

**Sudan University of Science and Technology**

**College of Graduate Studies**



# **The Postmodernist Perspective in James Joyce's Narrative Art**

**A Thesis Submitted to the College of Graduate Studies in Fulfillment of the Requirements for Ph.D. Degree in English Language( Literature)**

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# **Dedication**

To the Soul of my father

# **Acknowledgements**

Above all, thanks due to Allah for granting me the strength and endurance to carry out this work and overcoming the challenge encountered.

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## **Abstract( English)**

Postmodernism is one of the recent terms that were generated during the recent stage of human civilization. It expresses a socio-historical condition and the change in people's perception of the world that influenced by great and rapid growth of all kinds of media technologies ( Television, Video, personal computers, Internet ). And other variables like culture, information, revolution, consumerism, globalization, and postindustrial service economy. Such development contributes in eliminating all borders between nations. So, world has been as a ground for a multipolar competition that conventionally mean victory and hegemony are for the strongest. In such environment western civilization has all elements of discrimination that manage it to achieve the hegemony over the entire world. In this context postmodern theory tries to realize horizons of human values in top it development in all human sciences. Historians- for example- try to understand human experience as multiple aspects of time in their lives. Literature does not separate from that context. ( Winders, 1993 ). Postmodernism in literature is one of the recent waves of development of accumulation in human experience. Postmodernists played an important role in supporting such direction. One of the most prominent postmodernist writers is James Joyce who is considered as a pioneer postmodernist. Hence this thesis will study The Postmodernist Perspective in James Joyce's Narrative Art.

## المستخلص

ما بعد الحداثة هو أحد المصطلحات الحديثة التي نشأت خلال المرحلة الأخيرة من الحضارة الإنسانية. إنه يعبر عن حالة اجتماعية تاريخية وتغير في تصور الناس للعالم الذي تأثر بالنمو الكبير والسريع لجميع أنواع تقنيات الوسائط (التلفزيون ، الفيديو ، الكمبيوتر الشخصي ، الإنترنت). ومتغيرات أخرى مثل الثقافة والمعلومات والثورة والنزعة الاستهلاكية والعولمة واقتصاد الخدمات ما بعد الصناعة. يساهم هذا التطور في القضاء على جميع الحدود بين الدول. لذلك ، كان العالم بمثابة أرضية لمنافسة متعددة الأقطاب التي تعني تقليدياً أن النصر والهيمنة للأقوى. في مثل هذه البيئة ، تمتلك الحضارة الغربية كل عناصر التمييز التي تديرها لتحقيق الهيمنة على العالم بأسره. في هذا السياق ، تحاول نظرية ما بعد الحداثة أن تدرك آفاق القيم الإنسانية في مقدمتها تطورها في جميع العلوم الإنسانية. المؤرخون - على سبيل المثال - يحاولون فهم التجربة الإنسانية باعتبارها جوانب متعددة من الوقت في حياتهم. لا ينفصل الأدب عن هذا السياق. (ويندرز ، 1993). ما بعد الحداثة في الأدب هي واحدة من الموجات الأخيرة لتطور التراكم في التجربة الإنسانية. لعب ما بعد الحداثيين دوراً مهماً في دعم هذا الاتجاه. يعد جيمس جويس أحد أبرز كتاب ما بعد الحداثة ، والذي يعتبر رائداً لما بعد الحداثة. ومن هنا ستدرس هذه الأطروحة منظور ما بعد الحداثة في الفن السردي لجيمس جويس.



# CHAPTER ONE

## Introduction

### 1.0 Overview

James Augustine Aloysius Joyce ( 1882-1941 ) is an Irish novelist, short story writer, poet, playwright, and critic born in Dublin, Ireland in the second of February 1882. He is considered one of the most important English postmodernist writer and one of the most important figure in the European culture because he summarizes a whole cultural tradition. He is the best innovator of the literary technique of the 20<sup>th</sup> century. While his family was initially middle-class, their fortunes declined quickly. Despite economic difficulties, however, Joyce was afforded an excellent Jesuit education, some of which is portrayed in *A Portrait of the Artist as a Young Man*(1916).

After graduating from University College in 1902, Joyce left Ireland for the continent. In 1903 his mother's serious illness brought Joyce back to Ireland. Following her death in 1904, Joyce renounced his Catholic faith and permanently relocated to the continent with his future wife, Nora Barnacle. Joyce supported his family by serving as a language instructor in France, Italy, and Zurich, Switzerland, where he wrote most of *Ulysses*( 1922). Following the international renown accorded *Ulysses*, Joyce gained the financial support of Harriet Shaw and was finally able to devote himself exclusively to writing. He spent nearly all of his remaining years composing his final work, *Finnegans Wake* ( 1939). After the publication of *Finnegans Wake*, Joyce fled Paris and the approaching turmoil of World War II. He died in Zurich of perforated Ulcer on January 13, 1941. ( Vicki, 1990 ).

His work can be divided in two periods. The first period is characterized by a realistic technique and the use of everyday language.

The works belong to this period are: "Dubliners"( 1914) and " A Portrait of the Artist as a Young Man". In the second period instead the language changes and there is a rejection of logical sequences and conventional syntax and there are many experimentations and the introduction of some features like: the stream of consciousness, the interior monologue and the multiple points of view. The work that belong to this period is the " Ulysses".

James Joyce techniques were deeply affected by the political and historical movement during the Irish struggle to independent from British rule. As a writer feels his nations suffering - based history, Joyce's personal experience has been enriched by the interaction between his nationalist perception (Believes and Ideology) and the historical motivations. Such context resulted Ulysses as a natural outcome and an entire literary career of Joyce. Ulysses pictures the Irish story as a ground for the conflict during the struggle against British rule for centuries.

The context of postmodern has been progressively viewed by Joyce. The other contemporary authors utilize very akin experiment forms, like Faulkner, who depicts an eye in the Sound and the Fury ( Martin, 2013)

Joyce's entire conception of the novel hinges on a prime order system in spite of the chaos that at first glance seems insurmountable (quite similar to Pynchon in this regard; possibly because "Them," the orchestrators of the chaos, are to blame).

According to the Gilbert and Linati schemas, each chapter of Ulysses contains a collection of functions (such as catechism, dialectic, enthymemic, etc.) that regulates the events and formal features of the novel to look like code of computer. For instance, Joyce skillfully references to the heart at many times in "Hades," both literally "A pump after all, pumping thousands of blood every day") and figuratively "Seat of the affections, Touches a man's inmost heart, How many broken hearts

are buried here?"), which is the episode's primary emblem. When Joyce utilizes these kinds of subtly "paranoid" (in the sense of connectivity to a broader scheme) methods to signal sophisticated formal frameworks, it almost feels like he is "winking" at the reader. From the very beginning of the work, Joyce floods the whole Ulysses narrative universe with symbolism, analogies, parallels, and "connections".

Joyce used the stream of consciousness, mythical parallelism and absurdist drama and other techniques that inspired and affected a lot of other modernists and new generations of novelists to the point that made him live to be someone that inspires writers after his death. He wrote his name on an age that wasn't even his. He isn't only a modernist writer, but is considered to be a postmodernist writer as he is a common ground between two ages. ( Sack, 2019). He was a writer who changed a lot of things and made a lot of people more comfortable to talk about problems that they could not write about before. He used his own life as a reference book to look at and to write about. His experiences were mentioned and discussed in his writings. He also discussed and mentioned the problems of other people and this made him the great writer.

Pre-modernism ( beginning up to 1650 ) as a term may not become standard usage; its multiple meaning quickly become unmanageable: a phase that comes before modernism temporally, predating its practices and assumptions.( Mancini, 2005). Life in the pre-modern period was dominated by a belief in the supernatural realm, by a belief in God or gods, and His or their activity in human and cosmic affairs.( Kappleman, 1998) . Life was less " advanced" with slower technology, communication, and a reliance on the land or individual craftsmanship.

Pre-modernism has two parallel sub-stages that Feldman, an American author, refers to as the cyclical and the eschatological. The cycle stage was firmly convinced that God (or Gods) were a reliable source of wisdom and moral guidance. When the Christian era entered western civilization, the eschatological scenario, the second stage of pre-modernism, emerged (Feldman, 2000). Even though God had ordered universal and eternal rules throughout this time, people still believed that the spiritual and carnal were two separate things, which led to a more limited knowledge of the cosmos. More so than the spiritual, or having to do with the physical, i.e., the real presence of God, than a normative view of God, the cosmos came to be understood as something that was more related with the carnal than the spiritual. The human reason concept also became more constrained during this second stage of pre-modernity, and the only way for a person to understand the unchanging, eternal truth was through their religious beliefs.

Despite being similar to the second phase of pre-modernism, the modernist ideology was distinct from it in the following three respects. In contrast to pre-modern beliefs, which were sacred, everlasting, and universal, their view of progress was secular. Second, modernists opposed the prospective fulfilment of the fundamental pre-modern ideas by believing in unending progress. Thirdly, pre-modernist progress emerged as a result of divine intervention and the existence of God, but modernist progress was founded on scientific rationality, placing the human being at the center. As a result, modernists assumed authority over the physical universe and social organization and, in a way, questioned if God even existed.

The transition from pre-modern to modern advances further in order to comprehend the meaning of modernity with regard to high capitalism

governed by society or social institutions, which are the byproducts of industrialization that grew to prominence in the eighteenth and nineteenth centuries (Schulte-Sasse, 1986).

The term "modernism" (1650-1950) refers to the culture that emerged from these organizations or the socio-historical era. Furthermore, if there is a correspondence between production of material and reproduction of culture and vice versa, modernism can be said to be the result of both high and mass culture. The modernist ego began to deflate in the late nineteenth century as a result of the cold war and even the nuclear danger of annihilation (Wong, 1995). With the simple push of a button, centuries-old human civilization began to reveal their danger, and the scientific revolution itself was proving more deadly than beneficial. The globe would not be instantly destroyed by nuclear war, but environmental contamination would be a tardy poison. In other words, under human supervision, modernism lost the backing of the general public, and the concept of unending development fell apart.

Postmodernism evolved as a response to the horrifying effects of modernism in the late twentieth century as a result of various social and cultural forces that caused modernism to fail. Both postmodernity and postmodernism rejected the key modernist beliefs about fundamental knowledge, human liberty and control, and unending social development in favor of qualitative changes in society and their cultural representations (Schulte-Sasse, 1986).

Postmodernism, which was prevalent from the 1950s to the present, attempted to explain how forces on the surface operated by focusing on knowledge that was more surface-level or superficial than the deeply ingrained epistemological understanding of modernism (Wong, 1995).

The term "postmodernists" was later applied to the early postmodernist thinkers like Jacques Derrida and Michel Foucault based on their philosophical, social, and thematic understanding. They are initially known as poststructuralists.

When Bauman, Beck, Touraine, and Giddens bid the industrial period, class conflict, and what Giddens called the "evolutionary narrative" farewell, it signaled a turning point in philosophy history and made postmodern philosophies meaningful (Zima, 2010). Along with attacking the conceptual tenets of modernistic idea, such as Enlightenment rationality, Hegelianism, and Marxism, authors like Foucault, Lyotard, and Deleuze followed Benjamin, Adorno, and Horkheimer by equating these tenets with the principle of dominance. Many people understand the postmodernism subjectivity as individual freedom, whereas Foucault and Althusser see it as subjection or a means of subjugating other ideologies.

As a result, postmodernism was distinct from modernism and rejected the idea that the universe can be understood universally and objectively. The philosophers questioned the veracity of Christian, rationalist, Hegelian, and Marxist metanarratives, just as sociologists outspokenly rejected modernism and its proponents such as scientific, technological, and technical progress, connecting the latter to an international crisis rather than a civilized way of life and the gradual humanity emancipation.

In short, the researcher can conclude that in pre-modern times, there is rebelliousness to the faith in god system, in modern ages, to the idea of ultimate truth, and in the current postmodern stage, the postmodernism

plurality appears to have stretched to the point where everyone appears to be becoming more and more isolated from one another.

In the early twentieth century and the emergence of the so-called post-modern era, a large number of writers and novelists emerged, and among the greatest of these writers is James Joyce. Follow a new style of writing includes experimentation with structure, narrative void of a conventional beginning, middle and end. Dialogue blends into the narrative text without benefit of quote marks or standard paragraph indentation. He incorporates coarse and sometimes vulgar language and events in his stories. After being familiar with James Joyce's universe through reading, the researcher is able to understand how this novelist explores the limitations and possibilities of human life in his narratives. That is why the researcher decided to write about him.

James Joyce adopted experimentation using novel methods and new ideas in writing his novels, as well as a concept related to the psychological story. This research analyzes selected novels from James Joyce's work and examines the concepts of time and space used by the writer. Likewise, the interplay between time and space and how it plays a vital role in Joyce's novels, where time and space are two integral elements in building his novels, and also in generating plot in each novel. The research also deals with how to employ various linguistic techniques by Joyce in the identification of linguistic differences between individuals according to their level of awareness, by distinguishing the artist who deals with living experiences in a theoretical and abstract manner while the ordinary person deals with them in a different way. James' novels resorted to the use of image, symbol, and intertwining, as well as other means, to represent the evolution of the mind among its heroes, artists, to distinguish them from other characters in those novels.

In his literary style, James Joyce was one of the geniuses of the 20th-century world novelists. With the beginning of his arrival in Paris during this period, the city witnessed one of the most important golden periods in the field of arts and literature in various forms and directions despite the pain and aches left by the First World War. Artists, writers and poets sought refuge from the worries and sorrows of war, but Joyce was not preoccupied with the bustling Parisian life but rather preferred to focus on his artistic and literary work. His work became a great inspiration for many writers, they wrote a lot about his art and literary works that were considered a cultural reference in English libraries.

He was distinguished by moving writing from meaningful description to imagination and thinking. He renewed in narrative style small details and internal things in the human soul, these small details that feel to the recipient, and it gives the novel its force and vitality without the major issues that turn the text into a noise that obscures the truth, and pleasure together.

This is how the texts of James Joyce are distinguished, especially in his wonderful *Ulysses* in which he introduced a new style and school in writing the novel and in revealing the depths of the human soul. James wrote the novel *Ulysses* in various novel styles in which he did not just try to reproduce Dublin's landmarks; it also covered the memories, feelings, and desires of people surrounded by the plight of the modern world.

*Ulysses* as a novel has been an unprecedented success. Joyce relies on the Homeric structure to build a contemporary epic recording the movements of the hero Leopold Bloom in Dublin in just one day, dated June 16, 1904, which Dublin still celebrates today as Bloom Day.



His novel, *Finnegans Wake*, which James quoted from an authentic Irish source, is an old Irish song that tells the story of Tim Finnegan, a man who loves to drink and works in carrying bricks and stones, one day he falls from a high ladder and his skull is destroyed, the comrades carry his body to his house and begin the Irish rituals before his death, as they drink, there is a fight between them, and drops of drink fall on Tim's body, he wakes up and says to them: "Drink brings life to the dead. Do you think I'm dead?". This novel, which Joyce acknowledged as difficult and complex, and described as difficult ends in the middle of a phrase, as if he challenges the reader, or tests his ability to be patient or vigilant and tells him that the difficulty of the novel is not due to its structure, but to the complex language that Joyce used in his novel, borrowing vocabulary from the living and dead languages of the world, in an attempt to make his text universal.

In spite of the criticism of his novel *Finnegans Wake* which was written in 1939, it has been classified as the most difficult and complex novel in the history of human literature with a unique style in the most creative simulation of human nature.

The novel *A Portrait of the Artist as a Young Man* was a biography of Stephen Daedalus from childhood to the age of eighteen; during these lifetimes, consciousness moves between the Church, adolescence, social rebellion and art, when the boy decides to emigrate from his native Ireland and go to Europe raising his famous slogan:

n I will not serve the one I no longer believe in, whether it bears the name of my country, the land of my ancestors, or my church. I will endeavor to express myself, with the freedom I can and the college I can, (Ellmann, 1966, p.186).

Because he suffered a lot of hardships, and his feelings were repeatedly crushed as he listened to political, religious and philosophical

debates at home, on the streets with his peers and in the school where tradition, church and doctrinal divisions between Catholics and Protestants; then in the space of Dublin, where Ireland represents all its contradictions, conflicts, beauty and ugliness. Critics and researchers have always praised the image of the artist in his youth, which he wrote in 1882-1941 and considered with appreciation the psychological and artistic monitoring of the rich and powerful, especially on the pages where the writer expresses his critical view of what surrounds him and his family life, this is the most important thing in the novel and justifies its title, and described the liberation of the final writer from the path of art that he chose for his life.

Joyce placed art as a means of emancipation against society and its religious and family pressures, he describes these pressures frankly and forcefully what his people and the people of Dublin could have forgiven him, he had not written about the painful memories of the pain of Ireland under English domination, and of the fighter Parnell who betrayed his comrades, Joyce seemed passionate about his motherland.

Joyce defended modern art styles with enthusiasm and strength, expressing his views, criticizing some writers and praising the work of some. In his novels, he expressed a very rich expression of the anxieties and suffering he had experienced in his troubled life.

James Joyce's literary writers have occupied so many writers and critics that the critical and analytical work of his books exceeded hundreds, this may be due in part to the mysterious complexity and puzzles that characterized his style, particularly in *Ulysses* and *Finnegan's Wake*, his noisy personal life, though never closed, has not received the same attention.

The research is divided into five chapters. The first chapter includes the research plan. Chapter two includes literature review. The third

chapter of this research is about research methodology. Chapter four deals with data analysis and discussion while chapter five is about findings, conclusion and suggestion for further study.

## **1.1 Research Problem**

This study examines how to discover human consciousness in James Joyce's work from a postmodern perspective. which that was prevalent in that era, where James introduced his novels through narration, description and dialogue which it represented in his works *A Portrait of the Artist as a Young Man*, *Ulysses* and *Finnegans Wake* all talking about Dublin and no doubt they gave Joyce has a high status in the Irish literary renaissance.

## **1.2 Objectives of the Study:**

- 1- The study aims to analyze James Joyce's novels as one of postmodernist narrators and focuses on to understand the approach which he was pursuing in his work.
- 2- In addition, the current study aims to analyze the historical mainstream and its interaction with Joyce's ideological system. That is in order to understand its reflection on the postmodern art in general.

## **1.3 Research Questions:**

In an attempt to investigate the topic under study, the researcher poses the following questions;

- 1- What is postmodernism and its historical context?
- 2- How was James Joyce affected by postmodern accumulation?
- 3- How did James Joyce's life (political, social, and historical) affect his postmodern view?

- 4- How could James Joyce manage to develop his approach as a unique postmodernist one?

### **1.4 Hypotheses of the Study:**

This research examines a number of hypotheses:

1. James Joyce was influenced by the postmodern accumulation.
2. James Joyce's life (political, social, and historical) influenced his postmodern view.
3. James Joyce can manage the development of his approach as a unique postmodern approach.
4. James Joyce cared about human awareness in his work.
5. Joyce was able to introduce new linguistic structures, incomplete sentences and meanings into his writing.
6. Reality and intertwined chaos in the world is reflected in Joyce's vision of human beings and human history in his writings.

### **1.5 Methodology of the Study:**

The researcher adopted the analytical - deductive approach because it is appropriate with the nature of the study. Also the researcher relies thoroughly on literary approaches of analyses to conduct this study by bringing historical elements under the spotlight. The study attempts to present how the selected novels prove the postmodernism elements.

### **1.6 Significance of the study:**

Light study will highlight narrative style in James Joyce's postmodern novels, and an analysis of some selected novels. So the study is earned its importance in being one of the few studies that dealt with James Joyce style and its impact on the postmodern era.

### **1.7 Limits of the Study**

This study limits the scope of its topic under investigation in the impact of the postmodern period on the narrative style of writer and novelist James Joyce. The researcher specifically limits this investigation to the novels of *A Portrait of the Artist as a Young man*, *Ulysses* and *Finnegans Wake*.

