

Time, Truth and Hypermedia Informedia structure; The last phase in the classical Realism of Tolstoy, Balzac, Proust, Joyce and William Faulkner.

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1. Introduction

Henry Fielding and Samuel Richardson speak of the romantic generation of the novelist as a historian and the writings of Tolstoy, Balzac, Dostoyevsky, Proust, Joyce and Faulkner attempt to record what is obvious of that truth where the presence of the author has predetermines the challenges between the claims of the historian and the reader who is involved to challenge such claims. Those claims are just to form a substitution from the instances of the classical discourse to the instances of reality or as Roland Barthes states that the subjective writing searches for a <referent> who has been and still a mythical <alibi> who performs the idea of literature. Therefore, the field of writing a novel is nothing but the writing itself which is not a pure form conceived by an aesthetics of art for art's sake but it is much radically the only area (espace) for the one who writes in conjunction between the literary text and the social world (Barthes, 1989: 148).

The Russian formalist Victor Shklovsky publishes his pioneering essay <Art as Device> dur-

ing 1983 where he examines the general laws of perception. And the key notion to this is the defamiliarization of the literary device which impedes perception and draws the attention to the artifice of the literary text. This notion owes also much debt to Roland Barthes' Mythologies which have woven the notion of ideology with the semiotic model. However, it is that paradigmatic model of the human decision in making communication which creates the reasoning in the classical realism. Northrop Frye seems right when he investigates that literature appropriates the world and thereby humanizes it. And the argument depends labouriously on the polarization of the rational thinking with the imaginative thinking which makes the sudden magical transformation of the author's irrational thinking into being rational; the similar leaps in the author's logic. Classical realism which is the pretext in the writings of those writers approaches systematically what is obvious and representational of these states in order to establish a patronizing attitude generally marked by ironic detachment.

It becomes clear therefore to consider the clas-

sical authors from Scott to Balzac and the Russian authors anticipate the role of the narrator and his personal identity which can be then subsumed into impersonal narrative voice in order to articulate itself on the surface of the text through the acts of ironic negation. However, classical realism as a literary manner is seen explicit also inside Oscar Wilde's irreverent attitude which claims that art is necessarily imitating life and is always anticipating it but it does not copy it. It is necessary therefore to know that the realistic fiction is largely an invention of Balzac, the Russian novelists as well as of Joyce's fiction. What seems memorable in their narratives is the irreducible work towards the images of their heroes and the power in evoking a visualization of heroes and heroines in their suitable places. Placing the characters is so important for those writers but they seem scrupulous on giving specific dates and times to their efforts in order to liminalize the places and the dates with pretense of a watch tick.

However, the novel is not a given form but it is given to be formed. The aim of this paper is to parade the complexities in the schemes of those authors mechanistically and to limit their possibilities to the past in order to create a theoretical standard about them. T. S. Eliot provides the key warning when Prufrock complains that he is not Hamlet or Lazarus because what Prufrock forgets is that Hamlet did not know he would become <Hamlet> and Lazarus did not know he would become <Lazarus>. Wayne C. Booth goes further in his book <Rhetoric of Fiction> which is written during 1961 in order to define the internal narrator who does not appear as a person in the text and who occupies a position between the implied author and the personalized narrator. Therefore, classical literature creates and

condemns great literary pieces for their truths than those which are produced in the actual analysis.

2. The Tolstoyan Scheme

The Tolstoyan scheme figures the marks of power for a better social life and optimism as the only authority for a closed system in dictating and in centralizing the way in which the narrative must be read. But Tolstoy is wagging about the politics of the Tsars and he is but muddying their lives with the half truth when he talks only about the politics of his time. As a matter of fact, the Tolstoyan scheme has its sociological acuity and its political tension because all its heroes and heroines are wise enough to consider the load of fin de siècle of the Russian politics or the rational attitude towards nineteenth century Russian moralism.

Conventions in Tolstoyan scheme are enlarged by his tales and by his regressive Utopia which multiplies the constituent parts of their theory until his theory acquires a formal resemblance to the later day epic or the Greek tragedy. (Cummings; 1959: 41)

Tolstoy is engaged by the representation of the social verism of his age and the problems of the principal figures are but given by a particular society and a particular time and the villain of Tolstoy is the modern man's intense subjectivity. Tolstoy turns the philosophical problems of his age into a social melodrama by which the truth of correspondence casts the villain with the visionary and the imaginative casts for his hero. But this representational method does not mean that the subject is very typical to its harmonious periods but it means for Tolstoy that rhetorical effects and the emotive imageries are largely carried by those pure functional sorts of

descriptive models. And this is the same mental shift that happens with the classical authors when they get wrapped by the good style or when they become absorbed in the process of possible worlds. Augustine's <Confession> is the one example of the earlier powerful writing for this tradition. However, Augustine may have the attempts to make a sense for his good life within an explicit moral and religious framework. This authorial narrative is also representational for knowledge, emotion and even the dreams which appear powerful in fiction. And the narrator can occupy either the effects and the narrative while the text is seen under the aspect of literary communication. In antique rhetoric the necessity of the narrator to be credible is already questioned as the basic quality for the rhetoric of the narrative. However, from Coleridge and Trollope and on, literature becomes the art of representation which denies the rational thought and emphasizes the non-referential intuition and is unintentionally paving the way for relativism. And we must distinguish at least three separate qualities which undermine the synonyms, the impersonality and the disinterestedness of literary text, i.e., neutrality, impartiality and the impossibility of the literary text.

Victor Shklovsky adds a lengthy comment for this truth in the literary text:

«The range of poetic <artistic> work extends from the sensory to the cognitive, from poetry to prose, from the concrete to the abstract; from Cervantes' Don Quixote - scholastic and poor nobleman, half consciously bearing his humiliation in the court of the duke to the broad but empty Don Quixote of Turgenev; from Charlemagne to the name <king> (in Russian <Charles> and <king> obviously derive from the same root,

Korol). The meaning of a work broadens to the extent that artfulness and artistry diminish; thus a fable symbolizes more than a poem and a proverb more than a fable.» (Shklovsky; 1983: 22)

Lev Tolstoy indicates many incidents in his tales which establishes the Tolstoyan renunciations and not his self indulgence. In <Anna Karnina> which is written by 1888 Tolstoy focuses on his own mount for the material difficulties which cause him to repudiate his former belief about marriage and customs. Initially, it is this transcendence in the conscious of the narrator which represents his absolute inviolable idiosyncrasy and underlies the codes of convention with the social and communicative forces. The novel seeks to perform the frustrated activity which is but acted by the narrators within those aspects which are in any event performed by any reader. One can not fault Tolstoy's absolute chastity and his point of view in this novel. In fact, confinement of realism in this tale may resemble Sartre's attempts to get rid of the watching <I> of the hero in <La Nause> where Sartre rejects to cramp it in a sort of scrutiny or in any form of mental contents. The real world tends to mean more than copying its situations but it means for Tolstoy a search for the true verism, and a search for the true meaning of life and in the end the search for God and for a faith (Cummings; 1959: 40). For Tolstoy, realism means in turn that it has reached its growth during nineteenth century Russian social and moral life. But those aspects may account all the major novels of Tolstoy because all the basic social references have been attached by the disciplines of sociology and anthropology which have been proven their relevances in the light of modern literary

theory. However, what Tolstoy is criticizing from realism is connected with Dostoevsky's thought toward religion and politics which are not simply the operative agencies in Dostoevsky's novels but they are to be related directly by the same fictitious faces and the frenetic passions of the figures themselves. In addition, Tolstoy's figures may resemble Joyce's figures in their study of the Greek poet Homer in *Ulysses* (Op. Cit.: 71). However, serious impelling regress over the conditions of the exotic flowers of the serf's labour and their leisure issues might be the irritant cause for establishing the Tolstoyan ideals. But there remains a factor more elaborated in Tolstoyan ideals that is the Tolstoyan sense for optimism and for a faith in a better social order and for man's ability to arrive at that order. Tolstoy gives the narrative voice its epic and the attempts to imitate the real world through the use of the psychological probings or the social philosophizing towards the perception of the reality of aristocracy is found by him boring and overworked.

