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YÜKSEK LİSANS TEZİ

POSTMODERN NARRATIVE TECHNIQUE
IN BRIEFING FOR A DESCENT INTO HELL AND
THE WHITE HOTEL:
THE FUNCTION OF
SCIENCE AND LITERATURE
ON SELF-REALIZATION

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ÖZ

POSTMODERN NARRATIVE TECHNIQUE IN BRIEFING FOR A DESCENT INTO HELL AND THE WHITE HOTEL: THE FUNCTION OF SCIENCE AND LITERATURE ON SELF-REALIZATION

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Bu çalışma postmodern anlatı tekniği ile Doris Lessing'in **Briefing For A Descent Into Hell** ve D.M. Thomas'ın **The White Hotel** adlı romanlarında, bilim ve edebiyat temaları üzerinden başkarakterlerin kendini gerçekleştirme çabasını postmodern anlatı tekniğinin nasıl yansıttığını incelemektedir. Önceki dönemlerden farklı yaklaşım ve metotlara sahip olan ve geleneksel olmayan doğası sebebiyle postmodern edebiyatta anlatı tekniği farklı bir sorunsal teşkil etmektedir. Bu kendine özgü yapısı gereği, bu iki postmodern romanda temaların aktarımının belli bir biçimde ve ötesinde sunulma süreçleri tez içinde bulgulanmaktadır. Bu tez çokyapımlılık, çoğul anlatı tekniği, merkezin yitmesi/çoğul odaklılık (desantralizasyon) ve metinlerarasılık gibi postmodern kavramlar içermektedir ve postmodern anlatı tekniğinin bu yaklaşımları söz konusu romanların tezde daha uygun incelenebilmesi için özellikle vurgulanmaktadır. Haliyle, tez postmodern anlatı tekniğinin söz konusu romanlarda nasıl bir işlevi olduğunu bilim ve sanat gibi tematik unsurlarla bireyin kendini gerçekleştirme çabası üzerinden incelemektedir ve yine bu romanlardaki anlatı tekniğiyle örneklemektedir. Sonuç olarak bu tezde, postmodern romanda anlatı tekniğinin, postmodern temalarla işlenmesi ve bunun romanlardaki konu bağlamındaki izdüşümünün nasıl gösterildiği, ayrıca postmodern edebiyatın kendine has yaklaşımını söz konusu romanlarda biçimsel olarak nasıl ortaya koyduğu, sanat ve edebiyatın toplumla beraber/topluma rağmen kişinin kendini gerçekleştirme çabasındaki rolü bulgulanmaktadır.

Anahtar Kelimeler: Postmodern anlatı tekniđi, postmodernizm, postmodern roman, bilim ve edebiyat, kendini gerekleřtirme.



ABSTRACT

POSTMODERN NARRATIVE TECHNIQUE IN BRIEFING FOR A DESCENT INTO HELL AND THE WHITE HOTEL: THE FUNCTION OF SCIENCE AND LITERATURE ON SELF-REALIZATION

SENA ÇALMAZ GÜNEŞ

This study aims to analyze the process of self-realization of the protagonists in **Briefing For A Descent Into Hell** and **The White Hotel** and the function of science and literature on this process supported by the contribution of the postmodern narrative technique. It examines the possible interrelation of narrative technique and the theme of self-realization by relying on the general outpouring of the novels. The postmodern narrative technique is peculiar to itself in terms of its varied approaches and methods. This thesis comprises of some postmodern concepts such as heterogeneity, multiplicity, decentralization, and intertextuality and these aspects of postmodern narrative technique are remarkably given emphasis for the sake of a more fitting examination of the novels in question. In this thesis, the function of the postmodern narrative technique is examined through the controversial interrelation of science and literature within both novels as a result of their common sort of protagonists and their interlocutors. Fragmented society and fragmented consciousness within the public and private worlds are illustrated in this thesis through a Chinese box structure of narrative in both novels revealing psychological, social, verbal and literary perspectives upon the protagonists seeking for their inner reality in the process of self-realization. Accordingly, the thesis resolves this process of the protagonists' self-realization through a theme of science and literature within/despite the "sane" society with respect to the postmodern narrative technique.

Keywords: Postmodern narrative technique, postmodernism, postmodern novel, science and literature, self-realization.

PREFACE

This dissertation seeks and analyzes the realm of inner voyage and exploration of inner self of the protagonists through their experience regarding social disorder and individual disintegration in the novels, **Briefing For A Descent Into Hell** by Doris Lessing and **The White Hotel** by D.M. Thomas whilst the narrative techniques of postmodern approach are taken into consideration, as the narrative style and the theme of these novels go hand in hand. The heterogeneous type of narration in postmodernism plays a significant role in the grasp of the elements such as science and literature that are the main source and topics of both novels in question. Charles Watkins and Lisa Erdman, the protagonists of the chosen novels go through a mental disorder, which is projected upon the narrative style of the novels as there is no certain order and form in the way the novels are narrated. Through amnesia and hysteria, these two protagonists will come to understand a better vision of themselves while surviving within/against the so-called sane society. My study will also demonstrate the possible interrelation and functioning of the fields such as science and literature on self-realization of these protagonists thanks to the central notions of fact and fiction in the narrative.

Firstly, I would like to thank my thesis advisor Assist. Prof. Ferah İncesu for her patience, encouragement and guidance. My beloved son, Mithat Can's deep-rooted energy and lifelong love empowered me to start from scratches. I would like to thank also my beloved family, especially my father and husband, for showing me genuine support in the process of writing this thesis and beyond a doubt, my friends who believed in my success.

“Nature does not hurry, yet everything is accomplished.” (Lao Tzu)

SENA ÇALMAZ GÜNEŞ

ISTANBUL, 2019

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INTRODUCTION

The aim of this thesis is to seek and reveal the functioning of inner voyage and exploration of the inner world of the protagonists through their experience regarding social disorder and individual disintegration in the novels, Doris Lessing's **Briefing For A Descent Into Hell** (1971) and D.M. Thomas' **The White Hotel** (1981) taking into consideration the narrative techniques of postmodern approaches. The protagonists of both novels have common and similar features such as being a man and woman having a keen interest in art, which can be seen in their identity within novels. Charles Watkins, in **Briefing For A Descent Into Hell**, is a Professor of Classics at Cambridge University while Frau Lisa Erdman, in **The White Hotel**, is an opera singer in Vienna. Both protagonists reflect a sense of art. In addition, they both go through a voyage of mindset. In other words, they both are losers in the eyes of men and women who are so-called spokesmen of rationality, normality, and stability. So, in these novels thanks to the protagonists' inner vision, they both have a different sort of perception of all existence and they are also aware of their inner realm of self where integrity prevails.

This thesis also seeks the interrelation of literature and science as a result of the contexts within the novels in terms of their narrative techniques evolving around postmodernism. Both novels share common characteristics such as the topic and similar protagonists, which encouraged my interest in and curiosity about the concepts of science and literature along with the narrative style. Both Doris Lessing and D. M. Thomas are eminent and standout authors of the twentieth century. So their common addressing must demonstrate something crucial and I make the effort to question, analyze and understand the reason behind the common features of the novels better through their narration.

