life as a Street-Boy after my strange converse with Mirabilis, and so I shall go back a little here to where I left off. I will save you from Ruin, little Faustus he had said to me (...). (Ackroyd, 57)

However, though, earlier in the text, there is again a self-reflexive intervention in the course of the narration that he (Dyer) would not tell more about his experiences as a boy in the street as the reader would be tired of it (16). With such interventions, Dyer tries to take up a full control of the narration by, for example, trying to persuade the reader and giving details about the events and people that he is telling about. Then, he suddenly makes another intervention interactively addressing to the reader, which shakes the narrative authority that he has wished to establish in the first place. Such sudden

changes in the narrative tone problematize the conventional narratives by omniscient narrators and offer alternative narrations. In the first chapter, the intervention in the narration while Dyer is explaining his reasons for staying with Mirabilis, that “if any Reader should inquire why I did so I will answer” breaks the flow of narration (20). This intervention makes the narration fragmented. It is observed all through the texts that self-reflexiveness is used as a tool for breaking the flow of narration, which makes the text, thus, fragmented. In the last chapter of the first part of the novel, Dyer talks about the foundation of his church giving technical details; however then he again cuts the narration and takes the reader out of the text with his explanation of the quality of his ink: “My Inke is very bad: it is thick at the bottom, but thin and waterish at the Top, so that I must write according as I dip my Pen” (112). These kinds of fragmented versions of narration are evident in such postmodern works as it is commonly observed in postmodern literature that the conventional types of narration are challenged. Because, upon such statements about the course of writing process, the reader gets out from a passive mode of reading a story and believe in the story that s/he is being told about; and assume an active one by thinking about the constructed nature of the text that s/he is reading. This makes the reading process more productive.

Moreover, early in the first chapter, Dyer makes an ironical and self-reflexive statement which ironically contrasts history-writing based on cause-effect relationship with story-telling. Thereby, he tries to persuade the reader that what he is telling is real and true:

I shall return in the mean time to my History for which I will, like a State Historian, give you the Causes as well as the Matter of Facts. I never had any faculty in telling of a Story, and one such as mine is will be condemned by others as a meer Winter Tale rather than that they should be brought to be afraid of another World and subjected to common Terrours which they despised before. (Ackroyd, 12)

Dyer, as the narrator, does not only shock the reader, but also invites them to critical and analytical thinking: “The Reader may wonder how I, who make no mention of my being there, should be able to relate this as of my own Knowledge; but if he pleases to have Patience, he will have intire Satisfaction in that Point” (116). The paradox that the narrator mentions self-consciously is what postmodern literature challenges. Omniscient narration in the conventional fictions is criticized and made problematic here. Being

aware of all the thoughts and actions of the characters in a novel, the omniscient narrator is used mainly to create a sense of reality in conventional novels. In postmodernism, on the other hand, what is being emphasized and claimed is the fictional and constructed nature of the text and that the text is made up of words.

Fictionality of writing is also emphasized through the metaphor of ink, which suggests that it is the ink that creates the characters on the paper and it is the ink again which wipes it off: “as the Inke stains the Paper on which it is split and slowly spreads to Blot out the Characters, so the Contagion of darkness and malefiction grows apace until all becomes unrecognizable” (124). The act of writing which is closely connected with inks is mentioned a few times in the novel, connoting how fictional the writing gets. In one of the parts in the novel referring to “ink”, what is claimed is how easy is to write history and how open it is for manipulation and subversion: “In History class (which was known to the children as the “Mystery” lesson), for example, he liked to write down the names or dates and watch the ink flow across the spacious white paper of his exercise book” (32).

Self-conscious utterances are observed more in 20th century plot. While talking to the police officers, there is a self-conscious reference to the fictionality: “He (Hawksmoor) was playing a part: he knew this, and believed it to be his strength. Others did not realise that their parts had been written for them, their movements already marked out like chalk lines upon a stage, their clothes and gestures decided in advance; but he knew such things, and thought it better to have chosen” (145). With this remark, the reader gets an insight that Hawksmoor is aware of his being a fictional character although the others do not. He also starts self-consciously to decipher and dissolve the mystery: “But perhaps there is no beginning, perhaps we can’t look that far back” (155). Here, Hawksmoor mystically senses the origin of all these murders. Although he seems to be unconsciously stating that, he self-consciously refers to the fictionality of the plot as he states later to Walter: “[t]hink of it like a story: even if the beginning has not been understood, we have to go on reading it. Just to see what happens next” (156). This ironical and self-conscious metaphor of reading is deliberately used so as to interact with the reader about the proceedings of the story. Although there is no direct implication that this work is a product of imagination, the reader, being attributed with the position of an omniscient narrator, is made to understand all the implicit statements.