Tolstoy in all forms of the natural attitudes rationalizes the article of faith through the uses of the objective endeavours of the Utopian thought which deals with the human perfectibility. Tolstoy wants to make the protagonist as an archetypal familiar spirit who can then identify himself intricately with the social and political prejudices. The protagonist is then the antagonist and the amalgam of those prejudices of the class's assumptions which are but beyond the protagonist's status and which obliges him to suffer the trauma of his revelation from without. Tolstoy asserts the perfectibility of his protagonist in a farcical humiliating manner of a diabolical moral order of a proud man who can then subvert his manner above his status. And

Tolstoy is always judicious at implementing the norms, the properties, the checks and the balances that constitute to form their permanencies inside the social life.

Tolstoy introduces the Utopian endeavours of human perfectibility without the use of the hedonistic situations. The Utopian endeavour is first introduced in the nineteenth century by the French Utopiasts Charles Fourier and Robert Owen but Karl Marx accuses them of being derogatively hedonistic during nineteenth century realistic fiction. And Marx provokes an adverse response to Fourier's hedonistic Utopias (Vasequez; 1973: 41). However, Marx's attempt is to direct the Polemic against nineteenth century Utopiasts like Fourier, Saint Simon and Robert Owen. Indeed, it is Aristophane's drama in <The Parliament of women> which is written during the wake of Plato's Republic which appears to fit the valid concern for the Tolstoyan Utopias. As a matter of fact, it is Thomas More who first coins Aristophane's Utopia and who gives it the local habitation and the mocking parodies as he considers them as the mild gestures for the rejection of the hedonistic Utopia. When Tolstoy uses the Utopian thought he appears to be a sage a Messiah or an ardent Protestant and a passionate denunciator towards his absolutes. Tolstoy represents in his tales his regress for those Utopias particularly when he performs his undesirability towards the role of women, the family saga and the sanctity of the marital life during 1870s.

In <The Devil> Tolstoy has gone into sexual agonies of a young member of the gentry, Eugene Iternave who has entered into a liaison with a peasant girl for reasons of health and as an outlet for his exuberant sexuality. Iternave believes that after marriage there could be no need

to carry on this subject and the liaison could end quiet. Yet from the girl's side it ends but after a year the old passions of Iterneve are resurged and the old torments come back to him during that time. Whatever Iterneve might do his feet have a violation and they carry him into the path of that girl. By giving him a sexuality which is so potent and a conscience which is tenderly faithful Iterneve's situation becomes perhaps insoluble. He eventually kills himself. Tolstoy aims to make man's sentiment celibate and woman's virginal. <The Kreutzer Sonata> is another fatal story on jealousy and on a husband who suspects his wife's fidelity because she is carrying her life on with a music teacher. The husband decides to kill them but the teacher fled and the wife is murdered. It is only the quest for that truth which can be corresponded to the position of the protagonist. The reader can not make the case in a strict philosophical ground but instead he must make his appeal through the pragmatic and the rhetorical grounds. The text is more than its author but the author still wants to communicate through those ideals something and to optimize that communication with the reader through the use of rhetorical structure of suspense.

Tolstoy seems to waver between the devotion to the external reality with its demands for constant revision and the dedication to some imagined reality with its implications for continuity and permanence. Indeed this ambivalence of aim is the theme in Tolstoyan scheme which gives later the unity to his fabulation. Thus the Tolstoyan scheme begins with an open assault on traditional notions of how reality is imagined and how it ends with a similar question of conventional assumptions.

3. The Interrogated Nihilism and its Residual

Romanticism in Balzac's Major Novels

The ambivalent strategy and the presence of the author within a text in Balzac's composition give the aristocratic literature and the Parisian life their real impression and their real epoch. It is worth mentioning that earlier Balzac is very much of his own time particularly in his position towards the monarchies and his opinions towards how France is governed by those monarchies. The very position relies basically on Balzac's purely functional sorts of writing and for describing the incidents. Basically Balzac's composition is representing the rhetorical questions within a particular emotive images which are largely carried later on by the French writers like Hugo and with some reservations to Flaubert. To be precise, the classical realism creates qualitatively superior images in Balzac's tales and paints an interesting image to the real world at the top of the French aristocracy. But Balzac is less so in Politics when he comes to give his impression to the life of the clergymen and the Bishops and how he is just of himself as the author for his tales in the Lukacian sense. In fact, realism is no longer a self effacing medium which provides a window on life but according to Balzac it has to draw the attention to itself, to the ambiguities of meaning to the resonance of the words and eventually to its power to create a world for its own. And the only justification for drawing the images of life is to capture the spirit of its own period with all its minutes and its fugitive particularities. It is not possible to consider the langue as a transparent medium nor to think of the figures in a photographic way and to trust the narrative to reveal the significance of the events. Therefore, the reader is dominated by the willy struggles of the nobles who are greedier in enjoyment, more patient under the

suffering and more angelic in their devotion. Initially, Balzac prefigures his composition where the existence of the nobles their full force in society their absurdity as he himself conceives them. Cummings rightly puts it:

Regret at the mutability of human affairs can lead and did in the case of Balzac particularly to an anxiety that everything in evanescent texture of present reality should be preserved. Thus the realist began by thinking of himself as a conservationist with a particularly tender regard for anything in the life of the community that he judged might be threatened with extinction. He was the historian of the present whose mission was to capture the spirit of his own period (Cummings; 1959: 43).

What is so emphatic in Balzac's composition is its social function and its memorable scenes which impose a surrial sanity on the whole question on which the literary picture is more real in fiction than in history. We should not forget Pushkin or Dostoevsky in their attempts to ward off the images of their heroes and the power in evoking a visualization to their heroes or heroines in their suitable places. Balzac indulges in the events of the romantic revolution which subverts all the old literary canons with a sense of provisional nature. Therefore, his opinions and his settled convictions are marked by the romantic generation in which he lives. Balzac seems obvious at that truth while portraying the sympathies and the political prejudices of the Parisian life. The stories of later Balzac are considered to be the greatest triumphs of realism. In one of his earlier composition «Les Chousans (1829)» Balzac imitates directly Walter Scott's narrator Ivanhoe by centring his heroes' actions on the

1799s royalist rising in Brittany. His heroes are sergeants who are honest, sympathetic to their actions and highly developing in their working in the Republican army. While the other heroes in later Balzac are the Parisian tradesmen of exceptional honesty who struck all the readers to be original in their act. This experience may serve the extension of the narrative and the linguistic devices and how Balzac's narrative carries the historical weight in his stories and what psychological, political and social functions they may perform?

Balzac makes more than one attempt to reach at the truth of the <fourth estate> in French society but he does not reach to that truth till the end of his life. For him the fortunate and the unfortunate are equal and that the rich man has the pettiness of his foibles. This indictment is fearful for representing the rural pauperism and is but largely conveyed by him inside the parts of the French countryside. Balzac justifies whatever contradictory upon this world. He allows the more violent contrasts to his characters' emotions. He approaches the excessive intensity of their passions in order to air his opinions truly. Balzac's tales emerge to reflect sometimes the phenomena of para-psychology like thought transference and science fantasy. The heroes are romantic, they are at odd with the society, they are either at war with it or condemning it out. But this conservative society takes its revenge from his heroes sometimes or drives them into exile or suicide. In fact, the heroes are either the mercenary or the hopelessly figures who are behind their times as they are lost by the dreams of the feudal past. Balzac's composition is direct and pictorial at addressing the narrator to be a historian and he never forgets that his effort is to give each character its due.