In this regard, my thesis aims to see, feel and digest postmodern works better in terms of their heterogeneous narration, as the two novels in question consist of neat examples and uses regarding both the narration style in postmodernism and the multifaceted theme. Heterogeneity is related to the compilation of multiple options, so when the narrative technique in both novels is considered, the multiple uses of literary forms can be detected within the novels. There is no one single narrative approach within the novels as they both are the works of heterogeneity. While the

narration supplies very illuminative samples of postmodern works in both novels, the theme revolves around the human and his/her inner world where he/she survives the reality of their own. This makes both novels very prominent for the sake of my study in this thesis.

Analysing the protagonists, named as Charles and Lisa, successively from **Briefing For A Descent Into Hell** and **The White Hotel**, one can readily come to the idea that the inner world defines and illustrates the very simple and hard aspects of life to the ones who turn and check it. Charles considers himself on a sea voyage where things just go round and round and round as an example of the cycle of life itself whereas Lisa feels and anticipates her future through her telepathic power. Both novels are the products of an “exploration” of one’s depths. And science has a significant role in both novels as a medium between reality and fantasy, yet it is unreliable, as the analysis that Freud wants to publish is comprised of Lisa’s lies and Freud’s bias in **The White Hotel** while in **Briefing For A Descent Into Hell** it is pretty clear that there is no credence to the doctors who are incapable of reaching the inner realm of Charles. Literature, on the other hand, renders it feasible in the novels for the reader to witness the depth of inner, invisible and irrational world beyond the outer, visible and rational world.

With regards to the narration, both novels are the works of postmodernism and again they are the products of a neatly- and well-organized demonstration of varied and affluent narrative techniques. All the chapters shift the form of narration in **The White Hotel** whilst **Briefing For A Descent Into Hell** exceeds the limited formalist boundaries of a novel. As mentioned before, heterogeneity is related to multiplicity and postmodernism emphasizes multiplicity rather than adopting one single type. With regards to this perspective, it is obvious to detect the samples of flexible vision and multiple narrative voices in **The White Hotel** while **Briefing For A Descent Into Hell** supplies a multifaceted style of narrative.

My thesis also focuses on the relations between literature and science and how the interaction and oppositions between them reveal themselves by projecting on the main characters. My thesis studies and analyzes these two novels on the grounds that both novels present an akin theme of exploration towards ‘self’ by consulting the realms of fact and fiction in the novels through narration, which automatically adheres my thesis to the studies of literature and science as a subsidiary element, too. Traditionally, literature is associated with untruth and

science with truth. Yet, there have been different views relating literature to a hidden reality or ideal truth and science to alternative realities. Postmodern scepticism and disempowerment also drag science towards the epithet of fiction. All in all, literature and science are a common theme in both novels. That is why in Chapter 1, the interrelation of presumably opposing fields, literature and science will be surveyed and examined on how they co-relate with each other within the novels in question. Consequently, as the genres used in the narration such as fantasy, historical fiction, magical realism and memoir will be studied, the certain points of the novels related to the narration techniques used in the works of literature antecedent to postmodern approaches, together with a brief history of postmodern approach will be presented, too, with a comparative and thus definitive concern. Postmodernism is given in this chapter together with the pre-postmodernist period, on the grounds that nothing commences without a reason. Pre is the reason for post all the time. That is why thanks to/because of postmodernism, in this section I will also focus on the techniques, methods or styles of narration which turned into major elements of written works and writers in the twentieth century. Chapter 2 covers a detailed examination of the protagonist in the novel **Briefing For A Descent Into Hell** by Doris Lessing with regard to its connection to the inner world of self and the effect of outer identity which is shaped by the so-called sane society, on the protagonist, Charles in the meanwhile the narrative voice of this novel goes beyond the orderly form and structures. Chapter 3 focuses on the novel **The White Hotel** by D. M. Thomas and its connection to the fact and fiction through the narrative voice and characterization in the novel. In both novels, the protagonists share one common characteristic. They both are indeed well aware of their insane deeds which remind them of their true nature. On that account, characterization in the two novels will be analysed successively along with a comparison between artist and scientist in the very consideration of the concepts like power and knowledge which are the tools in the hands of artist and scientist to reshape. Thus, revisiting the inner self and its impact on both the individual and society, inner and outer worlds will be explored respectively in Chapter 2 and 3. In Conclusion, the idea that art/literature integrates humanity while science detaches is reviewed and discussed in consideration of postmodern narrative style for both novels. Art and literature have always recommended new and alternative ways to perceive things whereas science has demanded the absolute, one and only truth which is unacceptable in the area of

postmodernism since postmodernism is the realm of relativity and it always expects new versions and alternatives to everything. However, science has another feature of never turning its back on newer trials, which brings about the chaotic disposition of science. As a result, this last part of my thesis resolves the problematic nature and interaction of science and literature within both novels by making references to the inner realm of the protagonists who are the modifiers of perceived reality. Both novels have certain common points which support the main idea of my dissertation regarding the position of science and literature, how and to what extent science and literature can be influential on the inner world of oneself. So, in this last part of my thesis, common features of both novels will be stated with the reason why these two novels are chosen for this dissertation.



CHAPTER 1

SCIENCE AND LITERATURE

IN RESPECT TO POSTMODERN NARRATIVE

As life may be regarded as an ongoing stream which is unrestrained, it is a must to urge to see things within a wide range of contexts, which is demonstrated throughout the novels in question, **Briefing For A Descent Into Hell**, an inner space fiction and **The White Hotel**, a psychoanalysis fiction, through the medium of narration. As the common aspect of both novels, science and literature are the fields to be inquired with a widening background of literary theory and history. These fields have both common and opposing features to one another. Common aspects could be counted as their reinforcing critical thinking and dynamics of illumination as an outcome of an inquiry. When looked from a historical point, literature has been connected to irrationality while

science has traditionally been seen as the apex of rationality. For the scientist, as the traditional image has it, is the dispassionate seeker of the truth - the person in the lab coat, untroubled by passion or emotion, unbiased by prior conviction, guided only by reason, patiently observing, experimenting, following the evidence wherever it leads. On this image, the scientist believes and acts entirely on the basis of evidence and reasons. (Siegel, 1989: 9)

However, since the twentieth century, the relation between literature and science has been acknowledged and given more attention from men and women of literature with a collaborative attitude. It has started to be thought that literature, in other words, the world of sentiments is well-functional in the world of understanding and proof which is science and vice versa. Jonah Lehrer recommends a belated communication of these two fields which have had a lack of interaction up to modernism. In his book **Proust Was a Neuroscientist** he comments on historic and distinguished figures of literature, painting and music concerning the interesting relationship between their artistic technique and scientific realities or data, especially about the human mind. In his “Prelude” to the book, he underlines a necessity to reconsider or realise the essentially uncontroversial link between science and art:

Their imaginations foretold the facts of the future.

Of course, this isn't the way knowledge is supposed to advance. Artists weave us pretty tales, while scientists objectively describe the universe. In the impenetrable prose of the scientific paper, we imagine a perfect reflection of reality. One day, we assume, science will solve everything.

In this book, I try to tell a different story. [...]