This active position of the reader during the reading process results in multiplicity of meaning and textual productivity, which is aimed in postmodern fiction.

As Hawksmoor becomes more confused with the mystical murders, he becomes more self-conscious. Instead of focusing on single murder events, he starts to realize the pattern that he is expected to follow:

“All these events were random and yet connected, part of a pattern so large that it remained inexplicable. He might, then, have to invent a past from the evidence available – and, in that case, would not the future also be an invention? (Ackroyd, 196)

Referring to the concept of “invention”, the fictionality of all the things that are being narrated is suggested. The realist expectations of the readers from a detective fiction are eliminated by this suggestion, as there is an implicit urge for realistically connecting the parallel events in two different chapters. This suggestion, bringing the fictionality and invention to the minds, is further supported by another statement: “Some people say that the crime which cannot be solved has yet to be invented” (199). Therefore the focus on revealing the murder moves towards the concept of invention. At this step the novel stops to pretend like a detective fiction and becomes more postmodern with its questioning and blurring.

4.2.3. Problematizing the Traditions

As, Susana Onega, who writes intensively on Peter Ackroyd and his works, claims that;

The novel is an astonishing *tour de force* that attempts to recreate the confused and contradictory intellectual atmosphere of the period of the Enlightenment from the double perspective of both its emergent empiricism and its strong undercurrent of submerged and repressed occult practices. In the novel, the values of the empiricist New Science are embodied by Sir Christopher Wren and the members of the Royal Society, while Wren’s assistant architect, Nicholas Dyer, is the champion of what Cedric D. Reverand II has described as ‘all that the Age of Reason is not’ (1987: 104).’ (Onega, 1999, 44)

As quoted above, Wren and Dyer, who are dramatically oppositional in terms of their ways of thinking, are depicted, respectively, as the embodiments of the idea of Enlightenment as the Age of Reason and Occult Practices that the Age of

Enlightenment replaced. The most striking oppositional difference between them is their thoughts about the foundation of a building. While Wren forbids any burials under the Church or within the Church yard, considering that it may rotten the structure (Ackroyd, 3), Dyer copying what Mirabilis, the master that inspired Dyer to apply occult practices, said:

(...) when there are many Persons dead, only being buryed and laid in the Earth, there is an Assembling of Powers. If I put my ear to the Ground I hear them lie promiscuously one with another, and their small Voices echo in my Church: they are my Pillars and my Foundation. (Ackroyd, 25)

They are depicted as representatives of Darkness and Light as a universal binary opposition. Dyer elevates darkness to the position of light, which is suppressed and always associated with a negative meaning (2), although Wren “is all for Light” (3). Here Dyer’s effort in sustaining his occult practices in the Age of Reason, when rational thinking prevails, is very similar to the effort of postmodernism. As explained in the first chapter of this thesis, postmodernism does not accept the metanarratives as they are imposed. On the contrary, what postmodernism does is to problematize those metanarratives by providing multiple alternative perspectives. Therefore, considering the 18th century as the Age of Reason when science and rationality are on the foreground, irrationality and occult practices are also presented in a superior form directly from the perspective of the narrator himself. In one of the occasions in the novel, where Wren and Dyer are talking about anatomical administration while Wren is applying it on a lady drowned in the river, Wren tells about the history of such practices that it was forbidden in the Roman period to look into the entrails and praises his own period that “but now Anatomy is a free and generall Practice” (119). He conducts a proper anatomy and decides that it is not self-murder based on the scientific signs on her body. He reaches this decision under the light of science. However, though, Dyer mystically imagines the occasion that the lady experienced with her murderer and believes that it is a murder without any scientific grounding (120). According to Dyer, “[s]o lives the Power of Imagination even in this Rationall Age” (124). In this occasion, rationality and imagination are put side by side in the novel by means of two different characters.