It is a fact to find out the role of the narrator's personal identity which can be diminished and subsumed into an impersonal narrative voice which articulates itself on the surface through the acts of ironic negation which is but the core for Lukac's argument about the Balzacian thought. The early Balzac allows in his tales to transmigrate the great variety of the emotional hues of his characters who are but the artisans, the domestics, the peasants and the small but the growing body of factory workers who come to be known as proletariat.

As a matter of fact, in the case of later Balzac one can not overlook the topical character nor he can forget the fusion of the novel for Journalism. Balzac depends on the public opinions which are patronizing and which are marked by ironical detachment. Therefore, Balzac's opinions are marked by his settled convictions for his romantic generations and he is but an advocate to the Right Wing.

In one of three short novels which composes Balzac's novel <L> *Histoire des Treize* which is written in 1833 and which is named «Ferragus» Balzac interrupts his narrative with a sociological descriptive passage on Paris and is followed by a fanciful analysis and images of a beggar which joined also the Paris motif. Balzac is much preoccupied in this story by pieces of pseudo-scientific sociological investigation in which men and women are classified socially and morally by the analysis of clothes, gesture, and mannerisms. This description and obsession remains potent with Balzac in his feat «Comedie Humaine» where the author anticipated the motif of life as a social historian who recognizes the gratuitous and the subjective nature of his classifications of the Parisian characters and the social life. This short novel belongs in its

method of composition to the occasional writing and the literary journalism within which Balzac has been occupied during 1820s.

By following Roland Barthes' criticism on Balzac's claims we can find that there is no person who can say the sentences, and there is no source and no voice who says the sentences because this is not the true place for writing. It is only the use of words with double meanings each character may understand themselves unilaterally. Barthes adds the following comment on Balzac's composition in «Sarrasine»

«To give a text an Author is to impose a limit on that text to furnish it with a final signified, to close the writing. Such a conception suits criticism very well, the latter then allotting itself to the important task of discovering the Author (or its hypostases: society, history, psyche, liberty) beneath the work: when the Author has been found, the text is explained ... In the multiplicity of writing, everything is to be disentangled nothing deciphered ... the space of writing is to be ranged over not pierced; writing ceaselessly posits meaning ceaselessly to evaporate it, carrying out a systematic exemption of meaning ... It is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author.» (Barthes; 1989: 146).

In <Sarrasine> Balzac is describing a castrato who is disguised as a woman and who writes the following sentences «This was woman, herself, with the sudden fears, her impetuous boldness, her fussing and her delicious sensibility.» (Op cit: 142)

This image of extrareferentiality seeks to perform the following questions: who is speaking thus? Is it the hero who is bent remaining igno-

rant for the defect of the castrato which is hidden beneath the woman? Is it Balzac himself as the author who professes the <literary> ideas on femininity? Is it a universal wisdom or a Romantic Psychology?

According to Barthes «writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing.» (Op cit: 143).

To be precise, realism in Balzac's composition is wedded largely to a particular conservative view of history and is no longer a self effacing medium but it has to draw the attention to its craft in order to create a power for its own world. This scene is found in most classical authors, from Tolstoy to Balzac where their insight and honesty is more emphatic than the correctness of the politically progressive views. And the vogue of the historical situation in their fiction is but one aspect for generalizing the nostalgia for the past. However, the plottings of the states of consciousness subvert the claims of any literal reference for realistic stances. And Michael Butor speaks of the spatial polyphony where our reading of the story can change our views and ourselves ideally on what matters and what does not matter of our opinions.

Malcolm Bradbury finds that the path of classical realism can not deal like modernism with the new reality of mass communication (Ray, 1984: 13). But that realism in its strong naturalistic photographic scene implies the human powerlessness and so too does modernism. The classical justification for modernism shows up that the writing has become flawed and compromised and a new reality is created which is turned by the advent of mass communications. This new view breaks up the settled society with

increasingly a conflict that establishes the previous certainties of identity and which requires in the composition a new technique. This is found in Joyce's Ulysses which tries to awaken that classical reality for the sake of the modernist experimentation. Unless we make this distinction between classical realism and its rival modernism we can not trust the narrative to reveal the significance of events. Fiction seems to waver between the devotion to external reality for constant revision and the implication of continuity and permanence which give whatever unity may possess and as similar to Erich Auerbach who has charted this course from Homer to Joyce.

4. The Culture of Memory in Proust's Story <Remembrance of Things Past>

Marcel Proust maintains a long story in <Remembrance of Things Past> on the question of what does the spirit of hope in the experience of the author discover when it encounters the stubborn modalities of our being? This evidence is the trope for our time since it maintains the question of the location of culture in the realm of the beyond. The interplay of the whole life of Proust's hero with the conservative forces is found to be the century's edge since it is neither concerned by the death of the author nor is concerned by the birth of new subjects. As a matter of fact, our existence is marked by a tenebrous sense of survival through living on the borderlines of the present which seems to be in the moment of the transit where the space and the time cross beyond for their survival in the experience and produce therefore complex figures of difference of past and present, inside and outside inclusion or exclusion to the question of culture. There is a sense in this disorientation or a disturbance of direction in the beyond culture

where the intersubjective and the collective experiences of nationness, community interests or cultural values are negotiated and are theoretically innovative. Yet, these borders are inhabited between retelling the realistic life and the artist's purposes. Initially, Marcel Proust diverts what is to wail from retelling that reality and makes it as another anesthesia in the Proustian habit. The extension of life in time and space are subjected to the sudden transition where the memory invades the present and the locations are suddenly changed while the whole life seems open on all its sides to casual contradictions. Those possibilities come into many varieties in Proust's composition and are but similar to Bergson's philosophy upon idealism and sensitivity which crave the emergence of human experience in terms of personal synthesis and which stimulate the moral revelation of the author (Op. cit.: 194). The sensitive impressions of Proust become the collective energy of memories which provide the large symbolic frame of references in an evasive stance. Therefore, their interpretations according to Freud are related to <condensation> and <displacement> which are basically the rhetorical tropes towards Proust's art or what we call the metaphor and metonymy which have been long ago the essential parts for our tropical discourse.

Those features are related to how the created world is as real enough to suspend our disbelief for a period of time while the author has at his disposal the entire range of the conceivable roles and as he derives them from the first person narrator to the pure consciousness of the third person narrator. And to achieve this state critics introduce the idea of a conditional interpretation which is constructed by authors according to a set of declaratively specified inter-

pretative rules. Ray adds:

Proust's images are ostensible celebrations which are celebrated with figural language, intention and metaphor - while the outer relationships are characterized by the grammatical, repetitive and metonymic relations (Op. cit.: 196).