One of the most important influences on all of these artists-and the only influence they all shared-was the science of their time. (Lehrer, 2008: vii-viii, ix)

Science and literature, these two different fields and their perspectives towards life provide the human mind with a clearer and more comprehensive understanding of life and present the meaning out of the material world around them since "life is a continuous adjustment of internal relations to external relations" (Burroughs, 1914: 419). Inspiration thanks to art and literature is rarely a source of science while the exact knowledge is seldom adequate in a work of art all alone. However, with modern literature, the gap between literature and science got lessened. They started to seem "alike in their spirit of inquiry, their search for truth. They question every moral and spiritual doctrine; their only morality is to be true to their disciplines" (Traschen, 1964: 249). Although they look alike, it is obvious that the differences still make an outstanding influence on the way they approach reality. Isadore Traschen defines this divergence as the difference between understanding and knowing. She says:

You understand objectively, impersonally, like the scientist; you know subjectively, personally, like the poet. Understanding requires the detached apprehension of an object by a neutral observer; knowing demands the embrace of a subject by an involved person. (Traschen, 1964: 250)

The co-function of literature and science in these postmodern novels of D.M. Thomas and Doris Lessing supplies readers with a deepening inner vision of themselves while the protagonists' inner, suppressed conceptions about reality are displayed and unveiled through scientific methods. Lisa Erdman, in the novel **The White Hotel**, goes through her own conception of reality with the help of Freud, her psychoanalyst and his treatments regarding her childhood trauma of seeing her mother with her uncle in sexual intercourse. However, in the novel **Briefing For A Descent Into Hell**, it is additionally possible to see the restricting side of science

when science does not go hand in hand with common sense as it is noticed in the example of Doctor X who rejects to consider and understand the reasons of the patient's insistent refusal of treatment which would turn him into a 'normal' person. Still, both novels serve the postmodern ideology in a similar way in terms of their themes as they both have similar protagonists going through the personal experience of interaction with the outer world.

A normal being would never go into depths, never consider the adverse and certainly would never go through the kingdom of madness. However, madness, in other words, mental disorder is a potential for the individual to recover from the disease of normality which keeps them blind to the inner conceptions. In both novels, the paradoxical association of mental disorder and self-knowledge is a significant example of the common idea of madness being revealed in western writing. In this regard, Corinne Saunders and Jane Macnaughton present the samples from Shakespeare's works. They say:

Who can forget the suicide of Ophelia, the descent of Othello into madness, or the gradual overturning of the mind of Lady Macbeth? Against such violent fragmentation of the self, medicine can too often seem useless: 'Canst thou not minister to a mind diseased?' demands Macbeth of the physician, who can reply only, 'Therein the patient must minister to himself'. Earlier in the play, the doctor's words to the gentlewoman who watches with him as Lady Macbeth sleepwalks recall what is often the only resort beyond the self, 'More needs she the divine than the physician.' Yet madness has another side: in its very darkness, illumination may be found. (Saunders, 2005: 2)

Throughout history, madness has also been seen as a medium for creativity. Literature is associated with madness while science is thought to be the realm of sanity, yet there is a common confirmation that art and literature heal the immature and unsophisticated fragments of a human. Moreover, the healing feature of art and literature is found even within the very early writings. For instance, "the Greek god Apollo was the patron of both poetry and medicine. Poetry was seen as possessing the power to heal, not only its audience, but the poet himself" (Saunders, 2005: 67). That is why it can be said that science and literature are not exact oppositions to each other, they actually have qualities in common. It is not only science that heals but also art and literature. Art and literature have bonds to sanity and healing, the examples of which are seen within both novels.

Although it is possible to witness even the collaboration of science and literature within different works of literature, it has still been construed as opposed fields throughout history. Literature and science have been acknowledged in history to be de facto disparate disciplines because of having their own peculiar methods or approaches to phenomena while the postmodern approach promotes the possibility of inter-disciplinary outlook to every single branch. John Burroughs considered that art and literature have their basis on and bias to love, joy, admiration and speculation while there is no relation to the exact knowledge which is the foundation of science. So it is pretty clear to conclude that “inspiration is from within, but scientific knowledge is from without” (Burroughs, 1914: 417). However, as a new species of studying, David Porush asserts that “science and literature are viewed as collaborators, synthesized into a larger mode of discourse which in turn implicates a ‘postmodern’ epistemology” (Porush, 1990: 2). And thanks to the postmodern vision, phenomena are all interrelated and can be better understood if considered with a grandlist of perspectives. Within a postmodern approach, there is no one way, true way or the best way for anything on the grounds that it is the realm of endless variety and ultimate compilation of relativity. Even there are various definitions considering postmodernism itself. What is postmodernism? “People have been speaking postmodernism all their lives without knowing it” (Hassan, 1986: 503). If considered as a philosophical movement, “postmodernism would be a form of scepticism – scepticism about authority, received wisdom, cultural and political norms, etc.” (Sim, w.date: 3). Stuart Sim also adds that scepticism undermines the ultimate truths of philosophical theories and inquires what counts as the ultimate truth. In this sense, Friedrich Nietzsche’s call for a “revaluation of all values” (Sim, w.date: 3) makes a significant statement for better understanding of postmodernism. Reconsideration of everything and incapability to title or categorize the things for certain are the inescapable nature of postmodernism. In this sense, it can be said that postmodernism is problematic, and even as a term it can be controversial. Michael Roberts says that “‘Postmodern’ is a slippery term that has had a complicated conceptual development. The ‘post’ can refer to either modernism (cultural aspects of the modern world) or Modernity (the socio-economic formation of the modern world)” (Roberts, 2000: 682). Brian McHale adds that “nothing about this term is unproblematic, nothing about it is entirely satisfactory” (McHale, 1992: 3). Additionally, Linda Hutcheon defines postmodernism by calling it a ‘contradictory

phenomenon' and suggests that "it uses and abuses, installs and then subverts, the very concepts it challenges" (Hutcheon, 1988: 3). Hutcheon adds that postmodernism is contradictory and double coded, since "it works within the very systems it attempts to subvert" (Allen, 2000: 189). It can be said that postmodernism unitedly accepts and challenges concepts that it takes into consideration. It is like a revolt even to itself, which can be seen in the words of Ihab Hassan as he mentions "selflessness" with regards to postmodernism:

Postmodernism vacates the traditional self, simulating self-effacement - a fake flatness, without inside/outside - or its opposite, self-multiplication, self-reflection. Critics have noted 'the loss of self' in modern literature, but it was originally Nietzsche who declared the 'subject' 'only a fiction': 'the ego of which one speaks when one censures egoism does not exist at all'. Thus postmodernism suppresses or disperses and sometimes tries to recover the 'deep' romantic ego, which remains under dire suspicion in post-structuralist circles as a 'totalizing principle'. (Hassan, 1986: 504)