# CHAPTER TWO

## 2.0 Literature Review

The word postmodernism reflects a new phase in the history of Western civilization characterized by a sense of frustration with modernity and trying to criticize this stage and the search for new options and this stage has had an impact in many areas (Mura, 2012.)

Postmodernism literally means postmodernism. Modernism and postmodernism are seen as cultural initiatives or as a collection of ideas, even though the word "modernism" itself denotes anything connected to the present. As recently as the late twentieth and early twenty first centuries, it is still employed in critical theory to denote the point of departure for the interpretation of history, law, culture, and religion as well as literature, drama, architecture, film, journalism, and design (Drucker, 1957).

Postmodernism, also known as late capitalism was defined by philosopher and literary critic Frederick Jameson as "the dominant cultural logic of late capitalism", which refers to cultural practices that are inextricably linked to the economic and historical aspects of the movement. This period is also known as financial capitalism, the post- or Post-industrial revolution, consumer capitalism, globalization, etc. According to this interpretation, the postmodern period's domination can be understood as having started during the Cold War (or, to paraphrase, after World War II) and continuing up until the present. Modernity means focusing on the impressionism and subjectivity associated with perception. Its concept is therefore far from the objectivity of the narratives of the omniscient third person providing consistent narrative views. Modernity also emphasizes fragmented forms and intermittent

narratives. It therefore includes a tendency to reflectivity on art productivity. Postmodern principles can provide a link between the process and the art creation product (Mura, 2012).

The concept of modernity refuses to establish aesthetic formalities and rejects, in large part, formal aesthetic theories. The understanding of postmodernism is a response to modernity. Many intellectuals and artists in Europe developed a mistrust of political and economic modernity as well as the entire aesthetic project in the wake of the destruction caused by fascism, the Second World War, and the Holocaust. There is a relation between modernity and identity, unity, power, certitude, etc. while postmodernism is predominantly related with differences, detachment text, skepticism, etc. (Drucker, 1957).

It is important to refer to the Frankfurt School as a space for a number of postmodern writers, like Thomas Pynchon, the author of *Gravity Rainbow* and other theorists who were worried for the enthusiastic acceptance of capitalism by northern Europeans after the fall of Nazism.

## **2.1 Postmodernism as Aesthetic Experience**

The art form designed by the American artist *Karl André* and presented at The Tate Modern Art Gallery in London in 1976, expressed the postmodern art deservedly. Meaningful meaning at the technical or synthetic level. This led to questions like, Is this really an art? Or a pile of bricks pretending to be art? This reflects a typical feature of postmodernism: the crisis of vacuum of meaning and its dredging, while the recipient of both art and postmodern literature has a responsibility to keep up with the ideas surrounding these marvelous and meaningless works (Demos, 2006). This represents a fundamental turning point from the idea of the expressively expressive artistic characteristics that

characterized previous modernist art, hence the idea of many of the works of many exotic and famous postmodern artists such as the famous Urinal statue, or the bicycle wheel placed on a small chair of the French artist Marcel Duchamp (Stephen , 2008).

## **2.2 Beyond Structuralism and Disassembly**

American professor *Vincent Leach* describes the relationship of deconstructive criticism to literary text in his preparation for his study of deconstruction as ruining almost everything in tradition, questioning the inherited ideas of the mark, the text, the context, the author, the reader, the role of history, the process of interpretation, and the forms of critical writing, so that we finally find something terrible (Gerhard, 2005). Dismantling is one aspect of post-structuralism belonging to the postmodernist knowledge system. The post-structuralism designation came from the American Academy, which classified the works of a number of French thinkers under this name, notably Jacques Derrida, Levi Strauss, Michel Foucault and Roland Barth (Santiago, 2000) .

The deconstructive methodology of literary criticism is based on the neglect of the author's role and goals, and to focus attention on the reader of the text, which can generate limitations and interpretations of the text, in a largely absurd and nihilistic. Thus, postmodernism as a philosophical movement is largely a reaction against the philosophical assumptions and values of the modern period of Western (specifically European) history. It is linked to the historical, cultural and political state of society in the second half of the twentieth century and its development and changes (Gerhard, 2005).

It involves a radical break, with a dominant and aesthetic culture, and a very different moment from the socio-economic organization in



which new developments and innovations are measured. It refers to *Three* worlds:

## **1. Historical Era**

Perhaps one of the easiest definitions that we can define the term "*postmodernism*" is: the collapse of modernity and undermine it itself, where most of the definitions of postmodernism is not far from expressing the collapse of the central categories and the values on which modernity was constructed such as progress, and the rule of reason belief in science, and the possibility of providing truth, certainty and solutions to all human problems (Connor, 1997).

Contrary to the prevailing view of postmodernism as a separate and independent historical context from the modernist era, we can look at postmodernism as the horizon and end of the modern era itself, in the context of the crisis of the absence of social, economic and political solutions to many of the human and social problems it faced. Western modernity, which has not yet formed real alternatives from the East or the South, faces the challenge of its dominance in the modern world . The

manifestations of " Postmodernism" in our current life on more than one level, from philosophy through the arts and arts, and up to the architecture and forms and designs of buildings and cities. Apart from elaborating on the theoretical explanation of the concept of postmodernism, the researcher presents here an account of its manifestations and implications in thought, society and many other aspects of life, as a spirit and title of this age.( Huyssen, 1995).

## **2. Movement in the Arts**

Some postmodernist tendencies tended to combine the arts, whether seven or a number of them, out of the realm of painting. In Europe, until

today the world is heard by a water photographer, an oil painting, a medalist, furnishings, carpets and decorations.

It is not right to measure these currents on the scale of the painting of the last century. The synthesis of the arts after the seventies, postmodernism relied for the first time on the total abandonment of the centrality of photography and the establishment of a complete "democracy" between the types of expression and senses and the full interaction between the language of sound and image, form and character and phrase and the scene and the public and the synergy between industrial and critical laboratories (Santiago, 2000).

This collection of art as a feature of postmodern currents, as experimental artistic research, is also evident, and it is also evident that the last quarter of the twentieth century was engaged in experimental artistic research, according to axes that were intersecting and overlapping. Where experimental art tends to collective art, where the place becomes occupied by art, and where all the artistic experiences tend to integrate, to respond to the whole man, and in all its dimensions, through the excitement of his senses, and incite his queens to participate in this art, which has become a collective art ritual, and daily life experience. Perhaps this is what '*Wagner*' dreamed and looked forward to, and that was what '*Kandinsky*' said about dropping walls between the arts (Hutcheon, 1989).

"For a century, artistic experiments were only a vigorous pursuit of this dreaming horizon, which formed the secret thread, which organized these experiences, until I poured into a single focus, to put an alphabet of art, the Total Art, which would seem to be the art of beginning, Third Millennium". ( *Descartes*, 2006). The cooperation between the arts in the post-modern currents and in many fields has transformed the art of vanguard the activity into rituals, that became important was the work of

the artist, his movement, and the participation of the public, and thus became a cultural activist and art critic, because what is important to them is the idea of the work of art and not the work itself. Thus, several artistic systems were confused in one work (sculpture, architecture, drawing, theater, music, photography, engraving, printing, dance, activity, politics), which turned the work of art into an audiovisual-dynamic display.

### **3-Critical Movement in Academia**

Postmodern ideas are relatively different from previous concepts of modernism. There are those who see the ideas of postmodernism. "It would have been possible to take care of writers and artists before." Thus, Habermas intended the values of social equity and enlightenment of cause. Many people also believe that the term postmodernism (and words close to it) broadly refers to the role of the media in capitalist societies in the late twentieth century. Whatever its preferred use, it is clear that the theory of the interpretation of social and cultural developments by grand narratives is no longer possible or acceptable, and that ideas can no longer be closely linked with historical reality. Everything is text and image (Santiago, 2000).

For many, the world depicted in the film *The Matrix* where human life imitates the machines it controls, tries to convince the viewer of a postmodern world to convince him of a nightmare of science fiction, a metaphor for the current human condition. There are scholars who associate postmodernism with the philosophy of dismantling and undermining, and breaking the major central categories that dominated Western culture from *Plato* to the present day. This is what *David Carter* said in his book *The Literary Theory*. These postmodern attitudes, which are inherently skeptical of all human knowledge, have influenced a wide range of academic fields and human endeavors (from sociology to law

and cultural studies, among others). Postmodernism is dangerously nihilistic in the eyes of many. Any notion of structure and centralized management of experience is undermined. There is no coherence inside the universe or within the person.

## **2.3 The Most Important Postmodern Theories**

A series of literary, critical and cultural theories that accompanied the postmodern period between the sixties and nineties of the twentieth century contributed to the division of postmodernism into three categories:

- Postmodernism, structure and design
- Literary and cultural postmodern theory (sometimes represented by deconstruction activity).
- Postmodern social theory, which analyzes society using the tools provided by postmodern critique of existing social theory.

In this regard, the most important theories can be mentioned: exegetical theory, the theory of receiving and acceptance, deconstructive theory, critical theory of the Frankfurt School, cultural criticism theory, cultural theories, sexuality theory, Gender theory, neo-historical theory, Ethnic theory, Feminism, neo-aesthetic theory, Postcolonial theory, discourse theory (Michel Foucault), The prognostic approach, deliberative approach, ethnological approach, interdisciplinary approach, phenomenology, Environmental criticism, Genetic criticism, Dialogue criticism, Cultural materialism, Semiotics of exegesis, Semiotics of passions (Jameson, 1984).

## **2.4 Pioneers of Postmodern Theory**

The French philosopher Jean Baudrillard (1929–2007), most recognized for his criticism of contemporary technology and media, is

one of the pioneers, theorists, philosophers, and critics of postmodernism. Baudrillard developed a number of ideas, including the floating truth and above truth, concern for virtual worlds, and attention to science fiction. As a result, he rejected Ferdinand Dossoser's relationship between the signifier and the significance, in which he disputed – like Jacques Derrida – the presence of a distinct meaning and claimed instead that the meaning is absent or has floating implications. He refused to make a distinction between these manifestations' realities and their manifestations themselves as a result. The distinctions between the signifier and the signified have completely vanished in his eyes. Since the real world only consists of floaty meanings, signs no longer make any sense. In his 1981 essay *Demonstrations and Simulations*, he clarified these concepts (Hassan, 1989)

As long as it is tightly tied to language, mistake, suspicion, figurative exaggeration, imaginative rhetoric, and the media, Nietzsche and Baudrillard have denied the reality of truth. Baudrillard explained the idea of Transcendent truth as follows:

*The notion of truth is born, where something is real only when it moves within the media. Postmodern communication technologies generate free floating images, where no one can experience any experience if it is not in a derivative format ( Baudrillard, 1984).*

Any recognizable culture has been replaced by the global experience of tampering, which only has one dialect: American.

The writings of Baudrillard, such as ” gross strategies ” and ” illusion of the end ”, have taken on a more pessimistic tone; the signs have become meaningless because of their endless repetition and disagreement. His extreme opinions gave rise to the well-known remark that the Gulf War of 1991 was a media event rather than a real conflict, which drew strong criticism. "It is not real; it is a war without the

symptoms of war" (Carter, 2012). This led many to doubt that Baudrillard himself had moved beyond reality, and no longer lived in a worldly body. Consequently, the concept of transcendental truth prompted him to pay attention to imaginary and virtual worlds. In this regard, says David Carter:

*Baudrillard does not see in his arguments any specific details about cultural or social contexts, and not in writing science fiction and fairy tales. Some have also demonstrated that many of his ideas were preempted in such works.*

One of Baudrillard's own articles praising science fiction author J. Ballard.

As was already said, his conception of the universe was reflected in film, particularly in works of this genre that blur the lines between virtual and actual reality, and in the idea of the "cyborg," a creature that combines humans and technology. The French thinker Jean-Francois Lyotard is also one of the pioneers of postmodernism (1924-1998), such as Nietzsche, particularly in his book *Postmodernism Condition* from 1979, who disputed the truth (Lyotard, 1984). Lyotard contends in this work that as knowledge depends on linguistic devices that are always applicable to certain situations, it cannot be said to present truth in any absolute sense. Lyotard owes a lot to Nietzsche and Wittgenstein for his claiming that the Enlightenment's ideals of human liberty and the dissemination of logic only resulted in a certain type of scientific arrogance. Jürgen Habermas disagreed with this appraisal of the Enlightenment's goals since he thinks they are still relevant today (Carter, 2012; Lyotard, 1984).

Lyotard revolted on mental concentration, such as the pioneers of deconstructive philosophy, Jacques Derrida, for example, criticizing his dominance, exploitation, closure, and control over art and life. Lyotard

makes a note in his 1971 *Discourse and Personality* that structuralism has ignored it (Santiago, 2000). Leotard distinguished between what he "sees and understands", the third dimension which: format, and what is read in the two- dimensional text (Barth, 1997). Leotard contends, quoting Foucault, that what modern thinkers see as rational thought is actually a type of dominance and domination. For Leotard, the formal level which appears to merge *Freud's* sexual desire or the power of desire, he acquires a unified meaning through rational thought processes and criticizes, destabilizes and disturbs art, on the other hand: which a meaning from the meanings of completion and closure.

The most important proposition of *Jean-Francois* Leotard in the framework of Post-modern Literary Criticism is to get rid of theoretical rules and applied standards at the moment of critical practice, in the sense that literary criticism is freed from adherence to methodological rules and preconditions. In this context, David Carter says:

*One of Leotard's hints of postmodernism, which is important for the actions adopted by literary criticism, it is that analysis must proceed without any predetermined criteria, where the principles and rules governing the analysis process are revealed (Carter, 2006).*

One of the most significant postmodern philosophers, Jacques Derrida was concerned with the destruction of Western Culture, where he was concerned with the dismantling of Western Culture, distracting and postponing, and undermining its central categories of criticism and dissection in order to expose the institutions that dominated the Western world and the white mythology relied on hegemony, exploitation, colonization, Westernization, and exclusion.

Hence, Derrida revolted on a series of structural categories such as connotation, sound, order, structure, and other concepts, he called for compensating the sound in writing. He also considered that the meaning of the mark is not one, but rather different meanings, and that the meaning is not based on reference, but on the difference between contradictory meanings. Derrida also does not like established rules, definitions, standards and fixed methodologies (Sarup,2001). Therefore, deconstruction is a methodology, not a methodology with steps, which is between, inside and outside, what they are interested in is the dismantling of thought, text and discourse, through the mechanism of dispersion, undermining and demolition, to build different and contradictory meanings, and questioning certainty postulates, and refuted by criticism, dissection and dissent.

Western metaphysics that depict attendance, language, and phonics have drawn criticism from Jacques Derrida. The prevalent ideas of identity, substance, logos, sign, signification, phenomenon, system, college, membership, substance, intelligence, sensitivity, realism, truth, certainty, culture, nature, manifestation, error, and speech were all undermined as a result (Barth, 1997).

Another one of the forerunners of postmodernism is Michel Foucault. He was very interested in the concept of discourse, power and power. In a sense, knowledge in an era constitutes a discourse that contains certain rules that society recognizes, forming its real power and authority. In other words, Foucault's book *Discourse System*, published in 1970, provides an example of how each civilization has its own power and authority, which is conveyed through rhetoric and knowledge. According to Foucault, there is a direct connection between knowledge and power, and while the discourse on man is not new, it reached its pinnacle in the 19th century (Stephen, 2008).



The degree to which truth is connected to societal power and authority—and thus to knowledge—has an impact on Foucault. Hence, he read human knowledge in the light of fossil and genetic analyzes, in relation to power. Foucault also revolted against Western philosophy and its classical divisions, in the sense that it undermined philosophical illusions, and felt that those who possess science and knowledge have power. Bentham work has an influence on Foucault, and in this book, we have historically moved from the observings bodies' stage to the observation of minds and behaviors. *Discipline and Punish* was published in 1975, and it examines the system of power as a structured and structured institution, an apparatus of discipline and discipline, and an expression of liberal society (Santiago, 2000).

In other words, the state is based on the use of power, discipline, and the control of people's bodies, thoughts, and behaviors. Therefore, jail serves as a metaphor for both the authority of liberal authority and the authority and reputation of the state. This indicates that Foucault argues for both the institutionalization of the state's authority and the freedom of man from power (Foucault, 1977).

As a result, Foucault is directly related to the theory of power. He also promotes self-determination and demonstrates how each era generates its own orderly and dominant discourse. The discourse system thereby declares the world's reality and incorporates its unwavering criteria of certainty.

Foucault also paid great attention to discourse analysis, refused to adhere to the ready-made curriculum, and used duplicate mechanisms, and considered it a key box. The text is open and versatile, and cannot be read unilaterally. This means that Foucault believes in multiple readings and varies from critic to critic. Foucault focused on new topics such as

sexuality and sex theories. He was the most influential French writers and philosophers in Anglo-Saxon culture (Hassan, 1987).

On the other hand, Gilles Deleuze is a proponent of plurality and is open to interacting with others. He viewed philosophy as a pluralistic philosophy. He therefore criticized congruence, the one's philosophy, and identity. He also criticized a group of philosophers such as David Hume, Bergson, Leibniz, and Spinoza. He dedicated ontology with deep philosophical studies. He used philosophy as a foundation for his understanding of politics, literature, and the arts. He then discussed the social field and developed a concrete action and event ontology. In his book *Difference and Repetition*, Deleuze focused on the founding philosophy. He discussed pluralism in terms of difference, and it is well recognized that pluralism is the opposite of the philosophy of identity (Deleuze, 1994).

As a result, he ties democracy to the founding principles by describing it as a place for diversity and arguing that it is the best form of government for the state of society today. Certain interpretations of Soren Kirkgur, Karl Marx, or Friedrich Nietzsche are significant forerunners of postmodernism because they challenge the ideas of identity, unity, exclusion, and Westernization (Stephen, 2008).

Other significant inspirations on postmodernism include the works of Lewis Carroll, Alfred Gary, and Lawrence Stern's *Tristram Candy* (Santiago, 2000). The early 20th century's literary and artistic output had a significant impact on postmodern culture's characteristics. Dada attacked the notions of fine art in an attempt to break down the differences between high and low culture. Surrealism further developed Dada concepts to celebrate the unconscious flow with influential techniques such as automation and meaningless interviews.

Some other important contributions to the postmodern culture of literary figures include the following: Jorge Luis Borges was experimenting with supernatural imagination and magical realism, William Burroughs wrote the traditional model of the postmodern novel *Nude Lunch*, and developed a slicing method (similar to Tristan Tzara's *How to Make a Dada Poem*) to create other novels such as the *(Nova Express)*, Samuel Beckett attempted to escape the ghost of James Joyce by focusing on language failure and humanity's inability to overcome her condition, topics that were later explored in works such as *Waiting for Godot* (Barth, 1997).

Jean-Baudrillard Foucault and Roland Barth also had an influence on the postmodern theory of the 1970s (*Hassan, 1987*) The anti-fundamentalist philosophers such as Heidegger and then Derrida studied the origins of knowledge, they argued that rationality was neither as certain nor as clear as modernists or rationalists had claimed. The flourishing of anti-institutional movements in the 1960s can be identified as the post-modern event. The theory gained some of the strongest territory early in the French Academy (Stephen J, 2008).

The Arab-American theorist Ihab Hassan was one of the first to use the term in its present form (although it was used by many others before him, such as Charles Olson, for example, to refer to other literary trends) in his book *Orpheus : Towards Postmodern literature*, in that book, Hassan traces the evolution of what he called literature of silence through the Marquis de Sade, Franz Kafka, Ernest Hemingway, Beckett, and many others including developments such as the absurd theater and the new Roman. In 1979 Jean-Francois Leotard wrote a short but influential work entitled *Postmodernism: A Report on Knowledge*. Richard Rorty wrote *Philosophy and the Mirror of Nature*

What makes Murakami a symbolic issue for the relationship between postmodernism and sexuality is derived from the colonial nature of modern Japanese literature. More specifically, Murakami's remarkable as well as exotic nature can only be understood when he is placed in the Japanese literary scene at the time ( Barth, 1997).