As a matter of fact, there is a decline from the exhaustive social reality of Tolstoy, Balzac and Scott where the tales descend into spiritual possibilities which have been disintegrated by the human spirit in an inwardly revealed reality. What characterizes the charm, the power and the essence in the Proustian school is the culture of memory which may lack the poetic involvement and emerges yet as explorations for a meticulous method with a restrictive prelude to the monologues that follow it later. Thomas Mann and Marcel Proust are the early advocates of the dramatic representations for those types of images in the human mind. Also the aspects of memory can be seen in the tradition of Flaubert, Conrad and James Joyce who shift their instances on occasion telescopes in order to discover the action of distance between themselves and the factual forms of art. Such is the essence in Proust's art which is closely related to Hegel's definition of art. Therefore, the interplay of art and memory are gifted by the author's excellent taste and we can distinguish two features in Proust's art: The first is to conquer the moment of time and to command it. The words in <Remembering Things Past> are the best example and they are answerable to themselves; «Abide, you are so fair L» or, more broadly speaking: «You are meaningful, you are worthy of a life outside Heraclites's river where nothing remains equal to itself for so much as

one moment, you are worthy to be fished out of this river by the divine hand of art and to be set apart in another world - the world of immutable aesthetic values.» (Proust, 1963: 32)

The second feature in the novel is but the artistic imagination and the derivative force of the artist's experience upon reality. This aspect becomes visible through the author's desire to refashion reality with art or with the intention to create a new world. All images in <Remembering Things Past> are the culminations of names which appear before the death of the narrator and which create a closed circle to the identity of his wife. The image of the goose is constantly related to the highest aristocratic model of offices in Paris. The narrator meets the Duchers of Guermantes before his death while his face is referring to death. The ironic nose of the goose is attached long with his face and the nose immediately appears too large tumefied like the old Jew. And Robert de Saint Loup who belongs to the aristocratic families particularly the Guermantes is another example. He is killed in the front and he is much better in his origin.

Proust's art lies in his ability to select the incidents from the general stream which is worthy for immortality and to have the ability to transform the particular and the general into the eternal aspect. The charm for this creative art is only memory which is alive and slippery business even in the sphere of history that brings us face to face with great number of most interesting problems. Yet, there is either this totality which is distinguished by the means of <geminato> or leisure and which is inseparable from the thought or there is nothing which is named as the formless void. Initially, if there is no thought and culture to this remembrance which identifies the artifacts of the universe then the

rational conception becomes only the formless continuum phenomena for the thought. Memory has this size for culture and this propensity for encompassing all the manners of estates and occasions. To be precise, realism in the nineteenth century has the ability to create a closed system of experience and it reveals therefore the private truth behind the public façade and the elicited sympathies of the human conditions. Memory has therefore the power to be the beautiful image in the lawrentian phrase <the one bright book of life>.

As a matter of fact, Proust's composition is seen charming, parodistic and much more a motley of diverse manners and moods as was the magic crystal of Pushkin's art in «Eugene Onegin» (1831), «The Queen of Spades» (1834) or «The Bronze Horseman» (1837). The story in «Eugene Onegin» is written in verse on a hero Eugene Onegin is but a St. Petersburg dandy who abandons the society of the Russian capital as he confesses to be bored by this society. He travels to the country and inherits an estate from his uncle.

However, the extra personal references express themselves as fresh restatements of rules which seize the interplay of the opposites; the personal and the cosmic forces. In «Allegories» Paul De Man comments on Proust's habit of metaphors which could be better understood as grammaticalization of the rhetoric or simiology:

the Proust passage shows that precisely when the highest claims are being made for the unifying power of metaphor, these very images rely in fact on the deceptive use of semi-automatic grammatical patterns (Ray, 1984: 196).

Initially, Proust prompts us to identify the verbal

embodiment of his figures with the novelist's verbal equivalent or point of view in order to testify the intentionality of the absurd self references as well as the figure's despairing consciousness. In order to achieve that the novelist creates the natural hieroglyphic expressions with an infinite dynamic movement. Realism is no longer a mere mirror of facts but it is as dynamic or complex as that of romanticism, the Baroque or mannerism and it is only performed by a performative magician. Those aspects provide the figurative language with the intellectual thrill and double awareness. Proust adopts the stream of consciousness paradoxically and maintains it in turn with a language operating on linear or univocal scenes. Proust puts this endeavour inside the fictional devices in which all minutia have a discernable place while the overwhelming and the astonishing wave of memories are not French at all nor they can be regarded as literature. Proust has the ability to roll the overwhelming and the tragic memories out at will again and again like the great carpet and he can finger over these torments with flights and falls. Such is the figures in Proustian habit or in the point of view of form and such is the basic determinate of Proust's famous lyrical epic. In this work, imagination, stylisation and the occasionally pure invention do play the large part but he is nevertheless on the whole a realist author. He is an impressionist who loves his living ego which is not well constructed but it is on the contrary shifting, capricious and occasionally morbid. But the kind of cinematograph of Proust's own moments of depress do not spoil the French language but they set them by laconism, brilliance and logic. And modern criticism assumes immediacy from such categories and critics find such categories explicit in the

actions of the rhetor, audience and the message itself. Therefore, they find the origins, the boundaries as well as the figures fragmented, fluid, indeterminate and eventually dynamic in those categories. Initially, Derrida's writing on difference and signification, Foucault's analysis of the cultural, social and ideological discourses as well as Baudrillard's critique on the contemporary media all of those schools attest the definition of the immediacy when it is occurred in such classical rhetorical situations as they are carried by the rhetors since Plato and the classical elite.

These situations involve the participation of the individuals wholly contained selves and who are capable of sending or receiving the messages independently. However in these situations the meanings are instable in the Proustian habit and they are influenced by the complex and frequently contradictory cultural, political and ideological forces. According to Proust, those situations are conservative and they are not transcendental but they are consistent and relative on other individuals and other cultures. Gerard Genette links «the narrator's performance for iterative narration with his capacity to perceive the continuity of his life; he relates the numerous anachronies in the novel to the hero's apprenticeship to truth» (Prince; 1982: 183).

5. Language and its Choices in Joyce's «Ulysses» and its Role at Syntagmatizing and Paradigming the Classical Realism

The extension of the narrative in *Ulysses* and the linguistic devices form a new language with the portmanteau words and with the use of the scraps of many languages. For example, James Joyce uses the English language in «Ulysses»

and in «Finnegans Wake» but he is also against the English language as the novels convert themselves into English and they pervert themselves from the English language in order to force the reader to pay the attention on the various genealogies of the words and their functions; how they are heard, how they are seen, what historical weight they bear and eventually what psychological, political and social functions they perform? While the choices are induced to give proximity and distance to the liberating and the regressive effects to the independence upon a syntax and grammar and eventually they give the capacity to generate the meanings wildly and anarchically when they are freed from the systems of governance and communication. (Herr; 1982: 39)

By assuming that in *Ulysses*, we are introduced to Leopold Bloom's consciousness and his attempts to embrace the multidimensional details of life in Dublin and to have the human journey from birth to grave. Leopold Bloom is related to the initial part of Homer's epic «*Odyssey*» and particularly in its part «the Telemachia». This choice can be seen in the title of the first chapter in «*Ulysses*» and in the various son motifs and as they are found in «*Odyssey*». It is reasonable therefore to infer that division in Joyce's «*Ulysses*» between chapter three and four with that which marks the equivalent books of four and five in «*Odyssey*». Therefore, this expectation establishes the journey of Leopold Bloom's parallels with the *Odyssey*'s first three chapters. (White; 1980: 78).

The book of *Ulysses* is a parallel development of the artist and the exile in *Odyssey*. It is worth mentioning that the hero Stephen Dedalus announces for the millionth times that he is going to counter the reality of experience and to forge

the smithy of his soul for the uncreated consciousness of his race. Critics shed light on the peculiarities which are produced in the articulations of the cultural difference in Stephen's reveries and how Joyce alters the meaning of Bildungsroman in the obsession of the hero into the novel's colonial cultural context which encounters the stubborn modalities of our being.