In a literary context, postmodernism is taken into account with a bunch of aspects such as de-composition, fragmentation, collage, reécriture along with others. Moreover, it is not easy to limit postmodernism within certain forms as all the aesthetic practices and elements of postmodernism such as bricolage, reflexivity, hybridity, pastiche, decenterism and so on were even existent in modernism (Anderson, 2002: 114). As it is seen, postmodernism holds a wide circle of forms, approaches and aspects. In addition, according to postmodernism, everything is interrelated. Considering this fact, there was no only and lonely original text, which actually refers to the theory of intertextuality by Julia Kristeva, a French theorist. So, every text is in some ways interrelated to each other. Similarly, in a postmodern literary context, it is welcome to expect various literary forms together in one text where there is no apparent split of forms as well. A work of art may well include a poem, story, essay and so on. Indeed, it was not something new as again bountiful examples were possible to be seen in the modern era. What has changed is the excitement about the new concepts. In modernism, all the approaches were welcomed with greater enthusiasm, yet, it started to be lost and everything started to be reviewed with scepticism in time towards the 1960s/70s. The changes were in all areas of life from the inventions of new electrical items such as the radio, television to various art approaches such as surrealism (Best, 1991: 112). Graham Allen says

that “the new media of film, television, and video also, of course provide us with our main forms of access to local, national and global events” (Allen, 2000: 182). Thus, the relation between reality and representation just like the relation between fact and fiction was on the limelight as public attention comprised these new and swift sources of information. Yet, the wind of revolution which was the starting point of all avant-garde arts started to disappear. There is the main point of distinction between modernism and postmodernism although they share common elements. Modernism was a time of collective movements such as imagism, futurism, surrealism, expressionism, constructivism and they all had their own boundaries separating themselves from each other according to the manifests they contain. However, in postmodernism, the revolutionary acts were less and the avant-garde was received with more scepticism. There were no more “-ism”s in the postmodern times as it has never been a world of boundaries or limits, but a world of intertwining where exceeding the boundaries and hybridity are celebrated (Anderson, 2002: 131). It was mostly apparent to feel the impact of postmodernism in the 80s and 90s as they were the outstanding times of postmodernism (Anderson, 2002: 138) while, in almost accordance with the ambivalent attribute of the term and movement, some writers and scholars regarded the 90s as the end of postmodernism, or “From the late 1980s onwards [...] have foreseen the death” (Apolloni, 2017: 6; Gibbons, 2017: par. 1). So, it can be said that there are conflicting views about the exact time of the end of postmodernism, which is so applicable to its nature. However, what it brings is certain regarding the multiple and hybrid conceptualizations. For example, certain artistic approaches and narrative devices such as intertextuality, pastiche and heterogeneity have been used in literary works. In the postmodern era there is a deliberate inclination to such bountiful use of literary material and forms. All these different forms and literary content have a co-function in the same work of art, which brings about the infinite, indefinite but rich-in-potentiality nature of postmodernism. The split of forms can be seen in modern literature but it is also very frequent to come across the examples of the works where more than one literary form is used. Even it is almost acceptable to say that avant-garde art, modern or postmodern art, aestheticism or even romanticism are all no more so distant from each other (Best, 1991: 147). There is a kind of so-called ‘celebration’ of cooperation for these types of art in postmodernism. Apolloni says:

art is seen more as a combination than a creation. The postmodern author does not conceive originality as *ex nihilo* invention, but as a specific way of treating an object.

As John Barth says, postmodern literature is a literature of exhaustion, which is why it operates with previous practices, thus earning the epithet of the literature of replenishment, and receiving within it all previous literary practices, because it is an *ars combinatoria*. Because the postmodern work is a bricolage, postmodern authors are often accused of plagiarism. Among the most famous examples is D. M. Thomas's novel **The White Hotel**, which imitates many styles, mixes many materials previously dealt with by others and contains several paragraphs of Anatoly Kuznetsov's **Babi Yar**.

Thus, creation comes to an end as originality and lives under the mask of authenticity. (Apolloni, 2017: 6)

Apolloni regards that there is no more possibility of creation or even invention in literature and the value of writers is not in creating, but in "combining differently." He regards the alphabet as the invention:

Everything else in literature is a combination of letters, yet in postmodernism a novel cannot simply be called a combination of letters, but a combination of signs. Images also enter the novel through the method of montage, with techniques of collage, *cut-up*, or *découpé* (started by Dadaists and followed by postmodernists), which allows for the implication of photos, pentagrams, paintings, drawings and sketches in the text. (Apolloni, 2017: 5)

So, within postmodernism, it is more intentionally accessible to come across a story, a letter or a poem within a novel. It is not challenging to acknowledge that it is available to construe the readers as writers recreating the work in their hands by using the images of their understanding when this celebration of cooperation in the structure of the literary works is taken for granted. So, in postmodern novels, the reader somehow becomes a participant in the postmodern text's construction, or at least he/she is allowed to participate in the workshop of the writer (Apolloni, 2017: 5). That is why in the postmodern novel, the function of reader stands out as an alternative writer as well and the various literary forms in the work of literature trigger the reader to be a surrogate writer in the 60s. Michael Greaney says that:

The author – that flesh-and-blood individual with a pen, typewriter or word processor – does not come into it; the 'identity of the body writing' is simply erased by the text to clear a space for the new arbiter of meaning, the reader. (Greaney, 2006: 60)

In this sense, it is relevant to utter the idea of “the death of the writer” by Roland Barthes. In the classical period, the writing was attached to the author who might seem an unquestionable or even a ‘natural’ figure. Michel Foucault is against the conventional concept of the god-like author. He “argues that the task of criticism is not to bring out the work’s relationship with the author, but rather to analyse the work through its structure, its architecture, its intrinsic form, and the play of its internal relationships” (Mills, 2003: 11). So, he thinks the conventional approach to the author impedes “the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction” (Foucault, 1988: 221). Thus, “Barthes, like Foucault, argues that the author is anything but unquestionable or natural” (Allen, 2000: 71). Moreover, when the writer is questioned, it is also culture and the history of language that are questioned. Michael Greaney puts it very well in the following:

The author is no longer an inspired genius who creates the work *ex nihilo*; the self-conscious, self-determining human subject has become the plaything of impersonal discourses and desires; the universal truth claims of political, religious and scientific ideologies have dissolved into interchangeable micro-narratives; language has become a self-enclosed system with no purchase on any non-linguistic reality; indeed, ‘reality’ is nothing more than a copy without an original. (Greaney, 2006: 2)

So a written text is not a work of only the author, there are certain elements such as cultural background, dominant discourses, philosophical visions, experiences etc. affecting the author consciously and unconsciously in the process of creating his/her work of art. Furthermore, when postmodern works are taken into account, it is apparent to realize the effect of relativity which brings out the infinite probabilities of a case. In this regard, Andrew Bennet says that “[...] the origin of the text is not a unified authorial consciousness but a plurality of voices, of other words, other utterances and other texts” (Bennet, 2005: 72). Thus, multiplicity and decentralisation are exerted in the narrative. Another important point is that Barthes asserts the function of the language into which the text is born. The language adds the mentality and understanding of its own properties to the text. In “The Death of The Author”, Barthes says:

It is language which speaks, not the author; to write is, through a prerequisite impersonality (not at all to be confused with the castrating objectivity of the realistic novelist), to reach that point where only language acts, 'performs', and not 'me'. (Barthes, 2002: 143)

With regard to the sub-reading of a text which is existent in the language itself, there comes the idea of intertextuality when it is taken into account that there is not only one original text. It is essential to remember Derrida and his renowned statement: "nothing exists outside the text." All the main thoughts, meaning, connotations and more are already within the structure of the text. However, Derrida also says that the concept of the structure has always been dubitable since the beginning of western science and philosophy (Derrida, 1998: 504). So, Derrida, as a follower of Saussure detecting the arbitrary relationship between the signifier and the signified (Saussure, 1959: 67), trusted in the signs in a text furthering the concept and meaning of the text by depending on the language, on how it functions and on its power to reveal everything related to the writing. Correspondingly, "meaning comes not from the author but from the language viewed intertextually" (Allen, 2000: 74). Paul Hamilton says:

To understand another's language, though, you need more than a dictionary, more than a grammar. To understand the use of words which gives them their meaning you require a thicker description of linguistic behaviour than is found in any conventional primer. In Geertz's ethnology, everything is the context for something else; nothing is the privileged repository of significance. (Hamilton, 1996: 133)

There is a constant connection between everything and one thing. Interrelation is immense especially when intertextuality is considered. There is not only one original text, so the interrelation of all the literary forms and various fields makes a certain reference to postmodern novels being studied in this thesis, **Briefing For A Descent Into Hell** and **The White Hotel**.

