

**T.C.
ISTANBUL AYDIN UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES**



INTERTEXTUALITY IN PAUL AUSTER'S NEW YORK TRILOGY

THESIS

Zeynep KARAKAYA

**Department Of English Language And Literature
English Language And Literature Program**

Thesis Supervisor: ASSIST. PROF. DR. Timuçin Buğra EDMAN

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İSTANBUL AYDIN ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ



YÜKSEK LİSANS TEZ ONAY FORMU

Enstitümüz İngiliz Dili ve Edebiyatı Anabilim Dalı İngiliz Dili ve Edebiyatı Tezli Yüksek Lisans Programı Y1612.020008 numaralı öğrencisi Zeynep KARAKAYA'nın "Intertextuality in Paul Auster's New York Trilogy" adlı tez çalışması Enstitümüz Yönetim Kurulunun 22.05.2019 tarih ve 2019/11 sayılı kararıyla oluşturulan jüri tarafından oybirliği/oyçokluğu ile Tezli Yüksek Lisans tezi 12.06.2019 tarihinde kabul edilmiştir.

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DECLARATION

I hereby declare that all information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results, which are not original to this thesis.

Zeynep KARAKAYA

FOREWORD

First of all, I would like to thank my supervisor; Assist. Prof. Dr. Timuçin Buğra Edman for sharing with me his profound knowledge and experience both in his lectures and during the process of writing this thesis. He encouraged me to choose the subject that I am interested in, and follow my path in the academic world. I also would like to express my gratitude to dear Prof. Dr. Nüket Güz for her invaluable support and encouragement in this study.

I cannot thank enough to my close friends and colleagues Işın Sacır and Burak Irmak for sharing their experience, helping me every step of the way and emotionally supporting me without complaining even once. I cannot overlook the help I got from another dear friend of mine, Assoc. Prof. Dr. Ezgi Uzel Aydınocak, which she gave me just when I needed desperately. For this I am incredibly thankful. Among all these friends, there is one that I would never have been able to accomplish any of this without: Şeyma Uyguner Bayraktutan. She has never left me alone for these difficult three years, and I could not ask for a better friend or companion.

I would also like to thank my love and future husband Aykut Özlüpınar, for always believing that I can do and be the best. His trust and love make me better, and for this, I love him. Lastly, I would like to express my greatest gratitude to my mother Şükran Karakaya. She is the strongest woman I know, and from the day I was born, her love, trust, and support have made me who I am today.

June, 2019

Zeynep KARAKAYA

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INTERTEXTUALITY IN PAUL AUSTER'S NEW YORK TRILOGY

ABSTRACT

The history of humankind is inseparable from the history of art; literary works have always told the story of human condition and progress. For this reason, intertextuality, which attempts to make connections between multiple texts as well as texts and their historical, social and cultural contexts, has become a crucial theory in literature although being a relatively new one.

The main source of this study, The New York Trilogy by American author Paul Auster, combining three elaborate short novels, City of Glass, Ghosts and The Locked Room, proves to be a very compatible work for intertextual theories. Seemingly, all three novels are detective stories in which the protagonists face the danger of losing their own identities while they are after some mysterious characters. Nevertheless, the novels offer a whole range of perspectives for the reader with their unusual depth of characters, subtle uses of language, repetitive patterns and rich allusions which make it impossible to overlook the fact that the process of writing is a common theme in all three of them. It is actually so dominant that the reader may feel as though all the confusion and agony suffered by the detectives were for the sake of writing itself.

This study proposes that The New York Trilogy is Auster's homage to the art of writing, depending upon the Intertextual theories and numerous works of great writers that are vital to the novels. Thus, many important theorists such as Saussure, Bakhtin, Barthes, Barth, Bloom, Eliot, Kristeva and Hutcheon will be referred to as well as plentiful intertexts alluded by the author in an attempt to make a rightful intertextual analysis of the novel.

Keywords: *Intertextuality, postmodernism, detective novel, parody, influence, writing*

PAUL AUSTER'IN THE NEW YORK TRILOGY ROMANINDA METİNLERARASI KAVRAMI

ÖZET

Dünya tarihi, sanatın tarihi ile ayrılmaz bir bütündür; edebiyat eserleri geçmişten bugüne hep insanın durumunu ve gelişim sürecini anlatmıştır. Bu sebeple, metinlerin birbirleriyle arasındaki ve tarihi, sosyal ve kültürel bağlarıyla olan ilişkileri kurmaya odaklanan metinlerarası teorisi, yeni olarak görülebilecek olmasına rağmen edebi eleştiri çevresinde önemli bir yer edinmiştir.

Amerikalı yazar Paul Auster'ın bu çalışmanın ana metni olan ve *City of Glass*, *Ghosts*, ve *The Locked Room* olmak üzere üç kısa romanı birleştiren *The New York Trilogy* üçlemesi, metinlerarası teoriler alanına oldukça uygun bir eser olarak görülmektedir. İlk bakışta, bu üç roman da kahramanları birtakım gizemli karakterlerin peşinde koşarken kendi kimliklerini kaybetme tehlikesiyle karşıya kalan dedektif romanları olarak karşımıza çıkıyor. Ne var ki, aslında romanlarımız alışılmadık karakter derinlikleri, ustalıkla dil kullanımları ve zengin imgelemleriyle, okuyucuya çok daha geniş bir bakış açısı yelpazesi sunuyor. Bu bağlamda, kitap yazma sürecinin üç kitapta da üstünde durulan ana tema olduğunu fark etmek kaçınılmaz hale geliyor, hatta bir noktada dedektiflerimizin yaşadıkları bütün karmaşa ve zorlukların aslında tam da yazma süreci için olduğu fark ediliyor.

Bu çalışma, bağlı olduğu Metinlerarası teoriler ve kitap için hayati değer taşıyan birçok farklı yazarın önemli eserlerinden yola çıkarak Paul Auster'ın *The New York Trilogy* romanının özünde yazarlık sanatına bir saygı duruşu olduğu görüşünü savunmaktadır. Buradan hareketle, bu çalışma içerisinde Saussure, Bakhtin, Barthes, Barth, Bloom, Eliot, Kristeva ve Hutcheon gibi teorisyenlerin yanısıra, yazar tarafından değinilen çok sayıdaki başka eserden de bahsedilerek, romanın ayrıntılı bir metinlerarası analizi yapılacaktır.

Anahtar Kelimeler: *Metinlerarası, postmodernizm, dedektif romanı, parodi, etkilenim, yazarlık*

1. INTRODUCTION

“Nothing exists outside the text.” (Derrida, 1976, p.64)

This famous comment by major French philosopher and critic Jacques Derrida in his *Grammatology* is the key idea behind this thesis. From the beginning of writing, people have been struggling to make sense of the written texts together with the life itself. Before the invention of writing as we know it, ancient people drew pictures on cave walls, and created detailed hieroglyphics so as to communicate; to leave some traces in this world and share their view of it. Every new generation following their ancestors have built upon their heritage, and have improved their work, creating what we call human civilization. History of literature is not a bit different from history of humankind; what each and every artist tries to do is create something of their own that can and will outlive themselves; to reach immortality through their work in a way. However, just like the way it was impossible to invent writing without the hieroglyphics, it was as much out of the question to reach the literature we have today without the works of early artists. Therefore, it is no surprise that most undergraduate students of English Literature start with the very first poem in Old English recorded in history: “Caedmon's Hymn” (around 700). Since it is nearly completely different from the Modern English, this little poem written for God can give us useful information about the Anglo-Saxon influence on the English language in that era. From those days to our time, there have been countless historical and cultural influences upon literature such as wars, religion, technological developments, feminist movements etc. The point is, literary texts are always there and never disappoint the reader about showing, teaching every little detail about changes in human history and condition. For instance, what better source is there than the books of Charles Dickens to know about the social conditions of people, especially children in Victorian Era? Or, what better phrase could we use instead of "Fair play", and thousands of other words and phrases we owe to Shakespeare, had we not read his plays and sonnets? In short,

it can be argued that the progress of literary history that has reached Postmodernism today is a product of thousands of years and contributions of numberless historical, philosophical and literary figures.

This never ceasing, never ending progress is considered more valuable by writers and critics more than any period in the history, with the unavoidable rise of Intertextual theories. Although traces of it could be found in the early texts and criticism, with invaluable contribution of many critics such as Kristeva, Barth, Barthes, and Hutcheon, intertextuality has been formed and introduced to literary circles since 1960ies. Surely, the winds of change brought by a number of inter-related cultural and social movements all around the world have had a great influence on the theory. Graham Allen, in his very enlightening book named *Intertextuality* (2000), mentions this shift in reference to Julia Kristeva, who is the one who coined the term: “Kristeva’s work on Bakhtin occurred during a transitional period in modern literary and cultural theory. This transition is usually described in terms of a move from structuralism to poststructuralism.” (Allen, 2000, p.3). Although the basis of intertextuality is the linguistics theory founded on the ideas of Swiss linguist Ferdinand de Saussure, and later developed by many theorists such as M.M. Bakhtin, there have been diversifications and various approaches to the theory along the way. The basic separation between the structuralists and the poststructuralists would be that the first group strictly believes it is possible to draw stable meanings from texts using various linguistic techniques; the latter oppose to this idea by suggesting that any number of intertextual connections are existent in any text, thus meanings are also countless and cannot be stabilized. The leading figures that defend the structuralist approach are French critics Gerard Genette and Michael Riffaterre, whereas opponent views are mainly voiced in the theories of Kristeva and Barthes. In this thesis, mainly poststructural theories will be applied as required by the nature of the work that is being studied: one of the most prominent Postmodern novels in American Literature, *The New York Trilogy* by Paul Auster.

Auster has been said to have European qualities by most critics thanks to the fact that he has “the European ability to ask how, and under what conditions, identity is stolen or lost.” (Baxter, p.4) The time he has spent in Europe and his

perpetual hunger for reading books written by European writers as well as American ones has considerably enriched his works. The fact that his novels are very popular in Europe and other parts of the world as well as The USA is the indicator of the universal nature of his works. Identity conflicts, as already mentioned are a big part of his works, but they definitely offer so much more as Stephen Fredman effectively recaps in his article ““How to Get Out of the Room That Is the Book?” Paul Auster and the Consequences of Confinement”:

To give such a general description of Auster’s fiction in a single sentence, you could say that his books are allegories about the impossibly difficult task of writing, in which he investigates the similarly impossible task of achieving identity—through characters plagued by a double who represents the unknowable self—and that this impossible task takes place in an irrational world, governed by chance and coincidence, whose author cannot be known. (Fredman, 2004, p.12)

With this sentence, Fredman not only gives the main themes that are ever-present in Auster’s books, but he also summarizes the attributes of Postmodern novel. Even though there is still considerable discussion on what is Postmodern and what is not, it is generally acknowledged that postmodern novels depend upon narration methods such as unreliable narrator, paradox, fragmentation and more than often, authorial self-reference. From this standpoint, there is no doubt that Paul Auster can be named a Postmodern writer, and a very prominent one indeed.

Postmodernism and intertextuality have a distinct relationship as they both have countless networks all over the world, connecting each and every person as well as the literary texts together. One of the most essential authorities in Postmodernism, Ihab Hassan also supports this view, as Haberer quotes: “Postmodern systems of communication have thus created the conditions what Ihab Hassan calls “the intertextuality of all life.” For him, “a patina of thought, of signifiers, of ‘connections’, now lies on everything the mind touches.”” (Haberer, 57) In contemporary times, or rather Postmodern times, technology is inseparable from life, hence we are introduced to new art via technology as well as current developments in the world. Umberto Eco, the best-known representative of Postmodern literature from Italy, writes about the blurring

effect of technology in his *Reflections on The Name of the Rose*: “I know the present only through the television screen, whereas I have direct knowledge of the Middle Ages”. (Eco, 1998, 21) What he calls ‘direct knowledge’ is clearly the knowledge he gets from books, both literary and non-literary. Therefore, it can be inferred that in spite of the familiar criticism on Postmodernism that it has no roots, no rules, no purpose loses its ground. For many postmodernist writers including Eco, Rushdie, Borges and our very own Auster, history and other texts are extremely important since they continually produce works incredibly rich in intertextual aspects. The major postmodern critic Linda Hutcheon defines postmodern novels which are interested in historical topics: Postmodern historiographic metafiction. Besides Eco, Salman Rushdie can be named as an important figure who has mastered in this style with his novels in which historical facts and mysterious elements of magical realism are blended. Reading his novels such as *The Moor's Last Sigh* and *Midnight's Children*, for instance, one is bombarded with events from the history of India alongside metaphysical and even supernatural events to the extent that he/she has difficulty in differentiating between the facts and the fiction. Hutcheon says “This is precisely the same doubleness that characterizes all historical narrative. Neither form of representation can separate ‘fact’ from the acts of interpretation and narration that constitute them, for facts are created in and by those acts.” (Hutcheon, 1989, 74) Like Auster’s other novels, a similar doubleness is existent in *The New York Trilogy*, which puts it in the category of postmodern historiographic metafiction that will be focused on further in this introduction.

Having mentioned Eco and his novels, it is almost inevitable to quote his ideas about intertextuality, as they simply manifest what is in the core of it. He says: “It is not true that works are created by their authors. Works are created by works, texts are created by texts, all together they speak to each other independently of the intentions of their authors.” (Qtd. in Haberer p.57) What is meant here should remind us the famous essay by Roland Barthes, “The Death of the Author”, as the idea behind it is taking the attention from the author and returning it to the text itself. According to Barthes, there is nothing so new and original in the text that is written by the author as everything is ‘already read’ and ‘alreadywritten’. (Qtd. in Allen p.73) Therefore, rather than the author

writing to give a certain message, offering a stable meaning to the reader, Barthes presents us with the ‘modern scriptor’, who only brings certain codes, narrative styles, and references that are already existent together and let the reader interpret it freely. This is precisely what Auster tries to accomplish when writing his novels, as he puts in his interviews: “The one thing I try to do in all my books is to leave enough room in the prose for the reader to inhabit it. Because I finally believe it’s the reader who writes the book and not the writer.” (Barone, 1995, p.10) Clearly understood from the quotation, he appreciates intertextuality and makes use of it in his works, which will be mentioned here briefly so as to make sure intertextuality is the perfect theory to analyse his work.