Cheryl Herr, a structuralist critic rightly puts it:

«Because in his schemata for «*Ulysses*» Joyce designated philology as the <art> of <Proteus> ... Every page of the third chapter provides numerous examples of this prolific and varied compounding ... In addition, the episode gives examples of onomatopoeia in compound (iterative) form ... Here and throughout *Ulysses* Joyce uses proper names, place names, titles, references to musical pieces, children's rhymes, rhythmic chants, mnemonic devices, quotations, foreign phrases, historical and literary illusions, in a way that stresses the culturally motivated tendency of words to cluster. That this phrasal integrity often depends on communal cultural knowledge (on semantic content what Umberto Eco calls cultural content rather than on purely formal or referential qualities)... In addition to two-word and phrasal compounds, Joyce occasionally uses a striking Portmanteau words like <Contrasmagnificandjiwbangtentiality> (38) and episodes other than <Proteus> add to the list of compounding possibilities, imaginative examples of iterative form, clipping, hybridizing and blending. (Herr; 1982: 33-34).

Thomas Mann has <Felix Krull> to do with the transcendence of the transitory and Mann considers the novel as the legitimate escape and he has also the ingenious solution to the artificiality

for terminating a picaresque novel. But James Joyce is heuristic and a playful artist with his hero Stephen Dedalus as he appears to have chosen the classical temper but he shows the unrest for the classical and the romantic stances as methods for correspondence. Stephen's mind acts upon those objects to epitomize the theoretical experience rather making them jokes which let everybody to laugh at their fans and dupes. And Joyce says that he is trained in the school of Old Aquinas and that he develops the image of school men in the Middle Ages who are in the habit of playing with the words. Joyce seems like Samuel Beckett who focuses on a pervasive obsession with his hero and who reflects that by every linguistic trick where the creator and the character are one and the people are the repellent grotesques. As a matter of fact, Stephen's character is the metaphor of the metaphors and he is but a transport world which makes its way inside the old subjects. However, with the hero Stephen Dedalus in *Ulysses* we are constantly struggling with a language and with how to pierce that language together with the actions of the hero. The language in *Ulysses* is not a trick but it is a veracious representation for consciousness or a game for the signifiers which we efface in our own thought. Initially, James Joyce provides the language with keystones of a complete synchronic structure and of exhaustive model which develop Joyce's closed symbolic systems. And Joyce establishes the illusions of the complete subordination of nature to the monopoly of the mind. The closed symbolic systems are initiated by those synchronic structures into which tradition, theosophy, the male and female principles, medievalism and mythologies are represented in Stephen's reveries for discovering his identity.

However, the suggestions of identity are more proliferated in *Proteus* chapters and is found in Stephen's allowance for himself to realize the things he shares with Milligan with Kevin Egan with his father with God and even with Jochim Abbas whom he thinks of as «him me clambering down to the footpace.» (P. 40). And by remembering the alibi he has in Paris in case when he is arrested for murder he asserts «Lui, e'est moi» (P. 41) and he refers to Mulligan's shoes which he wears as «hismy» shoes. (P. 50). All the quotations are taken from the second edition of paperback of «*Ulysses*» which is published in 1976.

It is not difficult to find the flight of Joyce's technique from the contemporary history to the mythologies and as Joyce himself could find them with the problems of the historical change of his age.

Initially, Stephen's monologues in the <*Proteus*> chapters are but demonstrating the structure's embarrassment and a displacement of the narrative perspective away from considering the narrative as a subject while his ultimate visions are but similar to <*Divine Comedy*> and to the journey of the Pilgrim of Dante. Our reading of the poem in <*Divine Comedy*> is just to share our experience to Dante-Pilgrim and to Dante- Poet and to share with the poet's narrative that divinity.

In his return from his long journey Stephen reaches along the shore of Sandymount and he is but representing a point of outer limit where the incoming tide forces him to return back to the land which is only a sign or a signal of encounter which comes along with his larger pattern of relationships particularly when Stephen meets finally with Leopold Bloom in Night-town. In his meeting Stephen sees the ship *Roseveane*

sailing in Dublin harbour:

«He sees the ship Rosevene sailing into Dublin harbour, the ship which within the intertextual resonances that Joyce has superimposed upon his narrative as a symbolic recapitulation of Homer's Odysseus signifies the eventual homecoming of the father for the son who seeks him: «He turned his face over his shoulder, vere regardants moving through the air high spars of a three master, her sails brailed up on the crosstrees, homing, upstream, silently moving, a silent ship», and this pattern in narrative described under the headings of conversation and conscience, metanoia and syneidesis (Hamlin; 1982: 229).

Initially, Stephen's mind goes to counter the reality where the signified as a conception in the paradigm of father's son relationship is delimited not only by the objects of the external world but only by its signifiers. These signifiers create the meanings for the son but they do not present a pre-existent world nor they provide a prior or independent realm of ideas in the experience of the child and father's diagram. And the child's mental position is broken into the signifiers of the language system into which he is borned. There is a continual slippery because the signifiers are arbitrary by the number of choices which are available. This process is shifting the contents to its semantic package within the life of the language. The meaning provides the relations among those signifiers into two planes; a horizontal and a vertical plane. The horizontal is the axis of combination the syntagm while the vertical is the axis for the selection of the paradigm.

The process is providing the meaning with dif-

ferent relations among signifiers while the child carries significance by the semantic load and not by the points to actual child in a cradle. The child is related with semantic features which are different from those of <tot>, <youngster> and <kid>. The axis of selection contains signs which are equivalences; <kid>, <tot> and <youngster> because they are all nouns and may signify the signified a <young human being>. Joyce is but like Milton's <Invocation to light> in his Proteus chapters. Meanwhile Stephen uses gestures that visibly convey divine reality which moves forth in creativity (Herr, 1982: 25).

Stephen as the incipient artist moves forth in creativity along the tideswept beach. He is obsessed by the limitation of his knowledge and by ability to explore linguistically the traditional philosophical issues like the nature of material reality, the reality of the soul, of God and the struggle between his intuitive belief and his intellectual affirmation. Stephen sees in such intuitive knowledge of being a universal aspect waiting for the expressions in theoretical «word known to all men». As a matter of fact, Stephen recognizes that he is one with things, animals and people as when he recalls what Kevin Egan has said to him for instance «You're your father's son. I know the voice». Stephen knows that his father is «the man with my voice and my eyes» and he refers to Simon's voice as his <consubstantial father's voice>; a voice which is so present to Stephen in tone and in idea and he can easily imagine that in one of Simon's speech about his uncle Richie. But the chain is not related with Bildungsroman but with Stephen's self recognition toward the stubborn modalities of our beings. For example this self recognition involves Kevin Egan when he nods as if to doze, thinks «That is Kevin Egan's

movement I made...» and Stephen adds then that he surveys the scene is a sabbath mood».

Moreover, such suggestions of identity are more proliferated in the Proteus chapters. They are found in Stephen's allowance for himself to realize the things he shares with Mulligan, with Kevin Egan, with his father and with God.

It is worth-mentioning that through the associations which assist the classic idea of hierarchically graded chain of beings in Ulysses appears in all forms of being a gain horizontal mobility from its titling. And the useful aspects which underlie the ploys in Ulysses are found in the following <Proteus> pages thirty nine and forty in Ulysses when Stephen thinks:

«A hater of his kind ran from them to the wood of madness, his mane foaming in the moon, his eyeballs stars. Houghnhnm horsenostrilled. The oral equine faces Temple, Buck Mulligan, Foxy campbell, Lantern jaws, Abbas father, furious dean, what offence laid fire to their brains?.. A garland of grey hair on his comminated head see him me clambering dawn to the footpace (descende), clutching a monstrance, basillis-keyed. (Op cit; 1982: 34).