In **Briefing For A Descent Into Hell**, intertextuality is seen in certain parts of the novel. For instance, there is a reference to T.S. Eliot, "I gotta use words when I talk to you" (Lessing, 1971: 105). Furthermore, there is a sense of relation to the literary work **The Odyssey** thanks to the voyage the protagonist takes in the initial part of the novel. Watkins is similar to Odysseus as a voyager. Plus, there are direct and indirect references: whenever he is asked of his name, Watkins gives the names

of heroic questers such as Jason and Jonah. Thus, these literary figures as well as the references to the sailors such as Sinbad, Gulliver and the Ancient Mariner give the transtextual and intertextual aspects of the novel. Additionally, it can be seen that Doris Lessing is influenced by Ronald David Laing, a British writer and psychiatrist, who disapproved of standard schizophrenia treatments such as electroshock (Conboy, 1990: 68). So, it is apparent that in a single text there can be quite many relations to various sources, which are the examples of intertextuality.

Similarly, in **The White Hotel**, intertextuality can be found within the parts of the novel including the sayings of Shakespeare and Goethe. “The lunatic, the lover, and the poet, Are of imagination all compact . . .” (Thomas, 1981: 115). This is from **A Midsummer Night’s Dream** by Shakespeare while “Ach, ich bin des Treibens mude! Was soil all der Schmerz und Lust?” (Thomas, 1981: 129) is from **Wanderer’s Song At Night** by Goethe. Intertextuality is also observed through D.M. Thomas’ interweaving Freud’s works such as “**Beyond the Pleasure Principle** and **The History of the Psychoanalytical Movement** into a series of narratives in which the boundaries between history and fiction remain fluid and ambiguous” (Lougy, 1991: 91). The letters shared among Freud, Ferenzci and Sachs in the Prologue of the novel make a precise reference to the reality as they are all real characters of history, which holds history so close to fiction and make it ambiguous. Multiplicity, heterogeneity, and decentralisation are all induced. Thus, it is pretty clear that there is an intertwining of fact and fiction on account of the author’s use of real characters in the novel. Robert E. Lougy puts this situation into words as follows:

In **The White Hotel**, the distinctions between truth and fiction, reality and illusion, and, indeed, even between life and death tend to break down, and because we prefer that our fictions, as well as our lives, have the semblance of order and meaning, we attempt to interpret and bestow coherence upon the events we witness. In doing so, however, we confront the same risks as the novel’s central characters, who also attempt to understand what has happened, what is happening, and what will happen. In this respect, **The White Hotel** is a fiction that requires interpretation while at the same time it testifies to the difficulty and danger of any interpretive act, disclosing those opaque and fragmented shards of experience that we can reconstruct into coherent and intelligible patterns or shapes only if we are willing to misunderstand or falsify the experiences themselves. (Lougy, 1991: 91)

As mentioned above, the danger of the interpretative act through which multiplicity and decentralisation are emphasized is a controversial issue to be considered in postmodern works since it has an undetermined nature and this may cause textual instability. Moreover, the presence of Freud within the novel and the use of several Freudian texts boost the instability of the text. These Freudian texts in the novel are woven into the fictional fabrics. The idea of psychoanalysis by Freud has an essential point in the novel. "Derrida regards psychoanalysis primarily as teaching of a certain method of deciphering any text" (Lougy, 1991: 92). So, it can be said that psychoanalysis is a scientific activity which is at the same time an act of interpretation. There is a kind of collaboration of science and literature as interpretation is related to imagination. Similarly, in his book, **Interpretation of Dreams**, "Freud often speaks of the textuality of dreams, comparing them to transcripts to be deciphered or pictographic scripts to be interpreted" (Lougy, 1991: 92). There is an indispensable link between the symbols within dreams and the psychology of dreamers. Edward Glover emphasizes this link by saying that:

In these sophisticated times when it is taken for granted by all and sundry that dreams have something to do with psychology and when even the hard-bitten psychiatrist in his more reckless moods is ready to wager his respectability on a discreet dream interpretation, it is hard to realize how momentous were the issues that hung on Freud's discovery of their way and meaning. (Glover, 1956: 109)

In addition, Lougy tells us that "every dream contains an ultimate indeterminacy, that point beyond which interpretation cannot go" (Lougy, 1991: 92). And with regards to the impossibility of certainty, he adds that "there is often a passage in even the most thoroughly interpreted dream which has to be left obscure" (Lougy, 1991: 92). The impossibility of an entirely true interpretation is well demonstrated in his own expression regarding interpretation. Edward Said and Gayatri Chakravorty Spivak have a similar approach as well. According to Said, "texts exist in a constantly moving tangle of imagination and error" (qtd. in Lougy, 1991: 92). Just like him, Spivak also points out that "textuality is not only true of the object of study, but also true of the subject that studies" (qtd. in Lougy, 1991: 92). That is why the truth of information is to be questioned, too, as information is not only information by itself. John Battista notes that:

although information is commonly thought of as an entity or a thing carried by a signal or input, this mechanistic interpretation is actually false. In information theory, "information" is defined in terms of a relationship between an input and a receiving device. From this perspective, it is impossible to talk about information independent of some receiver. A book contains no information for someone who can't read. (Porush, 1990: 44)

Things are defined more as how they are perceived or interpreted. This leads to multiplicity and relativity. In such heterogeneity, it is difficult to mention the best, the only and the absolute truth. Moreover, nothing stands just by itself in this multiplicity. That is why it is obvious that the texts are interrelated to each other in all postmodern works and they contain a great many references to the other texts. Multiplicity and decentralisation are the outstanding characteristics of postmodernism.

In the light of the framework of a briefly given background of postmodernism and the concept of the possible interrelation of science and literature above, in my thesis, the potential self-realization of the so-called insane protagonists of the novels in question can rely on multiplicity and ambivalence reflected through the narrative technique and style. The effect of perceived reality on the individual and the groundless intervention of sane society will be explored and the significant role of narrative technique which shapes and transfers the messages of the novels is studied with regards to the postmodern narrative style.

Both writers, Doris Lessing, and D.M. Thomas choose the same thematic pattern to imply the essential core of awareness with unconscious protagonists going deeper through their dreams or fantasies. These patient protagonists who do artistic deeds and have visions towards life are interrupted, led or distracted by the men/women of science. The reader is sometimes in the mind of the protagonist and other times he/she can observe fiction from other perspectives and styles, and such an approach to narrative voice creates a kind of collaboration of subject and object. Thus, fact and fiction are bound to each other in these novels from time to time and what is real or what is imagined is not so clear. The reality within self and beyond self is questioned through the eyes of the protagonists of the novels. This questioning of inner and outer worlds lead the protagonists towards self-realization and awareness of integrity through which a cosmic harmony is attained.