Intertextual references particular to Auster’s own works and life are embedded in his novels as well as to other literary works and historical events and figures. To follow the path of countless books and bring the pieces of the puzzle together is quite hard in reading Auster, but fortunately he gives the critics and readers some hints, especially in his interviews. In the introduction of *Conversations with Paul Auster*, editor James M. Hutchisson draws the conclusion that his novels *In the Country of Last Things* and *Moon Palace* that were published after the *Trilogy* had actually been written before; so Auster must have reworked them following the publication of the trilogy. “Ideas from the *Trilogy* then remained with Auster as he continued to produce new books—hence the metatextual references in and among these five early novels.” (Hutchisson Edt., 2013, p.xiv) *Moon Palace* itself offers a great many intertextual connections starting with the name of the protagonist Marco Stanley Fogg. This wanderer’s name is coined from three famous travellers in history: Marco Polo the great explorer, Henry Morton Stanley, who is famous for rescuing another explorer in Africa, and finally Phileas Fogg, the hero of Jules Verne's *Around the World in Eighty Days*. In his article “Doubles and more doubles”, Bruce Bawer draws attention to another striking point about the protagonist:” his initials also happen to be the abbreviation for the word manuscript—which is Auster’s way of reminding us that Fogg is a literary creation, a man who exists only on paper.” (Bawer, 2004, p.185) Auster is fond of playing with characters and narration, this implication of Fogg being merely

a creation on the page is repeated again with the protagonist Quinn in *City of Glass*, and it will be looked into thoroughly in subsequent sections. Before moving on to other novels of Auster, it is convenient to note that Fogg's life also bears some resemblances with the author's, like many of his other characters. If the facts that Fogg grows up without a father, inherits a large number of books from his uncle, graduates from Columbia University exactly like Auster are not enough, we can also add that even their birthdays are the same. These details and reminders are not simply games Auster plays on the reader, like bread crumbs to follow to reach a certain destination; they are rather postmodern/intertextual techniques he uses in an attempt to 'take his name off the cover and put it inside the story', and he can manage it artfully.

Auster's first published prose, *The Invention of Solitude*, is directly autobiographical, yet it does more than only telling his life story and the loss of his father as it seems to do from a superficial point of view. This book is in fact pretty important for focusing on the very theme of 'solitary life of writers' that is dominant in *The New York Trilogy*, and also one of the subjects of this study. Mark Brown states that the second part of *The Invention of Solitude*, "The Book of Memory", is an exploration of the nature of the writer's job to write about a world that he does not necessarily comprehend from a certain distance, in an external way. For Auster, this detachment is what forces him to confine himself in his room as an artist. (Brown, 2007, p.21)

The solitariness of writing, whether or not it is essential for a writer and its effects on his/her self and life are pondered over throughout his whole career. Thus, even though the characters and narrative techniques change from his one novel to another, keeping them original and interesting for the readers, the path they follow is usually the same. Auster himself even says that all of his novels are actually the same book; so the tools and themes he uses are also not very different from one another: writers turning into detectives, detectives turning into writers, and characters who are experiencing serious identity conflicts. In *The World that is the Book: Paul Auster's Fiction*, Aiki Varvogli points out that both *Leviathan*, published in 1992, and *The Locked Room* have protagonists who are writers themselves set out on journeys in order to find other missing writers. He adds:

The narrator who sets out to find his missing friend has to confront his own limitations as a seeker of truth, as a writer, but what he achieves is not an insight into his friend's 'true self'. Instead, he is confronted with the realisation of the unavailability of truth or objectivity. The only truth each narrator arrives at is the truth of the story he has created in the process of his investigation. (Varvogli, 2001, p.142)

The reason why most of Auster's novels end up in writing one way or another is pure: he is a writer who sees writing as fate, rather than a choice. However, it is a fact that writing is no easy job, thus he always tries to discover different aspects of writing, following the footsteps writers he admires as much as trying to find the right way for himself; so do the characters he creates. The main reason for the argument of this thesis to be that "*The New York Trilogy* is a homage to writing" is its extremely rich content referring to countless significant writers and their works in the history of literature. At this point, the concept of *influence* is also a keystone for this study, and naturally the trilogy it is based on. The idea of influence has been an often discussed subject in literary criticism for years, especially since Shakespearean period, yet it has been altered and expanded with the rise of intertextual theories. In the traditional way, influence may seem simply as transferences between/among certain texts or writers; however, intertextual approaches enlarge the concept and make it more fruitful for theorists and critics of literature. In his book *Influence and Intertextuality in Literary History*, John B. Clayton offers a rather practical idea regarding the subject: "...influence studies often stray into portraits of intellectual background, context, and the other partners of influence (allusion and tradition)." (Clayton, 1991, p.3) In this study, there is an entire section spared for approaches on influence and tradition, specifically referring to T.S. Eliot's and Harold Bloom's ideas in order to analyse the topic from a broader perspective.

As an incredibly influential poet, writer and critic, T.S. Eliot is one of the names that shaped and marked the modernist period in literature, and even though he is usually seen as a more traditional and rule-bound figure, some of his ideas are closely related to intertextuality. To illustrate, with his famous essay "Tradition and the Individual Talent" written in 1919, he touches upon a

lot of ideas regarding tradition (which is called influence in intertextual theories), and features that make a writer. He strongly argues that all the literary works are interconnected with one another; the prior ones have great effects on the newer ones, and each new work of art causes alterations in the tradition likewise. Therefore, no poet can be rated independently from all the 'dead' poets of the past. Exactly how strongly he believes this can be observed with a close reading of his poems, especially his masterpiece "The Love Song of J. Alfred Prufrock" (1915). This poem is full of allusions and references to numerous literary works from the past. The epigraph at the beginning of the poem is taken from Dante Alighieri's *Inferno*, Shakespeare's "Twelfth Night" is referenced besides "Hamlet", and there are also many allusions from The Bible, such as Lazarus and John the Baptist. Eliot is also anxious about making sure that his references are noticed, so he gives a lot of clarifying footnotes. His poems are the biggest proof that intertextuality was being used effectively by many artists even before the term was identified and the theory was developed. Another important point made by Eliot in his essay is about the nature of writing and authors. To him, the author must keep a certain distance between his personality and his work at the cost of sacrificing his self, in order to create a noteworthy text. The applicability of this function that he calls *depersonalization* is arguable as we may never know inside the soul of an artist, his deepest emotions and motives; whether he has detached himself from the work or not. However, it is a valid argument concerning the role of a writer and to what extent he needs to make sacrifices, and it is in harmony with the theme exploring the hardships of writing in *The New York Trilogy*.

Another crucial approach to influence is vital to this study is Harold Bloom's *Anxiety of Influence*. He looks at this notion from a perspective similar to psychoanalysis, suggesting that all poets who come after Milton find themselves in a position to compete with him. Like the love-hate relationship between a parent and a child, while the new artists cannot help but imitate the parents (precursors), they also desperately struggle to prove themselves against them by revolting. Bloom's idea of precursors fit very well with Auster's novels, as well as many other postmodern works. Specifically, Auster never hides that he has a deep passion for great writers. When he is asked about who has influenced him,

he initially gives the names the most famous American writers such as Fitzgerald, Hemingway and Salinger although he adds that he has grown an interest in European writers as well in his university years, especially Joyce and Mann. However, there is one writer to whom he feels closest to and goes back to his works again and again, as he feels something similar in the way they imagine: Nathaniel Hawthorne. (Hutchisson Edt., 2013, p.135)

The overwhelming influence of Hawthorne is visible in his works, especially in *The New York Trilogy*. The references to his texts and his private life will be analysed in detail further, yet we can give one example here to prove this point. One of the short stories by Hawthorne, “Wakefield” (1835) is given as an intertext inside the second book *Ghosts*. The story is about a man who abandons his home and family one day, and lives in a different house very near his own in solitude for twenty years until one day he suddenly decides to go back. In this rather short but capturing story, the themes of escapism, solitude, and identity crisis are dominant, which are also at the core of Auster’s work. Another similarity between “Wakefield” and *The New York Trilogy* concerns narration techniques; although being a relatively old text, Hawthorne uses a different narrative technique here that resembles that of contemporary works’, by putting the narrator inside the story like Auster does. The story starts “In some old magazine or newspaper I recollect a story, told as truth, of a man – let us call him Wakefield –who absented himself for a long time from his wife.” (Hawthorne, 2011, p.76) Thus, Hawthorne uses the technique that separates the narrator from the author to some degree, he even asks questions and gives comments, yet the reader can never know if it is the narrator or the author who is speaking. This example alone can explain Auster’s admiration for Hawthorne; he is a writer so ahead of his time that he uses the very techniques that are termed and theorized hundreds of years after his time, just like Cervantes.

No matter how central the texts of writers like Hawthorne, Cervantes and Thoreau are in Auster, he even goes further in the past and include some allusions from The Bible. Stillman Sr.’s obsession with the meanings of words and recreating the language of angels takes up a big part in *City of Glass*. Stillman bases his work upon the Biblical stories of Garden of Eden and Babel, and later makes references to Milton’s *Paradise Lost*. He also makes

connections between these biblical stories and the discovery of America, which can be used to exemplify the characteristics of *historiographic metafiction* that has already been defined previously. Stillman's book is divided into two parts; the first part *The Myth of Paradise* tells the story of how the first explorers of America considered it to be the new Garden of Eden, and the second part *The Myth of Babel* deals with The Great Fall through *Paradise Lost*. In short, as Mark Brown states "Auster allies this concern (of language) with the biblical concerns of language described in Genesis, and their potential relationship to the history of America through the Edenic visions of the early settlers" (Brown, 2007, p.38)

Evidently, intertextual studies have surpassed many other theories in interpreting and analysing literary works with all their different aspects in contemporary times. *The New York Trilogy* by Paul Auster is a highly rich work of literature that opens the door to various worlds for the readers to if they follow the white rabbit into the hole. In this study, the rabbit takes us to long journey filled with myths, poetry, novels, parodies and uncertainties through which intertextuality will help. Therefore, I will put forward a comprehensive study which is divided into two major sections: in the first section the chronological development of intertextuality theory will be focused on while the second one will demonstrate how these theories can be applied on the three novels in *The New York Trilogy: City of Glass, Ghosts, and The Locked Room*. Primarily, the basic notions of the theory will be identified such as linguistics and semiology, touching mainly upon Saussure's works. Subsequently, the approaches of the major theorists of intertextuality such as Kristeva and Barthes will be examined at length, as their developments are essential in understanding Auster's work. In the next section, influence and tradition in literary works will be focused on as the main argument of this thesis is that *The New York Trilogy* can be counted as a reverence to all the great writers in the past that have nourished it as well as the art of writing itself. The last but not the least important focus of the theory section will be postmodernism within the scope of intertextuality as the novel itself is creation of postmodern literature. Noting the contributions of theorists such as Hassan, Barth and Hutcheon; postmodern

elements like parody, ambiguous narrative, appearance of the author in the text, and subversion will be examined in detail.

The second part of the thesis will concentrate on the author and the novel in the light of the given theory. Auster's life, style and other works will also be discussed as they are closely attached to the trilogy, and the points that this study aims to make. Afterwards, plot and character overviews will be given in order to make sure that the readers can follow the intertextual analysis parts that can get very complicated without much difficulty. In an attempt to discover all possible intertextual qualities of the novel, a very detailed analysis will be suggested for each book as well as one that compares all three books together. After exhausting each and every perspective of the theory and the trilogy, the conclusion part will present the findings that have been made and evaluate if they are coherent with the main objectives of the thesis.

2. THE ORETICAL BACKGROUND

2.1 Origins of Intertextuality

Contemporarily, intertextuality is the term most critics need in order to analyse any text. Though Julia Kristeva coins the term in late 1960ies, its roots can be followed to linguistics studies of foremost theorists such as Saussure, Barthes, and Bakhtin. As it is widely known, Ferdinand de Saussure develops his study of Semiology, in which he recreates the meaning of the term *sign*, as non-referential: a sign is not a word's reference to some object in the world, but combination, conveniently sanctioned, between a *signifier* and a *signified*. (Allen, 2000, p.8) After his ground-breaking studies, which were collected and published after his death under the name of *Course in General Linguistics* (1916) including some key ideas such as the arbitrariness of the sign, nothing in literary or artistic world in general, has stayed the same. The idea in the core of intertextuality, to understand the meaning of the relations between words, and works in depth owes very much to him as he has opened the path to explore countless meanings of countless signs.

In Oxford's *Literary Theory and Criticism*, Onega draws attention to some aspects of Saussure's ideas by asserting that he distinguishes language(*langue*) from 'human speech'(language) and speaking (*parole*). (Waugh Edt., 2006, p.260) This distinction dictates that speaking is a natural process in the human body, but language is a socially constructed system as well as a consequence of humans' ability to speak. His efforts to create a new science in linguistics established the foundation for structuralism, which attempts to make a structural analysis of the text and grasp its profound meaning – unlike the previous approaches that acknowledged the author of the solid presenter of meaning.