## **2-5 Origin and Development of Postmodernism Techniques**

Postmodernism is based on the claims of Western freedom and prosperity as the destiny of mankind. Such a clear belief is related that everyone is able to determine his needs for himself. Therefore, modernity does not attempt to refine ideas about "right and wrong", right or wrong and even " good or evil ", therefore, there is no absolute truth. Therefore, modernity does not attempt to refine ideas about "right and wrong", right or wrong and even " good or evil ", therefore, there is no absolute truth. Postmodernism offers alternatives to joining a global consumer culture by providing goods services by forces beyond the control of any individual, and these alternatives focus on thinking about all actions.( Stephen , 2008).

Postmodernism began as an architectural and aesthetic movement during the 1960s and 1970s, particularly architecture with the claims of Charles Jenks and others in 1972. The emergence of postmodernism associated with the demise of the welfare state and the increase in the cultural dimension of mass consumption is a pattern of consumerism, as created and developed by the likes of Walter Gropius, Le Corbusier and Philippe Johnson. It originated in a wide range of disciplines such as fine arts, music, literature, literary criticism and cultural study. It is therefore linked to a wide and intersecting movement in all aspects of our live. In

this case the profound impact it has on society and how we look at the world is expected to continue for some time.

Postmodernism focused on the pursuit of perfection and idealism, the harmony between form and function, and the expulsion of petty ornament. Critics of modernism argued that the qualities of simplicity and simplicity were subjective, and referred to the paradoxes of modern thought and questioned the merits of its philosophy (Hassan, 1987).

Postmodern architecture such as the works of Michael Graves rejects the idea of a pure or idealized form of architectural details, and instead brings out all the styles, materials, shapes and colors available to architects.

Postmodern engineering was one of the first aesthetic movements to publicly object to modernity as outdated and inclusive, in favor of personal preferences and diversity over purpose, realities or complete principles. It was this atmosphere of criticism and skepticism, and the focus on disagreement on and against unity that characterizes many postmodernists.

## **2.6 Postmodern Novels**

A reliance on literary devices like fragmentation, contradiction, unreliable narrators, frequently implausible storylines, games, parody, paranoia, dark humor, and authorial self-reference characterize postmodern literature both stylistically and ideologically. In their books, short tales, and poems, postmodern authors tend to reject overt interpretations and instead emphasize and welcome the potential of numerous meanings—or even the absence of any meaning at all—within a single creative work (Brian, 1987).

The divide between "high" and "low" art and literature, as well as between various genres and ways of writing and telling stories, are all

frequently rejected in postmodern literature. It is preferred by many critics and academics to define postmodern literature in comparison to the widely read literary movement that came before it: modernism. The concepts of modernist writing are contested, mocked, and rejected in numerous ways by postmodern literary forms and ideas. For instance, postmodern literature tends to reject the mere idea of meaning, frequently in a fun manner, as opposed to the usual modernist literary hunt for meaning in a chaotic world. The modernist literary search for meaning is frequently presented as a satire in the postmodern book, tale, or poem. *The Crying of Lot 49*, a contemporary book by Thomas Pynchon, is the ideal illustration of this. The protagonist of this book seeks knowledge and enlightenment, but her efforts only lead to uncertainty and a lack of comprehension of what actually happened.

According to Felluga Dino (2013), postmodern literature is described as literature that frequently (though not always) uses narrative techniques like fragmentation, paradox, and the unreliable narrator. It is frequently (though not always) regarded as a style or a trend that originated in the post-World War II era. Postmodern literature is viewed as a reaction to modernist literary theories and the dogmatic adherence to Enlightenment thought (Dino, 2013).

Like postmodernism as a whole, postmodern literature frequently defies categorization or characterization as a "movement". Pre-modern fictions like Cervantes' *Don Quixote* (1605, 1615) and Laurence Sterne's 18th-century satire *Tristram Shandy* are now viewed in retrospect by some as early examples of postmodern literature because of the convergence of postmodern literature with various modes of critical theory, particularly reader-response and deconstructionist approaches, and the subversions of the implicit contract between author, text, and reader (Clifford, 2007).

It would seem that postmodernist theories are ideally suited to the historical fiction genre and have even helped to revitalize it as a field of study for some historians. The renowned historian Simon Schama authored *Dead Certainties* in 1991 as a rather intriguing attempt to combine the two. This study compared two trades that had been extensively reported and were separated by a century. Schama examined the complicated relationship between history and fiction in this essay, pointing out that a historian can never fully restore a dead world in its entirety. Cushing Strout wrote about the outcome a year later, in May 1992, noting that it was "difficult for both literary and historical grounds" (Strout, 1992).

Strout declares that postmodern literature is a form of literature that is characterized by the use of metafiction, unreliable narration, self-reflexivity, intertextuality, and which often thematizes both historical and political issues. This style of experimental literature emerged strongly in the United States in the 1960s through the writings of authors such as Kurt Vonnegut, Kathy Acker, Philip K. Dick and John Barth.

In other parts of the world, postmodernism has aided in giving historical and literary processes new life. Michael Green has claimed that a similar relationship between nationalism and the emergence of historical fiction was present in South Africa in the early twentieth century, just as it was in nineteenth-century Britain. Green approaches South African historiography and fiction from a postmodernist angle. He sees a problem in the predominantly social history writing for South Africa and argues for a fix through viewing the past as historicization (Green, 1999).

According to Linda Hutcheon,(1988) "plot and concerns of reference" have returned to postmodern literature with the publication of the postmodern historical novel. As opposed to radical metafictional

experimental writing, where the authors' main goal was to "explode realist narrative conventions," as in Barth's *Lost in the Funhouse* and Coover's *Pricksongs* and *Descants*, where both plot and preferentiality were either disavowed or endlessly problematized, a work of "historiographic metafiction" is still committed to telling a lengthy and engaging story with believable characters that can be enjoyed by the reader (Hutcheon, 1988).

The postmodern historical novels are, in this sense, what readers may refer to as "the acceptable face of postmodernism" in literary fiction. They are affected by postmodern notions of fictionality and how it relates to reality, but they are also widely read by the general public. Since this literary genre first appeared in the setting of political trends in the 1960s, postmodernists are known for frequently challenging authorities. This motivation can be observed, among other ways, in how deeply reflective postmodern writing is on the political subjects it addresses. Historiographic metafiction, as Hutcheon's word suggests, is a self-aware work of fiction concerned with the making of history.

The Postmodernist novel embodies history and has been robbed of its meaning, and will therefore gradually be drawn towards elements of gratification: the line, the suspense, the irony. It is the principle of pleasure and has entered a new stage. It is the aesthetic criterion in consumer choices. It is an extension of the principle of pleasure. It is not the passion for limited experiences. It is known that curiosity is one of the foundations of postmodern society. The novel should focus on information about the world of To stop taking the special approach towards the interpretative effect of information, to remove it from its real place and remove it, and there are Fentasia, Akzut, folkloric and popular traditions, revival of ethnic and regional tendencies, and the ethnography of sects and religions. (Umberto, 1990).



The postmodern novel The purity of the language in its entirety is no longer characterized by poetic writing and great eloquence, replaced by dialectic dialects, foreign words, the fragmentary and detached linguistic reality, jokes, humor, and irony, the idea that displaces the center of heterosexuality and destroys absolute identity. The field to the hybrid identity, the created genetics, and all that Escarpeta referred to as the concept of "non- purity" in the field of aesthetics. Hence, the postmodernist novel, when opposed to the modern meaning of history, abandons the new saying and the evolutionary argument in favor of rethinking the forms of the past, says Umberto Eco, a real answer to the feeling of mistrust and uncertainty.

When a writer believes the conventional fiction tropes have reached their peak, the postmodern book is born—a daring experiment. The postmodernist believes that the well-worn novel genre is inadequate and no longer capable of evoking the author's imagination or the scope of historical events (Thomas, 1993).

The Post-World War 11 era produced postmodern fiction, according to several critics. Major modernist authors including Joseph Conrad, Marcel Proust, Franz Kafka, James Joyce, and Virginia Woolf had all passed away by that point. Other authors had stopped releasing original and experimental work, notably William Faulkner and Ernest Hemingway. The majority of critics also seem to agree that postmodernism, the defining literary movement of the twentieth century, is an expansion of modernism rather than a radical rupture or diversion from it. Postmodernist has been a name used to a wide range of authors. These authors include Umberto Eco, Don DeLillo, William Gaddis, Thomas Pynchon, Thomas Berger, Richard Brautigan, and others. However, the majority of critical discussion centers on American authors who have published after the late 1950s.

The postmodern book is subversive, challenging traditional ideas of plot, narrative, chronology, and character development, just like the modern novel. In other words, they focus on the nature of fiction itself and are written as though fiction is apart from society, reality, and any other sphere outside of itself. Self-reflexive is a term used to define postmodern novels. The "independent" postmodern novel has its roots in the early modernist writings of writers like Oscar Wilde, who challenged Aristotle's claim that art imitates life. Wilde, on the other hand, argued that life imitates art (Stuart, 2006).

Because the novel had been so deeply rooted in realism, novelists spent the most of the 20th century expanding on Wilde's thesis of art for art's sake—the belief that for art to be art it had to be independent of society and of political or other extra literary issues. The eighteenth century saw the beginning of realist literature, which included, among other literary devices, narratives that mimicked the format and tone of biographies and histories to make their characters seem real.

Other authors from the eighteenth century, like Laurence Sterne, were among the first to realize that this realism was simply a sham, or the willful suspension of disbelief, as Samuel Taylor Coleridge put it. Sterne made observations about his own fiction-writing in his book *Tristram Shandy*. In order to draw attention to himself as the narrator, he, in other words, broke the realistic framework of his own story. Few people followed Sterne's lead in the near term, and it wasn't until James Joyce introduced the artist as narrator and character in the form of Stephen Dedalus that modern authors and their postmodernist successors began to concentrate on fiction as a self-sustaining cosmos of its own.

There are no specific dates for the emergence and collapse of postmodernism's appeal, as there are for all artistic eras. Virginia Woolf and James Joyce published their novels in 1941, which is recognized as a

rough starting point for postmodernism. *The Third Policeman*, written by Irish author Flann O'Brien, was finished in 1939. *The Third Policeman* is one of the earliest examples of the genre known as the postmodern novel, according to literary theorist Keith Hopper (Keith, 2009).

Researcher Shannon Williams emphasizes in his study "Characteristics of the novel in postmodernism" that the decisive distinction between story and novel in modern and postmodern literature is based on the fact that the modernist story allows the writer to create an organized universe that allows the reader to derive expressions of human experience from the complexities of modernist existence. Shannon compares the function of the story of the myth as it establishes and reinforces the system of public beliefs upon which society is installed. While the story in postmodern literature seeks to apply the chaos of contemporary existence to the structure of form and content, and to dismantle the narrative laws and norms accepted to the falsehood of the myth that promotes belief systems based on illusion. Thus the modernist narrative despite its deep critical stance, seeks to support and sustain the regime, while the postmodern narrative poses a complete threat to the regime ( Hassan,1987).

In the last two decades of the twentieth century, a number of prominent critics emerged who were distinguished by their studies of postmodern literature in general, and the characteristics and technologies of post- modern narrative in particular. The most famous of these names are ' Linda Hutchion, Patricia Wow, Brian McHale, Larry McCaffrey and Winch Omendsen'. This is in addition to the critical effort of postmodern novelists such as William Gans and John Barth ( Clavier, 2008).

William Gaddis' *The Recognitions* (1955), Valdimir Nabokov's *Lolita* (1955), and William Burroughs' *Naked Lunch* (1959) are a few of the early instances of contemporary literature ( Andersen, 2007). The

publication of *Catch-22* by Joseph Heller in 1961, *Lost in the Funhouse* by John Barth in 1968, *Slaughterhouse-Five* by Kurt Vonnegut in 1969, and numerous more works contributed to its subsequent rise to fame in the 1960s and 1970s. *Gravity's Rainbow* by Thomas Pynchon, published in 1973, is "generally regarded as the postmodern novel, redefining both postmodernism and the novel in general" (Stefan, 2006).

But there were also numerous significant pieces of postmodern literature published in the 1980s. *White Noise* by Don DeLillo, Paul Auster's *New York Trilogy*, and other works by literary critics around this time period transformed American postmodern literature: works by Paul Maltby, Linda Hutcheon, and Brian McHale, who asserts that the term "postmodern" did not become widely used to describe this literary movement until the 1980s ( Paul, 1991).

A new generation of authors, including Willam T. Vollmann, David Foster Wallace, Dave Eggers, Michael Chabon, Zadie Smith, Chuck Palahniuk, Jennifer Egan, Neil Gaiman, Carole Maso, Richard Powers, and Jonathan Lethem, as well as magazines like *McSweeney's*, *The Believers*, and the fiction sections of *The New York*, usher in either a new phase of postmodernism or perhaps post-postmodernism ( Barth, 1995). A great need for honesty in literature is emphasized by several of these authors. The postmodern novel embraces both current literary and philosophical trends as well as cultural consciousness.

In *The Dialogic Imagination*, Bakhtin notes that the world has become polyglot and that the novel actively produces a polyglot reality, which is in stark contrast to earlier trends in all genres, which were described as "eras of closed and deaf monoglossia." Khantin (1982). He adds, "Unlike other major genres, the novel arose and reached maturity precisely at the zenith of strong activation of external and internal polyglossia; this is its intrinsic ingredient. If the postmodern culture is

examined, it can be seen that the postmodern world is rife with the horrors of war, overrun with technology and mass-produced goods, and influenced by the mass media's ability to manipulate.

Whether they are traditional or unusual, the ideals are upheld in postmodern novels, but they are also purposefully undermined. In other words, the fundamentals have always guided our society, but for many, they are either outdated or inapplicable to the situation at hand. Although postmodernism does not reject the existence of truth, it does condition it. It acknowledges and is aware of its own provisionality. It challenges and disproves the notion of universal truths because, according to Derrida and Rorty, the prospect of truths existing just inside the sphere of language is impossible.

In this context, Peter Berry( 1995) rightly suggests:

It has been said that there are three versions of every story, your version, my version, and the truth, but the case here is more complicated than that, since all the available terms are purely linguistic – there is no truth about these matters which exists securely outside language (Berry,1995).

The postmodern novel travels from cities like London, New York, and Toronto to the periphery and tells stories about places like William Kennedy's Albany and Robert Kroetsch's Canadian West as a result of this movement away from the center. The liberated attitude that results from this movement away from the center and toward the periphery breaks down binary thinking and elevates the other ( Hutcheon,1988, p.61). The relationship between historiography and fiction, the nature of subjectivity and identity, the issue of representation and reference, the intertextual nature of the past, and the ideological implications of writing about history are all addressed in postmodern novels.

Postmodern novel was born and developed under certain historical and culture background. A comparatively general understanding is that it is the direct result of the western turbulent social life after the Second World War. People were so shocked by the fascists' appalling ferocity during WWII that they started to doubt the social moral standard and values they had been holding all along.( Sarup, 1993).

Several themes and techniques are indicative of writing in the postmodern era. These themes and techniques are often used together. For example, metafiction and pastiche are often used for irony. These are not used by all postmodernists, nor is this an exclusive list for features. Umberto Eco posed an important question: Can there be a novel that does not tend to escape into fiction, yet it retains its ability to obey? He believes that "the return of the plot" has been admired by admiring a number of valuable pages in the literature of Dumas. He also believes that the rediscovery of the plot and the ability to be satisfied have been recognized by postmodern American theorists.( Umberto,1990).

A style or trend that originated in the years following World War II, postmodern literature is distinguished by its focus on narrative devices including fragmentation, paradox, and the unreliable narrator. Postmodern literature is viewed as a reaction against the dogmatic adoption of Enlightenment ideas and modernist literary theories (Dino, 2013).

According to Linda Hutcheon, postmodern fiction as a whole can be distinguished by the ironic quotation marks that are used frequently in it. Among the most prominent characteristics of postmodernism are this irony, black humor, and the idea of "play" in general (connected to Derrida's thesis or the viewpoints espoused by Roland Barthes in *The Pleasure of the Text*) (Hutcheon,1988). Despite the fact that the postmodernists did not invent the idea of using these in literature (the

modernists were frequently playful and satirical), they became defining elements in many postmodern works.

Black humorists were the collective name given to a number of novelists who would later come to be known as postmodern: John Barth, Joseph Heller, William Gaddis, Kurt Vonnegut, Bruce Jay Friedman, etc. Postmodernists frequently approach important themes in a lighthearted and fun manner, as seen in the way Heller and Vonnegut discuss the World War II events. The irony of the now-idiomatic "catch-22" serves as the book's fundamental idea, and the narrative is built around a long string of related ironies. Particularly strong examples of playfulness, frequently featuring amusing wordplay, despite a serious environment can be found in Thomas Pynchon's *The Crying of Lot 49*. For instance, it features Mike Fallopian and Stanley Koteks as characters as well as the radio station KCUF, and the story as a whole includes a complex plot and important subject matter (Barth, 1995).

The stylistic techniques of postmodernism novel include the frequent use of intersexuality, metafiction, temporal distortion, magical realism, faction, reader involvement and minimalist techniques of reduction, omission and suggestion.( Habib, 2011). These techniques can be found most clearly in the works of such writers as Samuel Beckett, Kurt Vonnegut, Jorge Luis, Borges, John Barth, Vladimir Nabokov, Jane Rhys, Don DeLillo, Salman Rushdie, Thomas Pynchon and many others.

Many critics argue that it is difficult to stand at the boundaries between modernism and postmodern literature. The novel and the modernist story have already employed most of the technologies and aesthetics employed by the postmodern narrative. Even postmodern novelists themselves disagree about the names that fall under modernity and those that belong to postmodernism.

William Gans, the first postmodern American novelist and critic who first used the term *Beyond Storytelling* in 1970 names such as Italo Calvino, John Barth, Donald Barthelme, Robert Cover, John Hawks, and himself, is part of what is known as late modernity. American novelist John Barth, a colleague of Gans, asserts that we can call these novelists postmodern( Barth, 1997).

Postmodern critic Brian McHale explains that modernist literature is characterized in terms of vision by its epistemological concerns, while postmodern literature has been preoccupied with problems of nature (Ontological). McHale compared the early and late narratives of novelists such as Samuel Beckett, Allen Rob Grey, Carlos Fuentes, Vladimir Nabokov, Robert Cover and Thomas Penguin. The nature of shifts in the narrative in the transition from modernity to postmodernism. (Stephen , 2008).

Modernist literature seeks values and meanings in the world of chaotic dispersion, and the modernist artist seeks to achieve a state of harmony and unity through the process of literary and artistic creativity. He is the only one in this chaotic and vulgar world to find and reproduce beauty through his distinctive and original creativity. During this time, the modernist creator is living a state of existential conflict and internal suffering because of the great tension between his inner world, which is based on beauty, unity, harmony and meaning, and his external world which is based on absurdity, dispersion, vulgarity and directness. With its distinctive style and artistic genius, the creator fights against the dissolved and pragmatic values of bourgeois society.

Notable descriptions of modernist works include *A portrait of the Artist as a Young Man* of James Joyce and *The West Land* for Elliot. While postmodern literature denies the existence of meaning in this absurd world without any depth or significance behind the surface,



the world is divided into many dispersed and unconnected spots and there is no more than the current moment to deal with the artist ( Clavier, 2008).