As it is known, postmodern perspective puts heterogeneity and multiplicity in the limelight and it is difficult to determine one thing as the best or the only. In both novels, it can be said that there is an urge to demonstrate this heterogeneous approach via the shifts of narration almost in each chapter or part of the novels. When the postmodern narrative technique used in these novels is taken into account, it is clear that both Doris Lessing and D.M. Thomas illustrate primary and pivotal examples in this regard.



CHAPTER 2

BRIEFING FOR A DESCENT INTO HELL:

THE AMNESIAC PROTAGONIST'S INNER VOYAGE

The protagonist of the novel, Charles Watkins, a professor of Classics at Cambridge University goes through amnesia and this memory loss takes him to a kind of inner journey where the reader witnesses the mindset of an amnesiac person and how complicated but serene it is to lose sanity and review what is left back when looked from a distance. Being the Other is precious in terms of discovering the self even though it may cost a lot. In this novel, Charles is in quest of his inner world, travelling through his memories and imagination while Doctor X, Doctor Y and his friends push him to surrender and come back to reality. Conjointly, the postmodern narrative technique used within the novel ensures the projection of this theme of the protagonist's struggle for the reality regarding his inner world. Thus, decentralization, multiplicity, heterogeneity and intertextuality within the novel supply the reader with a depiction of the content as the protagonist's mindset holds corresponding features of the narrative technique of the novel.

Thanks to his suffering from a breakdown, Charles Watkins gains a subtle and precious vision of his inner world and sets off to psychological speculation which will take him from a whirling raft in the Atlantic to even an exterior space journey. Lynn Sukenick says that:

"If you remain attached to the few things with which you are familiar, it will only make you miserable..." Always pained by narrowed horizons, Lessing gives her novels a broadness of scope which is one of their most striking and enriching features, a feature with which she contradicts the conventional idea. (Sukenick, 1973: 534)

The territory of the inner mind is difficult to comprehend, yet leaving the comfort zone is to be taken and Charles Watkins demonstrates the act of courage and seeks awareness beyond superficiality. From the narrative aspect, through the stream of

consciousness within the text, the mind of Charles is visited and glanced by the reader as he takes the journeys. In this novel of inner space fiction:

we observe the consciousness of a man who has lost his "memory," who is supposed to be "mentally ill." The man himself, Charles Watkins, remains shadowy, incomplete, vague-impersonal. Yet this very impersonality helps one to discover that the entire concept of "personality" has changed. Tendencies, insights, perceptions that are revealed only in bits and pieces in the earlier novels are now carried to their firmest and most logical conclusion. (Kaplan, 1973: 537)

The novel starts with a place "Central Intake Hospital" and then a date, "Friday, August 15th, 1969" (Lessing, 1971: 11). Then, an official paper description of a patient's identity is given. The narrative technique gains a formal reliance in these parts including official documents. Yet, in these official papers, the only information attained regarding the patient is its being a male. "No name, no age, no address... No marks of identity" (Lessing, 1971: 11). Name, age, and address are all artificial marks of identity except his being male. These artificial marks of identity are given by an artificial, man-made system to the individual whereas sex is genuine from birth. So, starting with only genuine information about the protagonist makes a significant statement regarding both the narrative technique and theme at the beginning of the novel. And he will be called only "patient" for the whole one-third of the novel until the doctors and the other staff of the hospital get to know him and learn his identity as a professor, husband, father, and colleague.

Until the time that the doctors learn the patient is Charles Watkins, the novel looks like a science fiction kind of novel thanks to the travellings the patient is going through. Moreover, he looks like a messenger from one of the celestial gods, as what he utters is not only about himself, but also it may be construed as a message towards all the humans around him. When the narrative perspective is taken into account, it can be said that "Lessing develops a dialectic between text and reader; one character (usually the narrator) functions in the role of envoy or mediator between the ideological message of the text and the reader" (Rubenstein, 1988: 265). Thus, there is a sense of struggle in the text to convey a message to everyone. And "everyone" consists of both fictional and actual characters. So, it looks as if there is a struggle of "awakening", a kind of quest to be considered. Maria Del Mar Asensio Arostegui says that:

A quest is a journey of search, an uncertain but significant journey into the unknown. What is searched for varies considerably from one quest to another; it may be either proximate, a real object, or ultimate, an abstraction. No matter what the goal is, it is related to the self-realization of the quester who, most often than not, finds himself in the course of the journey [...] The setting of the quest, its geography, is never the world of reality but a patterned emblematic landscape which becomes a projection of the mind of the quester, in such a way that the outer progression and movement turns out to be a metaphor for the inward search of self-discovery. (Arostegui, 1993: 87)

That is why it can be said that Charles Watkins is going through a self-realization process as he is questioning and trying to remember the true face of being, which gives the reader the idea that there may be sanity in insanity. In this respect, if the sanity is considered as the dominant power of community, Watkins individually goes through a challenge and performs a decentered perspective against the centre being held by the wise and sane people of the community, the doctors within the novel. Moreover, by forgetting his identity and struggling to remain rootless, he stands out as a postmodern character who is decentered by anything related to identity. Thus, decentralization as a postmodern approach can be found within the theme of the novel as well as the narrative technique that is deprived of a center. The questioning of the artificial identities given to the protagonist and the decentered exposure of the text reminds the reader of Linda Hutcheon's explanation with regard to postmodernism, she states that: "Postmodernism questions centralized, totalized, hierarchized closed systems [...] while pointing out that the orders we create are just that: human constructs, not natural or given entities" (Hutcheon, 1988: 42).

The first words of the patient in the novel are "I need a wind. A good strong wind. The air is stagnant" (Lessing, 1971: 12). He is well aware of what he needs and how the air surrounding him is. He needs the flow, action, the thing that will keep him enlightened. The doctors, men of science, on the other hand, are in search of a visible and palpable feature about this patient who just rambles about nonsense according to their perception of reality. Doctor Y, sounding "why", suggests and attempts to figure out the reasons behind the patient's rambling. Meanwhile, Doctor X stands for the black side of science which excludes the abstract totally, that is why he does not care about the whatfors and whyfors; as a result, he constantly recommends the shock therapy for the patient almost in every part of his emergence in the novel. Doctor X's presence is avoided by the patient on the grounds that

Doctor X is mostly reliant on drugs and shock treatment. Doctor Y, on the other hand, tries to understand the patient, listens and writes down what is going on in his mind so as to clarify the problem with the patient. Science and literature and how they function with/against each other now and then in the novel become a significant issue to be considered in this regard. Watkins, a professor of Classics represents the embodiment of the beauty and capacity of literature which provides one with a broadened perspective of perception in life while the doctors and the hospital officials stand for the field of science which takes only the ultimate truth into consideration until the truer is found. Rather than the ultimate truth, postmodernism underlines heterogeneity and multiplicity that is why thematically and narratively the novel highlights the possibility of diversity instead of homogeneity. And as expected, even science may have various beholders, too with diverse approaches as it is seen in the example of Doctor X and Doctor Y whose recommendations differ in the text. So, the text celebrates heterogeneity while opposing the ultimate truth which may be palpable for others, even for the doctors of the novel who are men of science. Another example of this can be found within the “afterword” of the novel where Lessing tells that the script about the patient is sent to two doctors who are at the head of their profession, but still, they agree about nothing at all, which may display the problematic aspect of science:

One was the Consultant Psychiatrist at a teaching hospital attached to a large university – a man who trained future doctors and who treated patients. The other was a neurologist working at a large London teaching hospital, who had a Harley Street practice.