Another crucial theorist who has contributed greatly to intertextuality is Russian philosopher and literary critic Mikhail Bakhtin. The most important difference between his theories and Saussure's is that he centres upon the social contexts. He and Medvedev, another Russian theorist, suggest that historical and social

conditions are vital in the utterance and understanding of language, since it is them that make the meaning unique. (Allen, 2000, p.17) Bakhtin has created many concepts that are quite central to intertextuality, such as dialogism and polyphony.

In an attempt to understand these concepts that are essential to post-structuralism, all of them should be mentioned briefly. Polyphony, as it is understood by the name, means many voices. In his *Problem's of Dostoyevsky's Poetics*, he argues that Dostoyevsky is a great revolutionary artist for introducing characters with multiple, independent voices in his novels. Highly impressed, Bakhtin declares: "For the author the hero is not 'he' and not 'I' but a fully valid 'thou', that is, another and autonomous 'I' (thou art)." (Bakhtin, 1929, p.3) Thus, polyphony and dialogic tradition start with Dostoyevsky, opening a whole new page in the world of novels, making intertextuality more conceivable.

Another key point for Bakhtinian approach is dialogism. Lynne Pearce explains it as "...all thought became, for Bakhtin, a matter of dialogue, and difference: dialogue requires the pre-existence of differences, which are then connected by an act of communication to generate new ideas and positions." (Waugh Edt., 2006, p.226) According to Bakhtin, in order for the dialogue to exist in a literary text, a character do not need to talk to another one; even if the character talks to himself/herself, there is still an autonomy and purpose in what he/she says, thus this utterance has a dialogic quality.

When Bakhtin's theory is in question, there is one specific concept that is often overlooked – heteroglossia- when in fact, it is as much important as his other concepts. In summary, heteroglossia means the quality of having a mixture of tongues in novel genre. In his works such as *The Dialogic Imagination*, he asserts that the existence of multiple voices in the text is not enough by itself, there must also be social variety and difference. Particularly, not only the educated, ruling class', but also other social classes' voices must be heard in a novel. The prominent modernist author James Joyce's works can be good examples to correspond this requirement. As Pearce suggests, "Joyce's *Ulysses* certainly comes closer, and is, indeed, a text that continues to solicit plentiful dialogic/heteroglossic critical encounters." (Waugh Edt., 2006, p.230)

The last but not the least significant element Bakhtin introduces is carnival, or as most commonly known, the carnivalesque. In his book *Rabelais and His World*, he describes how hierarchal constructs are put aside during carnivals, and each person becomes equal with one another for that period of time; allowing for a free environment and a new and colourful way of dialogues among people, (Bakhtin, 1981, p.262-3) These carnivalesque traits have later been adapted to contemporary literature by many artists who want to portray radical approaches in their works. Bakhtin also associates ‘laughter’ and ‘the grotesque’ mainly used in the ‘pre-history of novelistic discourse’, thus, these elements have widely been made use of critics and artists in contemporary literature. (Waugh Edt., 2006, p.231) Bearing in mind all his contributions to literary theory and criticism, including the elements of dialogic novel, it is significant that no argument regarding intertextuality or postmodern novel can be solid without Bakhtinian theories.

2.2 Forming Intertextuality: Kristeva, Barthes and Other Important Figures

Inspired from Bakhtin’s works, alongside other theorists and literary critics having made important contributions to intertextuality, it is no other than Julia Kristeva that has put together all the pieces, and added new approaches to the theory, as well as coining the term. One of the important figures of the famous journal “Tel Quel”, alongside with Roland Barthes, Jacques Derrida, and Michel Foucault, Kristeva has made enormous contributions to post-structuralism.

Kristeva borrows the concept of dialogism from Bakhtin and elaborates it throughout her studies, most crucially in *Desire in Language* and “The Bounded Text” (1980). According to Kristeva, the text and the social and cultural textures are impossible to separate: meanings can only be interpreted in this broad sense. She presents the notion of ideologeme, in order to shed more light upon the subject:

The concept of text as ideologeme determines the very procedure of a semiotics that, by studying the text as intertextuality, considers it as such within (the text of) society and history. The ideologeme of a text is the focus where knowing rationally grasps the transformation of utterances (to which the text is

irreducible) into a totality (the text) as well as the insertions of this totality into the historical and social text.(Kristeva, 1980, p.37)

In a way, it can be said that Kristeva, by extending Bakhtin's dialogism and heteroglossia concepts, she creates the term intertextuality.

In her essay "The Bounded Text", Kristeva touches upon the process of creating a text, which she concludes that cannot be separated from pre-existent discourse. No author creates his/her works completely independent from other authors and works, on the contrary, he/she makes a sort of compilation. "As Kristeva writes, a text is 'a permutation of texts, an intertextuality in the space of a given text', in which 'several utterances, taken from other texts, intersect and neutralize one another.'" (Qtd. in Allen, p.36) On this account, it is actually not up to the author to give intertextual associations; thanks to the dialogic essence of language and text, readers and critics can still draw many intertextual connections between texts and discourses. Furthermore, in her study of *semianalysis*, she deals with the text as *in the process of production*, rather than a *product*. "Kristeva stresses that it is not merely the object of study that is 'in process', the process of being produced, but also the subject, the author, reader or analyst."(Allen, 2000, p.34) Since the text is a productive process in Kristeva's approach, it is dependant on the interpretations of the readers possessing a combination of values and understandings formed by social and cultural entities. Kristeva, like Barthes opposes to an enclosed system in understanding the meaning of a given text. West-Pavlov enlightens this overborne view as such: "an artefact no longer has 'a' meaning, no longer unveils 'a' truth under a stern scrutiny of the scholar, but rather participates in myriad relations and connections which permit it to be in such a way that it can subsequently be asked to reveal its truth." (West-Pavlov, 2009, p23)

From here on, it becomes quite clear that the existence of a specific meaning, rather, a meaning that is intended by the author of the text is not viable. Meanings are bound to change due to a variety of effects such as the cultural, historical, and social backgrounds of readers as well as the authors. In Poststructuralist approaches, even the word 'I' does not have one specific meaning as it cannot be supposed that the 'I' written on the page reflects the author of the text. As Allen states, the 'I' in the text is an enunciation rather

than an utterance. “Authors can write narrative using the first pronoun ‘I’, or the ‘nonperson pronoun’, ‘he/she’, or in a collective ‘we’, or through their own or another proper name.” (Allen, 2000, p. 41)

Along with Kristeva, Roland Barthes remains one of the most important figures that has challenged, formed, enhanced intertextuality, and post-structuralism. Without his works, primarily “Theory of the Text”, and “From Work to Text”, the theory of intertextuality would be missing a great deal. Barthes defines text as ‘the phenomenal surface of the literary work’. He also asserts that text “is a weapon against time, oblivion and the trickery of speech, which is so easily taken back, altered, denied. “(Barthes, 1981, p32)

As perfectly expressed by himself, text, according to Barthes is merely a tool used so as to guarantee the permanence and protection of the work, which is the essential one, the core. Similar to Kristeva, Barthes considers the reader as a part of the text. According to him, readers who read texts productively become writers of the texts as well. No matter how great the effects of his other works are, Barthes’ most widely known essay “The Death of the Author”, has the biggest impact on literary theory and criticism. In this essay, Barthes identifies ‘the author’ as a modern being since it is commodified in the capitalist system. The name of the author makes his/her books sell, steer critics and readers in certain ways via his/her interviews, prior books, and so on. Thus, he calls for a change in the world of literature and accomplishes to affect many people. Before poststructuralist theories, especially intertextuality, the work was seen as more than the product of the author; like a child, or a message that was delivered by the author. However, with the understanding of the newer theories, these ideas have been started to be questioned and replaced, as they do not fit all the other approaches mentioned in this study before.

Like Kristeva, Barthes sees reading as a productive and active process. A text is a kind of ‘woven tissue’ because it is always and inevitably linked to other texts, and intertexts. He writes “The text is a tissue of quotations drawn from the innumerable centres of culture... the writer can only imitate a gesture that is always anterior, never original.” (Barthes, 1981, p.146) So, if we are to deny the singularity of the meaning of the text, and consider the reader as a part the

writing process, the sovereignty of the author must end. This end is what Barthes defines as the death of the author.

We know that a text is not a line of words, releasing a single ‘theological’ meaning (the “message” of the Author-God), but a multi-dimensional space in which a variety of writings, none of them original, blend and clash... His (author) only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them. (Barthes, 1977, p.146)

To illustrate, the author is not the all-knowing, Godly figure anymore, whose word has to be taken in a certain way without questioning. He/ She is who shares words, concepts and possibilities of different meanings with the reader, and each reader with a different heritage, or understanding can find different interpretations in his/ her work. Graham Allen also correlates Barthes’ opinions on this subject with deconstruction master Jacques Derrida’s famous view ‘nothing exists outside the text’, saying “...Barthes, following Derrida’s critique of the notion of ‘origins’, states that meaning is always ‘anterior’ and always ‘deferred’. Meaning occurs because of the play of signifiers, not because a signified can be found to stabilize a signifier; the signified is always, as it were, over the horizon.” (Allen, 2000, p.74)

Although poststructuralists and structuralists differ from each other greatly, and this study mainly focuses on the poststructuralist side, the contribution of certain structuralists to intertextuality cannot be negated. Besides Saussure, who has already been mentioned and credited, Genette and Riffaterre should also be acknowledged. “Literary works, for a theorist like Genette, are not original, unique, unitary wholes, but particular articulations (selections and combinations) of an enclosed system.” (Allen, 2000, p.96) While the idea that no text is original or unique reminds us of the poststructuralists, Genette and other structural theorists’ assumption that they can analyse a text into its every signifier and signified within the ‘enclosed system’ is entirely different from them. Genette calls the ‘literary production’ a *parole*, but when it is consumed by society, it becomes a *langue*, both of which terms have already been mentioned in the theories of Saussure. In his trilogy, he argues that there have been some crucial misunderstandings and confusions about poetics since Plato

and Aristotle's time that require correction and clarification. Therefore, he introduces a whole new kind of poetics called *transtextuality*.

Transtextuality is a system bringing together transformation, imitation, classification of discourses, and categorizations of poetics. In *Palimpsests*, his collection of studies on this field, he discusses the qualities of this new method of his. Transtextuality is essentially a different type of intertextuality; it is so because he deliberately detaches himself from the poststructuralism. In his highly systematic studies, he separates transtextuality into five categories: intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality.

Genette's version of *intertextuality* is definitely not the same as poststructuralists'; quite the reverse, it is a much more limited concept. It is defined as "a relationship of copresence between two texts or several texts" and, "the actual presence of one text within another." (Genette, 1977, p.1-2) While the other theorists mentioned before focus on semantics and semiotics, Genette is interested in a more pragmatic, and definite side of intertextuality, restricting it with issues of quotation, plagiarism and allusion. (Allen, 2000, p.101)

Genette's second type of transtextuality is named *paratextuality*, which refers to *threshold* of the text which determines the certain ways a text is supposed to be perceived by readers. All kinds of inner units such as titles, subtitles, notes, introductions and epilogues as well as outer criticism and reviews are included in this conception of threshold. According to Genette, these limitations are vital for a text to be understood in the right way by readers and critics, which is clearly incompatible with the generally accepted poststructural opinion of abolishment of authorial authority.

The third type is what Genette calls *metatextuality*, which is a term he does not dwell so much in his works, thus briefly mentioning it would suffice. Graham Allen puts literary criticism and poetics in this category as it refers to a text commenting about another text/other texts, even if it does not cite them on certain occasions.

Probably the one that is the best known and the most referred to is the fourth type: *hypertextuality*. Any relationship connecting one text (*hypertext*) to

another, earlier one (hypotext), without having commentary purposes like in metatextuality, falls into this category. Allen elaborates this type in relation to the other theorists' more familiar terms and concepts: "What Genette terms the hypotext is termed by most other critics the inter-text, that is a text which can be definitely located as a major source of signification for a text." (Allen, 2000, p.108)

Finally, we have the term *architext* in *Palimpsests*, in which the text is interpreted within the formations of categories, rather than singularly. These include types of discourse, literary genres and modes of enunciation. (Genette, 1977, p.1) Allen differentiates between architecture and hypertextuality by pointing out that while genres like tragedy, comedy and novel based on generic modes rather than specific hypotexts, sub-genres such as pastiche, parody and caricature are deliberately written hypertextually. (Allen, 2000, p.108)

After taking a close look at Genette's theories, another structuralist theorist who shares the idea that established meanings can be found in a text is to be named: Michael Riffaterre. The starting point of his argument is that literary texts are not mimetic, that is, they do not lean on imitative representation of the outer world; their meaning is embedded within. However important to link the text with intertexts, the idea in the core of intertextuality, to Riffaterre, it is also elementary to seek out the unique quality of a text. In order to be able to do this, the reader must experience two levels of decoding the text. The first is the mimetic level on which the reader tries to relate the text with the realities of the world, and the second one is a closer reading of the text concentrating on the semiotic -non referential- side of the text. The necessity to step into the semiotic level stems from the existence of certain aspects "contradictory on a referential reading but resolved when we reread the text in terms of its underlying sign structures". (Allen, 2000, p.116) Riffaterre also trusts readers to possess a certain level of presupposition, which is the presence of some prior knowledge and experience so as to be able to decode and interpret the text in the way that the author intended to. However, this view cannot be applied to every reader since it is most probable that many of them do not have the required education and background in the field of literature and linguistics, specifically semiotics. Therefore, his method of applying intertextuality can be seen slightly elitist and

highly restrictive. It is also not as compatible as poststructuralist approaches for this particular thesis, as previously mentioned.