The only function of the artist and writer is to parody this absurd search for the meaning in a pseudonym non-authentic and personal, and a process that is closer to play and fun play more than approaching creativity. The postmodern artist and writer realize that chaos, absurdity and lack of meaning in this world cannot be overcome. It is considered that the attempt of modernist writers to convince the reader the illusion of unity, harmony and beauty an immoral and fabricated attitude must be confronted and excluded for good. In order to achieve these postmodernist perceptions, writers and artists resorted to cynicism, play, satire, black cynicism, and dispersion. Fragmentation, contradiction and the inclusion of previously unknown written patterns within narrative. Novels such as *The Cannibal* of John Hawks published in 1949, and *The Naked Lunch* by William Burroughs which outgoing in 1959 is issued early models on this type of narrative. Most postmodern critics agree that early novelists such as Thomas Stern, Rabelle, Kafka, and Borges can be considered the true fathers of the postmodern narrative ( Barth, 1997).

John Barth's *The Literature of Exhaustion*, published in 1967 is one of the first critical attempts to define the features of a postmodern narrative. Barth described postmodernism as a novel that mimics the form of the novel written by an author who imitates the role of the author. Barth says that what he meant by the term consumption is not moral or physical consumption, but consumption of traditional literary forms through repeated employment (Connor, 1997).

Since postmodernism represents a decentered concept of the universe in which individual works are not isolated creations, much of the

focus in the study of postmodern literature is on intertextuality: the relationship between one text and another or one text within the interwoven fabric of literary history ( Allen, 2000).

In postmodern literature, intertextuality might take the form of a comparison or allusion to another literary work, a detailed analysis of a work, or the adoption of a style. This frequently appears in postmodern writing as references to fairy tales, as seen in works by Margaret Atwood, Donald Barthelme, and many others, or as allusions to well-known genres like science fiction and detective fiction (Orr, 2003). A single reference to another text may not always capture the complexity of intertextuality. For instance, Pinocchio and Death in Venice are linked in Robert Coover's Pinocchio in Venice. Aristotle, Sir Arthur Conan Doyle, and Jorge Luis Borges are all mentioned in Umberto Eco's detective novel The Name of the Rose (Cuddon, 1977).

“Pierre Menard, Author of the Quixote” by Jorge Luis Borges, a story with strong connections to Don Quixote and which is also a good example of intertextuality with its references to Medieval romances, is an early 20th century example of intertextuality which influenced later postmodernists. Postmodernists frequently cite Don Quixote, like in Kathy Acker's book Don Quixote: which was a dream (Acker, 1986). The post-modern detective novel City of Glass by Paul Auster also has allusions to Don Quixote. Another instance of intertextuality in postmodernism is seen in John Barth's The Sot-Weed Factor, which discusses the same-titled poem by Ebenezer Cooke ( Rima,ed, 1993).

Pastiche refers to the process of combining or "pasting" together several pieces, which is related to postmodern intertextuality. This can be a tribute to or a parody of earlier literary movements in postmodernist literature. It might be interpreted as a symbol for modern society's chaotic, pluralistic, or information-rich elements. For example, William

S. Burroughs used science fiction, detective fiction, and westerns; Margaret Atwood used science fiction and fairy tales; Umberto Eco used detective fiction, fairy tales, and science fiction; and so on. Various genres can be combined to create an original story or to comment on situations in postmodernity (Barry, 2002).

Even though genres are frequently mixed in pastiche, many other components are also present ( metafiction and temporal distortion are common in the broader pastiche of the postmodern novel). In his 1977 book *The Public Burning*, Robert Coover mixed imaginary characters like Uncle Sam and Betty Crocker with historically false descriptions of Richard Nixon engaging with them ( Hutcheon, 2004). Instead, pastiche might involve a compositional method, such as Burroughs' use of cut-up. Another instance is the 1969 book *The Unfortunate* by B.S. Johnson, which was distributed in a box without a binder so that readers could assemble it anyway they pleased (Brian, 2001).

In essence, metafiction is writing about writing or “foregrounding the apparatus, ” as it is typical of deconstructionist approaches (Dyer, 2004). It makes the artificiality of art or the fictionality of fiction apparent to the reader and typically disregards the need for the “willing suspension of disbelief. ” For instance, works of parody should parody the idea of parody itself, according to postmodern sensibility and metafiction ( Bernabe & Ayala, 2007). Metafiction is frequently used to challenge the author's authority, to introduce unexpected narrative twists, to progress a plot in an original way, to create emotional distance, or to make comments about the storytelling process. For instance, the 1979 novel *If on a winter's night a traveler* by Italo Calvino is about a reader who is attempting to read the same-named book. This tactic was frequently employed by Kurt Vonnegut, whose first chapter of the 1969 book

Slaughterhouse-Five describes the writing process and draws attention to his own presence in the story.

Although a large portion of the book is based on Vonnegut's own experiences during the Dresden firebombing, he frequently draws attention to the artificiality of the central narrative arc, which includes blatantly fantastical aspects like aliens and time travel.

Similar to this, Tim O'Brien's 1990 collection of short stories *The Things They Carried*, which is about the Vietnam War experiences of one Platoon, also includes a character named Tim O'Brien. O'Brien was a Vietnam War veteran, but the book is fiction, and throughout it, O'Brien questions the fictionality of the characters and events. *How to Tell a True War Story*, one of the stories in the collection, explores the purpose of storytelling. The narrator claims that realistic war story retellings would be unbelievable and that heroic, moral war stories don't really reflect the reality. The copyright page asserts that the book is non-fiction and that it is only fiction for legal reasons, according to David Foster Wallace in *The Pate King*. He uses the David Foster Wallace character from the book (Luttazzi, 2004).

Another significant feature of postmodern literature is fragmentation. Various components of the work's plot, characters, ideas, images, and historical references are scattered throughout (Lehmann, 2005). In general, there are gaps in the action, character development, and story that initially appear to be current (Roth, 2016). However, Fragmentation claims to represent a chaotic, metaphysically baseless universe. It can occur in grammar, sentence construction, or language..

One of the primary proponents of fragmentation in postmodern literature, Greek author Dimitris Lyacos, uses an almost telegraphic style

without articles or conjunctions in his fictitious diary Z213: Exit. The book contains gaps, and common language, poetry, and biblical references mix together, causing syntax to break down and grammar to be distorted. A linguistic medium developed to build a type of intermitten syntactic structure that compliments the portrayal of the main character's subliminal worries and paranoia during the course of his investigation of a seemingly chaotic world creates a sense of alienation of character and reality.

## **2.7 Postmodern Narrative patterns**

Several terms have been introduced to characterize the technologies and aesthetics of postmodern narratives such as Introspected, Introvert, Narcissistic, Self-conscious fiction, Self-reflexive, Anti-fiction, and Fabulatio. These terms are not synonymous, they highlight the dominance of a particular part of writing, and show interests associated with different authors at different time periods. The use of meta-narrative has been popularized as a term associated with that type of narrative writing. Linda Hitchion defined beyond the storytelling as “a novel about the novel, a novel that includes a commentary on its narrative and identity,” and Patricia F. “a novel that regularly draws attention and awareness to being a human industry. To raise questions about the relationship between the novel and the truth, McCaffrey described beyond the storytelling as those writings that test novel systems and how they were created, and the method employed to shape and filter reality through narrative assumptions and conventions (Clavier, 2008).

Beyond storytelling raises questions about the problematic relationship between imagination and reality, and tends to raise doubts about the nature of our perceptions of reality and of what is real and stand-alone beyond the boundaries of the discourses that shape our culture and consciousness. It also disrupts the absolute reliability and the

naive axioms that make up these perceptions. Beyond storytelling the writer deliberately undermines the boundaries between fiction and reality and exposes the novel's awareness of fiction. He always reminds the reader that he reads a fictional narrative and that the characters are nothing but paperless beings and that this reader should not identify with the characters or interact with them on the basis that they are the embodiment of real people (Barth, 1997).

This is done at the level of biblical aesthetics through various technologies such as the transformation of the real author to one of the fictional characters involved in the narrative event, and the creation of an autobiography of imaginary writers, the introduction of real-life characters or real-life events into the structure of imaginary narrative and then questioning their realism, creating a kind of dialogue and direct discussion between the fictional characters in the world of imaginary narrative and the author in the real world and most of these dialogues revolve around the nature of the construction of the fictional event or about the construction of the fictional character. The entry of characters borrowed from other works of fiction known to the same author or other authors as characters involved in the narrative event. The narrative includes narrative articles directed directly from the author to the reader away from the artistic formulation of the imaginary plot of the narrative work. These essays are prepared as reflections on the nature and function of the novel or as a commentary on events, fictional characters, and novel about a characters attempt to write a novel or comment on a manuscript or fiction imagined or real (Gerhard, 1998).

Beyond storytelling comes close to the aesthetics of The Epic Theater of the great writer and playwright Bertolt Brecht which emerged before World War II in the West.

Brecht says:

We must not relate to the rules and foundations (tried) to tell a story or patterns of the history of literature or aesthetic laws do not wear out, we must let the artist to use all his imagination and originality and satirical spirit and creative power in order to achieve. We cannot limit ourselves to literary patterns in every detail, or force the writer to follow certain strict rules in telling stories ( Brecht, 1949).

This artistic principle stands in stark contrast to the invitation of the famous English poet and critic Samuel Collage to the artist and reader of *Suspension of Disbelief*, which means that the artist or writer and the reader to disrupt their feeling that the work of art or literature is a fictional world and interact with him as a fact and reality. While beyond storytelling, it questions the realism of what is culturally circulated as a given fact, and how imaginative and unreasonable it is, underestimating concepts such as authenticity, credibility and presence, it is a narrative that shows his preoccupation with the rhetorical nature of the world.

In addition to the chaotic and incoherent construction and conscious manipulation of narrative structures and narrative discourse mechanisms, beyond the shear employs intense and intentional aesthetics of intersexuality. Narrowing in the narrative reveals the impossibility of a pure stand-alone text without intersecting, overlapping or referring to other earlier texts. Most post- structuralism critics and thinkers such as Julia Kristina, Tzvetan Todorov, Jack Derrida and Roland Bart have also confirmed this. Each text is presented as an echo of an infinite number of previous texts that overlap the fabric of collective cultural discourse. Researcher Gerhart Hoffman confirms in his book *From Modernism to Postmodernism* the use of intersexuality in postmodern literature achieves a kind of pluralism of codes, plurality of effects, and plurality of discourses within the text. Through rhetoric, rhetorical

boundaries between different types of discourses in cultural space are violated and all discourses in culture are linguistic structures based on the same strategies and mechanisms used by the narrative to produce meaning and generate connotations. Indeed, language is an unstable system of references, rather than an exact model of meaning (Gerhard, 1998).

The texts of philosophy, law, history and literature are all subject to interpretation and multiple readings. Consequently they are not associated with a negative reflective relationship with reality as much as they reproduce and represent that reality within the requirements of Biblical and rhetorical formats within culture. While Umberto Eco tried to adjust the mechanisms of producing meaning and significance in the text by creating rules and standards of interpretation, Jacques Derrida, Richard Rorty, Jonathan Keller and Roland Barthes emphasized the infinite openness of the text, giving the interpreter complete freedom of interpretation and denying the existence of specific "textual mechanics" to produce meaning that can be revealed through critical analysis (Sarup, 2001).

Beyond storytelling tries to activate the possibilities of double exegesis as Jonathan Keller described it, and to achieve the infinite openness of the text by employing the aesthetics of intersexuality and multiple narrative levels within fiction. In addition to beyond storytelling, critical efforts by critics of postmodern literature have revealed another type of narrative writing, expressed in the term "Historiographical Metafiction". Beyond historical narrative employs the same narrative technologies that are used beyond narrative and the two postmodern narratives work within the same theoretical and cultural strategies and contexts, however, historical narrative is characterized by preoccupations centered around history, real and imagined historical events, and the



problems raised by historical writings and the relationship of history to the present. The historical storyteller seeks to present well-known historical details that have been deliberately refuted and falsified in order to show the possible failures of the recorded history and the presumed probability of intentional and unintentional error ( Clavier, 2008).

Victoria Orlofsky explains in her study "Beyond Storytelling" that "beyond historical storytelling are intense self-reflexive novels that reinterpret the historical context in a way beyond storytelling accordingly, it is the whole issue of historical knowledge. It produces narratives that manipulate the truth and lie to the historical record". Therefore, it tries to rediscover the history of oppressed and marginalized women, children, ethnic and religious minorities, and to hold official historical accounts of the discourses of power (Sarup, 2001).

Linda Hutchion defines this style of postmodern narrative writing as "writing that suggests rewriting and re-enacting the past in the novel and in history in order to reveal it before the present and prevents it from being decisive"( Hutchion, 1989). Hutchion believes that beyond historical storytelling it disrupts the direct reference certainty of the historical narrative, it reveals through cynicism and irony that both history and literature. . Literature and history are part of our functionary culture systems both of which make our world meaningful. The past is present in this narrative style as fabricated fabrications by the texts imposed by the authority's letters as references for what is true in history and for what that authority imparts and the processes it allows to produce meaning and interpretation of those historical texts. Beyond historical narrative through post-modern narrative presentation and representation techniques seeks to question the meanings and interpretations that power gives to history and its attempt to take over the past. Orlovsky lists a

number of fictional works as examples of historical metaphysics, such as John Fowles "French Officer", Bryan Johnson "Roving People" and Raymond Friedman's "Two or None" , "The Name of the Rose" for Umberto Eco ( Clavier, 2008).

Critic Brian McHale considers narrative currents such as 'magical realism', which characterize the fiction of Latin American writers based on the interplay between dream worlds and real worlds in fiction space, the new novel, which appeared in France in the 1960s and eliminated plot and characters in narrative construction, could be included in the postmodern narrative styles (Gerhard, 1998).

We can refer to prominent names such as Borges, Carpentier, Carlos Fuentes, Miguel Asturias, Juan Rulfo, Italo Calvino, Garcia Marquez and Elizabeth Allende, in the realm of magic realism, Alain Rob Grier, Michel Butor and Natalie Sarot, in terms of the new novel in France while researcher Herbert Griebbs adds to the narratives of postmodernism the plot novel, detective novels, novels of crime, abuse, violence, horror novels, science fiction and excessive fantasy. The novels depict the dreadful nightmarish reality of the human future (Dystopia), as it is based on confusing traditional receiving processes, breaking the expectation horizon of the average reader, drawing attention to the nature of plot-building, the credibility of both the narrative and characters, and the questioning of certain axioms and cultural postulates outside the text (Connor, 1997).

Narrative patterns that seek to reproduce metaphysical and historical metaphysics dominated narrative activity in several regions of the world between the 1960s and the late 1980s. The aesthetics of postmodern narrative writing have become a manifestation of the globalization of the cultural functioning of human activity in general. However, this picture began to change with the beginning of the 1990s,

although the signs of these transformations are more present in the cultural activity of the center than in the parties and the margin if we may express in terms of postmodernism. This was a change in attitude towards the aesthetics of postmodern narrative and its intellectual and cultural dimensions. This change in attitude towards the aesthetics of postmodern narratives and their intellectual and cultural dimensions has been an important indicator of changes and transformations with more profound and far-reaching connotations in the intellectual model of post-modern cultural activity to a new stage dubbed by cultural critics. Loosely is postmodern ( Clavier, 2008).

Critics Malcolm Bradbury and Richard Rowland set out in their 1991 book "From Puritanism to Postmodernism" the moment when literature shifted from postmodernism to postmodernism at the end of the 1980s and early 1990s. Critic Barry Lewis agreed with them in his essay in the Routledge Critical Dictionary of Postmodern. He referred to the period 1989-1992 as the historical moment of transformation into postmodern literature. In 1993, prominent American novelist David Foster Wallace published an important article entitled "Review of Contemporary Fiction: Television and U.S Fiction". It investigates the manifestations of postmodern decline in contemporary American storytelling (Connor, 1997)..

Wallace said the contemporary story in America could no longer employ meta-cutting technologies because television had used them extensively and emptied them. He pointed to the emergence of a number of new novelists in America who have gone beyond postmodern technologies and turned to employ Image-Fiction. Wallace expressed his hope that these beginnings for new novelists would result in the establishment of new technologies based on positive interaction between the novelist and the reader. This article was reprinted in Wallace's book

"A Supposedly Fun Thing I will Never Do Again" it was issued in 1997 and was widely welcomed (Clavier, 2008).

In 1996, the famous American novelist Jonathan Franzen published a book with a collection of articles titled "Perchance to Dream". The title is taken from the verse of a poem to speak to Hamlet famous "To be or not to be" from the famous play Shakespeare "Hamlet", in this book, Franzen announced his decision to stop writing about cultural issues in the novel as postmodern novelists were doing in their novels. David Foster Wallace was one of the first novelists to call for transcending postmodern technologies and aesthetics in narrative writing. In 1989 Wallace published a short story collection entitled "Girl with Curious Hair" .At the end it included a long short story entitled "Westward the Course of Empire Takes It's Way". Wallace employed postmodern technologies to reveal the limitations of those technologies and expose postmodern illusions and capitalist consumerism. Wallace's story contained a narrative tune with the famous fictional collection of America's most prominent metaphoric aesthetics; John Barth entitled "Lost in the Funhouse" through the emergence of the hero of the Barth group "Ambrose" as one of the characters in the story of Wallace. Barth responded to Wallace by writing his novel "Coming Soon", published in 2001, in which he wanted to prove that postmodernism might itself be the motive for the continuation of postmodernism and technologies beyond progress (Gerhard, 1998).

John Barth rejected the idea of postmodern death and meteorological technologies and said they could survive. Barth was sure of the ability of postmodernism to absorb all the forces and currents of countermeasures and use them to achieve new breakthroughs. The 1990s was an exciting period in the history of the American novel because it saw the emergence of a new generation of novelists seeking change and

seeking to establish their own sensitivity to novelist, and the previous generation continued to write actively and forcefully. While David Foster Wallace, Jonathan Franzen, Mark Danielewski and Dave Eggers appeared, Jonathan Barth and William Gas were presenting their best and most mature fiction. In the midst of the above, literature has a unique position as a reflection of human feeling and sense of sense (Clavier, 2008).

postmodern literature is associated with a revolution in information and communication technologies, computers, the Internet and others that have not only facilitated communication between people in the world, it contributed to the globalization of capital, consumerism, and popular culture, but also greatly influenced and manipulated people's vision of the world. Especially in popular non-art films, reality is presented as clear, uncomplicated, interpretable and understandable and often contradicts complex and unexpected reality. Not only television, but video, DVD, computers and the Internet contributed significantly to the massive spread and globalization of this type of popular movies and programs, soap opera, comics, folk music and other forms of popular culture. Suffice it to say that it is often characterized by a deliberate combination of materials, styles and selective aesthetic, in contrast to the contradictory and stylistic integrity characteristic of modern art.

# CHAPTER THREE

## Research Methodology

### 3.0 Introduction

This chapter consists of three parts. Part One is the purpose of the study and research design. Part Two is the method used in this study. Part Three is statistical data analysis and procedure. The purpose of this study is to know which technique of the modernist that James Joyce used in the three novels: *A Portrait of the Artist as a Young Man*, *Ulysses* and *Finnegans Wake*.

The purpose of this study is to know which technique of the modernist that James Joyce used in the three novels: *A Portrait of the Artist as a Young Man*, *Ulysses* and *Finnegans Wake*.

For this the researcher uses a checklist to discover which technique of these four techniques James Joyce applied in these three novels.

The data of this study will be based on qualitative and quantitative analysis in critical discourse analysis (CDA).

The quantitative analysis will be based on the instrument specifically designed for this research entitled *The Applying of Modernist Techniques* which James Joyce used in the three novels: *A portrait of the Artist as a Young Man*, *Ulysses* and *Finnegans Wake*. Inter-raters based method will be used to implement the instrument (Cohen et al, 2007). The checklist will be completed by at least two raters and the most agreeable rate will be selected based on the most accepted upon rate.

The aforementioned sub-dimensions will be used in examining texts. Tabulation will be carried out to the results of tallying up the checklist, then presenting in graphs. The analysis of ideological expression on the three stories will be the second instrument.