In the seventh chapter of the novel, Sir Christopher Wren is making a speech in the presence of the Royal Society, appraising the deeds conducted in the Age of Reason by rational methods of eliminating superstitions establishing cause-effect relationships and following the teachings of scientific disciplines. However, Dyer, upon hearing his speech, mocks him by whispering to himself and criticizing the speech as a winter tale. In one single speech, therefore, two oppositional views are juxtaposed. Although Wren emphasizes Enlightenment and the Age of Reason, Dyer elevates darkness over light by irrational whisperings, as opposed to Wren's rational claims (173-174). By means of such examples, the binary opposition of rationality and irrationality is presented to the reader from two different perspectives. In the 20th century, on the other hand, the narrator talks about a similar method that Hawksmoor approaches the cases with Wren:

He liked to consider himself as a scientist, or even as a scholar, since it was from close observation and rational deduction that he came to a proper understanding of each case; he prided himself on his acquaintance with chemistry, anatomy and even mathematics since it was disciplines which helped him to resolve situations at which other trembled. For he knew that even during extreme events the laws of cause and effect still operated; he could fathom the mind of the murderer, for example, from a close study of the foot-prints which he left behind – not, it would seem, by any act of sympathy but rather from the principles of reason and of method. (Ackroyd, 190)

This passage is very much like to the speech that Wren makes to the Royal Society, which intentionally draws the attention of the reader to the parallelism between Wren and Hawksmoor in terms of their method of investigation, using cause-effect relationship and complying with the methods of reason. Thus the rationality is once more emphasized in the 20th century-plot. However the concept of rationality which is highlighted with the character of Hawksmoor is subverted immediately after the speech quoted above, upon the disappearance of the traces of any finger-print on the neck of the victim (191). Because, earlier in chapter 7, it is clearly stated that Dyer holds the neck of the victim (186), but when we move to the next chapter, although the “body [is] still fresh” (189), all the traces are gone mystically.

In one of the dialogues between Hawksmoor and Walter, there is a reference to the oddness of the situation that they are in while chasing after evidences for the murder:

H: 'And did the other one leave no prints or Marks?'

W: 'As I said, nothing at all.'

H: 'Doesn't that strike you as odd?'

W: 'It's unusual, sir.' (Ackroyd, 152)

It is unusual to have no trace of the murderer in a typical detective fiction unlike the one in here where the detective cannot obtain any information about either the timing or prints of the murders. Unlike a traditional detective fiction, it is quite unusual in this postmodern adaptation that neither the timing nor the prints are evident regarding the murders. Therefore, it may be claimed that *Hawksmoor* is a postmodern subversion of a typical detective fiction as it subverts its general structure. As mentioned in the first chapter of this thesis, it is quite common in postmodern fiction to blur the distinctions between the literary genres. Likewise here, in this postmodern fiction, the genre of detective fiction is challenged by subverting its pathway. Because, the reader expects the murders to be solved out in the end, just like in a typical detective fiction, however in this postmodern version, nothing is solved out and nothing becomes less complicated. Non-conforming with the expectations of the readers of a detective fiction, as the plot develops, the murders do not get solved but get more confusing.

One suggestion in the novel in terms of themes is that there is a universal system and pattern and we, as human-beings, are only a part of it and playing accordingly. "Universal Architect" signifying God (207), is the builder of this pattern. Human-beings "are but imperfect and confus'd Coppies of the universal pattern" (167). It is also repeated later in the novel in chapter 8, when Hawksmoor and Walter notice that it is written in capital letters on a letter: "UNIVERSAL ARCHITECT" (207).