2.3 The Concept of Influence in Intertextuality

One of the most prominent critics in old Romantic Poetry, Harold Bloom brings a different perspective to intertextual theories. Though his views are based on poetry, they can definitely be applied to literature in a broader sense. In an attempt to answer the question why all the poets, no matter how good they are, always come back to Milton, as the poetic authority, comes up with the idea of belatedness: being late for an event. “Bloom has no doubt that Milton’s poetry is that event, and that Milton’s poetry makes all poets after him, including the canonical male Romantics, belated.” (Allen, 2000, p.134)

As intertextuality is nourished by numerous sources and approaches, it is not surprising that it also refers to psychoanalysis. Bloom’s ideas regarding poets can be given as a perfect example of this, as he borrows Freud’s term ‘drive’ to describe poets’ motivations. In his work, *The Anxiety of Influence*, Bloom argues that the first drive of poets is to imitate the precursor (in this case, Milton), and the second one is to defend themselves against the presupposition that all their creations are imitations. (Bloom, 1997, p.134) As hard as this task seems to be accomplished, according to him, only when these two drives come together can an artist truly produce new and worthy works. The fact that they cannot completely separate their work from their precursor’s does not hinder the originality of their work, on the contrary, it nurtures it.

Unquestionably, Bloom’s ideas can be applied to all literary forms, rather than only Romantic Poetry. Even though all artists inherit from prior ones and acknowledge them as their pioneers, their diversity and innovativeness are what give their works value and depth. For instance, it is a very well-known fact that Shakespeare, one of the greatest artists of all times, adopts the plots of many ancient texts in his works, and alters them at his wish. Although there has been some criticism on his originality, even the fiercest critics may find it difficult to argue against the fact Shakespeare has outlived every other writer he may have been influenced from, thanks to his own talent and unique skill in writing.

Evidently, intertextuality is the key for the both preservation and progress of centuries of hard work and literary production.

After giving emphasis on *influence*, it is worthwhile to mention T.S. Eliot's ideas in his essay "Tradition and the Individual Talent" (1919). Obviously, the term intertextuality was introduced years after this essay, nonetheless the core of his ideas is closely related to intertextuality. When modernism was at the top of its game, Eliot was one of the few authorities who shaped and influenced literature greatly. Nevertheless, with the winds of change in literature; as postmodernism gradually dethroned modernism, Eliot's opinions on tradition and authorship also lost their ground in literary circles. Gareth Reeves summarizes the reasons why Eliot's essay on this subject have lost its popularity: "Like its author, it came to be regarded as conservative, elitist, obsessed with order, and backward-looking." (Waugh Edt., 2006, p.107) Fortunately, as thousands of ideas support or clash each other, it has become obvious in more recent days that in postmodern times nothing is set in stone; no idea can entirely be dismissed, so it might be useful to go back to Eliot.

The main idea in his influential essay can be put in a nutshell as: as much as the past is reflected in the present works, the present works alters the past; the texts are thus subjected to unending reinterpretation. Eliot clarifies this interaction with the lines below:

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone, you must set him, for contrast and comparison, among the dead... what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. (Eliot, 1919, p.37)

There is no doubt whatsoever that this view is in accordance with the principals of intertextuality. To prove this point, we can return to the idea of influence by Harold Bloom. Even if Bloom refutes some ideas of Eliot, the overall harmony between their view cannot be ignored. Moreover, Eliot, the great poet and critic can be named as one of the precursors (that Bloom talks so much about) of Bloom since he shares the basic ideas of Eliot's, while he rebuts and tries to surpass him.

The other argument of Eliot's essay which is critical to this particular study is the notion of *depersonalization* of the author. By this, he means that a poem -we can generalise and say a work of art- should be liberated from the personality and emotions of the poet

artist. "What happens is a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality." (Eliot, 1982, p.39) He continues to explain this process by giving various examples from poets and attempts to show that the work of an artist does not reflect the soul of the artist; it is rather a medium that he/she uses to create art -an independent and a bigger entity than the self. At this point, it is nearly inevitable to revisit "The Death of the Author" by Barthes, as a similar idea occurs: the work, which is adorned with intertextual elements, establishes its superiority over the author.

2.4 Postmodernism and Intertextuality

Discussing Postmodernism is inevitable when intertextuality is the issue, as nothing, let alone literature, can entirely be grasped outside the realities and the movements of the age it belongs to. Postmodernism is undoubtedly a very broad term that covers all types of art, and ways of living. To be able to understand it better, Ihab Hassan, one of the most prominent critics writing on Postmodernism, can be resorted to. In his well-known essay "Toward a Concept of Postmodernism", he brings many questions about postmodernism to discussion. One of the most important points he makes in his work is actually about the intertextual quality of postmodernism. He asserts that traditions of the past do not perish, they rather undergo a radical change. The ideas and theories of central figures in Western civilization such as Darwin, Marx, Nietzsche, Freud et cetera are re-evaluated again and again. He says "In this perspective, postmodernism may appear as a significant revision, if not an original epistémé, of twentieth-century Western societies." (Hassan, 1987, p.1) He attempts to shed light on the differences between modernism and postmodernism, as well, as it is a constantly discussed subject, and can be quite perplexing. Although he prepares a detailed chart indicating the differences between modernism and postmodernism regarding many areas such as linguistics, philosophy, and

literary theory, he suggests the two cannot be separated from each other by an iron curtain: "...; for history is a palimpsest, and culture is permeable to time past, time present, and time future." (Hassan, 1987, p.3) One must be quite cautious at this point, as in literature and theory, it is indeed not so simple to put sharp boundaries between epochs and approaches. Quite often, readers and critics may find it difficult to decide whether an author must be classified as a modernist, or a postmodernist one; or a theorist can have ideas contributing to both structuralism and post-structuralism. As Hassan asserts, culture is pervious to all times that have been lived and yet to be lived.

Coming back to the exploration of postmodern theory, Walter Benjamin needs to be cited. His views, especially appearing in his essay "The Work of Art in the Age of Mechanical Reproduction", are among the obvious sources on postmodernism and literature. In this essay, he compares the ways how works of art were reproduced in the old times, before mechanisation, and how they are reproduced this day and age, via machines. According to him, this mechanisation process, while it makes works of art more easily accessible by the masses, it also takes away something from them: "One might subsume in the eliminated element in the term 'aura', and go on to say: that which withers in the age of mechanical reproduction is the aura of the work of art." (Benjamin, 2008, p.6)

There are quite a lot of views about Postmodernism that suggest the authenticity of the work of art is impaired. However, the really baffling theories are more related to the authenticity of the life itself, not only the works of art. Here, indisputably one of the most ground-breaking figures in Postmodernism, Jean Baudrillard, whose theories have had an enormous impact on philosophy and literature holds the stage. He claims that humankind in Postmodern era has replaced all reality with simulacra, and continues to live in a simulation; there is no more real, only hyperreal.

Everywhere we live in a universe strangely similar to the original -things are doubled by their own scenario. But this doubling does not signify, as it did traditionally, the imminence of their death- they are already purged of their death, and better than when they were alive; more cheerful, more authentic, in the light of their model, like the faces in funeral homes. (Baudrillard, 200, p.11)

Mark Poster argues that Baudrillard begins his efforts to extend the Marxist criticism of capitalism to go beyond the span of the mode of production by writing *The System of Objects* (1968), and *Consumer Society* (1970). After long studies, he comes to the conclusion that the productivist approach is unsuitable for understanding the status of commodities in the post-war era. This could be interpreted as a familiar way of thinking; just as World War I started a new era in human history and literature, World War II turned everything upside down. Postmodern Era has its own rules and theories and the old theories and approaches are not enough to understand what goes on; we live in it yet we fail to comprehend it. (Poster, 1988, p.6)

John Barth suggests that intertextuality may stem from a kind of ennui. In the contemporary culture, codes are so dominant and prevalent that they seem ordinary. In other words, as Allen puts it, "... in a Postmodern context intertextual codes and practises predominate because of a loss of any access to reality." (Allen, 2000, p.183)

He has written two important essays focusing on the conditions of contemporary art and culture, and whether or not all the possibilities in art are exhausted. Hence, he names his first article dated 1967 "The Literature of Exhaustion". However desperate the title sounds, he reassures the reader that the point here is not by any means the 'decadence' of intellectuality; it is rather the feeling of 'used-upness' of certain forms and certain possibilities. (Barth, 1967, p.64)

Argentinian writer Jorge Luis Borges takes up a great space in this article, as Barth admires him and his works greatly, and uses them as an example of how a writer can reverse this exhaustion and use it for his favour. In his short story "Pierre Menard, Author of the Quixote", Borges creates a fictional character, a translator, whose aim is to surpass a simple "translation" of *Don Quixote* by coalescing with the work so thoroughly that he can actually re-create it, word-for-word. *Don Quixote*, the first modern novel has always offered a unique richness and possibilities to both readers and writers that have come after Cervantes; thus, have been used in countless intertexts. However, this specific example of Borges' short story is, according to Barth, a perfect example of successful creation.

But the important thing to observe here that Borges doesn't attribute the Quixote to himself, much less recompose it like Pierre Menard; instead, he writes a remarkable and original work of literature, the implicit theme of which is the difficulty, perhaps the unnecessary, of writing original works of literature. His artistic victory, if you like, is that he confronts an intellectual dead end and employs it against itself to accomplish new human work. (Barth, 1967, p.70)

In 1980, Barth publishes another essay named "The Literature of Replenishment", explaining that he was mainly misunderstood with his other article, in fact he did not mean that literature was done for, and the only possible form to create new work was parody. He praises Colombian author Gabriel García Márquez, on his tremendous success in creating *One Hundred Years of Solitude*, which is indeed one of the most popular and impressive novels written in postmodern times. He even names him the specimen of postmodern art, just as Cervantes is the specimen of premodernism and the strongest precursor for the novelists to come after him. (Barth, 1984, p.205)

It should not be overlooked that his opinions about literary work and precursors are very much like Bloom's, that have already been mentioned before. Even though various critics and theorists put forward numerous ideas about both Intertextuality and Postmodernism, often contradicting with one another, it is quite significant that quite many of these ideas coincide in this particular stance.

Probably the key theorist for exploring the connections between postmodernism and intertextuality is Linda Hutcheon, who is a foremost theorist in these areas. The first thing to mention regarding Hutcheon's views is that she believes postmodernism works in double-codes and contradictions. As it is mentioned earlier in this part, it is never easy to make a drastic distinction between the movements; it is even harder to make it possible between modernism and postmodernism. Therefore, postmodernism cannot simply be regarded as a defiance to modernism, as Hutcheon writes, it "works within the very systems it attempts to subvert". (Hutcheon, 1988, p.4)

In her article "The Politics of Postmodernism: Parody and History", Hutcheon mainly focuses on postmodern architecture, yet she holds the opinion that what can be said about postmodern architecture can also be applied to other forms of postmodern art. She defends postmodernism against theorists such as Terry

Eagleton and Fredrick Jameson who claim that the postmodernist parody is ‘essentially depthless, trivial kitsch’ by pointing out that ‘it can and does lead to a vision of interconnectedness’. (Hutcheon, 1988, p.182) In other words, even the most parodic postmodern works of art highlight the past and contemporary historical, social, and philosophical frameworks, rather than eluding them.

It is rather crucial here to clarify what is meant by *parody*, in postmodern art as it is often misinterpreted and assumed as merely mocking imitation. Jameson names this process as *pastiche*: ‘the random cannibalization of all the styles of the past, the play of random stylistic allusion’. (Qtd. in Hutcheon, 1988, p.186) However, for Hutcheon, as well as other postmodern theorists the term parody indubitably means something quite different: it is much more worthwhile and essential to intertextual theories. Hutcheon fiercely vindicates parody in her book *A Poetics of Postmodernism* (1988) as such:

When Eliot recalled Dante or Virgil in *The Waste Land*, one sensed a kind of wishful call to continuity beneath the fragmented echoing. It is precisely this that is contested in postmodern parody where it is often ironic discontinuity that is revealed at the heart of continuity, difference at the heart of similarity... Parody is a perfect postmodern form, in some sense, for it paradoxically both incorporates and challenges that which it parodies. It also forces a reconsideration of the idea of origin or originality that is compatible with other postmodern interrogations of liberal humanist assumptions. (Hutcheon, 1988, p.11)

In Hutcheon’s postmodern theory, the term parody becomes one with intertextuality. Hence, it is an essential tool in analysing Paul Auster’s *New York Trilogy*, the novel which is the subject of this study. The interconnections created by multiple intertextual and parodical elements will be examined by means of these theories.

3. THE NEW YORK TRILOGY

3.1 A Close Look at the Author: Paul Auster and His Novels

Paul Benjamin Auster, the well-known American novelist, essayist, translator, film maker and poet, was born in New Jersey, in 1947. His identity as the writer of some of the most noteworthy novels in contemporary American literature is, nevertheless, what makes him popular all around the world, and the subject of this study. His childhood and years of youth has had a considerable effect on his works; hence they are worth to mention briefly. His parents did not have a loving and happy marriage, getting divorced in the end when he was at high school, and the absent father figure has remained in his works since then. He was also restless in the suburban city of Newark, which fired his desire to get out of there, be a writer, and explore the world. He went to study literature in Columbia University in 1965, he describes the desire to read and write in those years in an interview published at The Guardian by saying that he was isolating himself by "reading like a demon. Really, I think every idea I have came to me in those years. I don't think I've had a new idea since I was 20." (nd:np) In his autobiography *Hand to Mouth* he reveals his years of youth openly; his adventures, and mostly failures after university. He spent a few months working on an oil tanker, and years in Paris, trying to write and make ends meet without much success. After returning to the USA in 1974, he married a young woman named Lydia Davis, also a writer, and had his first child Daniel, though the marriage only lasted for four years. Although he experienced such bitter disappointment both in his private life and his writing, he also gained some valuable insight and perspective about themes such as isolation, dislocation and identity that have always been key to his works.