Initially, the reader of Ulysses may assume that Stephen and the narrators use compound words in order to provide the evidence for the reality in its forms of physical and spiritual consubstantiality. Dr. Gogarty Oliver rightly puts it:

«when all is said, the choice between the logos; the divine word <this Godlike Reason> and the large discourse.. yet remains to be taken.. to me it is like a shattered cathedral through the ruins» (Gogarty; 1959: 260).

Most of structuralists and post modernist critics deal with Ulysses but the concern is with the realistic fiction since the eighteenth century and to locate the power of art in Ulysses primarily in the negative, in the transgressive and in the defamiliarizing process in order to imply the definite attitude towards the social and cultural systems which suspect the thought as such. However, Stephen's Kevin Egan reveries which occupy the pages forty one to forty four are underlaid by a level of consciousness that he is aware of him as a <wildgoose>; a patriotic Irishman who has left Ireland for France rather than living under the English rule. The portrait of Egan is related by an actual dynamitard, Joseph Casey, and we have to recognize that Stephen remembers Egan/Casey's failed attempt which involves a keg of gunpowder to rescue several Fenian leaders from London's Clerkenwell prison in 1867. But Stephen is romantically thinking of himself as something of a <wildgoose> who catches himself and who is trying now to walk like a dispossessed as he thinks of his Parisian romanticizing and of how little he accomplishes on the continent. (P. 41 in Ulysses).

Initially, Stephen's observations in page forty one in Ulysses turn to the northeast as he crosses the firmer sand towards the Pigeon house and in page forty one Stephen's perception of the Pigeon house triggers the lines from the Taxil in which Mary explains to Joseph that it is the pigeon who puts her in this wretched condition and with this Patrice whose <father>s a bird> like Christ>s is conjured. Patrice is also a bird because he is his father's son but who is modulated quickly to a bunny. Then Stephen moves to the memories of his exile in Paris and his behaviour there; Latin quarter hat, puce gloves. By following Paris memories he imagines Colum-

banus a real wildgoose along with Fiacre and Scotus. The French, Latin and Italian signifiers to <Colombe>, <Columba> and <Colomba> all mean <dove> and are implicated when Stephen turns his thoughts toward Columbanus.

When Stephen was in Paris he experimented his memories with Egan as a father towards which he might grow in order to assume his own fatherhood but his memories share the semantic feature of ridiculousness with the pigeons.

The father son paradigm is constructed as:

Father	Son
Simon Dedalus	Stephen
Kevin Egan	Patrice
Pigeon	Christ
Columbanus, Fiacre, Scotus	Stephen
Kevin Egan	Stephen.

(Herr; 1982: 28).

Therefore, what is theoretically innovative is the need to think beyond the originary and beyond the initial subjectivity and to focus on those moments which are produced through the articulation of the cultural differences.

6. William Faulkner as a Magician or a Slave; The Masks and Metaphors in His Art

Faulkner's art is in the impressionistic tradition of Henry James, Joseph Conrad, Crane, Ford Maddox Ford and James Joyce. As a matter of fact, William Faulkner believes that life does not narrate but it only makes impressions on our brains. Therefore, Faulkner does not intrude himself within the characters' actions but to let the story about them tell itself metaphorically. Faulkner owes to Joyce much particularly to his interior monologues, the stream of consciousness and the portmanteau words. Faulkner al-

lows to his rhetorical voice to be intruded into a kind of chorus within the actions of his characters. Those characters are almost thinking ordinarily to their disordered world which is disturbed by mad fashion and which allows to itself to give impressions to the author's voice. Faulkner's themes are in favour of the aristocrat and their descendants over other groups in the southern society of the United States.

But, Faulkner's art is anti modern which sees only the evils in the twentieth century industrialization and mechanization. Initially, Faulkner lives in the southern section of the country where <nineteenth century pieties are more alive than they are in other regions of the United States and that these pieties are sometimes conflicted with the assumptions... But again this conflict is not the controlling or central theme in any particular novel> (O'Connor; 1959: 12).

Initially, one cannot directly infer the chronological order nor the summarization of the plots in biographical order because such schematic accounts do not really work in Faulkner's novels. But the only thing we can infer is his acceptance of the elementary Christian virtue but to advocate certain forms of conduct to this Christian virtue would be seen as perverse or even evil by most orthodox Christians. What Faulkner believes is that his major works take one virtue at time, summarizes the actions about it by sorting out the themes and by giving the impression to such themes. He is therefore considered as the innovator for a new method of narration where the author in the traditional sense is no longer the object or the condition but he is only tied up by the condition of discourse criticism and the new historicism. Faulkner has but one artistic identity manifested in his various responses to the contemporary social, psychological and

literary situations. And Faulkner is involved in those aspects in a role playing or in a communicative act. What is more fashionable about Faulkner's role playing is his assertion to the contrast between motion and stasis which reflect his inner drama of creativity and the self's destructive motif.

In <Sound and the Fury> Faulkner allows Quentin Compson to think and to refashion his sensitivity where he suddenly remembers in a quite different sort of language a train trip during which he has seen from the window an old negro astrid a small mule:

«Then the train began to move. I leaned out of the window into the cold air, looking back. He stood there beside the gaunt rabbit of a mule, the two of them shabby and motionless and unimpationed. The train swung around the curve, the engine puffing with short, heavy blasts and they passed smoothly from sight that way, with that quality about them of shabby and timeless patience, of static serenity: that blending of child-like and ready incompetence and paradoxical reliability that tends and protects them it loves out of all reason and robs them steadily and evades responsibility and obligations by means too barefaced to be called subterfuge even and is taken in theft or evasion with only that frank and spontaneous admiration for the victor which a gentleman feels for anyone who beats him in a fair contest and withal a fond and unflagging tolerance for whitefolks vagaries like that of a grand parent for unpredictable and troublesome children which I had forgotten.» (Op cit.: 13-14).

However, the main story is about the decline of a family and Faulkner traces the family history from 1699 to 1945. But the novel limited the

events from the second of June 1910 to April Eight 1928 and tells what happens to the last generation of Compson's family. Mr. Compson is a witty personality and alcoholic lawyer while Mrs. Compson is engaged by her faded glories and her indignities like her idiot son and her ineffectual brother Maury. The children of Mrs. Compson are Candace, Quentin, Jason and Benjy. Those characters think, behave and speak in their own peculiar fashion and the story is of the lost innocence and is but the history of an inward-turning family living for the most part in the past. (Op cit.: 16)

Quentin's character and his career is in search for modern life and has some kinships with the protagonist Raskolnikov in Dostoevsky's feat «The Brothers Karamazov». But <The Sound and the Fury> is seen clearly as Quentin's story or the search of a sensitive aesthete for a sense of radical significance. It can also be read as a failure of love within a family which lives in southern place and is but the most ancient story about the western literature. This self destructive motif embodies the author's double person as an artist and as he represents the motion and the stasis respectively. Faulkner's vision of art is reflected in his deep drama of creativity and in his adherence to his own privacy which is closely related to his wish for the impersonality of the artist.