In short, these were men at the head of their profession.

I asked them to read the script and to tell me what was wrong with the man, as dispassionately as if he were a patient coming to their consulting rooms or patient departments.

They were kind enough to do so, taking trouble over it, and time.

But their skilled and compassionate diagnoses, while authoritative, were quite different from each other's. They agreed about nothing at all.” (Lessing, 1971: 252)

As for the narrative technique again, Doris Lessing applies to the representational function of language but escapes through imagination thanks to the schizophrenic and transcendental travels that the protagonist experiences in the novel:

A conscious reading of **Briefing for a Descent into Hell** is bound to reveal a rich postmodernist narrative, full of archetypal motifs, whose thematic core is almost as old as literature itself but which has been given a highly original modern treatment. (Arostegui, 1993: 85)

Doris Lessing describes the fantasies of other worlds. The reader feels and visualizes the mind of the patient thanks to the narrative technique. Doris Lessing writes the one-third of the novel also employing dialogues, just like a play. Alongside this pastiche, the stream of consciousness also helps this type of multiple descriptions. Thus, this sort of narration creates a kind of feeling of distinction between the self and the other as Watkins demonstrates an immensely fragmented individuality in the text via his dream-like outpourings and rejection of the artificiality proposed by the sane society. There is a distinction between the public and private worlds and Doris Lessing demonstrates this to the reader through her multifaceted narration. Before the character's travelogue flow, the initial parts of the novel is given as a dialogue:

DOCTOR Y. What is your name? Will you tell me?
PATIENT. Jonah
DOCTOR Y. Yesterday it was Jason. You can't be either, you know.
PATIENT. We are all sailors.
DOCTOR Y. I am not. I am a doctor in this hospital. (Lessing, 1971: 14-15)

The doctor fails to understand Watkins when he says "We". The doctor replies with the subject "I" referring to his social role, not even his personal identity. The dialogues between them reveal the distinction between public and private worlds within the narrative. There is a similar articulation of the patient with the Nurse as well:

PATIENT. You. You said We. I know that "We". It is the categorical collective. It would be so easy for you to do it.
NURSE. But what do you want me to do?
PATIENT. *You as We. Not you as you.* Lift me, lift me, lift me. It must be easy for you. Obviously. Just use your –force, or whatever it is. Blast me there.
NURSE. Where to? (Lessing, 1971: 15)

In this respect, Sydney Janet Kaplan focuses on the internal individual world and the relation of the individual to the collective. She distinguishes the sense of "I" from the sense of the collective "We". She diagnoses "an extension of I into 'We' as a further step in the evolutionary process" (Kaplan, 1973: 539). Without this

evolutionary process, all would be just Rat-dogs and Apes, which are the uncompleted creatures, two instances of a half race in the novel, failing to understand the reality, the prime source of their existence. In the novel, Watkins, after the experience of the Crystal which enabled him to see everything from far away thanks to its lifting off, from Earth to outer space and which also enabled him to surpass the notion of selfish self as a reward of this spiritual ascent, sees the mess below where he had to stay with the Rat-dogs. He is uncomfortable with them and says that:

In my sleep one or more of the Rat-dogs came to examine me, for I saw their spoor and dung when I woke. But they did not harm me. I dreamed of them though, and cried and struggled in my sleep, imagining myself their prisoner. (Lessing, 1971: 72)

Watkins regards Doctors, the Nurse, and all the others as Rat-dogs who “move about in mixed groups or packs, males and females together, with or without young and again they are the ones who separated into smaller groups based on a mating couple, and these appropriated separate rooms in the houses” (Lessing, 1971: 73). It is obvious from this description and the following explanation of these creatures that Watkins refers to human beings and their artificial system of survival. Moreover, he feels uneasy among the hospital officials as they examine him and this causes Watkins to feel like a prisoner in their hands. Additionally, Doris Lessing discloses certain shifts of phenomena, human beings, happenings on Earth so that she displays an illustration of human being and its approach towards life and perception of reality via these creatures and what and how they do things on Earth. She supplies possible versions of visions and creatures in the text. Another implication can be considered in such a way that there is an alternative version to everything and this is a permanent phenomenon in life. To cite an example, “There were mass movements of lower forms of animal and insect, locusts, rats, mice. There were sudden epidemics” (Lessing, 1971: 118) which kill the whole nations of people. Yet, the beginnings of another pattern are always a possibility, so the novel mentions rebuilding and recreating, and a new race of everything:

It was a mutation. While not much different in appearance from the previous human, the new human being had increased powers of perception, a different mental structure. This remnant of an old, or the beginning of a new race, had as heritage all the accumulated experience of the human race, plus, this time, the mental equipment to use it. (Lessing, 1971: 119)

As seen above, the representative function of the words conveys a conscious understanding of life forms on Earth. Lessing puts the emphasis on Nature by calling it “resourceful, making virtues from deficiencies” (Lessing, 1971: 119). Nevertheless, it is damaged by human beings. This is conveyed symbolically in the narrative. The war of Rat-dogs and the Apes causes harm on Earth just as human beings do so. Humanity destroys the world with bad intentions. Nature suggests a unity, however, the bad intentions of humans destroy the beauty of this unity. This is seen in the sentence “The world as it was before man filled and fouled it” (Lessing, 1971: 211). There is a huge criticism of humanity. Without the touch of human beings, it would still be nice as it was at the beginning. Still, no matter how many times the creatures in Nature attempt to devour it, it is always Nature that owns the triumph. Lessing expresses the main aim of existence and the connection of human beings to nature as follows:

Now the Permanent staff on Earth have always had one main task, which is to keep alive, in any way possible, the knowledge that humanity, with its fellow creatures, the animals and plants, make up a whole, are a unity, have a function in the whole system as an organ or organism. Our Permanent Staff’s task is always extremely difficult, the main feature of these human beings as at present constituted being their inability to feel, or understand themselves, in any other way except through their own drives or functions. They have not yet evolved into an understanding of their individual selves as merely parts of a whole, first of all humanity, their own species, let alone achieving a conscious knowledge of humanity as part of Nature, plants, animals, birds, insects, reptiles, all these together making a small chord in the Cosmic Harmony. (Lessing, 1971: 120)

Cosmic Harmony rules include being a unity no matter what form of life is considered. Lessing repeats the same message in various parts of her novel. The message can be found within the dialogues shared between Watkins and others, and it can be even seen in the parts involving planets and the Crystal through which he takes a journey to the upper side and sees all as One. Taking a step backwards is useful to see the whole of the picture, which can provide the onlooker with a better vision and understanding. That is why Crystal has a metaphorical function to convey this message to the reader. Moreover, due to this crystal spaceship, Watkins is taken off just like a prophet and what he sees below becomes a mess of humanity.