His life took a much more positive turn when he met his second wife Siri Hustvedt -another writer- and their marriage took place in 1981. The couple who continue living in New York to this day have one daughter, Sophie Auster. As the love of his life and the first eye to see his books, Siri became an essential

part of his works and career. 1987 was the year, however, when everything changed irreversibly in Auster's life as *The New York Trilogy* brought him great achievement. Its success was followed by many other novels and some autobiographical books, namely, *The Invention of Solitude* (1988), *Moon Palace* (1989), *Hand to Mouth* (1989), *The Music of Chance* (1990), *The Red Notebook* (1995), *The Book of Illusions* (2002), *The Brooklyn Follies* (2005), *Invisible* (2009), *Sunset Park* (2010), *Winter Journal* (2012), and *4 3 2 1* (2017). He attained universal acknowledgement for his books, which have been translated into more than forty languages.

Although he wrote a great number of poems when he was young, he eventually chose to master at the art of writing novels rather than anything else, hence he became one of the most productive novelists alive. In *Conversations with Paul Auster*, edited by James M. Hutchisson, he explains his view on novels by contrasting with people who claim that novels are in a bad condition nowadays. To him, novel is an indefinite form which will never die. "Because a novel is the only place in the world where two strangers can meet on terms of absolute intimacy. The reader and the writer make the book together. No other art can do that. No other art can capture the essential inwardness of human life." (Hutchisson, Edt., 2013, p.146) He adds that it is more possible to express conflicting ideas and thoughts rather than the other forms. It offers a wide spectrum of approaches and reactions to the world that the author can use in liberty. His comments on novel understandably reminds the interviewer of Bakhtin's concepts of *dialogic imagination* and *heteroglossia*, and Auster immediately agrees by saying that he favours Bakhtin's theory on novel among all, as it "strikes me as the most brilliant, the one that comes closest to understanding the complexity and the magic of the form". (Hutchisson Edt., 2013, p.25) Thus, not only with his novels, but also with his own comments, it becomes obvious that Auster is a writer who values and makes use of intertextual theories of which Bakhtin's ideas are the building blocks.

In the introduction of *Beyond the Red Notebook*, in which Dennis Barone put together and edited various essays written on Auster's works, he draws attention to another foremost theorist in Intertextuality, Linda Hutcheon. As mentioned before, she emphasises the importance of intertextual approaches in

contemporary art, especially novels. Hutcheon's term historiographic metafiction, in which metafiction is incorporated with historical fiction, is seen in Auster's works, as Barone suggests: "Paul Auster's fiction is about all of these issues, too. His writing is a unique and important synthesis of postmodern concerns, premodern questions, and a sufficient realism." (Barone, 1995, p.22) He also gives Auster's reflecting his own life and experiences in his fiction besides real characters and events belonging to the past as another token of historiographic metafiction. When Postmodern concepts such as these come up, it is also imperative to ask the question that has already been asked by many critics: Is Paul Auster really postmodern? In fact, the reason for such a question to occur, besides the author's own reluctance to put himself under sharp categorizations, is his closeness to certain Romantic and Modern writers. In *Bloom's Modern Critical Views*, the editor -Bloom himself- gives a brief yet quite clear vision of Auster in relation with other authors by stating that Auster names Kafka and Beckett as his masters, whereas Cervantes is imaginative ideal. The intriguing style that trilogy is written in resembles to Borges' and Kafka's rather than the hard-boiled detective stories.

If there is an American counter-tradition that turns the detective stories of Poe inside out, its chief practitioners are Hawthorne and Melville, the principal narrative writers of the Age of Emerson and Walt Whitman. Auster can be said to cross Hawthorne with Kafka, as Borges did. The Argentine fabulist remarked that his favorite story was Hawthorne's "Wakefield," an altogether Austrian tale. (Bloom, 2004, p.1)

In this summary of Auster's fiction that has traces from all these writers who are the flagmen of either Romantic or Modern literature, the key points is the part where he mentions 'turning detective stories inside out'. In other words, it can be said that Auster is a representative of 'metaphysical detective novel', a genre regarded as a part of modernist-postmodernist fiction that is based on detective stories that are forged in an experimental and convoluted way. In *Detecting Texts: The Metaphysical Detective Story from Poe to Postmodernism*, Auster's novels are classified as metaphysical detective novels which generally set forth questions about 'narrative, interpretation, subjectivity, the nature of reality, and the limits of knowledge'. (Eds Merivale and Sweeney, 2011, p.1)

These questions are the very ones that Auster raises in his novels repetitively, which almost always remain answerless. However, this is the point of postmodern fiction as well as intertextuality: to urge the reader to think without the boundaries of conventions and allow them to come up with their own answers. The active and productive readers Barthes and Kristeva calls for enters the picture here, exploring and struggling with all the references, word-games and challenges Auster shares with them. He says truthfully: “The one thing I try to do in all my books is to leave enough room in the prose for the reader to inhabit it. Because I finally believe it’s the reader who writes the book and not the writer.” (Barone, 1995, p.10) These questions and puzzles are actually the important experimental aspects of what may also be called ‘anti-detective fiction’. According to Alison Russell, Auster makes a parody and subversion of detective stories by putting forward all these questions and most of the time denying the reader answers or closure in a way that is expected from a detective novel. (Russell, 2004, p.99)

Parody, as put forward in the theory section, is a central element of postmodern fiction; specifically Auster’s, in this case. Alison Russell asserts:

In *The New York Trilogy*, the concepts of power and control are repeatedly denied to each of the protagonists because they are logocentric ideals, the subjects of Auster’s subversions. Quinn, Blue, and the narrator of *The Locked Room* are parodic romantic heroes. Like Don Quixote, they are all bewitched by books, especially books of a romantic nature... Similarly, the themes and conventions associated with descent in Romance—confused identities, twins, doubles, and mirror images—appear repeatedly in the trilogy... (Russell, 2004, p.110)

The images such as twins, doubles and confused identities as well as other parodic elements that are essential to Auster’s novels, in his attempt to discover identity problems a person may experience. In *The New York Trilogy*, these double identities and doppelgangers usually show themselves in the main characters that are both writers and detectives. Thus, their inner conflicts and dilemmas are compatible with writers’ inner world when they are trying to create their works; the process which often depends on solitariness, but often in a depressed, destructive way. Auster takes the familiar elements and routines of

detective fiction such as notebooks, disguises and legwork, turning them into impossible quests deviated from the path to simply find a criminal or solve a crime. Almost always, the detective faces the danger of losing his 'self', identifying with the subject that he follows, and going through a painful writing process at the same time. Auster successfully depicts this tension in his detective/writer characters, also utilizing intertextual elements with countless references and annexes from historical characters and literary works as well as metafictional concepts in his unique narration. In the following sections, these methods and elements will be analysed meticulously in order to discover the meanings hidden in the pages of *The New York Trilogy*, by focusing on the three novels one by one.

3.2 The First Book: City of Glass

3.2.1 Character and plot overview

First published in 1985, the novel is set in New York and the protagonist is a young man named Daniel Quinn, who writes mystery-crime novels to make his living. Mostly reading or writing, he leads an isolated life in his small apartment after losing his wife and son in a tragic accident about five years earlier. Let alone having some friends, he does not even meet his publisher face to face; he uses a pseudonym in his novels. His somewhat hermetic life is interrupted with a mysterious phone call, actually three phone calls which are all asking for someone he is not: Private Detective Paul Auster. As soon as the readers set their eyes on these lines, it becomes clear that this is not an ordinary detective story, we are up against a much deeper and more intricate one.

Driven by an inexplicable impulse, Quinn takes on the identity of "the private eye Paul Auster", and meets his clients Virginia and Peter Stillman. Young Stillman is definitely one of the most awkward characters one can see in any novel because of the way he moves, talks, and his life story. He wants to hire Auster to protect himself from his father, also named Peter Stillman, who has been in an asylum for a long time for locking up his son when he was a small child. Stillman Senior is a philosophy and theology professor who becomes severely obsessed with unveiling the secret language of the Lord and the angels. He believes the only way to accomplish this is to isolate his little, innocent son

in a dark room and not to make any connections with him so as to protect him from the corruption of the world and everybody outside. After being tortured in the hands of his own father for years, Stillman Jr. is rescued and goes through a long process of treatments while his father is decided to be a mentally deranged person and sent to an institute. Now that he is about to be released, young man is convinced that he intends to hunt him down, hence he needs the assistance of Auster.

After being recruited as their private investigator, Quinn goes after Stillman Sr. and his life boils down to an endless cat and mouse game. He tails the old man wherever he goes, he meets him several times in different disguises, he takes detailed notes about the mysterious moves of his target just like a real detective, becoming more and more infatuated with the case. This obsession takes a quite destructive turn when the old man disappears without a clue, as Quinn has now lost everything that belongs to his life, his old self. He pays a visit to the real Paul Auster as a last resort, but finds out he is a writer, not a detective. Unable to make contact with any of the Stillmans, he decides to camp outside his clients' house in order to be able to protect Peter. No-one shows up; Quinn, not wanting to leave his post for even short periods of time, gradually transforms into a homeless man. He has nothing now, neither his home, nor his books; he is barely alive. At the very end of the story, he enters the Stillmans' flat to find it all empty, he even gets rid of the clothes on his back and slowly fades away. If the way he withers away is not bewildering enough, the reader can be further perplexed by finding out that the narrator who conveys us the story of Quinn is a close friend of Paul Auster's, The Paul Auster Quinn meets in New York.

3.2.2 Intertextual analysis

From the very first pages of *City of Glass* we are subjected to a storm of intertextual elements; without noticing and interpreting them, it is not very possible to make sense of this novel at all. The protagonist Daniel Quinn spends all his time alone reading and writing books, or roaming the streets of New York as if he wanted to lose himself there. Actually, he has already lost a big part of himself as he does not even use his own name, identity in the crime novels he writes. He uses the penname William Wilson, which is the very name of Edgar Allen Poe's famous short story. We are told that "A part of him had

died...It was then that he had taken on the name William Wilson. Quinn was no longer that part of him that could write books...". (Auster, 1987, p.4) The importance of the theme identity has been mentioned before, and from this page on, countless examples can be seen on this subject. In Poe's "William Wilson" (1839), the protagonist keeps his own name unknown and uses the alias William Wilson, just like Quinn does. This gloomy story is full of ambiguous identity traits and mirroring: the narrator is obsessed with his friend from school, with whom he shares the same birthday, very similar physical traits and style. Agonized by his doppelganger, the narrator finally murders him just to understand that it is actually no-one but himself:

You have conquered, and I yield. Yet, henceforward art thou also dead — dead to the World, to Heaven and to Hope! In me didst thou exist — and, in my death, see by this image, which is thine own, how utterly thou hast murdered thyself. (Poe, 2011, p.283)

This story is one of the most important works to dwell on the split personality, and Auster uses it in order to draw attention to the nearly split personality of his character. As it is revealed as the story progresses, Quinn suffers from identity problems; first by separating his real self from his writer one, after that by taking up the identity of Paul Auster (supposed private detective), and finally losing it altogether unable to write anything meaningful as a homeless and nameless man.

The story that Quinn finds himself in as a fake detective is not a quite new one, either. Peter Stillman was held captive for thirteen years when he was a small boy by his father Peter Stillman, who was infatuated with the idea of discovering God's language through the boy. As it is mentioned by the narrator, these kinds of experiments were carried out multiple times in history, and Auster does not miss the chance to include them as they are great examples of inter-texts. One of the striking examples is pharaoh Psamtik of Egypt, who isolated two infants long before the civilized history, and discovered their first word to be 'bread'. After many years, Montaigne, one of the foremost writers in Western literature announced that he believed that children, if kept in utter isolation, would be able to speak. (Auster, 1987, p33) Countless examples are given in the book on this matter, but the key point is obvious: Some patterns,

ideas and texts keep repeating themselves, maybe evolving in time and with the influence of a particular culture, but nearly no idea is 'original', unprecedented.

As a writer pretending to be a detective, the first thing Quinn does is to start writing about the case: in a 'red notebook'. The significance of this notebook will come up many times during this study, so here we will draw attention to the contents in it. Primarily, he writes about the ideas of Stillman Sr., by resorting to a book written by him. It is quite striking how Stillman bases his opinions on many older texts by crucial names such as Montaigne, Locke, Rousseau, and Milton. Stillman is specifically focused on language and its function, therefore Milton's *Paradise Lost* is a core text for him. In this one of the most important works in history, Milton separates the function of words in two categories: before and after the fall, and suggests that the meanings of the names Adam gave to objects in the Garden of Eden were somehow changed, shaded after The Fall.