Content analysis can be indicated as an empirical method, analysis of

text methodologically within their communication content. The reduction of material into manageable portions is one of the qualitative data analysis (Cohen et al, 2007).

Respecting the quality of quantitative data is the meaning of reducing material. Content analysis is one of the methods to adopt this. In content analysis, much fewer categories can be produced by reducing and classifying many words of the texts. There are various methods to reduce the materials. Qualitative content analysis has two central methods which are deductive categories and categories development applications (Mayring, 2000).

Inductive category development procedures have been developed by qualitative content analysis oriented to the reductive process established using the process of text psychology (Ballslaedt, Mandi Schnotoz & Tergan 1981, Van Dijk 1980). The principal notion of this method is the formulation of definition criterion based on research questions and theoretical reviews that measured the features of the selected textural materials. The material is working on through after this criterion and categories are minimized gradually.

These categories are revised within the loop of feedback, finally minimized to major categories and examined their liability. The work of deductive categories is associated with formulated, prior derived features of analysis, connecting these features with the text. The principal thought here is the explanation of definition, coding rule and examples of detective group, measuring precisely circumstances of coding a text passage with a category. The coding agenda includes the definition of these categories.

In the content analysis of “content” is misnomer due to the examination of verbal material for content. For example, structure, style and function (person suggests or gives communication sequences).

A huge body quantitative information can be minimized into more manageable and small fragmentation of representation by using content analysis. Also, qualitative data can be turned into quantitative data like ratings or frequency of category.

Coding is the term usually given to the classification process, nevertheless it is sometimes named raters, judges or scorer.

### **3.1.1 Content Analysis (coding) System**

The major element of analytic approach is coding system. It indicates the information to be gathered from the analyzed material. Without using suitable analysis categories, it is possible to detect crucial information and no important information cannot be shown from the analysis (McAdams & Zeldow,1993). The objectivity of the method is the mean basis of the coding system. Coding consists of::

1. The units of materials to be analyzed are defined
2. Classification dimensions and categories
3. Instructions to adopt the system

### **3.1.2 Categories and Dimensions**

The information thought is specified dimensions and categories by researchers with assisting of the variables. By applying them, either quantitative determination or qualitative description of the variables can be yielded.

The content analysis in CDA will be adopted in this research.

### **3.1.3 Content Analysis and the Present Study**

The aforementioned theoretical dimension is related in this section to the present research. It indicates how to apply the approach of Cohen et al (2007) in this study.

### **3.2.1 Methodology**

Both qualitative and quantitative approach will be used in this study



in addition to the adoption of content analysis in critical discourse analysis (CDA).

The research questions to be identified by the content analysis are defined after defining the issues of the study and within the hypotheses context that form the basis of the research. The research questions to be addressed have already been defined in chapter one, these are restated here:

- 1- What is postmodernism and its historical context?
- 2- How was James Joyce affected by postmodern accumulation?
- 3- How did James Joyce's life (political, social, and historical) affect his postmodern view?
- 4- How could James Joyce manage to develop his approach as a unique postmodernist one?

Defining the population from which units of a text are to be sampled. The population from which the sample books will be drawn is the three novels

- 1- A portrait of the Artist as a Young Man
- 2- Finnegans Wake
- 3- Ulysses

The significant features of qualitative study are the size and validity of the specimen. The error of sampling minimizes with the increase in the sample size. Thus, one narrative story is used to start the process and gradually increasing the narrative number till reaching the saturation point. In addition, the sample is broken down into categories due to lots of variables. A large size is preferred again due to sample Heterogeneity in terms of studied variables. As this specimen indicates various narratives selected in accordance with specific criteria, it is indicated as purposive sample or non-probability

### **3.2.2 The conflict between Modernist and Old literary Work**

The selection of the three stories (novels) is depended on assuming that a site of literature conflict between the old and modern literary work. The modernist techniques applied as portrayed in literary work of James Joyce. The selection of the narratives depended on the non-probabe sample of the three stories represents the three stories representing the entire population. Under the checklist dimensions, the entire of each one of the chosen story will be scrutinized.

Two literary texts will be used as reference to be tested under specific dimension. Care should be taken to make sample very broad to be highly representative and to generalize the available information.

### **3.2.3 The Modernist's Techniques**

In this research, the units are defined based on the aim of the study (i.e. descriptive and explanatory).

A number of units is chosen for analysis like plot fragmentation and convolution, consciousness of stream, open+end conclusion, and autobiographical. The main concept is the joined process of these techniques. Before the use in the analysis, each chosen unit of analysis is clarified with explanation to the direct relationship between analysis units and analysis categories.

Prior-coding is selected in this research (Tea'ma 2007). Before carrying out the analysis depending on the literature review, analysis categories were selected. The analysis categories are indicated to two expererts for verification. With the acceptance of the categories and ensuring the reliability by the experts, application to a coding system is carried out in order to label the data to classify it. To accommodate units which could emerge during the content analysis, this system is revisited

continuously.

### **3.2.4 .Conducting the Categories for Analysis**

The principle construction categories (an abstract thought) of the main aspects of text that shows linking between analysis units in accordance with a decision is made regarding the extent to which groups are mutually exclusive or whether being narrow or broad (Cohen et al 2007).

Cohen indicated that for catering for content validity, the categories need to be exhaustive.

There are three principle groups for analyzing this research deriving and forming the general issue, hypotheses and questions of the research.

The data analysis process begins then it carries out at three levels aforementioned; quantitative, qualitative and critical discourse analysis (CDA). After analyzing and discussing the information, the results are summarized in response to the hypotheses and questions of the research. All threads are gathered to come to recommendation and conclusion.

### **3.2.5. Tools of Data Collection**

Data collection relies on a tool that can gather the needed study data. For this study, a tailor-made instrument has been created. Taxonomy is an attempt to involve all the aspects of techniques that applied by James Joyce in his three novels. An exhaustive list of all the linguistic and non-linguistic means by James Joyce utilized is taxonomy.

In actuality, it is an attempt to compile a list of the most crucial methods. The principle elements of the taxonomy are the four dimensions indicated in the below table.

A checklist discovering which technique James Joyce applied in these three novels

Techniques	1 - 2 - 3	The three novels
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1-stream of consciousness		1-Aportrait of the Artist as a Young Man
2-convoluted and fragmented plots		2-Finnegans Wake
3-open-ended conclusion		3-Ulysses
4-autopiographical		

These dimensions will be examined statistically and the results will appear in chapter four in data analysis.

## Summary

This research aims to analyze the literary texts to indicate its ideology. An instrument is needed that assists the analyzing process of discourse for underlying ideologies. Van Dijk (2006) supplies a fragmentation that highlights the principle ideology dimensions and present them in the aforementioned table. It is a practical instrument for the ideological discourse analysis. There are two general points to begin the table which are:

Context: for the aim of this research, the context will be the literary texts delivering the message of the author to the readers.

Text: conversation, discourse referring to the overall ideological strategy.

# CHAPTER FOUR

## Data Analysis and Discussion

### 4.0. A Portrait of the Artist as a Young Man

A Portrait of the Artist as a Young Man is a novel by James Joyce published in 1916. It was Joyce's first novel, written in the third person point of view. It's somehow considered a narrative about the growth of an artist to maturity and written in a modernist style. It talked about themes that wasn't commonly discussed at that time like questioning conventions and religion. Joyce's techniques and style developed more after this novel leading him to write a lot of other remarkable novels like Ulysses (1922) and Finnegans Wake (1939). (Kent, 2000)

The novel shows us the life of the main character "Stephen" starting from his baby times when he was little. What is really remarkable and proves Joyce's great writing techniques is using language as a tool to express the character's age instead of using normal language because it was represented as a tool of oppression (one of the modernist elements). When he was little the language was simple and the words were like baby words like "moocow " and " tuckoo " (Joyce, 1916, p.1), but by growing up he used older words like "wine". Joyce wrote a novel as a mirror to his own experiences in a life full of doubt and uncertainty discovering the relativity of the world and the absence of absolute truth with the eyes of his main character "Stephen ".

He represented the main character throughout his life and how he dealt with his quest to find salvation from his inner battle. With the journey of the boy, Joyce tried to take us with him to reach the conclusion that one should not put boundaries to him, that he always should build his own ideology and believe that there is no absolute truth in this world following

the way postmodernists think. By using stream of consciousness writing, Joyce tried to put the experience of a boy who grew up facing so many changes and struggling to be a man, affected by what he should do, what he should not and how this affected him in his life and decisions. Stephen a boy who is suffering and trying throughout the phases of his life to fit in and to satisfy his society and his religion, with this character Joyce tried to take the readers with him to discover with Stephen what his life should be like and how he should not settle down and accept without thinking the rules written by his religion or common on his society (Kent, 2000).

The novel can clearly represent the age it was written in. An age full of doubt and searching for a single absolute truth in anything but at the same time doubting everything. A quest that everyone had to go through was reflected on the main character of the novel, showing the battle that the normal person had in their mind which was one of the main elements of the postmodernism thought (Robbins, 1994).

In the first chapter, the novel Started with baby Stephen who liked a baby girl called Eileen saying that when he grows up he is going to marry her which made Dante (the one who works for the Dedalus Children) angry because the little girl is a Protestant, this shows the environment that Stephen grew up in and how religious his family and the people who surrounded him are showing the theme of religious extremism, which was similar to the family that Joyce grew up with (Roman Catholicity Faith) as if Stephen is like a mirror to a lot of Joyce's own experiences. Dante threatened Stephen that if he doesn't apologize, the eagles will pull out his eyes:

His mother said:

*“ O, Stephen will apologize. Dante said: o, if not, the eagles will come and put out his eyes ”.* (Joyce, 1916, p.3)

Then the settings change and we are at Clongowes Wood College (Joyce also was in a boarding school), showing how fragmented the novel is which is an element of postmodernism, with Stephen who is being bullied from other students because of his name, he is left out and doesn't participate with the other boys in anything showing his social alienation (also a postmodernist element). Stephen wasn't concentrating on studying at that time, instead he was thinking about god, the universe and himself. He started to question everything around him and see things differently without the boundaries of his family or society again showing how applicable the novel is on postmodernism (Jameson, 1984).

The settings changed again going back to Stephen's house with his family in Christmas. It was the first time for the little kid to sit with the adults. A friend of Mr. Dedalus named Mr. Casey also was present. Mr. Dedalus started talking about a friend of him who is not satisfied with the involvement of religion and the church in the politics of the country bringing the theme of political background of Ireland in the late nineteenth century to the novel. Dante disapproved quickly what Mr. Dedalus was saying and argued that people must always follow what the priests are telling them even if they don't believe it or understand it proving the theme of religious extremism. Stephen watched this discussion, which turned into a dispute later, with confusion. He knew that Dante was a nun and his father once said that they should not always listen to what she says but he doesn't understand why someone wouldn't do what the priests are telling them to do. In this Situation Stephen knew that adulthood is full of anger and doubt, that politics might cause a lot of chaos and that people will not always accept each other's thoughts and beliefs. It wasn't a happy Christmas with warm feelings; instead it was day full of questions for the little boy (Hugh, 1974).

Then the novel shifts again to the school where the boy is going to be punished because of a mistake that he didn't do. Two boys were caught smuggling and the whole class knew that they will all be punished not just those two boys. Here Joyce represents the ideology of the crime and punishment and how unfair things can be because the rest of the class didn't do anything but they are going to be punished like the two boys. Stephen in this situation was represented in a different way, he was "the hero" who spoke up for all the class and talked about Father Dolan's injustice to the rector (a moral triumph). His classmates then lift him up over their heads like a hero but then after a while he returned back to his solitude and loneliness realizing that becoming a hero will not make him a sociable or loved one ( Mambrol, 2020).

In chapter two, Stephen back with his family in a new house after moving because of money issues (in Blackrock), Stephen had the company of uncle Charles, an old man full of life that Stephen enjoyed his company and together they always meet Mike Flynn the friend of his father who is a runner.

Stephen at that time enjoyed reading Alexander Dumas's novel *The Count of Monte Cristo*, he imagined himself as the brave courageous Monte who is in love with the beautiful heroine. Stephen's love for literature and the effect of literature in his life started as a young boy when his father was narrating a story for him and he imagined himself as the character in that story but he grew up and his fantasies changed, his role model now is the brave Monte. Joyce shows how Stephen was affected by literature throughout his life and how literature is important in the real life because Stephen became friends with Aubrey Mills because he likes *The Count of Monte Cristo* too, they spent time talking and discussing it, literature actually helped Stephen to make a new friend and get out of his loneliness for once. It also helped him to discover his



feelings like when he saw that girl at the birthday party who is called E.C and wrote a love poem for her (Hugh, 1974).

At the same time, Stephen was angry and confused with how everything is changing so fast and that there's nothing constant in this world. Starting from Uncle Charles who became old and he doesn't like his company anymore, to Mike Flynn who can't run anymore and most importantly his own family's situation after being a middle-class family they became poor and he had to leave his school because his father can't afford it anymore. Stephen was angry at the unfair world around him and how he as a young man is suffering to go through all this changes to become an artist who is different and his thoughts are different from the ones around him but he started to develop his abilities in moral criticism and he continued feeling alienated from the world around him which show the modernist theme of individuality and focusing on the individual not the general problems of the society around him (Robbins, 1994).

Stephen, who changes his school because of money issues, went to another school but is also a Jesuit school. He was acting in play made by the theatre of the school, in which he played a role of a teacher. Joyce's choice to make Stephen a teacher is quite significant, he used it as a satire, he doubts everything around him even the validity of anyone to actually instructor teaches others. Stephen then realized the similarity between the real life and acting. He knew that the things around him are not as he thinks and, everything he believes in is changing or turning to be wrong. He knew that life itself is artificial:

*“ had now come to be hollow-sounding in his ears ”* (Joyce, 1916, p.132 ) As he chose to put it into words (Parsons, 2007).

The relationship between Stephen and his father is getting worse day by day. Stephen doesn't stand his father and his drinking while his father is trying to escape from reality by drinking to the point that he doesn't

know how to speak or treat people anymore. He is forgetting his own personality while Stephen is trying to find his own. (Ellmann, 1982).

Stephen who got 33 pounds as a literary reward from the bank of Ireland with the whole family waiting outside. Stephen spent his money to try to bring the family together and feel the warmth of the family but he failed to do so and got angry for spending his money. He is alienated from his own family and feel like he doesn't belong. We can see here that Stephen was trying to buy the happiness of the family with money which is something that can't be bought by a worldly method like money according to his own religious; he was doing something called "simony" according to the Christian theology. (Simony, buying or selling of something spiritual or closely connected with the spiritual. More widely, it is any contract of this kind forbidden by divine or ecclesiastical law. The name is taken from Simon Magus (Acts 8:18)). This make us see that Stephen was doing things against his own beliefs and religion. Simon was the name of Stephen's father, ironically.

Stephen also has this obsession about Mary the virgin. He took her as a escape from his reality and how he hates and feel eliminated from the people around him. He described her with deep and poetic words like "spikenard" and "rich" while he escaped from his own life and failure to bring the family together by going to the prostitutes and by doing sinful things with them.

Stephen then felt the need to change and knew that what he is doing with the prostitutes are considered sins. When he heard the rector praise St. Francis Xavier, he said "*his soul withers*" (Joyce, 1916, p.205) when he heard that.

By announcing about the retreat by the Father Arnall, Stephen started to think more about his destiny in hell because of his sins. When the father starts to describe hell in details and how the people are going to be

tortured there made Stephen terrified, he even kept imagining himself there "His flesh shrank together as if it felt the approach of the ravenous tongues of flames". (Joyce, 1916, p.134), it is a turning point in the life of Stephen, it made him think that his sins are going to lead him to hell and how his soul isn't comfortable by all these sins. Joyce here borrowed from literary works in a creative way, he described hell just like Dante's inferno and also it was related to how Dante was so down and had done a lot of sins to be able to rise and be the servant of god, which was like Stephen who did a lot of sins and needs to go back to god and repent. Stephen then found a young girl laughing in the street which made him remember Emma the love of his childhood (stream of writing technique) and how Mary the virgin is trying to bring them together. Joyce used Emma as a metaphor for innocence and virtue. (Grayson, 1996).

*" Another life! A life of grace and virtue and happiness! It was true. It was not a dream from which he would wake. The past was past "*(Joyce, 1916, p.293).

With these words Stephen started to pray again and went to confess about his sins and was again filled for grace and comfort after fear and horror he was living in because of his guilt. (Kent, 2000).

Joyce then started to represent the theme of Religious Extremism with the way Stephen tried to stop doing anything that may be considered a sin, proves that he is somehow a hero, he took it so seriously that he even stopped having eye contact with women on the street. Joyce then started to change his writing using his techniques to make the language more strict and academic way reflecting Stephen's life and also considered as a postmodernist theme at that time. Maybe Stephen wasn't supposed to be a priest or that life doesn't suit him. Joyce proves his great

techniques as a writer and how he is using the language to reflect Stephen's state while using a postmodern element.

Stephen again didn't feel that this is the truth of his own self and he feels alienated again. He knew from his sister that his family is moving again to another house because they again can't afford it anymore. Stephen went to a walk after hearing that, he saw a beautiful girl at the beach which made him realize in a moment of epiphany, reminding us again by Joyce's great techniques, that there is nothing shameful in appreciating beauty and living life. He then knew that he wants to live his life to the fullest. He decided to ignore the boundaries that his family and religion put and do whatever he wants.( Robbins, 1994). Stephen believed in this principles:

“ *To live, to err, to fall, to triumph, to recreate life out of life!* ” ( Joyce, 1916, p. 255).

In chapter five, the themes of self referentiality and intertextuality was represented when Stephen left Ireland to escape those boundaries and lived his own life as he wanted to live building his own independent life as an artist. He did like the myth of Dedalus making people understand why Joyce chose this name at the first place and also represented the themes of parody and pastiche when he said:

“ I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too ” (Joyce,1916,p.385).

We can see that Stephen now is connected to Joyce as an artist in those lines proving that the novel is somehow a semi-autobiography: “ I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as

freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use, silence, exile, and cunning ”(Joyce,1916,p.219) .

Throughout the novel people can see the most important theme of it which is the development of Stephen's mind throughout his life ( Theo, 1987). This can show Joyce's technique using the stream of consciousness in a very creative way not just expressing what is happening to the character from an external point of view but showing us the things in Stephens own mind and his mind's development in the different phases of hislife:

*“ What did that mean, to kiss? You put your face up like that to say goodnight and then his mother put her face down. That was to kiss. His mother put her lips on his cheek; her lips were soft and they wetted his cheek; and they made a tiny little noise: kiss. Why did people do that with their two faces? ”* (Joyce,1916, p.113).

People can also see why Joyce is a genius in using language and his great techniques to describe the life of the boy by giving an important role to the language. As an example, when he was using language to show how strict and not artistic the life of the boy became by choosing academic words. Also, at the start of the novel when he used words like “moocow”, “tuckoo” (Joyce, 1916, p.7) to show the young age of the boy:

*“White roses and red roses: those were beautiful colours to think of. And the cards for the first and second place and third place were beautiful colours too: pink and cream and lavender. Lavender and cream and pink roses were beautiful to think of. Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could. ”* (Joyce,1916,p.80).

Fragmentation, as an aspect of postmodernism in the novel, was

used by Joyce in an innovative way. The novel doesn't follow the normal structure of the novel which is beginning, middle and end, the chapters and the focus on each one is different and not on the same chronological order, at a point we see Stephen as a baby and the next he became a young boy:

*“To merge his life in the common tide of other lives was harder for him than any fasting or prayer and it was his constant failure to do this to his own satisfaction which caused in his soul at last a sensation of spiritual dryness together with a growth of doubts and scruples.”*

(Joyce,1916, p.132).s

The theme of open ended narrative is also present as a postmodernist element in the novel. Joyce ended the novel, like most of the 19<sup>th</sup> centuries novel, with an open end. Showing that Stephen chose his own life and started to be independent and start to be the artist he wants not the person that his family or religion expect him to be. We are left to think what is he going to do? Is he going to succeed in that? It was apparent event in the last lines of the novel:

*“Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race... Old father, old artificer, stand me now and ever in good stead, ”* (Joyce,1916,394).