In terms of narration in the novel, it is obvious that there is an inconsistency all throughout the novel. The odd-numbered chapters depicting 18th century are narrated by the first person omniscient narrator, Dyer himself. This part "looks like a convincing pastiche of eighteenth-century style" which is a "realism-enhancing effect" (Onega, 1999, 45). Even-numbered chapters, on the other hand, which depict the story of 20th century are narrated by a third person omniscient narrator. This creates a kind of inconsistency for the reader. As they jump from one form of narration to another as they

progress in chapters. According to Onega, it is the “duality” which underlies these two different and switching types of narrations (56). Later on, in Chapter 9, the type of narration suddenly changes from a prose to drama without any pre-information by the narrator. The narrator Dyer becomes one of the characters and the events are explained in dialogues, which enables the readers to have an equal distance to all the characters that are included in *dramatis personae*. That is why it may be claimed that this unexpected temporal change is made so as to create a sense of objectivity. The dialogues between Dyer and Vannbrugghe are quite deep in content as they self-consciously touch upon the themes of writing, architecture, ancients, originality, plagiarism and imitation. In this dialogue, there is a reference to the mimesis theory dating back to the Ancients. Although Dyer shows reverence to the Ancients and their works, and praises them for reaching perfection with their works by way of imitating nature (Ackroyd, 222), he despises the works produced in their own age of reason (220-221). Vannbrugghe, on the other hand, accuses the Ancients with plagiarism because of the way that they imitated each other (223). Vannbrugghe, then, brings up the concept of originality, which is a highly-discussed topic in the field of postmodernism. As discussed in the first chapter of the thesis, where the literary techniques of postmodernism are explained, originality is problematized in postmodernism. The claim that “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another” prevails in postmodern literature (Kristeva, 66). In postmodern literary theory, it is not possible for an author to isolate him/herself from all the other earlier works that have developed the author intellectually. Therefore, the concept of intertextuality is introduced as a postmodern literary technique. In this part of novel, depicted in the form of a drama, there are many intertextual references from Chaucer to Spenser and Milton, which put forward the postmodern claim on the intertextual nature of the works of art, taking them as the patch-work of earlier ones. While doing so, the way that Vannbrugghe links originality with liberty is negated by Dyer through an implicit reference to the *Myth of Icarus*: “Vannbrugghe: (...) [o]riginals must soar into the region of Liberty./ Dyer: And then fall down, since they have Wings made only of Wax” (Ackroyd, 221).

Furthermore, although this drama part starts quite traditionally with *dramatis personae*, the epilogue is missing, as the boy in the play states: “What, no Epilogue?” (225).

Therefore there is one more subversion concerning the narrative techniques, as there is no epilogue as in the traditional ones, and the dialogue is fragmented so frequently that Dyer constantly asks what he was talking about. This fragmentation, as a postmodern literary characteristic, is observed in this novel not only in terms of time difference, but also of narration.

The structural or theoretical characteristics of the traditions are revalued in the novel through the juxtapositions of rationality against irrationality, enlightenment against occult practices; shift of narrators, blurring of genre distinctions and challenging the binary oppositions. The conventional way of appreciating the traditions is challenged in the novel by attributing the oppositional concepts with parallel status.

4.3. The Novel as a Historiographic Metafiction

In the traditional historical writing, what is aimed is the accuracy of historical information, although in historiographic metafiction, it is the problematization of representing historical information by making use of metafiction devices. As it is explained in the third chapter of this thesis, the underlying idea of the historiographic metafiction is that it is only possible via texts that we can know about the past. This link with the past is always indirect as there is always a medium of representation. Therefore, in *Hawksmoor*, this problematization is successfully handled, as the novel represents real historical figures, places and occasions within a fictional framework with frequent use of postmodern metafictional devices.

In the plot of 18th century, Dyer is narrating his own story from 1711 to 1715 when the city of London went through a restoration process so as to reform the damages that the Great Fire and Great Plague of London had given. These publicly-known historical occasions are mentioned in *Hawksmoor* as a background historical grounding on which the fictional story is based. As mentioned in *Waterland* in the previous chapter, it is not the major historical occasions that are being subverted in postmodern historiographic metafiction, but generally the minor ones, just like in the example of *Waterland* in which the main character Tom Crick relates his individual story within the background of French Revolution which is also a publicly-known major historical occasion. Thus in *Hawksmoor*, the main historical occasion that is being subverted by means of fictional