Most of Faulkner's critics argue that the social opinions are not those psychological interpretations nor even those which are related with moral philosophy in its realistic or its exalted levels (Warren, 1963: 170). It is only Faulkner's native disposition of the mind or something which is essentially stubbornly to his slavery vision of the world which establishes and overcomes the impressions in his novels. In fact, all

Faulkner's characters are but Negro or White southern or northern, old settlers or new exploiters feel this astonishment and thus this fury. It is the living state of the mind and not actually ourselves when we are caught by a moment which is above the motion of life that gives the abilities in judging the rationality and the modality of the work, i.e., everything within ourselves like land, people and history which we colour them with the violence of ourselves. Those aspects are implemented to give us the realistic level of recognition to <Yoknapatawpha County>, with its people, its history which is the parable truth in Faulkner's legend. Faulkner stresses upon the glorification of its people, its human efforts and endurance in order to give insistence on that embracing actuality in the moment in a way which is more than the novelist's innovation or technique. The reader is suddenly feeling in some momentary shock to his physical being and he becomes aware that he is being played on by history and by the forces of his own character and perhaps by the ultimate injustice which asserts itself in every human situation. All the actual roles of his heroes are related with pathos and heroism. Robert Penn Warren rightly puts it about the role of the Negro in Faulkner's fiction:

«There is Dilsey, under whose name in the Compson genealogy Faulkner writes: <They endured> and whose role in <The Sound and the Fury> is to be the very ethical centre, the vessel of virtue and compassion.» (Op. cit.: 163)

7. The Two Dialectical Forms of Initiation in the Classical Writing; The Discourse of Originality and the Hypertext Information Structure

It is worth mentioning that within the perceived scientific culture issues like authorial attribution or the authorial intrusions or author's apologies are characterized by the multi authorship. And within the literary theory during any given historical period the paradigm of authorship reveals how the society chooses to define itself in relation to its conventions, knowledge and discourse. Thus the figure of the author including the author's various reported confessions, death, disappearance, resurrections, etc. have attracted the initiative literary process particularly in its fields of originality, ownership, agency, self, consciousness, causality, authority, accountability, theology and creativity. D. H. Lawrence sums up those fields in his letter to Edward Garnett:

«There is another ego according to whose action the individual is unrecognizable and passes through as it were allotropic states.» (Hassan; 1961: 22)

This process reflects a new shift, a new concept of man and the history of the anti hero is nothing more than man's changing awareness of himself. Lawrence's statement might also participate and incooperate to define the anti authorship tradition that seemed to have shadowed our changing views on author's paradigms. It is applicable in our usual sense the author's point of view and his illusions are impressively attested by the appropriate state of the mind of the reader and it is therefore reinforced rather than hindered by the authorial intrusions and by author's interrelating different degrees of probability. There are various levels for this relationship in the instances of the author and therefore the whole of culture must be studied as a phe-

nomenon of communication. The only suitable framework is found in Aristotle's characterization of the drama as <imitation of action>. This process is also about writing a hypertext in minute precision of the action and as seen in the descriptions of Robbe-Grillet where the restriction to purely visual information constitutes to establish a greater deterrent to immersion. In contemporary theory the issues are identified by Barthes <The Death of the Author> (1967) and by Michel Foucault's <What is an Author?> (1969) who open a wide range criticism for the cultural disciplines. Thus the elements of auto-poiesis or <self making>, the automate authorship, the cultural productions which are generally via the strategies of art combinations and the generative systems are attested. Schools like Dada experiments or the surrealist games which include the generative or the evolutionary art devices and designs are also the loadstones which magnetize the deviations from the norm. Initially, there exists the inner competence and there exists possible messages which are performed with the reader in order to share with him the concrete utterances and the interpretive set of propositions. In Trollope's work <Dr. Thorne> Trollope's confessions about Sir Roger Scatcherd's will establishes the author's concern for a factual verisimilitude or finding out a nice man and competence and these two do not always come together. This process is an extra literary consideration which supports Trollope's claims for a larger part of verisimilitude. While verisimilitude is of an inductive method in Zola's works because it creates a world which is not verifiable through any process of scientific method but it is only a manifestation of a belief. As Robert Scholes rightly sums it up:

«we read any story by engaging in what Poe called ratiocination. As we start to read we build up expectations in the form of cloudy tentative structures into which we try to fit the details of character and event as they are presented to us. We modify these tentative structures as we are forced to be elements that do not fit and we seek to perfect them as we move towards the end of story (White; 1980: 75).

The schemes of Tolstoy, Balzac, Proust, Joyce and Faulkner explore the whole challenging and exciting landscape of those classical identities and differences through the Bourgeoisie's position which develops its structure from the liberal position and which liberates its tradition from the realistic method by handling itself within the social and the popular aspects. The result is that the scientific knowledge relates itself to the tradition of its objective endeavours. Pierce and Saussure are the first to foresee the existence of a new discipline through the basic assertion which links semiotics with linguistics where all sign processes can be analysed in the same sense which the linguistic can, i.e., the dialectic between codes and messages, langue and parole, competence and performance. The different systems of specifications are ruled by specific norms which demonstrate that there are norms and signification which aim to structure, to legitimate the entire field of the theoretical ends.

The difference between the actual and non actual can be distinguished absolutely in the classical writing in terms of origin, relativity and point of view. In the classical absolute characterization the actual world is the only world which exists independently from the human mind. The possible worlds which are created by mental

activities such as dreaming, wishing, forming hypotheses and imagining become the palpable entities. The possible world is the world from which the referent speak and in which he is immersed while the non actual world is the world which the referent look at from the outside. The reader of classical fiction knows that the world which is displayed by the text is virtual and is but a product of author's imagination but he pretends that there is an independent existed reality which serves as a referent to the narrator's declarations. This gesture of recentering the reality involves no illusion, no forgetting of what constitute the reader's native reality because those worlds are only actual from the point of view of their inhabitants. The possible world is open to all the histories that could develop out of a given situation and every use of the system actualizes another potential segment of history.

This process explains how the classical writing attempts to promote the active reader's involvement in the construction of meaning which usually takes the form of self referential demystification. For example, even metafiction reclaims our native reality as the ontological centre and reverts itself to the status of non fictional discourse about the non actual possible worlds. But it is difficult to maintain the reader's interest in the absence of make-believe. Classical authors are figured by a mark of power or an authority for a closed sign systems through dictating and centralizing the ways in which the general ploys of narration are demasked or through stripping the language to represent nothing but itself. To be precise, classical literature and classical art are particularly decentred and are the liberated zones that would seize on any form of power discourse like history, politics, religion and an-

thropology and while the writing is still abusing the powers of deception in language in the interest of the speaker. For example in Tolstoy's story <Kholstomel> the narrator is a horse and it is the horse's point of view rather than a person that makes the story seems unfamiliar. In the following extract the horse regards the institution of the private property:

«I understood well what they said about whipping and Christianity. But then I was absolutely in the dark. What's the meaning of <his own> <his colt>?.. But even then I simply could not see what it meant when they called me <man>s property>. The words <my horse> referred to me, a living horse and seemed as strange to me as the words <my land>, <my air>, <my water>... I thought about them constantly and only after the most diverse experiences with people did I understand, finally, what they meant? They meant this: In life people are guided by words not by deeds... such are words <my> <mine> which they apply to different things, creatures, objects and even to land, people and horses... For a long time I tried to explain it to myself in terms of some kind of real gain but I had to reject that explanation because it was wrong.» (Shklovsky; 1983: 24).

In writing, the gradual process of the hero's birth begins with Don Quixote or with Goethe whom they introduced the tragic Romantic hero who suffered severely from his inordinate conception and from the traditional bond between himself and society. Therefore, this hero posits himself in the extreme stances of alienation. In Proust's narrative «Remembrance of Things Past» Proust links the narrator's preference for

iterative narration with his capacity to perceive the continuity of his life. Proust relates his hero with numerous anachronies and memories in the novel in order to share the hero's experience with his apprenticeship to truth. Gerard Genette finds that the coexistence of extreme mediation and utmost immediacy as well as the concurrence of incompatible points of view give Proust's work much of its power and modernity. (Prince; 1982: 183).