At the end, we can see how Joyce managed to apply a lot of modernist and postmodernist themes in his novel A Portrait of The Artist as a Young Man like the individuality, using language to express feelings, the theme of losing faith and religious extremism, stream of consciousness which he used and represent in a very creative way, fragmentations, rejecting the idea of single theme by showing different themes in the same novel and all of these elements were explained above with details and how exactly Joyce used each one of them to write a novel

that is still read till today because it expresses not only what is happening inside Stephen or Joyce's own mind, but showing the way the generation at that time were and the attitude of individuals and artists towards society, conventions and religion.( Jameson, 1984).

#### **4.1 .Ulysses**

Ulysses is the second novel the researcher will discuss. It was written by James Joyce and published in 1922. It was serialized in parts in the American journal *The Little Review* first and then published as a whole novel in Paris 1922 by Sylvia Beach. It is not only one of the best novels written by James Joyce but also considered one of the most important works of modernist literature and one of the best novels in history. It was considered as a novel that describes the movement of modernism. It was preceded by *Portrait of the Artist as a Young Man*, it shows the maturity of Joyce as a writer and how his techniques developed. Like in *Portrait of the Artist as a Young Man* when Joyce chose the name of Dedalus, Joyce chose the name of the novel *Ulysses* (which is a Latin name of Odysseus: The Hero of Homer's Epic Poem) to make a series of parallels (one of the techniques of Joyce) between the poem and the novel. Because of this novel, the day 16 June is being celebrated every year and it's called "Blooms day". Joyce was fascinated by the character Odysseus/Ulysses since childhood, he even wrote an essay when he was in school with the title "my favorite hero" . Joyce saw *Ulysses* as the only all-round character in literature ( Ellmann, 1977).

Like the first novel *A Portrait of an Artist as a Young Man*, Joyce wrote about things related to his own life in this novel too. He chose the

day when he met his wife Nora ( their first date) to make it the setting of the novel which is 16 June in Dublin, Ireland.

A lot of critics and writers were affected by Joyce and his techniques especially in *Ulysses*. Starting from Ezra Pound and Virginia Woolf who was impressed by Joyce, she wanted to know him and when the novel was published she bought it and was inspired while writing her own novels. She wanted him to edit her novels after being fascinated by his writing techniques in *Ulysses*. This novel is considered by the critics and writers as a base for the modernist movement. (Pound, 1968).

The main theme of the novel is that life is worth living because of the adventures, experiences that shouldn't be affected by old age or any other thing. Another theme is the quest for paternity and how Stephen was looking for a symbolic father while Bloom is searching for a son. (Tindall, 1959).

The first episode started at 8 in the morning. Despite that the first 3 episodes concentrate on the character of Stephen ( the main character of the previous novel "A Portrait of the Artist as a Young Man"), the episode opened with Buck Mulligan calling Stephen Dedalus to make him see Dublin from the roof of the tower. Stephen was angry at Buck because of the Englishman called Haines that he allowed him to stay in the tower with them. At this time Buck remembers how his aunt doesn't like Stephen because he refused to pray for his mother when she was dying which show us the religion perspective of Stephen. Stephen character is represented after dropping medical school and lived alone as an independent artist who tries to find his own self far from the expectations of his family and society. Joyce established the parallel technique from the beginning of the episode with the two characters: Stephen and Buck. Stephen ( the artist) is socially alienated, can't make friends easily and shy ( his character was represented in details in a



portrait of an artist as a young man) while buck is completely the opposite. Buck ( the ordinary person) is active and sociable.

Buck was Trying throughout the episode to convince Stephen to talk and befriend Haines to help him market his writings, he was trying to break Stephen's pride:

*“ God, isn't he dreadful? he said frankly. A ponderous Saxon. He thinks you're not a gentleman. God, these bloody English! Bursting with money and indigestion. Because he comes from Oxford. You know, Dedalus, you have the real Oxford manner. He can't make you out. O, my name for you is the best: Kinch, the knife-blade. He shaved warily over his chin”.* (Joyce, 1922, p 4).

Another parallelism is represented to us between Stephen and hamlet. Stephen was haunted by the death of his mother just like hamlet who was instead haunted by the death of his father. Buck always made fun of Stephen and described him as a mad man who has his own “hamlet's theory” the remarkable thing is that Stephen himself knows the relationship between him and Hamlet as if it was something obvious to everyone including himself. Stephen's political perspective was also represented in the first episode by the song that he used to sing to his mother which buck reminded him of. It was a song related to the Irish identity called “Who goes with Fergus?” By the poet Yeats. Also, the milk women who Stephen saw as a symbol of Ireland shows how Stephen saw her as a servant to buck and Haines and that she has no intention to leave of be free ( Reynolds, 1991).

Stephen didn't like Haines because of his passivity towards Ireland situation. Stephen meant to told him how he thinks differently from him and how he sees that Catholic Church and England are the two powers that *is preventing Stephen from thinking freely:*

*“After all, I should think you are able to free yourself. You are your own master, it seems to me.*

*—I am a servant of two masters, Stephen said, an English and an Italian.*

*—Italian? Haines said.*

*A crazy queen, old and jealous. Kneel down before me. —And a third, Stephen said, there is who wants me for odd jobs.*

*—Italian? Haines said again. What do you mean? —The imperial British state, Stephen answered, his colour rising, and the holy Roman catholic and apostolic church. ”*  
(Joyce, 1922, P 35).

The second episode which is “Nestor” talks about teaching and learning. Again with the technique of parallelism Joyce made the character Stephen notice the difference between teaching and learning. Learning through the eyes of the students who learn the historical facets and teaching with the eyes of Mr. Deasy who defines history with his own memories and experiences. Stephen who is different from both of them sees history as a nightmare

*“History is a nightmare from which I am trying to awake.”*(Joyce, 1922, p. 60).

Showing the suffering he is facing with his own past like the incident of his mother’s death and that was so obvious when he was teaching his student Sargent and thinks about the mother’s love. The riddle which Stephen gave to his students shows his own pain and suffering. Also, the philosophy that history should always be used to understand the present is represented.

When Deasy told Stephen that he is not a teacher by nature Stephen knew that he is right. Stephen doesn’t even have a bond with his students. The character of Deasy is represented and we knew that he is a

British and anti-Semitism man who, like Haines, blame other things rather than himself. Deasy saw that women and Jews are the ones to blame for the destruction. Deasy saw Jews as people who sinned against the light ( which is according to Christians is the manifestation of God's plan:

*“They sinned against the light, Mr. Deasy said gravely. And you can see the darkness in their eyes. And that is why they are wanderers on the earth to this day”* (Joyce, 1922, P. 60)

Stephen didn't want to argue with Deasy because he doesn't like violence but he wasn't afraid to tell him that he doesn't see god like him. (Gibson, 2002).

The third episode which is proteus is mostly inside Stephen's mind and his thoughts. It shows us how his mind shifts from things to another and how he change things to others in his mind. Another philosophical perspective is represented in this episode which is philosophical solipsism ( the idea that the world only exists in our perceptions) showing how Joyce is representing to us how Stephen is an educated artist who knew about philosophy and his mind is always thinking about unique ideas and how he perceives normal things and change it in his mind to art like when he used a Cockle picker as an inspiration to a poem about a female. The episode is called Proteus ( the god of shape shifting) because it consists of a lot of shifts like seeing a normal thing but change it into different one exactly like the shifting that Stephen did with the cockle picker( Hayman, 1982).

In this episode also people can see how Stephen has issues with his father and he is distancing himself whenever he talks about this topic, by this anyone can guess the theme of the novel in which Stephen may find a replacement for his father and ends his own suffering:

“Cousin Stephen, you will never be a saint. Isle of saints. You were awfully holy, weren't you? You prayed to the Blessed Virgin that you might not have a red nose. You prayed to the devil in Serpentine avenue that the Fubsy widow in front might lift her clothes still more from the wet street. O si, Certo! Sell your soul for that, do, dyed rags pinned round a squaw. More tell me, more still!! On the top of the Howth tram alone crying to the rain: Naked women! naked women! What about that, eh?” (Joyce, 1922, P. 71).

Then the fourth episode which is different from the previous ones which focused on the character of Stephen, while this episode focuses on the character of Bloom who is a Jewish. The technique of thematic correspondences is apparent in the novel with the two characters of Stephen and Bloom. Both of them wakes up at 8 am, they both made breakfast for the people living with them:

— *Hurry up with that tea, she said. I'm parched.*

— *The kettle is boiling, he said.*

*But he delayed to clear the chair : her striped petticoat, tossed soiled linen : and lifted all in an armful on to the foot of the bed. As he went down the kitchen stairs she called:*

— *Poldy!*

— *What?*

— *Scald the teapot”* (Joyce,1922,P. 106), they both felt alienated from their homes but at the same time there's a difference between them. Stephen always goes deep in his mind and shift things to a more depressing mood like a daydreamer while bloom whenever he feels that he is going too deep and not being so realistic he hesitates and returns to his normal state by thinking without optimism( Tindall, 1959).

The religion perspective of bloom is not clear, he is not a Jewish person who follows all the rules of his religion but at the same time he

likes the idea of establishing a city for Jews. The judgments about Bloom because he is a Jew reveal more about the characters saying them not about Bloom himself.

In episode five, again the technique of parallelism used by Joyce is apparent when he represented Bloom's wife as Calypso who is having an affair but despite this Bloom can't leave or confront which makes the audience know also the parallel technique of Bloom which is like Odysseus. Joyce mastered this technique by representing a Homeric parallel to produce irony (Lang, 1979).

He also shows us how Bloom was the one doing the activities that his wife should be doing like breakfast:

*“Another slice of bread and butter: three, four: right. She didn't like her plate full. Right. He turned from the tray, lifted the kettle off the hob and set it sideways on the fire. It sat there, dull and squat, its spout stuck out. Cup of tea soon. Good. Mouth dry. The cat walked stiffly round a leg of the table with tail on high.”* (Joyce, 1922, P. 92).

With the same technique of episode 3, most of episode 5 is inside Bloom's mind. How he thinks and perceives things around him. We learn that Molly, Bloom's wife, spent her childhood in Gibraltar, this made Bloom think more about East and its exoticism. Then the thoughts of Bloom changed to think about Martha Clifford, the one he fantasizes about which makes it apparent that Bloom is not totally the loving and caring husband:

*“Martha, Mary. I saw that picture somewhere I forget now old master or faked for money. He is sitting in their house, talking. Mysterious. Also the two sluts in the Coombe would listen. To keep it up.”* (Joyce, 1922, P. 136).

In the six episode the similarities between both characters, Bloom and Stephen, became apparent. Joyce is showing how Stephen for the

first time thought about his father and how his father thought about Stephen and at the same time how Bloom's father committed suicide few years ago and how Bloom's mind links this to his son's death ( his son dies after his birth) . At the same time of the funeral, Bloom's feeling weren't totally sad :

*“ I could make a walking tour to see Milly by the canal. Or cycle down. Hire some old crock, safety. Wren had one the other day at the auction but a lady's. Developing waterways. James M'Cann's hobby to row me o'er the ferry. Cheaper transit. By easy stages. Houseboats. Camping out. Also hearses. To heaven by water.”* (Joyce, 1922, P.175), which shows the technique of realism in the novel and how bloom's mind truly works without an order. (Budgen, 1989).

The technique of Joyce in episode 7 “Aeolus” ( the ruler of winds in greek mythology ) changed to be like a normal text which is being narrated. Joyce again reflected the story of The Odyssey on the novel's circumstances( Blamires,1966).

*“Mr. Bloom turned and saw the liveried porter raise his lettered cap as a stately figure entered between the news boards of the Weekly Freeman and National Press and the Freeman's Journal and National Press. Dullthudding Guinness's barrels. It passed statelily up the staircase, steered by an umbrella, a solemn beard framed face. The broadcloth back ascended each step: back. All his brains are in the nape of his neck, Simon Dedalus says. Welts of flesh behind on him. Fat folds of neck, fat, neck, fat, neck.”* (Joyce, 1922, P. 209) .

Episode Eight is corresponding to Odysseus's visit to the island of cannibals in the Odyssey which again highlights the technique of inter-textually. In episode 8 Joyce moved again inside bloom's mind and thoughts and how bloom links the same thing to a lot of thoughts. At first he thought about food and connected it to a lot of things which also

represents the technique that Joyce use to make the novel more realistic than any other novel. He represented how the mind thinks and always shift and links between different things at the same time without the intention to do so, how the human mind works without an order and in a random way. Also, in this episode Bloom wondered about the term parallax and what it actually means:

*“Parallax. I never exactly understood. There’s a priest. Could ask him. Par it’s Greek: parallel, parallax. Met him pike hoses she called it till I told her about the transmigration. O rocks!”*( Joyce,1922, P. 272).

Despite that he doesn’t clearly understand this word it will keep appearing in the next episodes. Which is significant is this word describes how the novel itself works, how the audience can know more about the characters by reading about everyone’s thoughts about it and at the same time knowing more about the people who thought about this thoughts and is one of the most important elements of modernist works. (Lang,1979).

Then with episode 9 we move to Stephen again. This episode corresponds to Odysseus’s trial-by-sea. Joyce took this story and applied it to this episode by symbolizing the thoughts of Aristotle inside Stephen’s mind which was better than Plato’s ones. Also, Stephen in this episode is facing a difficulty trying to get accepted by the literary men despite not liking them. The materialism that Stephen hates and despise is represented by Buck who shares his home. Stephen himself is developing the theory of Hamlet on him in his own mind:

*“Mallarmé, don’t you know, he said, has written those wonderful prose poems Stephen MacKenna used to read to me in Paris. The one about Hamlet. He says: il se promène, lisant au livre de lui-même, don’t you know, reading the book of himself. He describes Hamlet given in a French town, don’t you know, a provincial town. They*

*advertised it.*” (Joyce 1922, P. 335), linking his mother and his sexuality to prove it. Bloom is like the father figure (Shakespeare) that replaces Stephen’s father and Stephen is Hamlet himself. (Cheng, 1984).

In the tenth episode, Joyce uses a different method of narration, so we see all the scenes in a cinematic way, in which the lens does not approach a particular character, but a very nice artistic passage passes over each of the eleven characters in the novel. The power of the government and the religious institution and also the writer brings us closer to the Stephen family, and we see the financial hardship they were immersed in closely, and Stephen was blaming himself about his mother's death :

*“ She is drowning. Agenbite. Save her. Agenbite. All against us. She will drown me with her eyes and hair. Lank coils of seaweed hair around me, my heart, my soul. Salt green death.*

*We.*

*Agenbite of inwit. Inwit's agenbite.*

*Misery! Misery!”*(Joyce, 1922. P.438).

and in the end, we see an alignment between Stephen's personality and Bloom's, both of whom did not pay attention to the procession, the Viceroy, and they both looked at books, including books with sexual content, while showing the closeness of their characters, and this is what other characters in the novel have noticed.

The eleventh episode focuses primarily on music. You can hear the tones while reading. They are tones of a mixture of love and patriotism. The poetic character of Bloom also appears, as he is captivated by the beauty of the waitresses and the magic of music, and the lives of Daedalus, Dollars, and Cowley agitate Bloom's fears. Their lives descend towards death and loneliness. In this episode, the self-talk of Stephen's character reappears, and there is a change in the character of the



narrator in this episode, so we see it overlapping more. Will the rest of the episodes witness a different narrative?

In this episode we can hear wise advice when Lenehan asked Miss Douce a question about the opera *The Rose of Castille* Miss Douce told him:

*“Ask no questions and you'll hear no lies.*

*Like lady, ladylike”* (Joyce,1922,P. 477). This advice is a whole life advice that you can take with you on your whole life journey.

The twelfth episode shows the Irish writer's nationalism, and a one-eyed monster appears in the episode, representing the irreplaceable national viewpoint. And Bloom's character was the neutral character, so he exposed him during the events of the episode to a severe attack for being strange, being Jewish, and having an open eye, and he defined the concept of nationalism as he said :

*“A nation?” says Bloom. “A nation is the same people living in the same place.”* (Joyce, 1922, p. 633).

Several symbols appeared during the episode showing the weakness of Bloom's character, so Bloom is the sacrifice offered because he is different.

The thirteenth episode appears to be characterized by the epic rhythm and the dropping of the *Odyssey* characters and some religious figures on the characters of our novel, and the deeper human side appears in Bloom's character, so we see him get excited and masturbate. The female side appears in the events through Gertie's character, and we can hear Gertie's inner voice and her thoughts about love:

*“She had loved him better than he knew. Light-hearted deceiver and fickle like all his sex he would never understand what he had meant to her and for an instant there was in the blue eyes a quick stinging of tears.”* ( Joyce, 1922, P.661), who deliberately provokes Bloom, and this

chapter is completed with Bloom's ideas, his internal dialogue, and his remembrance of Molly.

The fourteenth episode revolves around one scene only, and through this important event on a human level, the writer gives us many impressions. Although those in the hospital talk about pregnancy and childbirth, their talk is devoid of emotion, and here Bloom's emotion appears, so he preserved in this scene its marginality. And he did not try to involve himself in a sacred moment, for example, this, and also, we see in this episode the meeting of the two characters, Stephen and Bloom, at a social event, and each of them has his own thoughts that do not stop and lead him to many things about the past or about the truth of some things, and in this episode we see a creative use of language. He walks us through the stages of language development through the ages and chooses a linguistic style for each emotion he wants to convey to the reader:

*".....by no exterior splendor is the prosperity of a nation more efficaciously asserted than by the measure of how far forward may have progressed the tribute of its solicitude for that prolife rent continuance."* (Joyce, 1922, P.701), this quote came at the start of the episode. It was written like the translations of the Latin prose.

The fifteenth episode is few events, but it is full of ideas. Bloom and Stephen's thoughts are hallucinations rather than ideas. As before, Stephen's ideas are still focused on thinking about religious facts and linking them to power and we can notice how Stephen thinks by his saying :

*"You die for your country, suppose." (He places his arm on Private Carr's sleeve.) "Not that I wish it for you. But I say: Let my country die for me. Up to the present, it has done so. I don't want to die. Damn death. Long live life!"* (Joyce, 1922, p. 969), while Bloom's thoughts revolve around self-interest and guilt sometimes, and it appears

originally During the episode, Bloom feels paternity towards Stephen as Bloom tracks Stephen as he goes to Night town in an attempt to protect him.

In the sixteenth episode, after the two characters Bloom and Stephen finally meet, we understand through the narration that Bloom is trying to get close to Stephen, relying on what he thinks about Stephen and not the truth. He accompanies him in most of his thoughts during the events of the episode, but the strangest thing was the Bloom lied about being Jew while he speaking to Stephen :

*“so I, without deviating from plain facts in the least, told him his God, I mean Christ, was a Jew too, and all his family, like me, though in reality I'm not. That was one for him. A soft answer turns away wrath. He hadn't a word to say for himself as everyone saw. Am I not right.”* (Joyce, 1922, P. 1048), and Odysseus appears in this episode in disguise in order to be able to sneak in to defeat the usurpers, So this episode clearly centers around unclear identities, both Stephen and Bloom deal with the impressions they have of each other, and Odysseus also denies his true identity, and Bloom has doubts about Murphy's personality.