plotting is that of a real architect Nicholas Hawksmoor who lived from 1661 to 1736 and had been given the duty to rebuild the churches in London that were thoroughly damaged in the Great Plague and Great Fire of London. As an apprentice to Sir Christopher Wren, Nicholas Hawksmoor could rebuild six of those churches in London. In the novel, Ackroyd adds one more fictional church – Little St. Hugh. He also makes slight changes on the real historical figures. The architect Nicholas Hawksmoor is represented as Nicholas Dyer who has a deep belief in occultisms; whereas the detective Nicholas Hawksmoor, who is a fictional character and does not have any realistic grounding, is named after the real architect. However, Sir Christopher Wren and Sir John Vannbrugge are realistically depicted after the real historical figures. Therefore, Ackroyd plays with the identities of the some historical figures. This play of Ackroyd's is a kind of claim on the narrativization of history, rather than its true representation. *Hawksmoor*, in that sense, is an example of how historical information can be fictionalized and represented differently in a work of fiction. In the novel, fact and fiction is blurred. We, as the reader, read about a fictional story which makes use of real places, real figures but in a subverted manner. This effort is a practice of blurring the border between fact and fiction (D'haen and Bertens, 149). The novel starts realistically with background information about the Act of Parliament which gives commission to Dyer to rebuild seven churches in London. This part of the novel which forms up the historical context is provided in order to present the reader with the background information about the “so-called” real fact, just like in historical novels. The realist effect is further enhanced by the writing style of 18th century that is used in Dyer's narration. Moreover, the way that Dyer narrates the events very much looks like a diary in which he writes his personal experiences. This form of narration, as he self-consciously adds within the narrative, is deliberately used so as to create a realist illusion: “if any Reader should inquire why I did so I will answer:” (Ackroyd, 20). Immediately after the chapters in 18th century writing style, the reader passes onto the fictional detective story taking place in 20th century- in the present. In these chapters, the narrator changes to third person omniscient one, and this change is the first factor which shakes the realist expectations of the readers. In these chapters of 20th century, by reading about Nicholas Hawksmoor, as a detective, not the real architect; the readers with realist expectations are disappointed once more. In terms of the parodic relationship of the past with present, it may be asserted that there is an extra-textual

manipulation by Dyer on the fictional detective Hawksmoor. Via his narration, Dyer directs the acts and thoughts of Hawksmoor. For instance, at the end of the novel, considering the time gap, Dyer mysteriously enables Hawksmoor to go to the fictional church Little St. Hugh where both of their characters merge and disappear: “they spoke with one voice” (271). As also quoted by Gibson: “To return to the question of past and present as identities then: in *Hawksmoor*, Ackroyd plays with past and present. In doing so he unveils the present to itself as a textual form, interanimated by a past textuality (Gibson, 96). Thereby, this novel blurs the fact with fiction by setting up its structure successfully and architecturally.

Other than being used only to be re-written or subverted, history is also used in the novel as a theme. Because in historiographic metafiction, it is quite common to thematize history as it is a kind of self-reflexive field. In *Hawksmoor*, history is associated with mystery and the conventional way of teaching history is criticized with “flowing ink” after writing down the names and dates: “In History class (which was known to the children as the “Mystery” lesson), for example, he liked to write down the names or dates and watch the ink flow across the spacious white paper of his exercise book” (Ackroyd, 32). As such, the process narrativization of the historical information is emphasized, by drawing attention to the subjectivity of writing about history. It is in the hands of the writer, which makes historical information get circulated. And the way that the writer narrates or represents it is what is made problematic. As explained in Chapter 3 of this thesis, the historian cannot help being subjective at least during the selective process of the historical facts so as to turn them into a comprehensible reading material. Thus, it is obvious that there is no escape from interpretation, as vividly stated in the novel itself: “[a]nd so the facts don’t mean much until you have interpreted them?” (250). And, when Hawksmoor asks the source of the interpretation to his assistant Walter, subjectivity is pointed once more: “And where does that interpretation come from? It comes from you and me”(250). So accordingly, it may be claimed that the story that we have read in *Hawksmoor* is an interpretation by Peter Ackroyd of the historical facts that are available in the archives. Moreover, while supporting his view on the fact that the spirits exist, Hawksmoor suggests that: “we must rely upon Humane reports unless we will make void and annihilate the Histories of all passed things” (126). Here, what is stressed is the inevitability of believing and trusting on the accounts

of the humans unless the accuracy is proved. Thus, the concept of history is thematized in the novel.