As a matter of fact, the bourgeoisie's social order which is rejected by the Romantics becomes a powerful social critique for the authors and therefore the strategy of opposition towards the selfhood has changed.

Tolstoy, Balzac and Flaubert echo that position through the hero's ironies with the ideals, desires and the feelings which are in disharmony with the new social reality. While Dostoyevsky and Joseph Conrad share more than the dubious heritage of a Slavic temper in their novels <The Double> and <The Secret Sharer>. However, the metaphysical romances of the seven seas defy the idea of heroism to the ironic rhetorics of the hero and probe therefore the distempers of the self in a way that seem familiar to us now. And there is no character in the classical writing which reminds us of the hero's state of immersion and desperation than that which is felt in Dostoyevsky's or Conrad's novels.

Ihab Hassan rightly puts it in his recognition of the hero's freedom in Joyce's narrative:

It is, of course, unintelligent brutality of existence that dominates the Dublin of Joyce's Ulysses; the city becomes a focus, in Eliot's famous words, to «the immense panorama of futility and anarchy which is contemporary history». The proportions of the hero are further

shrunk, his self pushed further underground in the world of memory and fantasy. The element to which Bloom submits himself in humour and humility is the ignominious element... Leopold Bloom, wandering Jew, mock Odysseus and lowly Christ finally appears to us, above all, as «Everyman or Norman». He stands between Stephen Dedalus and Molly Bloom, between intelligence and nature as a bathetic moment to the generosity of suffering... He is Bloom, «one lonely last sardine of summer». He is also as we shall see an insect, a sentient tubercle, at best a shaggy wolf. The self in recoil cannot afford to be choosy». (Hassan; 1961: 25).

Even Nietzsche in <The Birth of Tragedy> is writing as a theorist to describe one empirical existence an ideation which is created in every instant by the original one. And it is only beyond the realm of theory and in the midst of the ritual tragedy does it happens that we are really for a moment of the Original Being in itself and feels its immense appetite and desire for existence. Those desires are not fleeting moment but they are rather a revelation for the truth which is about ourselves as a world creators. Truth is but nature which is entirely inaccessible to theory and therefore it would undermine the structure for any conceptual system. According to Nietzsche's <The Birth of Tragedy> the tragic culture is not for quasi Hellenic culture but it is the Socratic culture as a whole which will take on for us the characterization of an artistic illusion to which we submit ourselves while we are still knowing its illusoriness. Therefore, what we will do is to practice the absurd discipline of aesthetic science in which the subject matter clashes with the very idea of science. We should speak of a transformed Socratism as a

<mythical content> in the interests of the consistent terminology that will vitalize our traditional fictional images. Nietzsche regards Socratism which will be affirmed by the strive for new artistic age a contribution to the historical process which transforms our world into a joyful artistic illusion thus making a true artistic culture or a rebirth for the Hellenic antiquity.

George Lukac refers to the historical individual who reflects the character of the society from his whole historical time while the traditional view of reason does little to aid our understanding of the realistic discourse. It is the paradigmatic mode of human decision in making communication which creates the reasoning.

The empirical process which is the current theoretical approach which informs us how to use the individualistic characteristics, the attitudes, the previous beliefs and experience as part of the process of knowledge is only a compositional process as well. This includes the basis of the scientific method practices such as the cultural norms, the socio-economic status, the emotional as well as the other internalized social constructions. Fisher argues that all communications such as searching memory, forming concepts, or new structures of ideas are in the form of story telling. Fisher in <Narrative Paradigm> supports his claim that all meaningful communication is storytelling and that everyone has two abilities in judging either the rationality or the modality of the story. Fisher establishes the setting and the situation for the plot syntagm through the conflict which becomes visible when one tries to resist or to overcome the apposing forces. According to him we can categorize the plot as a syntagm through:

1. The establishment of setting and situa-

tion.

2. The first rising action.
3. The second action.
4. Climax.
5. Falling action <resolution plus moral>.

Therefore we recognize four generic conflicting syntagms in the plot:

1. A person and his conscience (man vs. self).
2. A person opposing or resisting another self person (man vs. man).
3. Natural forces vs. man (or God/vs. man).
4. Man vs. society/culture.

And by fulfilling those expectations a new meaning is created and the power of narrative over the audience must depend upon the following text subject positions:

- subversive stances.
- Consciousness and identification with a group. (Fisher; 1987: 347-348)

Roland Barthes describes such concerns to real people and events as the <Paper beings> and fiction compromised their narratives while their personal experiences are only as created by the author. Ricoeur's analysis of Mrs. Dalloway, Mann's <The Magic Mountain> and Proust's <Remembrance of Things Past> focuses on three tiered structure of time, the narrating time, the narrated time and the fictive experience of time. They are produced through «the conjunction/disjunction of the time it takes to narrate and the narrated experience of time.

In <Time and Narrative> Volume 3, Ricoeur accounts the way in which the narrative is representing the human world. The narrative turns into three stages of interpretation. He calls the first stage Mimesis I and is represented as pre-

figuration in the field of action. Stage two is called Mimesis 2 and it is called the configuration in the field of action in which the linear chronology of emplotment expresses the different experiences of time. And what is depicted as <the Past> and <the Present> within the plot does not necessarily correspond to the <before> and <after> of its linear episodic structure. The narrative begins with relatively culminating event or it may devote to long passages of events. Therefore, Mimesis 2 is concerned with the imaginative configuration of the elements of time which are but given in the field of action at the level of Mimesis 1. Mimesis 3 Ricoeur calls it the refiguration of the field of action which is but the integration of the imaginative or <the fictive> perspective which is offered by the level of Mimesis 2. Ricoeur considers this stage as the phenomenology of reading because it describes the intersection of the world of the text and the world of the reader. The third stage affects the integration of the hypothetical narration in order to be read as anchoring the time depicted (recollected, imputed) in a dated <now> and <then> of actual lived time. (Regan; 1996: 203)

Conclusion

Traditional and productive data which come from the diverse societies have been rather the expressive ritualized performances in the dramatic contributions of Tolstoy, Balzac, Proust, James Joyce and William Faulkner. Their retrieval advantages are the clear-cuts as the events and they usually in their status are focussed and begin and end with the explicit, identifiable frameworks. Such frameworks are highly structured in order to make the presence of the observer unobtrusive. Those writers have given close answers to serious issues and they have

tamed all the aberrant details of conventions in their writings as part of the bourgeoisie's decadence. Those fundamental issues on conventions take serious holds and establish therefore such performances are the rituals proper and express the mythic contents. And the references to Vladimir Propp's <The Morphology of the Folktale> are the essential forms in categorizing the tales of those writers in terms of the internal structural elements. The particularities of Propp's analysis express the truth for many oral folktales which are disputed before. Initially, the methodological and the theoretical analysis of <The Morphology of Folktales> have exerted a continuing influence on the whole course of the study of the text from Saussure to Levi-Strauss. One basic element in Propp's analysis is the chronological order of the linear sequence of elements in the literary text as reported by an informant who comes from Propp's analysis to the types of the structure of formal organization of folkloristic text.

Time, truth and hypertext information structure are present and active in the tales of those writers. They are contained in their performances and cannot therefore be documented as masquerading as fiction nor they can be so quickly disposed of. The divergences are alive and create therefore a world of serious impelling regress over the conditions of the bourgeoisie's world. Renunciation, the article of faith, and the conditions of the aristocrats are marked by reminiscences and they do finally reach to that truth. The only real world is the use of the immediacy of the narrative devices as they are limited by the informant. Those estrangements and dislocations are transcended by the conscience in order to bridge the gulf and to translate the private little life of the sufferer into a glorious

world.

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