The seventeenth episode is the most difficult episode ever, in which Joyce burdens the text with description and explanation, and in a biblical-style manner. He reviews all his ideas that we have known during the novel. In this chapter, Odysseus kills the opponents and returns home. Bloom also returns home, but the effects of his wife's infidelity are still all over the place. Is Bloom also considered victorious? Is his forgiveness the matter in the end? Is it a victory or is it a question mark about Bloom's personality? We cannot judge whether Bloom is a strong personality by her tolerance or weak by her denial of the truth, and we also see during the episode the recent development of Stephen's relationship. And Bloom, as we have noticed over the course of the

episodes, the nature of their personalities is close, but that friendship often does not work, and here you can hear Bloom speaking about his thoughts about life to Stephen :

*“in reality ever moving from immeasurably remote eons to infinitely remote futures in comparison with which the years, threescore and ten, of allotted human life formed a parenthesis of infinitesimal brevity.”* (Joyce, 1922,P.1149) .

After Bloom returns to his home in the eighteenth episode, we get a little closer to the character of Molly, his wife, We discover new dimensions to her personality, far from being a prostitute who betrayed her husband, as she has a sharp intelligence and a sense of humor, And perhaps she was not the traitorous character in her nature, so we know at the end of the novel that she lived in a difficult marriage, Bloom separated from her for ten years, and their son died, accompanied by her feeling of guilt, Although she expressed her marriage to Bloom in a very confident words as she said :

*“I'd rather die 20 times over than marry another of their sex of course had never find another woman like me to put up with him the way I do”*(Joyce, 1922, P.1230).

The researcher feels at the end of the events of Ulysses that it is not right to look at things from a single point of view.

We see in the novel a merging between the original characters of the novel imagined by the writer and the characters of the Odyssey, which is one of the features of postmodernity - Intertextuality - that the writer recognizes the above literary writings and integrates it into his own text. We also see him diversifying in his style, influenced by previous literary styles, and we see him even using literary formulas inspired by the Bible. Joyce also integrates all the styles that he was influenced by and makes each situation his own style so as to give it strength and influence.

In the fourteenth episode, the stylistic diversity that Joyce uses and sometimes does in a sarcastic way as well, for example at the beginning of the fourteenth episode begins with Latin prose and then a conversation takes place between Bloom and the nurse using medieval moral prose, and when Bloom entered the style, the style shifted to the medieval romantic style, and thus the events of this episode continue with a stylistic diversity that appears as a clear feature of postmodernism.

Everyone can find the verbiage in the writer's style is very clear. The writer exaggerates the description and uses new, unfamiliar methods of description to convey an image that may be very familiar. This method is what distinguishes postmodernists. For example, in the fifteenth episode of the novel, we find few events, but this In a large number of pages to fulfill the author's descriptive purposes, and also in the seventh episode, we find that Joyce exaggerates the description of water and its properties and tells us the journey of water through the pipes until it reaches the faucet.

Joyce used irony to describe the reality in some parts of the novel and irony is one of the strongest features of the postmodern style:

“God made food; the devil the cooks.” This phrase, which was made by Stephen, expresses the character's thoughts with a black humor: “History, Stephen said, is a nightmare from which I am trying to awake.”

## **4.2.Finnegans Wake**

James Joyce's final book, *Finnegans Wake*, was released in 1939 and is one that most readers would find challenging to understand. Those who have the intellectual fortitude and emotional fortitude to wade through this thick, perplexing, inventive, and amusing work will be rewarded with considerably more than the traditional linear narrative development from point A to point Z ( Fagnoli & Gillespie, 1996 ).

The focus of *Finnegans Wake* is a microcosm of world history, not a plot. By the time he closes the back cover, the reader has been treated to a surprisingly careful working out of subjects that touch on geography, myth, Western culture, politics, and linguistics. Before the pinnacle of the completed work was published in time for the advent of the Nazis in 1933, several fragments of the work-in-progress were published starting in 1924. While navigating Joyce's book's wildly creative landscape, one cannot help but be reminded that even though it was written in the first part of the 20th century. Not that the two are connected in any way. At the very least, *Finnegans Wake* is a work of postmodernism that dates from the second part of the 20th century. The novel will probably not be fully comprehended by more than 50 people at any given time until the next century, if at all. Based on an Irish song about a corpse being revived by a swig of alcohol at the victim's wake, *Finnegans Wake* is a play *Resurrection* is a recurring theme in the book, thus if one were to choose one major subject to concentrate on inside this chaotic narrative, it would be resurrection. Resurrection is a recurring theme in the book, thus if one were to choose one major subject to concentrate on inside this chaotic narrative, it would be resurrection. History, myth, politics, languages, and even geography are brought to life for examination in a story that only lasts a few hours. Of course, the chronology is infinite symbolically.

Reading *Finnegans Wake* is a matter of re-encoding the text by means of one's cultural and linguistic possibilities. It could be said, in other words, that an attentive reading of Joyce's last work implicitly demands a translational act on the reader's part:

*" Joyce is involving himself and us in a stupendous act of retrospective translation, whereby the distinctions and differences*

*between words and languages are collapsed into a basic ordinary speech native to the subconscious, not the conscious, mind" ( Seamus, 2004).*

One of the major themes in the novel is the family, where the family's narrative controls the narrative of the novel and the philosophical conflicts arising between members of the HCE family. The conflicts here are numerous. There is epilepsy between the two brothers being completely opposite, the feelings that the father harbors for his daughter and the first sin committed by the head of this family. This family is a unit for building society as a whole. It contains conflict, sin, and sinful feelings, as well as the wife's love for her husband and her defense of him.(Norris, 2019).

There is also the conflict between the son and the father and that the son is trying to remove his father from the throne. We are now facing a power struggle and not a natural transition. You can understand that the HLC family is a microcosm of societies.

The language of the novel itself is one of its most important aspects. Joyce comes in this novel with a new language specific to the dream world that we enter through the events. He used many languages and structures of his own:

*"This language is composed of composite words from some sixty to seventy world languages"( Roland, 2006).*

*Joyce said that the prose "suit the aesthetic of the dream, where forms prolong and multiply themselves , where the visions pass from the trivial to the apocalyptic."( Burgess, 1973).*

An example of Joyce's development is the ten broad words that consist of many letters that come when an era ends or a new main character appears or exits from events, one of these:

*The "klikkakkakkaklaskaklopatzklatschabattacreppycrottygraddaghsemmi  
hsammihnouithappluddyappladdykonpkot!"* (Joyce 1939, p. 43).

It was said about this novel

*"We are borne from one page to the next, not by the expository current  
of the prose, but by the harmonic relations of the language,"* (Levin, 1960).

Since its serial publication in literary magazines in the 1920s, the significance of *Finnegans Wake* as a work of literature has been a source of debate. The initial reaction to both the serialized and final published versions of the book was almost unanimously negative. Even close friends and family were critical of Joyce's seemingly impenetrable text, with Joyce's brother Stanislaus "rebuking him for writing an incomprehensible night-book" (Ellmann, 1983).

When asked for his thoughts on the poem, Ezra Pound, a previous Joyce supporter and lover, wrote,

*Nothing so far as I can tell, nothing short of divine vision or a new  
treatment for the clap can possibly be worth all the circumambient  
peripherization.*

H. G. Wells, sent Joyce a personal letter, argued that

*you have turned your back on common men, on their elementary  
needs and their restricted time and intelligence [...] I ask: who the hell is  
this Joyce who demands so many waking hours of the few thousands I  
have still to live for a proper appreciation of his quirks and fancies and  
flashes of rendering?"*

Harriett Weaver, Joyce's patron, wrote to him in 1920 to express her reservations about his new work, stating:

*I am made in such a way that I do not care much for the output  
from your Wholesale Safety Pun Factory nor for the darknesses and*



*unintelligibilities of your deliberately entangled language system. It seems to me you are wasting your genius.*" ( quoted in Parrinder, 1984, p. 205).

In Book I chapter one, The unsubstantiated rumor of Earwicker's indiscretion suggests the fall of Adam and Eve:

*"riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodious vicus of recirculation back to Howth Castle and Environs."*(Joyce 1939, p.2) , and Phoenix Park is the Garden of Eden Whether or not the occurrence is accurate, Earwicker is cursed by Original Sin. The river Liffey, which is portrayed by Earwicker's wife, Anna Livia Plurabelle, in the story, runs both literally and metaphorically past Eve and Adam's house. Adam and Eve's church is located on the Liffey in Dublin. This is the first of four parts, or books, in *Finnegans Wake*. Each one corresponds to one of the historical stages defined by Italian philosopher Giambattista Vico (1668–1744) in his book *the Scienza Nuova*( *The New Science*), published in 1725. This is the start of the first stage, in which celestial heroes are cast out of favor. The cyclical nature of these stages is demonstrated by the renowned midsentence beginning, which continues the sentence left unfinished at the end of the book. The moving river also evokes Vico, as it "brings us back to Howth Castle and Environs by a commodious vices of recirculation."( Vico, 1725).

Earwicker, the common guy, has taken the place of the godlike Finnegan. One of the novel's ten "thunder words"—long words made up of many letters—is the thunder that introduces the Fall. The ten words  
Total 1001 letters:

*"Bababadalgharaghtakamminarronkonnbronntonnerronntuonnthunntro varrhounawnskawntoohoohordenenthurnuk!*" (Joyce 1939, p.2) . It was

the signal from god of the fall of Adam and Eve. In the first chapter, Humphrey Chimpden Earwicker strips himself in front of two girls, and three soldiers testify to this.

In the second chapter, Earwicker tells the story of a tramp, but this tramp publishes the story so widely that it reached a musician named Husty who composed it and made a song for the story:

*"The Ballad of Persse O'Reilly*  
*Have you heard of one Humpty Dumpty*  
*How he fell with a roll and a rumble*  
*And curled up like Lord Olofa Crumple*  
*By the butt of the Magazine Wall,*  
*(Chorus) Of the Magazine Wall,*

*Hump, helmet and all?* “ ( Joyce 1939, P.43), and this is the beginning of Porter's fall and the beginning of his burial, and British writer Anthony Burgess believes that Porter has feelings for his daughter Isabelle, therefore, appears in his dreams with the name Earwicker, which means in English the name of an insect that lays eggs in a person's ear, this name suits him as a person with ideas of an insect:

*“Chest Cee! ‘Sdense! Corpo di barragio!”* (Joyce,1939, P.47).

The third chapter begins with this phrase which appears like a mixture of French, Italian and Joyce style personal's style words , in this chapter Humphrey Chimpden Earwicker stands in court, in front of a court consisting of four judges, we later understand the symbolism of these four great, they represent the four writers of the Gospels Matthew, Luke, John and Mark, and although the features of the case are not clear, but everyone has a feeling that Earwicker is guilty, and after the song Husty composed, public opinion was provoked to condemn Humphrey Chimpden Earwicker.

In Chapter Four some pivotal arguments and transitional moments, at first Earwicker stands in court again before judges and witnesses already touched by rumors, and the maid publishes the order of the defensive document ALP wrote in her husband's defense, Earwicker's two sons, Shem and Sean, began to quarrel over their father's position as king of the family, and in this conflict a picture of the two sons of Adam, one the arrogant, rude son, and the other the sensitive son, and finally the four judges saw Earwicker guilty and put him in the coffin, and we Now at the height of human conflict:

*“Let us leave theories there and return to here's hear.”* (Joyce, 1939, p.75) and take this advice from the wise Joyce, let the theories, and return to reality.

In the fifth chapter, the narrative moves from concern for Earwicker to concern for his family, especially his wife. The chapter begins with a prayer for his wife, Alp:

*“In the name of Annah the Allmaziful, the Everliving, the Bringer of Plurabilities, haloed be her eve, her singtime sung, her rill be run, unhemmed as it is uneven”* (Joyce, 1939, p103) , which is similar to the prayer for the Virgin Mary. In this chapter, the letter in defense of Earwicker written by his wife appears and the two sons argue again, one of them (Shem) preserves his mother's letter and the other claims to have discovered it, and apparently it was Shem who wrote the letter and that it was his mother who dictated it to him.

In the sixth chapter, Shaun, who now appears as a schoolmaster, answers riddles concerning the family in a question-and-answer format. In a tale about the Mookse and the Gripes, questions about religious divisions, particularly Christianity, are discussed. Shaun, the Mookse, portrays Pope Adrian IV ( 1100–59), who was pope from 1154 to 1159

and supported Henry II of England's conquest of Ireland. Shem is cast as St. Lawrence O'Toole, the bishop of Dublin, who represents the Gripenes, or the Irish people who oppose the Mookse. The groups could not coexist in this fiction or in history. As a result, for hundreds of years, the Irish were compelled to accept England's dominance. Shaun has made it obvious that he would not assist his brother, and Shem will have to go into exile if he wants to advance as an artist.

This is the genuine start of Shaun's quest to become the true bearer of the Word (as evidenced by his nickname, the Post, or postman). In the story, "the Word" refers to everything from civilization to the spread of Christianity to Anna Livia Plurabelle's mystic message. Shaun's war against Shem will continue in the next chapter, and by the end of Part 3, he will have completely defeated his brother, as well as his erroneous literature:

*"harrier, marrier, terrier, tav" (Joyce 1939, p. 131s) here Joyce mentioned Vico's four-stage sequence: humanity harried into caves by thunder; humanity marrying, making families and societies; humanity buried in the earth.* (John Gordon, 2018, FN blog)

In the seventh chapter, the self-portrait that Joyce drew of himself in the novel appears:

*"Shem is as short for Shemus as Jem is Joky for Jacob".* (Joyce, 1939, p.168 ). James Joyce (Gordon, 1986) as he represents the character of the fragile sensitive writer who faced the attack weakly, as Joyce, when he wrote *Ulysses*, was criticized among the people closest to him, Shaun's lack of conviction about his brother Shem is similar to Joyce's brother's criticism of his novel *Ulysses*, and Joyce's emigration from Ireland to Paris in time of war is similar to Shem's transfer to exile, thus completing the self-portrait that Joyce saw for himself.

The eighth chapter may be a chapter of few events and interactions, but another depth is the poetic and intense closeness to the Irish nature, on both sides, the face of the mother (Alp) with many children and the worries she carries, and another face is the washerwomen who appreciate drinking alcohol and how to transfer the Irish from toughness to better condition, The washerwomen were gossip about Earwicker's incident in the garden:

*“Whatever it was they threed to make out he thried to two in the Fiendish park.” (Joyce 1939, p.196) , at the end of this chapter the two washerwomen turned into a tree and stone. ( McCarthy, 2007).*

First chapter book II focuses on the relationship of the children, especially the relation between the two sons and between them and their sister, as the children were playing in front of their father’s tavern and when the game ended with shaun’s victory, he threatened his brother, and as we also noted that Shaun is the favorite of his sister and her 28 friends. Shem is loved and supported only by his mother, this sentence was said by shem when the children heard their father calling them to eat and pray:

*“ Loud, heap miseries upon us yet entwine our arts with laughters low! “( Joyce, 1939,P. 258).*

The second chapter begins with this word played sentence :

*”As we there are where are we are we there from tomtittot to teetootomtotalitarian. Tea tea too oo.” (Joyce 1939, p.259).*

As we are used to, Joyce's texts are not without wordplay and strange words , Dolph (Shem) and Kev (Shaun) are currently researching various school issues. Math, philosophy, and letter writing are among the problems they are facing. They are learning the academic subjects they will need to replace their father, the fallen god, as the leader of society, but neither is emotionally prepared to do so.

Dolph scribbles notes on one side of their textbook, while Kev scribbles notes on the other. In the footnotes, their mother and sister add their two cents. Dolph assists Kev with a situation that threatens their mother's magic and mysticism. Dolph does not retaliate when Kev punches him.

The brothers are once again attempting to separate and distinguish themselves from one another. Shaun is determined to be the Word's bearer, but he lacks his brother's sensitivity. Shem, on the other hand, lacks Shaun's responsibility.

In the third chapter, Humphrey Chimpden Earwicker is the "*host of a bottlefilled*" (Joyce, 1939, p. 309) at the Mullingar Inn, an actual bar in Dublin's Chapelizod. There are twelve men present, including the four ancient men who presided over Earwicker's trial in Book 1. Patrons tell tales of a Norwegian sea captain, probably another iteration of Earwicker, who never seems to pay for his meals or drinks, and even refuses to pay for a suit produced by a tailor. The voices of Mutt (Shem) and Jute (Shaun), who first appeared in Book 1, Chapter 1, then Butt (Shem) and Taff (Shem), may be heard in the background, hosting television and radio shows:

*"He feels a bitvalike a baddlefall of staot but falls a batforlake a borrhlefull of bare"* (Joyce 1939, p.347), shem was heard saying this sentence in the radio show, he described his feeling as he feel like a (bottle of stout) falling like ( bottle of beer) .

One of the plays is "Buckley and the Russian General, " a story related to Joyce by his father about an Irishman who had a Russian general in his sights during the Crimean War (1853–56) but declined to shoot while the guy was defecating. The Irishman (one or both of the sons) in Finnegans Wake, on the other hand, does not hesitate to shoot the general, When confronted by his enraged customers and the four old men

who reappear as four judges, Earwicker makes one more attempt to justify his actions in the park. The tavern closes, and Earwicker, now alone, becomes a raging drunk. Kate, the scrubwoman, enters to find him naked and fallen on the floor, having drunk the last of his customers' glasses, this chapter as it seems the longest chapter in this novel we have doubt of that's the real world of the dreamer.

*"Three quarks for Muster Mark!"* (Joyce 1939, p. 382) , is the first line of chapter four. The four ancient men are now historians who relate the story of King Mark, a 6th-century king of Cornwall (Humphrey Chimpden Earwicker). The king dispatches young Tristram (Shaun) to find Iseult (Isabel), only to see the young man sail away with the young woman. Shaun has inherited his father's prominence, but he still perceives Shem's talent as a threat.

In this final brief chapter of Book 2, a son has replaced the father figure by sailing away with the object of his affection (his sister, as Iseult alluded to Isabel's name). The younger one spoils the father's incestuous interest. Shaun, like the other brother in Book 1, Chapter 4, is the one who wins the heart of a young girl.:

*"Whatever your name is, you're the mose likable lad that's come my ways yet."* (Joyce 1939, p.399 ), Isabel, posing as Iseult, says.

In book III chapter one, Shaun recasts Aesop's tale "The Ant and the Grasshopper" as "The Ondt and the Gracehoper" while dressed as the Post (postman). Shaun plays the Ondt, who is the hardworking ant who stockpiles grain for the winter in Aesop's tale. Shem is the Gracehoper, a grasshopper who prefers to fiddle rather than store food, Hunger and debt are threatening the Gracehoper. He discovers the Ondt, who is smoking Havana cigars and surrounded by the same females who used to dance to his own happy but frivolous music. The Gracehoper must accept that the

Ondt's road is responsible and stable, but he regretfully wonders if one does not deserve credit for making art. "Your genius is global, and your spaces are sublime!" exclaims the Gracehoper. "However, Holy Saltmartin, why aren't you able to beat the clock?" (Perry, 1965).

As in Book 1, Chapter 7, the Ondt (Shaun) is critical of the artist Gracehoper (Shem), who stands in for Joyce himself, in his artistic and intuitive existence. Shaun has finally put his artist brother in his place and is now focused on gaining favour and building prominence among the general population. But before he is defeated, Shem says one more thing, implying that his brother might use some tact:

*"The Gracehoper was always jigging ajog, hoppy on akkant of his joyicity."* (Joyce, 1939 p.414). The saying of this sentence is Shaun who is trying to insult his brother Shem .

The second chapter of this book Shawn tries again to appear in front of Isabel, Shaun is on a mission: to be the "Misdelperer" of the Word. As part of his self-promotion, he has changed into a character named Jaun and is floating down the Liffey in a Guinness beer barrel. He stops to lecture his sister and her female classmates at St. Bride's Academy, preaching to the girls who are sitting on the riverbank about proper behavior. (Bride is an alternate version of Brigid.) His language is obscure and mimics the language of the Bible at times, as when he says:

*"First thou shalt not smile. Twice thou shalt not love."* (Joyce, 1939, p.433). He is particularly focused on his sister. Jaun (Shaun) has feelings for his sister but worries about the father figure he symbolically shot in Book 2, Chapter 3.