A thing and its name were interchangeable. After the fall, this was no longer true. Names became detached from things; words devolved into a collection of arbitrary signs; language had been severed from God. The story of the Garden, therefore, not only records the fall of man, but also the fall of language. (Auster, 1987, p.43)

While talking about the source of Stillman's fixation on language, which is a commonly used topic for Auster, it is clear that he also makes a comparison with the Miltonian understanding, and contemporary understanding of the concept of language. This is exactly one of the key points of intertextuality that Bakhtin writes about in his "Speech Genres" : "The speaker is not the Biblical Adam, dealing only with virgin and still unnamed objects, giving them names for the first time...any utterance, in addition to its own theme, always responds in one form or another to others' utterances that precede it." (Bakhtin, 1986, 93)

Stillman might be a madman, however, his ideas and contemplations are attractively deep and interesting; considering he was a Harvard graduate and a professor of philosophy and theology and wrote a quite interesting book, one cannot help but wonder: Was it his obsession about language and failure in writing the book he intended to write the cause of his madness in the first place? Even before locking up his child, he did some extreme things to prove his point

like making up a historical character and writing a book with his name to fool everyone. The man he invents and spreads the lie about him being the secretary of John Milton is Henry Dark. Supposedly, he wrote a book named *The New Babel* in 1690 about building a paradise in America. He extended the ideas of Milton by suggesting if the fall of man and the fall of language are inseparable, by undoing the fall of language, humanity could undo the fall. (Auster, 1987, p.47) Of course, when Quinn introduces himself to Stillman as Henry Dark to stir things up, he confesses Henry Dark never existed, he used him as a curtain to hide his ideas behind. He further explains that he chose this specific name because of the initials H.D., as the reminder of Humpty Dumpty, the famous egg from the old English nursery song. Stillman defines Humpty Dumpty as the perfect example of 'human condition' as it is not yet born, yet it is doubtlessly alive. He also quotes from another world classic, *Through the Looking Glass* by Lewis Carroll: "When I use a word, Humpty Dumpty said, in a rather scornful tone, it means just what I choose it to mean -neither more nor less." (Qtd in Auster, 1987, p.81) He takes the argument of the egg and adjusts it to support his ideas on language and the salvation of humankind. The way Stillman manipulates language and old, well accepted texts to prove his point is rather exquisite and it shows us he is indeed a learnt and skilful writer; or we can always argue that Auster makes him talk, so this is *his* skilfulness.

The part where Quinn goes to meet the private detective Paul Auster and finds out he is actually a writer is doubtlessly one of the most intriguing parts in the whole trilogy. He appears as himself in the book; Paul Auster, the author in his thirties, living in New York with his wife Siri and son Daniel. He even recognizes Quinn, having read and liked one of his poetry books many years ago. This position of the author being inside the book as one of the characters instead of being the omniscient and omnipotent God-like creator figure of the book, is one of the tools used in metafiction, especially in Postmodern works quite often. Auster does not abstain from revealing personal information and makes remarkable connections between himself and the protagonist. Except from being writers from New York, both of their favourite novel is *Don Quixote*, and Auster's son's first name is Daniel, just like Quinn's.

Auster says that he is working on an essay about the authorship of Cervantes' *Don Quixote*, the first of modern novels and the greatest one to many. The story of *Don Quixote de la Mancha*, the Spanish nobleman who devotes himself to being an honourable knight after reading a great many chivalric romances, has countless merits that make it still one of the best novels of all times, even four hundred years after its publication. One of them is indisputably the complex and different qualities of its narration. Cervantes claims that the story is real, but he is not the author of the book. He merely comes to possession of the Arabic manuscript written by Cid Hamete Benengeli, and has it translated into Spanish. Auster has a very interesting claim that a person named Benengeli has never existed, and the real writers of the story are Don Quixote's loyal squire Sancho Panza and his other friends barber and the priest, having it translated to Arabic afterwards. Auster claims that they go into such a trouble so as to wake Don Quixote from his madness by showing him the craziness of his actions in the way that he would understand best: in a book. As if this was not enough, Auster goes further and says that it is in fact Don Quixote himself that planned all this in advance; he was never mad, he did everything to test the 'gullibility of his fellow men' and even translated the book from Arabic to Spanish. One could not imagine intertextuality and metafiction explained better, Auster makes quite an impression on both Quinn and the reader: "I like to imagine that scene in the marketplace in Toledo. Cervantes hiring Don Quixote to decipher the story of Don Quixote himself. There's great beauty to it." (Auster, 1987, p.100) Thus, it can be argued that Auster adopts the intriguing narrative techniques in his novel that are used in creating *Don Quixote*.

When Quin loses his last hope after his encounter with Paul Auster, he falls into a deep desperation. In the end, he loses everything, yet the red notebook stays with him. A man who has lost his family, his home, even his clothes, he does not cease to be a writer until he withers away. Though what happens to him at the end of the story is unknown, we are told by narrator that the red notebook survives. Upon his friend Paul Aster's request for help, the narrator tries to decipher as much of it as possible, but he regrets to explain that some parts of the story will always remain a secret. Quinn's last words in the notebook are: "What will happen when there are no more pages in the red notebook?" (Auster,

1987, p.132) After all that is said and discussed about intertexts, authorship and different narration techniques, it is impossible not to make a deeper connection between *City of Glass* and *Don Quixote*. Near the end, even Quinn himself realizes there are some weird points in his story and starts to wonder why he has the same initials with Don Quixote. Alison Russell suggests that Quinn is ‘a paper-Auster, a mere linguistic construct of the author himself’, due to the resemblances especially in their early careers in writing. We can also note here that Auster himself explains Quinn is the version of him that has not met his wife, Siri; and has said yes to the mysterious caller, in a parallel universe. She also concludes that Quinn’s search for Stillman, who is obsessed about finding a divine language and salvation leads Quinn in a similar way to find the creator of logos. Like a man who is aware of the fact that he is dreaming, yet is not able to wake up; Quinn understands that this is a creation that only exists as long as the red notebook exists, but he cannot get out of the story. Russell suggests that Quinn’s search for the creator of logos becomes his search for his own creator, however he fails in his mission because of Auster’s authorial duplicity. This is only one of the reasons that *City of Glass* can be considered another version of *Don Quixote*, which plays intricate games with the authorship despite its assertion to be a true story. When Virginia Stillman tells Quinn that she was referred to the Paul Auster Detective Agency by Michael Saavedra (Cervantes’s family name), Quinn becomes the quixotic hero, the unknowing victim of a strange conspiracy. (Russell, 2004, p.100) Auster’s appreciation for *Don Quixote* is no secret, he admits he keeps going back to and keep thinking about it in one of his interviews. The fact that Paul Auster tells Quinn in great detail about his theories on the authorship and the complicated plans in creating and publishing the famous novel could be taken as a sign that he followed Cervantes’ path in his own novel.

3.3 The Second Book: Ghosts

3.3.1 Character and plot overview

The second novel of the trilogy is set in New York, as well, but this time the reader sets out on a journey through the past: year 1947. Private detective Blue, who is a genuine one unlike Quinn in the first book, is paid by White, to watch

a man named Black. However, the times they are set in, or the real professions of the main characters are not actually what makes the two novels different from each other. *Ghosts* surprises the reader by starting just like a classic black and white detective novel with a young and fervent private eye chasing a mysterious man, but then turns out to be a rather gloomy inner journey.

In the solitude of his rented room just opposite where Black stays, Blue spends months and months, writing reports for White. Contrary to what might be expected from a detective novel, nothing significant exists in these reports, as nothing significant happens. In time, Blue starts to feel and know exactly what Black is doing, so mirroring him does not even require extra attention; in a sense, they become one with each other. Black keeps writing what seems to be a book, and Blue continues to watch and write about him. As he is under cover and detached from his life and his fiancé, the futility of his task and overwhelming boredom pushes Blue to contemplate life. He discovers the comfort in making up stories, and tries compensate for the lack of action in his life by creating more and more stories in his head. Thus, while in the first novel the hero is a writer who turns into a detective, in this one, we see how a detective turns slowly into a writer. Of course, this is a painful process for Blue, and when he realizes that as much as he is watching Black, he is being watched by him, he loses himself and resorts to violence. After beating him to death, he tears away Black's book and closes this long and agonizing page of his life. Whether Black dies or not, or how Blue moves on with his life is not clear at all at the end of the story, it is not actually even the point. Like many of Auster's other novels as well as *City of Glass*, this novel portrays the agony one experiences in search of one's identity. In this particular case, Blue's detective identity gradually fades away and he builds up an unexpected one shaped by reading and writing, exploring the meaning of words, and art.

3.3.2 Intertextual analysis

The shortest novel of the trilogy, *Ghosts*, is also the one that has the least action even though the protagonist is a genuine private detective unlike the others. This may come as a surprise to the reader, but it has been made clear in this thesis before that these novels are metafictional novels dwelling on themes such as identity and the importance of writing in human life, rather than classic

detective novels. The first intertextual and metafictional element that Auster hides in the pages is the date the case begins: 3 February 1947, which is his birthday. After the long section where he makes an appearance and has long literary conversations with Quinn in the first novel, this little but significant detail proves that the author is serious about putting himself into the novel. However, in this one he does not show himself, instead he offers the reader a sequence from a writer's life, or rather, a man who is turning into a writer by being isolated from everything in a painful way. Story arc is quite limited in this novel, so the reader can focus on the inner side of the main character, detective Blue. Even the location of the apartment in Brooklyn is related to literature: "Walt Whitman handset the first edition of *Leaves of Grass* on this street in 1855, and it was here that Henry Ward Beecher railed against slavery from the pulpit of this red brick church." (Auster, 1987, p.139)

Walter Whitman is one of the most influential American poets, who lived between the years 1819 –1892, and Beecher is a famous American clergyman from Brooklyn, who is mainly known for his progressive views such as supporting the abolition of slavery and women's suffrage. Not very surprisingly, he is involved in American literary world as his sister Harriet Beecher Stowe wrote the world-wide known novel *Uncle Tom's Cabin* (1852), and he wrote a much less popular novel, *Norwood, or Village Life in New England* (1868) as well as many articles and preaches.

Nearly all the references are about writing in this novel, and they do not only refer to older writers or works, they also refer to Auster's other works. The first glimpse we get of Black is when he is sitting on his desk, 'writing in a red notebook with a red fountain pen', which immediately reminds us of Quinn, with his red notebook. It keeps coming up countless times as an intertextual device clearly favoured by Paul Auster in this work as well as others, thus, the question of the red notebook will be further analysed in other chapters of this study.

Similar to *Don Quixote* being a central inter-text in *City of Glass*, *Walden* by Henry David Thoreau is quite significant for *Ghosts*, therefore, it is necessary to give some key points about it. Thoreau wrote the novel in 1854, during his isolation in a cabin in the forests, and the main theme of the book is the serenity

of solitude, a natural and simple life. He was greatly influenced by the great American writer and his mentor Ralph Waldo Emerson, and Transcendentalism movement Emerson was one of the foremost representatives in American literature. The core of Transcendentalism is idealistic system of thought based on a belief in the essential unity of all creation, the innate goodness of humanity, and the supremacy of insight over logic and experience for the revelation of the deepest truths. (Encyclopaedia Britannica: nd:np) In Transcendentalism, the self is the utter centre of reality and all sorts of external agents are the consequences coming from our inner selves.

Normally interested in magazines such as *True Detective* thanks to his work, Blue feels the necessity to take a look at the novel that Black keeps reading so thoroughly. To his surprise, he realizes that the surname of *Walden's* editor is also Black, wondering if this is a secret message to him. Here, Auster artfully puts his character in the same position as the readers and critics of his books full of intertextual references, struggling to find what meanings and connections are hidden behind the words. Blue finds the novel quite boring and meaningless for some time, not able to be make sense of why a man would want to live by himself in the middle of nowhere. However, as he comes across with the sentence "Books must be read as deliberately and reservedly as they were written" (Thoreau, 2015, p.84), these words speak to him and he starts to understand the right way to treat books, and words, which is an important trigger transforming him from a man of action into a man who contemplates about the world at length, and writes about it. A rather unexpected comment is given at this point by the narrator:

What he does not know is that were he to find the patience to read the book in the spirit in which it asks to be read, his entire life would begin to change, and little by little he would come to a full understanding of his situation – that is to say of Black, of White, of the case, of everything that concerns him. (Auster, 1987, p.165)

This comment is clearly a metafictional one, alerting the reader and letting them know that the narrator shows himself deliberately, but is this the narrator, or Auster himself? What does he try to tell? Of course, several different meanings can be deduced as having been discussed at length before, the meanings of a

text cannot be limited by what the author wants to say, the readers are also a part of the text and each and every one of them may deduce different meanings from these words. And surely, to prove this can be done is one of the main aims of this study. Therefore, here one of the possible meanings is that: words and books are an indispensable means to understand the world around us, and our place in it. So, when people and actions make no sense at all, one must return to books, and try to reach a meaning patiently, otherwise, the chance will be lost and suffering will be inevitable just like in Blue's case. However, regarding the process he makes in such a desperate position should not be overlooked. While he is a perfectly content man in the beginning of the case with a job he enjoys doing and a girlfriend he is planning to marry, he is separated from her and trapped in a little room watching a man read and write for more than a year because of this case. However depressed he becomes, he discovers a different part of himself and life, meditating over the things he has never thought about before. This portrayal of him is similar to many artists that are isolated from society, resorting to words to find solace. Blue looks around his small room, and says the names of the simplest objects to himself: lamp, bed, notebook... This comforts him 'as though he has just proved the existence of the world'. (Auster, 1987, p.150) This odd practise is to make sense of the words, to be able to find the suitable words to express himself correctly in his reports about Black. It might as well be said that he goes into great trouble to write, just like a true artist would do to create a work of art that would satisfy him. He even expects his reports to be praised by White for all his effort, and gets disappointed when he does not get it, in the exact way that a failed writer would feel.