In the novel, there are many occasions that the act of writing is resembled to architecture. This feature of *Hawksmoor*, draws attention to the historical background that is being re-written. The close historical relation with the discipline of architecture is constantly emphasized not only in the context, but also in the self-reflexive passages in the text. To illustrate, towards the end of the novel, Dyer evaluates the churches that he has built, and in terms of their architectural features, he resembles each of his churches to a particular part of a book (256). The last and fictional one is, on the other hand, resembled to a hidden narrative that is not visible (257). Concerning that it is the fictional church that is being hidden, the constructed nature of historical representation is made obvious. According to Hutcheon, “postmodern art acknowledges and accepts the challenge of tradition: the history of representation cannot be escaped but it can be both exploited and commented on critically through irony and parody” (2002, 55). What is made in *Hawksmoor*, therefore, is a parodic representation of history by means of ironical expressions, self-reflexive passages, self-conscious characters and intertextual references, which have all be detailed and exemplified in the previous chapters of this thesis.

In such historiographic metafiction, what we observe is not only the subverted representation of historical information, or the blurring of fact and fiction, or the thematization of history; but also that they arise an awareness of history. The literary tools of metafiction that are used in postmodern historiographic metafiction help such works to better problematize and question the traditional way of history-writing. The playful language that is used, the self-conscious characters, intertextual references, and open-endings generally attract the attention of a different group of people other than only the readers of conventional history. Although it is not the primary objective of postmodern historiographic metafiction, as people read more novels which fit under the category of historiographic metafiction, the interest in knowing about history is increased further. Therefore, the awareness of history is enhanced in society. In this sense, it can be clearly claimed that, via such novels, a domino effect may be created. Here is a vivid example for an indirect impact that *Hawksmoor* has created:

It is impossible to say whether the restoration campaign at Christ Church, Spitalfields was hampered or, indeed, assisted by the popularizing effects of Ackroyd's *Hawksmoor*. However, it does not seem unreasonable to postulate that the novel's role in carrying the name Hawksmoor far and wide did have positive effects, certainly in terms of drawing attention to the project, even if it did sully the historical record. (Hopkins, 271)

As such, *Hawksmoor* both contributed to the literature with its particular architectural structure while problematizing the representation of history and has increased the interest in the London Churches that Nicholas Hawksmoor rebuilt so much that even the research works about architecture just like the one that Owen Hopkins wrote on Nicholas Hawksmoor, the architect gives a reference to Peter Ackroyd's unique fiction *Hawksmoor*.

5. CONCLUSION

Wars have always left permanent damages on the lives of people – be it physical or emotional. The damages that World War II has given to the people are, in this sense, undeniable. Based on the research conducted for this thesis, it becomes clear that although it has similar literary features with earlier examples of novels, such as self-reflexivity, self-consciousness, intertextuality, etc., postmodernism intellectually flourished after World War II. As a result of that, people have undergone a process of transformation in terms of reasoning. They have become more skeptical, questioned their value judgments and updated their versions of monitoring the events going on in their surroundings. In other words, the perspectives have changed or multiplied. The fields and disciplines that people are engaged with have dramatically been affected by this transformation. In this respect, literature which can be considered as the practice of free and creative thinking has the capacity to reflect social, political or cultural conditions, by its nature. Therefore, postmodern theory affected literature to a great deal.

Stylistically, there emerged a stream in fiction which adopted an objective of questioning. The teachings of novel writing are questioned, as a result of which the items which constitute a novel are re-interpreted. That is why the traditional author-reader relationship, the types of narration, the approaches towards metanarratives and binary oppositions are challenged in postmodern literature. In postmodern literature, readers have become the focus of attention, not the writers; just like Roland Barthes suggests, “a text’s unity lies not in its origin but in its destination” (Barthes, 1977a, 148). Giving a voice to the changing perspectives in literary criticism, Roland Barthes insists on the switching roles of writers and readers:

Classic criticism has never paid any attention to the reader, for it, the writer is the only

person in literature. We are now beginning to let ourselves be fooled no longer by the arrogant antiphrastical recriminations of good society in favour of the very thing it sets aside, ignores, smothers, or destroys: we know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author. (Barthes, 1977b, 148)