In chapter three, Yawn has replaced Shaun as Shaun's nickname. He, like his father at the start of the book, is sprawled across a hill in the heart of Ireland. He is interrogated by the four elderly men, who are also judges and the authors of the Gospels and Ireland's four districts. The



discourse becomes progressively ludicrous until it is reduced to a single word, SILENCE, set off in the middle of a sentence. Other witnesses, including Kate, the scrubwoman, and others, come. However, Yawn (Shaun) is unable to respond to the judges' inquiries. Humphrey Chimpden Earwicker's voice eventually emerges from below, his identity revealed in a variation on his initials: "Calm has entered." He defends his actions and his love for Anna Livia Plurabelle, the river that runs alongside him.

It is clear from Shaun's name in this chapter (yawn) that Shaun's cycle of influence has begun to wane and he now appears in a weak appearance before the court, where he cannot defend himself:

*"His dream monologue was over, of course, but his drama parapolylogic had yet to be."* (Joyce 1939, P. 473), by this sentence Joyce described what Yawn would face in the chapter events.

The last chapter of book III, The youngster Jerry wakes up his parents when he cries out in his sleep, and Mr. and Mrs. Porter come up to soothe him. They go back to bed and try to have sexual relations. The four judges have taken on the role of the couple's bedposts, speaking as the authors of the four gospel accounts of Jesus' life in the Bible. Before the husband and wife turn back over to sleep, they relate a tale of fairly dismal lovemaking. The judges declare that they are

*"married now forever in annastomoses." hey are "wedded now evermore in annastomoses," the judges say. "Withdraw your member! Closure. This chamber stands adjourned ... You never wet the tea!"* (Joyce,1939, p.584). Jerry (Shem) is the one who jolts the Porters awake from their slumber. As prompted by the remark " *wet the You never tea,*" they have disappointing sex, It's possible that this is the only time the publican and his wife are awake, but it's also possible that this scene is

part of Earwicker's dream. While the woman tends to the infant with a lamp, the husband stands in front of the four judges for a brief while, "*looking around, ferocious countenance, fishy eyes.*" The judges continue to comment on the Porter family and their sleeping children in a dreamy scenario. Earwicker appears to have returned to his bed.

The book's final chapter is the only chapter in Book Four. The bar keeper and his wife return to sleep, and the dream world restarts. St. Patrick (Shaun) declares Christianity's victory against the Archdruid's mysticism (Shem). The brothers change into a new Mutt and Jute, Muta (Shem) and Juva (Shaun), and talk about their father and some of the events of the previous night, such as Buckley's and the general's story. Humphrey Chimpden Earwicker, their father, is sound asleep, but he will awaken soon. Earwicker's dream has now turned into a soliloquy for his wife. Anna Livia Plurabelle is the Liffey as it flows to the sea, dreaming of youth, nature, and life's mysteries. She's grown old, and as she walks across Dublin, she longs for calm and regeneration. When she finally reaches the sea "along the"—the text stops here with no punctuation—she will flow into the arms of her father, who is another manifestation of her husband and also the warrior-hero Finn McCool, who will raise her high into the sky.

"Anna Livia Plurabelle, the river of life, runs toward the sea, which is death; the fresh water passes into the salt, a cruel finish," (Ellmann, 1983). Joyce's biographer Richard Ellmann says of the last pages. The poetry of the ending, on the other hand, is wonderful and life inspiring. Anna is well aware that she and her husband are getting older. Readers will, however, detect echoes of the famous letter as she defends her husband. She also reminisces about the couple's happier early years together:

*"One time, you'd stand fornenst me, fairly laughing ... And I'd lie as quiet as a moss." (Joyce 1939, p. 626), Finally we have to say goodbye to AIP her flow will reach her to the sky, maybe she will rain : First we feel. "Then we fall. And let her rain now if she likes ... for my time has come."* (Joyce 1939, p.626).

# CHAPTER FIVE

## Conclusion

The fundamental difference between Modernism and Postmodernism is that modernist thinking is about the search of an abstract truth of life while postmodernists thinkers believe that there is no universal truth, abstract or otherwise. Modernism believe in rational thinking and use of science and reason while postmodernism believed in the irrationality of things.

The effects of postmodernism were felt in the late nineteenth and early twentieth centuries. In the 1910s, 1920 and 1930 a variety of literary techniques were used that had no previously been seen before. Different from traditional form of literature, writers in this era experimented with language and forms which were followed by many writers up until today. Joyce's: *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake* are examples of these experimental works that had major impacts on literature. The use of literary techniques such as stream of consciousness, fragmentation, and mixing of different languages in Joyce's: *A Portrait of the Artist as a Young Man* was quite experimental for its time. ( Hayman, 1978 ).

James Joyce is a versatile writer of the twentieth century. Generally canonized as a "high modernist" or an "experimentalist", Joyce stands for the representative literary figure of the twentieth century. His artistic versatility is embodied in his literary and linguistic innovations. Joyce's fiction embodies the modern world's complexity, pluralism, dynamism, and multiplicity. ( Farsi, 2013 ). His life related to the historical and political contexts he witnessed. That was involved in Irish struggle against

imperialism and pursuing its identity. That life story affected Joyce's methodology in all of his works from *A Portrait of the Artist as a Young Man* the first of his works to *Ulysses* the most obvious one and *Finnegans Wake* in which he called for awakening people through spreading awareness among people in order for independent and interacted identity that is updated with developments of postmodernism. So, Joyce's works were linked with a continual main streams.

Concerning with *A Portrait of the Artist as a young Man*, fragmentation, as an aspect of postmodernism in this novel, was used by Joyce in an innovation way. The novel doesn't follow the normal structure of the novel which is beginning, middle and end, the chapters and the focus on each one is different and not on the same chronological order, at a point we see Stephen as a baby and the next he became a young boy. Joyce managed to apply a lot of modernist and postmodernist themes in this novel like the individuality, using language to express feelings, the theme of losing faith and religious extremism, stream of consciousness which he used and represent in a very creative way, fragmentations, rejecting the idea of single theme by showing different themes in the same novel.( Ibid ).

A portrait, Joyce's depiction of Stephen as a modern self, can be viewed on the whole as a modern –postmodern performance. In A Portrait Joyce's artistic power synthesizes the various Stephens. This marks the work of the modernist figure with pluralism and heterogeneity which are modernist-postmodernist features in the Lyotardian sense of postmodernism. Yet this synthesis does not bring to an end Stephen's process of identity. The ironical tone of the last collage leaves this process open and paves the way for Stephen's reappearance in *Ulysses*. In this autobiographical replica, Joyce embodies both the modernist seeking

impulses and the postmodernist de-defining trends. In the light of this interpretation, Stephen personifies Lyotard's notion that postmodernism exists even before modernism:

*a work can become modern only if it is first postmodern( Lyotard, 1993).*

The interpretation of A Portrait and the ironizing role of Joyce's liberalism in the novel make it difficult to describe the work as a modern novel. Like the self-exiled Joyce, the collages of A Portrait in their depiction of the protagonist wander from outside to inside, from the private to the public and then back again from the public to the private. Likewise, A Portrait roams between modernism and postmodernism. The protagonist, the generic frame work, the theme of quest and escape and the author's subject matter are modernist, but Joyce's ironic treatment, rooted in his ideology and ambivalent characterization which underlies the whole work, is postmodernist. Accordingly, A Portrait can be considered both a modernist and a postmodernist work whose dynamism emanates from the text-context dialectic. ( Farsi, 2013 ).

There is also a new dimension to the modernist as well as postmodernist readings of Ulysses. The novel's modernist and postmodernist aesthetic features are politicized by reading them in the light of Joyce's Anarchism. It is inferred that Ulysses is a textually-contextually versatile work. Such modernist features as the Homeric parallel, anti-heroes and stylistic experimentations coexist dialectically with its politicized subtext, historicized characters and technical diversity. The contradictory coexistence of these modernist and postmodernist characteristics makes the work a multifarious and highly dynamic text. The dynamism of its structure has resulted in multiple and more often

contradictory readings of *Ulysses*, all of which are acceptable without any privilege.

Speaking of *Ulysses* as the parody and ironic version of *Odyssey* automatically opens up the discourses of postmodernism and post colonialism. For such theories as Hutcheon and Jencks parody and irony are the perfect forms of postmodern fiction, whereas for the postcolonial thinker, Bhabha, they are the most pertinent means of deconstructing the authoritarianism of the colonizer in the colonial encounter. ( Bakhtin, 1981). Besides, the Backhtinian effect of Joyce's hybridization of the classical and modern is one of the permanent charms of the novel which makes it ambivalent through its double-edged irony.

This research takes *Ulysses*' all-pervasive ambivalence in genre characterization , style, diction, point of view, effect and themes as the proof of the dialectical coexistence of the modernist and postmodernist traits of the novel. Furthermore, this research tries to open up a space for the heretofore ignored aspect of Joyce's *Ulysses* by reading the aesthetic merits of the work in terms of Joyce's politico-historical stands as an anarchist constructed in the colonial encounter.

On the same ground, Joyce's *Finnegans Wake*, as the most allusive text in the history of the world literature suffers from many limitations in the process of its appreciation. Excelling *Ulysses* in versatility and multidimensionality, *Finnegans Wake* becomes a universal book which Joyce had loaded with multilingual puns and multiple literary, mythological, liturgical, scientific, and artistic allusion. ( Farsi, 2013 ).

The waken text is modernist due to the universality of its subject matter and simultaneously, it is postmodern because this plurality deconstructs all the hierarchies the text attends to.

From a postmodernist perspective, Joyce vanished in the plurality and autonomy of his texts to the extent that in highly self-reflexive *Finnegans Wake* he is no longer to be heard or seen even as a guest. In his *Finnegans Wake*, Joyce proves that he is not anti-nationalism when he centers all human history in Dublin; yet he does not close the Irish borders like the natives, separatists, or ethicists. ( Bhabhe, 1995).

No one can argue *Finnegans Wake* is merely a modernist artwork or solely a postmodern text. The hybridity of its frame work, the heterogeneity of techniques, and the universality of its characters, all display that the Wake is both a modernist and a postmodernist enterprise and that simultaneously it is neither. Thus modernism and postmodernism dialectically fuse with one another in the Wake. The postmodern mode is present in this novel. For postmodernist fiction devices including parody and pastiche, kitsch and camp, black humor, meta fiction and meta language are all in *Finnegans Wake*.

Throughout the novel *A Portrait of the Artist as a Young Man*, people can see the most important theme of it which is the development of Stephen's mind throughout his life ( Theo, 1987). This can show Joyce's technique using the stream of consciousness in a very creative way not just expressing what is happening to the character from an external point of view but showing us the things in Stephens own mind and his mind's development in the different phases of his life:

*“ What did that mean, to kiss? You put your face up like that to say goodnight and then his mother put her face down. That was to kiss. His mother put her lips on his cheek; her lips were soft and they wetted his cheek; and they made a tiny little noise: kiss. Why did people do that with their two faces? ”* (Joyce,1916, p.113).



People can also see why Joyce is a genius in using language and his great techniques to describe the life of the boy by giving an important role to the language. As an example, when he was using language to show how strict and not artistic the life of the boy became by choosing academic words. Also, at the start of the novel when he used words like “moocow”, “tuckoo” (Joyce, 1916, p.7) to show the young age of the boy:

*“White roses and red roses: those were beautiful colours to think of. And the cards for the first and second place and third place were beautiful colours too: pink and cream and lavender. Lavender and cream and pink roses were beautiful to think of. Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could.”* (Joyce,1916,p.80).

Fragmentation, as an aspect of postmodernism in the novel, was used by Joyce in an innovative way. The novel doesn't follow the normal structure of the novel which is beginning, middle and end, the chapters and the focus on each one is different and not on the same chronological order, at a point we see Stephen as a baby and the next he became a young boy:

*“To merge his life in the common tide of other lives was harder for him than any fasting or prayer and it was his constant failure to do this to his own satisfaction which caused in his soul at last a sensation of spiritual dryness together with a growth of doubts and scruples.”*

(Joyce,1916, p.132).s

The theme of open ended narrative is also present as a postmodernist element in the novel. Joyce ended the novel, like most of the 19<sup>th</sup> centuries novel, with an open end. Showing that Stephen chose his own life and started to be independent and start to be the artist he

wants not the person that his family or religion expect him to be. We are left to think what is he going to do? Is he going to succeed in that? It was apparent event in the last lines of the novel:

*“Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race... Old father, old artificer, stand me now and ever in good stead, ”* (Joyce,1916,394).

At the end of the novel we can see how Joyce managed to apply a lot of modernist and postmodernist themes in his novel *A Portrait of The Artist as a Young Man* like the individuality, using language to express feelings, the theme of losing faith and religious extremism, stream of consciousness which he used and represent in a very creative way, fragmentations, rejecting the idea of single theme by showing different themes in the same novel and all of these elements were explained above with details and how exactly Joyce used each one of them to write a novel that is still read till today because it expresses not only what is happening inside Stephen or Joyce's own mind, but showing the way the generation at that time were and the attitude of individuals and artists towards society, conventions and religion.( Jameson, 1984).

The researcher feels at the end of the events of *Ulysses* that it is not right to look at things from a single point of view.

We see in the novel a merging between the original characters of the novel imagined by the writer and the characters of the *Odyssey*, which is one of the features of postmodernity - Intertextuality - that the writer recognizes the above literary writings and integrates it into his own text. We also see him diversifying in his style, influenced by previous literary styles, and we see him even using literary formulas inspired by the Bible. Joyce also integrates all the styles that he was influenced by and makes each situation his own style so as to give it strength and influence

In the fourteenth episode, the stylistic diversity that Joyce uses and sometimes does in a sarcastic way as well, for example at the beginning of the fourteenth episode begins with Latin prose and then a conversation takes place between Bloom and the nurse using medieval moral prose, and when Bloom entered the style, the style shifted to the medieval romantic style, and thus the events of this episode continue with a stylistic diversity that appears as a clear feature of postmodernism.

Everyone can find the verbiage in the writer's style is very clear. The writer exaggerates the description and uses new, unfamiliar methods of description to convey an image that may be very familiar. This method is what distinguishes postmodernists. For example, in the fifteenth episode of the novel, we find few events, but this In a large number of pages to fulfill the author's descriptive purposes, and also in the seventh episode, we find that Joyce exaggerates the description of water and its properties and tells us the journey of water through the pipes until it reaches the faucet.

Joyce used irony to describe the reality in some parts of the novel and irony is one of the strongest features of the postmodern style:

“God made food; the devil the cooks.” This phrase, which was made by Stephen, expresses the character's thoughts with a black humor: “History, Stephen said, is a nightmare from which I am trying to awake.”

Concerning with the last novel, *Finnegans Wake* Perhaps this novel embraces all the elements of postmodernism, as it is the culmination of Joyce's postmodern work. The first element that we see in this novel is randomness. Where many commentators such as "Anthony Burgess, William York Tindall, and Philip Kitcher" summarized the plot of the novel and each reached a different conclusion, they could not agree on a single vision for the work in light of the randomness that characterized it, Joyce said about this work:

*"I might easily have written this story in the traditional manner [...] Every novelist knows the recipe [...] It is not very difficult to follow a simple, chronological scheme which the critics will understand [...] But I, after all, am trying to tell the story of this Chaptalized family in a new way" (Norris,1919).*

Based on this new method that Joyce adopted in his work, the researcher sees that the novel does not have a fixed linear path. This also fits the narrative of the dream with which it begins and ends the work, and here comes the second element of postmodernism, which is the temporal distortion, for example, the male sons of HCE change their names and their ages, in the different parts of the novel, and the type of conflict differs, or perhaps not the type, but the nature of the conflict itself. For example, their names came: "*caddy and Primas*" (Joyce 1939, p.14) and "*Dolph and Kevin*" (in Chapter II.2) , so you can't determine what their ages, names and personalities would be in the next chapter.

The third element of postmodernism, where Joyce made a pastiche in many places in the novel. For example, he did this with the prayer for the Virgin Mary when he came with a similar prayer for Albe at the beginning of the fifth chapter of the first book:

*"In the name of Annah the Allmaziful, the Everliving, the Bringer of Plurabilities, haloed be her eve, her singtime sung, her rill be run, unhemmed as it is uneven"* (Joyce, 1939, chapter5, p1). And also Joyce's pastiche on his own sentence from *A Portrait of the Artist as a Young Man*:

*"Once upon a time and a very good time it was there was a moocow"* (Joyce, 1916, p. 1), is parodied and 'pasched' several times in *Finnegans Wake*:

*“Eins within a space and a wearYwide space it wast ere wohned a Mookse”* (Joyce,1939, p .152); *“Once upon a drunk and a fairly good drunk it was”* ( p.453)

The most important element here of postmodernism is parody, any one can say that the novel is a complete imitation of several things, it is a parody of the whole story of creation and the first sin and brotherly conflict, and also the Oedipal psychological complex between father HCE and his daughter Izzy (Norris,2019, chapter3 , p2). People can understand through many allusions that the feuding twins Shun and Shem came once in the form of Set and Horus from the pharaonic myth, and again in the form of Cain and Abel , and the researcher thinks that’s parody is the most prominent in the novel, and finally they came in the form of the saint and Satan.

As usual, in light of the irregularities we live with Joyce, which culminates in this work, Joyce entertains us with his style full of playfulness. He doesn't stop with wordplay, irony, and black humor. There are plenty of examples of wordplay: *“weenybeeney-veenyteeny”* (Joyce 1939 chapter 1 p. 16), and this phrase: *“when they were yung and easily freudened”* (Joyce, 1939 ,p. 70), and here also:

*“Answer: They war loving, they love laughing, they laugh weeping, they weep smelling , they smell smiling, they smile hating, they hate thinking, they think feeling, they feel tempting, they tempt daring, they dare waiting, they wait taking, they take thanking, they thank seeking, (...)”* (Joyce, 1939, p. 86), and any one about to read a very mind blowing phrase :

*“A dream of favours, a favourable dream. They know how they believe that they believe that they know. Wherefore they wail.”* (Joyce, 1939, p.268) and many of Joyce's phrases go this sarcastic, sad and musical way:

*"Wonderlawn's lost us forever. Alis, alas, she broke the glass! Liddell lokker through the leafery, ours is mistery of pain."* (Joyce, 1939, p. 158) And we return again to the ironic wisdom:

" Sleep, where in the waste is the wisdom?" (Joyce, 1939, p. 69).

Despite the completeness of the postmodern elements in this work, and thus the tar's sense of randomness in many parts of the novel, but perhaps it is a representation of reality, reality raises such randomness. They are not random out of love for philosophy, But for the love of approaching reality, which is not without complications, and the researcher would like to quote the following phrase :

*The language in it is incredible. There's so many layers of puns and references to mythology and history. But it's the most realistic novel ever written. Which is exactly why it's so unreadable. He wrote that book the way that the human mind works. An intelligent, inquiring mind. And that's just the way consciousness is. It's not linear. It's just one thing piled on another. And all kinds of cross references. And he just takes that to an extreme. There's never been a book like it and I don't think there ever will be another book like it. And it's absolutely a monumental human achievement. But it's very hard to read. ( Linda Richards, "January Magazine, Interview with Tom Robbins", June, 2000).*

## **The researcher recommends some Suggestions for Further Studies:**

- Postmodernism as a Response to the Political and Economic Crisis in Europe.
- Characteristic Features of Postmodernist literature Connecting them to the Problems of the European Society in the First Few Decades of the Twentieth Century.
- The main Theme in Joyce's A Portrait of the Artist as a Young Man.
- The Irish Literary Revival of the Late Nineteenth and Twentieth Century.
- Postmodernism and Philosophy.

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