As Black continues to write his book and Blue continues watching him, he feels that they have become one, mirrors of each other, and starts to suspect that Black is watching him as much as Blue watches Black. This conflict of identity puts him in a desperate place to ask, "How to get out of the room that is the book that will go on being written as long as he stays in the room?" (Auster, 1987, p.172) To find a solution, he decides to meet Black in a disguise of an old bum; an interesting way to solve and identity crisis, one might say, yet different disguises is actually an important part of his job, thus, his old self. The amicable conversation between him and Black revolve around important writers, which

should not come as a surprise at this point of analysing the trilogy. Black tells Blue some anecdotes about famous American writers, namely Whitman and Hawthorne, and adds that he is so interested in the lives of writers because they make him easier for him to understand things. He draws conclusions from their lives and experiences. For instance, it is very interesting to him that Whitman, as a man devoted to science of Phrenology¹, donates his brain for scientific research, but during the autopsy, his brain is dropped by mistake and scattered around on the floor. He also talks about the time when Thoreau visits Whitman and in the attic room that Whitman and his mentally disabled brother stay together and sees a full chamber pot in the middle of the room. As a fellow who is overly captivated by writers, Black has obviously reflected upon this subject and he concludes that even though people say they would like to enter writers' heads to understand their works better, they are actually no different from the rest of us: "Brains and guts, the insides of a man".(Auster, 1987, p.177)

As it turns out, the name of this novel is derived from Black's amazement with important men from history who have been at the very spot where they are having this conversation. In addition to Whitman and Thoreau, Charles Dickens and Abraham Lincoln have also happened to pass by this place, making it haunted by 'Ghosts'. The parade of great writers in their tête-à-tête continues with Nathaniel Hawthorne, who is one of the greatest American writers. Black tells how Hawthorne locks himself up in a room in his mother's house for twelve years to write stories, leaving Blue in awe:

- Writing is a solitary business. It takes over your life. In some sense, a writer has no life of his own. -Even when he is there, he is not really there.
- Another ghost.
- Exactly.
- Sounds mysterious. (Auster, 1987, p.178)

The fact that writing is a solitary business has been speculated on countless times, by many artists such as William Faulkner, Virginia Woolf and James

¹ Phrenology, the study of the conformation of the skull as indicative of mental faculties and traits of character, especially according to the hypotheses of Franz Joseph Gall (1758–1828), a German doctor, and such 19th-century adherents as Johann Kaspar Spurzheim (1776–1832) and George Combe (1788–1858). (Encyclopaedia Britannica).

Joyce. Actually, the necessity of isolation to be a true artist is one of the main themes in Joyce's *A Portrait of the Artist as a Young Man* (1916). In the last pages of the famous novel, Stephen Dedalus announces against all opposition from his acquaintances that he will leave everything behind to find his place in this world as an artist: "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 defence the only arms I allow myself to use— silence, exile, and cunning." (Joyce, 2008, p.309)

With regard to the general theme of the trilogy, and especially Black and Blue's obsessions about writing, the possibility that Black is indeed a failed writer arises. As he often does, Auster leaves the reader with an open end and lots of questions. However, there are also some traces to follow. When Blue breaks into Black's flat and finds the pages written by him, he sees that they are nothing but the reports he has written. It is revealed that there was never a man called White, there were only two isolated men watching each other suffer: one failed detective and one failed writer. For some reason, Black chose Blue to watch himself, mirror his actions and be his companion in the end and Blue fell into his trap, arguably turning into another unsuccessful, tortured writer. A great many examples of the importance of words, making up stories, contemplating about life, and references to grand writers in history make sense from this perspective. Blue even starts to talk like an artist when he questions Black about the point of all this, whether he is only 'comic relief' in his story. However, for Black, Blue is essential for reminding him to complete his task and end both of their lives after writing his 'suicide note', which is actually his manuscript. "To remind me of what I was supposed to be doing. Every time I looked up, you were there, watching me, following me, always in sight, boring me with your eyes. You were the whole world to me Blue, and I turned you into my death." (Auster, 1987, p.196) After beating Black to death and leaving his flat, Blue reads his manuscript and thinks he already 'knew it by heart'. The reason he knows it by heart is that the two men become twins, in a way they become 'one' in this novel, just like William Wilsons in Poe's story. By escaping from the flat, leaving Black and the manuscript behind him, Blue finally becomes the writer and the protagonist of his own story; from that point on, the narrator can write no more lines about him.

3.4 The Third Book: The Locked Room

3.4.1 Character and plot overview

The third book of the trilogy is the key one, as it is the one that binds all three books together with its endless references and curious encounters. It is the only one written by first person narrator, and interestingly, the name of the narrator is not known. Even if we do not know his name, the narration is so strong and the plot is so tensely constructed that we can feel crisis the narrator is going through quite vividly.

The protagonist is, unsurprisingly, a writer. However, it can be said that he is a troubled one, as he has given up on writing creative work such as poems and novels on the account of his lack of artistic talent. He only writes essay, articles and reviews to earn money. His life changes drastically when his old childhood friend Fanshawe's wife Sophie makes contact with him. She explains that her husband has gone missing, leaving her pregnant with their baby and a pile of his unprinted literary work. Now that six months has passed, she assumes him dead, continues her life with the new-born baby and reaches out to the narrator because Fanshawe has named him his executor before his disappearance. The narrator finds himself in an impossible position, responsible for his old friends' years of hard work; he has to decide whether or not they are worth printing.

When he starts to read Fanshawe's work, he realizes his friend was a genuinely talented writer, which actually does not come as a surprise because he remembers even when they were children, Fanshawe was always different, special. The remote, intelligent and talented boy had become a great writer during the years they were separated from each other. Thus, the narrator takes the necessary action to get his friend's novels published, during which time he falls in love and starts a relationship with Sophie. They get married and he adopts their baby, for some time their life seems happy and whole, but of course things start to crumble. Quite familiarly for Auster's novels, the main character finds himself feeling uneasy, as if he lost his own identity trying to replace another man. The fact that Fanshawe reveals that he is alive and he had been planning for him to marry Sophie and father his child all along by sending him a letter makes his situation even worse.

Fanshawe threatens to kill the narrator if he tells anyone or ever tries to find him; he has done with his old life, his marriage, his writing, and has left it all to his friend. However, it becomes harder and harder to let it go for the narrator and as he falls deeper into depression, his marriage also suffers. He starts meticulous research to write Fanshawe's biography -as he has become a widely known novelist and a mysterious figure now- in an attempt to bury his obsession with him into the book, yet it does not work. The only way for him to ease his pain and get rid of Fanshawe is to follow his obsession, find him and face him one last time. So, he starts his dangerous journey, going to Paris where Fanshawe lived for some years, tracking down the people who might know his whereabouts. Thus, he becomes the third detective in this trilogy.

His months spent like a detective after Fanshawe take most of him, driving him into a severe break down. The turning point of his story is the night where he meets a man in a bar, named Peter Stillman, and harassing him by insisting that he is Fanshaw, even if he knows that he is not. Consequently, he gets beaten down nearly dead, which urges him to end this unfruitful quest and turn back to his family in New York. Several years later, he receives an invitation from Fanshawe, promising that this will conclude everything. When he goes to Boston to confront him, he only talks to Fanshawe behind a locked door just to be given his final manuscript and while he reads it, Fanshawe will be dead. When he reads the manuscript, he realizes he understands nothing, but somehow Fanshawe disappears from his life, so he can finally be himself again. In the final pages, we learn that the narrator is actually the one who has written the previous two books, not only *The Locked Room*, with an unexpected shift.

3.4.2 Intertextual analysis

The third novel of the trilogy is special among the three with its attempt to tie the loose ends together, and the use of first-person narrator. Through both the tangled storyline, and the deep insight the reader gets of the psyche of the narrator whose name is unknown, metafictional and intertextual connections in the entire trilogy become clearer. Even the title of the novel is a direct reference to 'The Locked Room Mystery', a widely used subgenre of detective fiction that involves a crime committed in conditions under which it was apparently not possible for the suspect to commit because of the inaccessibility of the crime

scene. As one would expect, the inventor and master of this subgenre that is adopted by so many crime-fiction writers is Edgar Allen Poe, first in *The Murders in the Rue Morgue* (1841). (Independent, nd:np) Auster's admiration for Poe and detective fiction is a known fact, so besides using William Wilson as a pseudonym for his first detective in the first novel, he makes use of this substantial tool of crime-fiction as an indicator of respect in the last novel.

The abundance of writers in the trilogy peaks in this one, as both the detective and the subject of his chase are genuine writers. The narrator has given up his dreams to create works that would really 'touch people and make a difference' on the grounds of 'not having such a book inside him'; he simply writes articles and reviews although he does not take special pride in them. On the other hand, Fanshawe, who has chosen the narrator to be his executor, is the ultimate "tortured artist", who has created countless poems as well as a couple of novels before his disappearance but has never found the courage to publish. Staggering under the weight of his task, the narrator starts to go through Fanshawe's years of hard work thrust into two suitcases. "Together, they were as heavy as a man" he says, implying that the work of an artist's equals to his life. (Auster, 1987, p.210) From this point on, we start to get to know this artist through narrator's eyes, with many anecdotes from their days of childhood and youth, of course, by the help of other famous writers and their work. However, before focusing on Fanshawe's life, it is vital to understand the significance of his name, since *Fanshawe* the name of the very first novel published by Nathaniel Hawthorne anonymously in 1828.

The great influence of Hawthorne in Paul Auster's works has already been examined in previous chapters, but it should be elaborated here in relation to our character. Hawthorne's Fanshawe is a young, withdrawn and heroic intellectual who rejects to marry the girl whom he loves due to his weak health, thinking he will die young and leave her all alone. His intuition comes true and he dies at the age of twenty. Although Auster's Fanshawe's leaving his wife Sophie and unborn baby alone may not seem such a heroic act, he defends himself by saying "leaving was the kindest thing I have ever done". Moreover, despite the fact that he is healthy as far as we know, he decides that he should be dead in seven years, at a considerably young man, like Hawthorne's

Fanshawe. As the reader has no further access to his feelings and state of mind, it is impossible to be sure, but his obsession with isolation and writing may have had this catastrophic effect on him, as they have had with many talented artists in real life, too. Fanshawe also bears important resemblances to Hawthorne himself, especially to his young self. The famous writer spent twelve years of his life like a hermit in his mother's house in Salem, keeping his contact with people as minimum as possible, and focused on bettering himself as a writer. "Often called his apprenticeship, these dozen years in fact encompassed as well his period of most intense creativity. The first surviving piece of his true apprentice work is the historical novel Fanshawe, which Hawthorne paid to have published in 1828 and then quickly suppressed." (Baym Edt., 2003, p.581) This novel, however, did not bring much success to Hawthorne, causing him burn all the unsold copies in frustration. Our Fanshawe, possibly inspired by the writer from whom he gets his name, also cloisters and creates a considerable amount of work, never being quite satisfied with their worth. The biggest difference between them on the other hand, is that Hawthorne never gives up and becomes one of the greatest American writers at the same time ending his seclusion and marrying Sophia Peabody. He goes against the myth of secluded and tortured artist who becomes more creative by writing to his editors "that his early stories had grown out of quietude and seclusion, the lack of which would probably prevent him from writing any more" (Baym Edt., 2003, p.582). Fanshawe, on the other hand, never gives up on his seclusion at the expense of leaving his wife Sophie, whose name is indubitably a reminder of Hawthorne's own wife.

Fanshawe in narrator's memories is the embodiment of an artist, who has a tenderness and a deep insight about the people, and the world around him. He is always older than his age, always putting others before him and being aloof at all times even if he is a well-liked boy. The issue of isolation in writers' life comes up again here when the narrator finds it natural that he has become a writer: "The severity of his inwardness almost seemed to demand it." (Auster, 1987, p.215) His favourite writers are crime master Edgar Allen Poe, and Robert Louis Stevenson, who is the author of *Treasure Island* (1883), and *Strange Case of Dr Jekyll and Mr Hyde* (1886). He even writes a short detective

novel that he shares with his friends as a child, which makes narrator so proud of him. As Fanshawe grows, he gets more and more distant from his friends and the activities he finds boring, when he loses his father to cancer at sixteen, he becomes practically an adult, taking care of his mother and troubled sister. The absent father figure is also one of the key points in many literary theories and works. Moreover, it is only one of the similarities between Fanshaw and Paul Auster himself.

As emphasized in the section about Auster, the absence of his father has a great impact on his works. In Fanshawe's case, there are only some hints of the effects of losing his father at an early age. The one passage with he and narrator goes to the cemetery while his father is terminally ill, and he lies in an open grave, imagining death is quite outstanding, though. The narrator interprets this coincidence of Fanshawe's coming across with an open grave during their trip and finding his father dead the same day when he gets home in a way that is related to the creative process: "Stories happen only to those who are able to tell them, someone once said." (Auster, 1987, p.222) Going back to the similarities between the author's and the character's life, they both travel a lot in their youth, and even work in oil ships in France. From these hints hidden among the pages of the text, it can be inferred that Auster is trying to relate the young and, suffering writer to himself when he was young and struggling to be a good writer. Although they both end up noteworthy, successful authors with novels with great fame, one difference remains: Fanshawe is never able to believe the worthiness of his works and fails in taking the responsibility for them, thus his desperation and loneliness never ends. However, Auster enjoys the success of being a writer in addition to leading a happy family life and limiting his isolation to the room he writes.

Fanshawe's first published novel, his masterpiece is named *Neverland*, again with an intertextual touch. J. M. Barrie's world-famous fictional character Peter Pan lives on the imaginary island Neverland, with fairies and other mythical characters. Peter Pan, with the fact that he never gets old and enjoys a life-long

childhood is considered an allegorical story about escapism.² It is observed that all his life, Fanshawe is dissatisfied with ordinary things; as an adolescent, he gives up sport because it is too easy and boring for him, he drops out of university when he is a young man and sails away from academic world as well as his family, and as an adult he leaves his wife and unborn child without looking back. Even though he is naturally a caring, responsible human being, these ‘normal’ aspects of life bore him to death and he simply escapes; in a way, he rejects being an adult as expected in a society. However, his biggest escape is from his own talent, work as he leaves his life’s work in the hands of another man and instructs him to destroy it if he does not like it. In the letter that he sends narrator, he says “Writing was an illness that plagued me for a long time, but now I have recovered from it.” (Auster, 1987, p.240) The question whether a writer should be isolated, or rather tortured to be a great one reveals itself again in these lines. Does writing really demand so much from a man? Or is it his own problems that keep him from living his life and be happy as a writer? It is clear that Fanshawe cannot achieve this, but as the story continues to unfold, we will definitely see another point of view.