This radical claim of Barthes can be considered as the voice of postmodern challenge on the classical author/writer concept. As described in Chapter 2, postmodernism rejects the idea of one single truth. Instead it embraces plurality. Thus, it is not surprising to observe a subversion of the full-authority of the classical authors, as this full-authority fixes the textual meaning on the author only. Within the framework of postmodernism, the plural and multiple meanings are searched in the text. This search, however, is not an implicit one, as the narration is explicitly fragmented with self-conscious statements by the characters who already know that they are already fictional. In *Hawksmoor*, especially the detective Nicholas Hawksmoor reaches to a revelation concerning his fictionality as the plot develops. Moreover, in the chapters of 18th century, Dyer interrupts the narration frequently by addressing to the reader and directing them to elude from the perspective of the narrator and assume an active role during the reading process. Distinctively from omniscient narrators, the narrators in postmodern novels, as exemplified in Chapter 2, are not all-knowing ones any more.

It is therefore deduced from the characteristics of postmodern literature that historiography, with its claim to relay accurate information about the past events, turns out to be a target for criticism. It is the fixed faith in true representation of historical information which makes history a metanarrative. As discussed extensively in Chapter 3, the common point of textuality between literature and historiography is what makes historiography so problematic in relaying accurate information. If a thought is put into words, then it gets fictional and subjective because of all the textual processes concerning selection, time sequence of the narrated occasions and cause-effect relationship between the historical events. Such textual functioning cannot be denied as it is necessary, for a historian, to make use of them in order to produce a comprehensible historical text.

In *Hawksmoor*, there is an explicit subversion of history in that it blends fact with

fiction. The factual event regarding the architect Nicholas Hawksmoor who is recorded to have lived from 1661 to 1736 is taken as the historical background and it is consciously and successfully manipulated in order to draw the attention to the unreliable feature of historiography. Moreover, the factual event is blended with the fictional one in such a way to challenge the traditional characteristics of literary genres. The plot of 20th century is designed in the form of a detective fiction; however the course of events is not in compliance with its traditional counterparts. Although it is common in detective fiction to reveal the mystery at the end, in *Hawksmoor* nothing is revealed. On the contrary what is revealed is the mystery itself, as it has such an ending that may be open for multiple comments. The form of the novel is unconventional as it is conventionally expected from a novel to be comprised of the parts: beginning, development and an ending. However in *Hawksmoor*, not only the form of conventional novel but also the characteristics of conventional literary genres are broken.

Hawksmoor, in this sense, is a successful example of “historiographic metafiction” in that it blurs fact and fiction by postmodern literary techniques. As detailed in Chapter 4, the novel has many features that are observed commonly in postmodern metafiction, such as self-reflexivity, self-consciousness, intertextuality, playing with the concept of time, blurring the distinctions of literary genres and the ex-centric way of handling the issue of binary oppositions. Apart from all the postmodern characteristics, the method that it subverts history is what makes it distinctively a historiographic metafiction, as it draws the attention to the problematic nature of representing the past, unreliability of historical information and subjectivity of historiography. Yet, it is undeniable that this way of re-presenting the past raises an awareness on history, just as in the example given in Chapter 4 which claims that Peter Ackroyd’s *Hawksmoor*, either directly or indirectly, has an important function in the restoration of one of the churches that Nicholas Hawksmoor rebuilt (Hopkins, 271).

To conclude, although Peter Ackroyd does not make any classification of his works, no matter of their form or genre, and calls all of his works as only “writing”, it is claimed in this thesis that *Hawksmoor*, as one his “writing”s, is an example of postmodern historiographic metafiction in that it incorporates a real historical event and fictionalizes it by problematizing the true representation of history and genre distinctions.

Considering the challenges that postmodern fiction takes in order to problematize the previously imposed truths, definitions or explanations, it is crucial to “self-consciously” admit that the main paradox of writing this thesis has been to define, categorize and analyze the characteristics of postmodern fiction as it is relatively against its nature to elaborate it with clear-cut statements. However, the objective of postmodern criticism to produce multiple meanings has provided me with more flexibility to creatively evaluate and analyze the subject of this thesis.



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