After putting so much emphasis on Fanshawe, the other writer, and the hero of the story should also be paid attention to. He not only takes the initiative in publishing Fanshawe’s novels, but also replaces him by marrying Sophie and adopting his son, Ben. The twinning and blurred identity themes thus occur again. For some time, he is unbelievably happy, but as time goes on, and with the crushing news of his old friend’s being alive, he begins to feel lost. When he agrees to write Fanshawe’s biography, he falls into the well that his predecessors Quinn and Blue have fallen: he loses himself in the quest for Fanshawe. The narrator’s story after this point is foreshadowed by another major novel in the history of literature, *Moby Dick*, which is given to him by Sophie as a gift. Herman Melville’s *Moby Dick* (1851) tells the tragic story of Captain Ahab, who is infatuated with killing the white whale Moby Dick for biting off his leg, and consequently loses his life at the end of this desperate quest. Shaken by Fanshawe’s deception and threats, the narrator goes after him,

² Escapism: habitual diversion of the mind to purely imaginative activity or entertainment as an escape from reality or routine. (Merriam-Webster)

leaves no stone unturned in order to find him. His motives change as his state of mind becomes unstable day by day: while on one page he says he wants to kill him, on the next he says he only wants to face him one last time. Fortunately, he does not get murdered by Fanshawe though he comes close enough to death at the time he loses himself in Paris and gets beaten to death by a stranger. Even though he knows the man in the bar is not Fanshawe, he insists that he is, in order to provoke him, introducing himself as Herman Melville. With another twist, we learn that the name of the young man is Peter Stillman; of course, quite a different character from both old, half-with Stillman, and young, pale, robot-like Stillman. This Stillman pulls the narrator from his psychotic condition by violence and causes him to go back to his family, being himself.

For the first time in the three novels, we read the words of a narrator who is awakened and completely in control of his condition, and in these pages that we learn the narrator is the creator of the *City of Glass* and *Ghosts* as well. He reaches the point of an epiphany that finally turns him into a real writer:

These three stories are finally the same story, but each one represents a different stage in my awareness of what it is about... The story is not in the words; it's in the struggle. (Auster, 1987, p.294)

With this epiphany, all the confusion of identity and writing in the trilogy comes to an end. When the narrator faces what scares him and survives, unlike Captain Ahab, he restores the peace in himself, as well as his identity as a writer. When he finally meets Fanshawe behind a locked door, it is obvious that he has freed himself from him, neither his words nor his threats can hurt him anymore. Even Fanshawe's final words in the notorious red notebook do not matter to him in the end; he tears the pages off and throws them away before he goes back to his own life, as a whole, happy man and also a writer.

3.5 Comparative Intertextual Analysis of the Three Novels in The New York Trilogy

Even if Auster wrote the three novels separately, he chose to publish them together under the name of *The New York Trilogy*, and there is a good reason for doing so: they are inseparable from one another thanks to the complicated links

that bring them together in the end. When the nameless narrator reveals that they are all the same story written in his perception levels, Auster plainly gives away his intention. Therefore, we can say that intertextual elements do not only exist in reference to texts written by other authors, they also exist in such a way that all three short novels intermingled with one another. First of all, the fact that every novel in this trilogy include several elements from Auster's own life is undeniable. In one of his interviews, he tells the story that inspired him to write *City of Glass* and it is actually another version of Quinn's story. Like him, Auster got mysterious phone calls from an unknown person asking for 'Pinkerton Agency' two days in a row, and after he hung up, he started to contemplate on what would have happened if he had said yes. (Hutchisson Edt., 2013, p.28) Hereby, the story of a New York writer who pretends to be a detective takes its start. This detective/writer figure is used repetitively in the following novels. One crucial detail is the famous 'red notebook' that shows itself first as Quinn's in *City of Glass*, and later belonging to Fanshawe in *The Locked Room*. Black, on the other hand, writes in the notebook of which colour is unknown, yet with a red fountain pen in *Ghosts*. The importance of the red notebook lies in the fact that Auster uses it as a necessary part of the writer who is in the process of creating, as writing is a central theme in *The New York Trilogy*. Auster, as if he wanted to reject some postmodernist theorists' ideas that postmodern writers are somehow disconnected with their work as it has become a mechanized process, is a big fan of notebooks, pencils and fountain pens. "You feel that the words are coming out of your body and then you dig the words into the page... I think of the notebook as a house for words, as a secret place for thought and self-examination."(Hutchisson Edt., 2013, p.132) By using notebooks and pens instead of computers, he turns the creative writing process into a physical experience, thus, strengthening the image of the writer who lives to write, and through writing. Auster has continued to use the notebook as a symbol of writing and living "permanently on the brink of catastrophe" (236), in his essay "The Red Notebook".

Another important image that constantly recur in the novels is 'the room of the book', the one that makes Blue ask in desperation "How to get out of the room that is the book that will go on being written as long as he stays in the room?"

(Auster, 1987, p.172) This image in fact first appears in one of Auster's earlier autobiographical books *The Invention of Solitude* (1982), which consists of two parts: *Portrait of an Invisible Man* and *The Book of Memory*. While in the first part he focuses on the loss and absence of his father, the second part is about familiar themes he likes to turn upside down in all his works: fate, coincidence, and solitude. Fredman describes the experience of the room as: "One of the most resonant images from *The Book of Memory* that recurs in Auster's later work is that of "the room of the book," a place where life and writing meet in an unstable, creative, and sometimes dangerous encounter". (Fredman, 2004, p.7) As the art of writing, putting words onto the pages to create certain meanings is a hard job, even impossible sometimes, describing it is also no easy task. Auster does this by using the necessary tools and places to write: a notebook, a fountain pen, and a room in which the writer can be left alone and write just like Virginia Woolf famously says: 'a room of one's own.' He is nearly obsessed with this idea; In "Whites Spaces", he writes about the experience as if he wished to understand and explain the possibility and difficulty of writing to himself, rather than any reader or critic:

I remain in the room in which I am writing this. I put one foot in front of the other. I put one word in front of the other, and for each step I take I add another word, as if for each word to be spoken there were another space to be crossed, a distance to be filled by my body as it moves through this space. It is a journey through space, even if I get nowhere, even if I end up in the same place I started. It is a journey through space, as if into many cities and out of them, as if across deserts, as if to the edge of some imaginary ocean, where each thought drowns in the relentless waves of the real. (Auster, 1980, p.107)

Again, he turns the writing process into physical activity that we cannot help but see all over *The New York Trilogy*. The detective/writers go round and round without reaching any conclusion, sometimes in real rooms and sometimes in allegorical ones. Blue is of course the one who finds himself confined in a room writing on a notebook about a man writing a book. Similar to Thoreau, whose novel is the major inter-text to *Ghosts*, he lives in utter isolation with nothing but books and stories. The other obvious room is that the one Fanshawe locks himself into, which the novel is named after: *The Locked Room*. In truth, as an

introvert who is mainly interested in the worlds inside the books rather than the outside world, Fanshawe has spent most of his life in a room, writing precisely as Auster describes. However, the final room becomes his tomb because he cannot cope anymore; hence the dangerous encounter of the writer that Fredman touches upon. Our first writer/detective Quinn also leads a secluded life, writing crime novels in his room, putting one foot in front of the other, until he loses his room together with his identity during the hunt for Stillman. The last place we see Quinn is a in which he writes his final words in the red notebook, though. After he runs out of pages and when it is physically impossible for him to write anymore, he simply vanishes, leaving the stage for the narrator.

Intertextual elements that connect the three novels are countless, like when Quinn's name comes up in Fanshawe's story as a private eye who is hired by Sophie to track down her husband. Of course, the reader can never be sure if this Queen who is scared to death by Fanshawe is the same one in *City of Glass*, but feels like he is unlikely to be, considering his bad condition at the end of the first book. He is probably one of the games that the nameless narrator plays, like when he writes the name of the man who encounters at the bar is Peter Stillman; or when he suggests Fanshawe liked to use colours as names in his stories, referencing to *Ghosts*. In fact, the obscurity and open ends all come back to the narrator eventually. The questions about the narrator and authorship surrounds the whole trilogy like fog, as one of the favourite metaphysical tools used by Auster in his novels, especially the *Trilogy*. Here it is crucial to remember one of the most major theories in intertextuality and contemporary fiction: Death of The Author by Barthes. According to his theory, as previously analysed at length, the author must die in order for the reader to be born. However, as John Zilcosky suggests in his article "The Revenge of the Author: Paul Auster's Challenge to Theory", Auster subverts this notion, as well. By decidedly showing himself in his novels, he refuses to die or disappear and chooses to disclose his authorship. According to Zilcosky, his aim is to inspect the idea of authorship itself. By carrying out experimental approaches in his novels, he tries to explore the life 'after authorial death'. He authorizes his own (and several other criminal writers') disappearances to explore writing beyond authorship. (Zilcosky, 2004, p. 65)

Not only does Auster play with authorial authority, but he also makes the narrator go along a similar path, so there is an irony in the narrator saying that Paul Auster the writer is a friend of himself, who helps him to get hold of the red notebook. The narrator asserts that he is not the creator of *City of Glass*, he only edited Quinn's red notebook. However, attentive readers would ask this question: "If so, how can the narrator write all the pages about Quinn's life before he bought the red notebook on page 68?". He even gives the reader a hint at the end of the novel by saying "The red notebook, of course, is only half the story, as any sensitive reader will understand." (Auster, 1987, p.202) The confusions about the identity and the reliability of the narrator constitute the final and the biggest mystery of this trilogy.

4. CONCLUSION

As it has been explained at length, Auster has always been passionate about reading books that pull one inside its world, and he has given everything he has in order to be able to write these type of books. Finding the courage in himself to follow his passion, he spent year after year; devouring book after book he slowly discovered what it meant to write ‘the book taking you into the world’. His years of despair, mopping the floors of an oil tanker, or trying to make ends meet with his translations and writing poems that were not exactly his dream helped forging himself into a good writer, maybe even a great one, just like all the writers he admired so much.

Now that he is one of the most successful and well known writers of our age, his novels are the subjects of literature dissertations like mine. Of all his novels that have attained considerable success, popularity and awards all over the world, the reason that *The New York Trilogy* is chosen to write about is its unique charm. Reading it again and again in different periods offers a whole wide range of pleasures, discoveries, and of course thousands of new questions. But is it not the same reason Auster himself is drawn to book that go in circles and push the reader to the world inside them, even if that world is far from being a fairy land free from ambiguities and problems?

As Nathaniel Hawthorne is the one writer among all the others ‘who talks most deeply’ to Auster, he himself has become the one writer who can talk to the souls of scores of readers around the globe. One of the reasons for his achievement is his ability to blend diverse elements in his work; The American inside him with the European, the Realist with the Postmodern, the tradition with parody, and surely different writers from eras, cultures, and styles. It is as if he internalized all the great writers he has read and write about inside him so that the readers can catch glimpse of these ‘Ghosts’, while realising that Austerian uniqueness at the same time.

In order to analyse such a complex novel, the theory of intertextuality is preferred in this thesis, and attempts have been made to deal with many different approaches. The ideas that all texts are interconnected with one another and nothing is outside of the text have proven very effective in this study. With their assistance, the chance to explore countless allusions and references used by Auster in his work, the readers of this study can find themselves in the position of the productive reader that Kristeva and Barthes describe. Thus, it has been proven that the author is not the sole authority of his work and the reader can come up with a myriad of meanings dependent on the culture, background and approach of his/hers.

Simply discovering the intertextual connections have not been the purpose of the study, nevertheless. The main aim has been to prove that the author is highly interested in the question of being a good writer, hence the importance given to the intertexts and the writers whom he considers to be masters. Both from his own comments and the evident concerns of his characters in the three short novels, it has been clear that being a writer is indeed the main point of this trilogy. After reading between the lines of the sufferings that Quinn, Blue, and the unknown narrator as detective/writers who pursue stories as well as their targets, and interpreting them in regard to intertextual theories especially on influence and authorship, providing satisfactory answers for the questions asked at the beginning of this thesis has been possible.

Despite the fact that writing is indeed a 'solitary job', it has been concluded that it does not have to seclude a writer from all human contact, or happiness. Quinn and Fanshawe, despite being talented artists, fall into the abyss of identity crisis and even self-destruction because of their obsession and isolation. On the other hand, Blue's story ends vaguely, yet in a hopeful manner with the narrator hinting that he may be traveling in a far corner of the world. Even though Blue has the same identity conflicts and he is the one actually confined to a room, he chooses life instead of being trapped inside a book and escapes. The narrator's story is the one with the most optimistic ending, though. He finally becomes a real writer when he manages to break himself free from the chains of his mania with his 'tortured artist' friend and writing about him. Not only he becomes a

creative and thriving writer, he also restores his identity as a man in peace, loving husband and father.

To conclude, being a writer is a tough job, but the extremely talented, solitary writer who sacrifices himself/herself and bears all the agony in the world for the sake of art is an exaggerated myth. The better way is to work hard, never give up – even when your first novel does not sell like Hawthorne's, even when you cannot write anything that makes you content for years and have to do very hard jobs to earn money like Auster, and even when you find yourself on the edge of the cliff like the narrator- and never underestimate the significance of the past. To know about the history, tradition and older writers' texts do not harm a writer's originality or postmodernity, it strengthens them on the contrary. Writers do not have to die alone in room or an unknown, dark part of the world; some isolation -a room of one's own- and dedication can be enough to be a good writer, and the trilogy is the ultimate proof of this argument.

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