Via her use of the postmodern narrative technique, Doris Lessing refers to many ideals, beliefs and fields through this multifaceted style of narrative voices. The initial parts of the novel contain dialogues, yet then, the narration style of the novel alters into the stream of consciousness while it also consists of certain medical reports of the hospital from time to time, which asserts an alienation effect. Thus, Lessing succeeds in going beyond the limits of language. Words are not adequate all the time, yet the images, connotations or the subreading of a text can help the author to convey the closest meaning. As she says in the novel "I gotta use words when I talk to you" (Lessing, 1971: 105) by making a reference to T.S. Eliot, which is an example of intertextuality within the novel, she emphasizes the words' being products of a man-made system because they are the words of society. However, literature renders it possible to question and this is given through this use of certain images, alliterations and repetitions in the novel by Doris Lessing. The images such as Crystal and Rat-dogs, alliterations such as the Sargasso Sea and Florida florissant, and repetitions of certain words such as "blow blow blow my love to me" (Lessing, 1971: 14) and "around and around and around and around [...]" (Lessing, 1971: 15) demonstrate how the style of wording affects the overall flow of the text and reflects a subjective and searching stance via not only the multilayered content but also a vortex of narration.

The function of science via medical treatments on the individual is given through the relationship and dialogues between Watkins and the characters such as doctors and the nurse within the novel. The men and women of science attempt to "help" Watkins about his confused mind, yet their vision lacks the wisdom of self-realization that Watkins is actually going through. The journey Watkins is going through, metaphorically, stands for "change", thus, self-realization because his change consists of "healing" through integrity. What doctors call "illness" is the "cure" of Watkins in his inner journey. In this respect, Doris Lessing's novels can be considered as Laingian novels with regards to her general approach about the relationship of the mentally ill individual and the sane society. Ronald David Laing, a British writer and psychiatrist, draws attention to the significance of awakening the inner world and opposes standard schizophrenia treatments such as hospitalization and electroshock (Conboy, 1990: 68). Doris Lessing agrees with him and she does not support the civilizations' helping the mentally ill people through certain treatments which can be no more than unreliable trials. That is why it can be said that

this novel is one of Lessing's Laingian novels. When the sayings Watkins utters in the novel are considered, it is obvious that Watkins is more conscious than anyone else in the novel, even the men and women of science, doctors, and nurses. "Things aren't what they seem" (Lessing, 1971: 18) and "I am describing the sensation, for I cannot say what was the fact" (Lessing, 1971: 23) indicate how conscious he is, indeed. Ones who try to go through the inner world of themselves and the ones who question the main aim of their existence come to realize that there are cosmic harmony and "being" which are attained only via the idea of wholeness beyond all superficial visuality. Exploring the inner reality is a must for the purpose of a life to be fulfilled. Sheila C. Conboy says:

The internal world of daydreams and fantasies is what most humans have become "estranged from" (PE 141), for the exploration of inner realities has fallen behind the "progressive," scientific search to understand external realities. Laing makes clear the dangers of neglecting the inner world, for he insists that "since society without knowing it, is starving for the inner, the demands on people to evoke its presence in a 'safe' way, in a way that need not be taken seriously, etc., is tremendous while the ambivalence is equally intense". (Conboy, 1990: 69)

The inner world should never be neglected as it leads people towards realizing what matters and this act of exploring the inner reality teaches humanity how to better themselves. This awakening is best achieved through literature where one can observe, implement and learn something that the protagonist experiences. For instance, readers learn from Watkins' experience of the aggression between the community and himself. He can go beyond the superficial visuality, social roles and even names which are given to him through a sort of system he was born into. The self-realization as a result of questioning the very concepts given by construct systems is presented before the readers in the novel. Watkins' going beyond the superficiality is seen in the dialogue given below:

DOCTOR Y. What is your real name?
PATIENT. Crafty.
DOCTOR Y. Where do you live?
PATIENT. Here. (Lessing, 1971: 29)

Doris Lessing thanks to the narrative voice suggests the power of reshaping. Words do have surpassing meanings and as it is known a craftsman gives shape to things.

The artistic ability as the power of reshaping is gained through visiting the inner world and being aware of human beings. That is why his repetitive sayings such as “I’m more under than up” (Lessing, 1971: 31) suggest that he gains this vision through his inner voyage. Being aware of human beings leads to Cosmic Harmony. Cosmic Harmony is more related to the nature of human beings and their relation to the universe. And when Cosmic Harmony is taken into account, this very conception of the nature of humanity and its relation to the universe is the chief point to be reviewed because Doris Lessing speaks of wholeness and Cosmic Harmony as en route to the conscious presence of the human being:

since Doris Lessing always tried to consider individual consciousness in terms of its connection with the larger system-social, political, or psychological-the picture of human effort which emerges from her novels continually suggests the smallness and weakness of individual human beings. Consequently, the whole subject of consciousness itself needs to be considered within this perspective. The cosmic view of humanity which emerges in *Briefing* complements the descriptions of Africa in the earlier novels, with their abundance of ants, locusts, and other insects. For even here the individual mind is "a pulse in a great darkness" (GN, p. 407), and the landscape of the mind itself resembles more the vastness and dryness of Africa than the water-soaked, protected isles of Great Britain. The usual metaphors for consciousness, streams and fountains, may better be replaced by those of plains and vast spaces, and eventually even by the infinitude of space, of wavelengths, distances (Kaplan, 1973: 538).

Doris Lessing puts a noteworthy emphasis on the significance of the awareness of the fragmented society and fragmented consciousness and she tries to demonstrate this through her novels. Especially **Briefing For A Descent Into Hell** opens new rooms within the reader to reconsider and see the underneath of themselves via the conception of the nature of humanity and its relation to the universe. A kind of illustration of micro and macro worlds is glimpsed through the journeys of Charles Watkins in the novel. The harmony and the possible clash of the two worlds, exterior and interior lives, suggest a wholeness only through which it will be possible to sustain a true, deep look of the Self. Otherwise, human beings will be no more different from Rat-dog people and apes of the novel which can be considered as a near-race of the half, uncompleted creatures. According to Kaplan, Doris Lessing

attempts to awaken humans who have not yet evolved into an understanding of their individual selves as merely parts of a whole, first of all humanity, their own species, let alone achieving a conscious knowledge of humanity as part of Nature; plants, animals, birds, insects, reptiles, all these making a small chord in the Cosmic Harmony. (Kaplan, 1973: 539)

Cosmic Harmony is achievable only when people succeed in becoming aware of themselves and of building “true” relationships together. Integrity is one of the utmost principles of this harmony and this can be attained through going deeper and questioning the inner world. Doris Lessing suggests to people that they consider the depth and significance of love and respect and in addition,

she sees the route to understanding that the “I” is “not I, but part of a whole composed of other human beings” as one leading inward-the sense of the “we” emerging as a result of the exploration of the self, of the awareness of the identity of the self. (Marchino, 1974: 265)

Thus, it can be said that the sense of “we” is indispensable to the understanding of Cosmic Harmony and only through this exploration of self, one can achieve an awareness of wholeness. This is what Charles Watkins does in the novel of Doris Lessing, he alters the “I” approach into “We”. Sydney Janet Kaplan explains his feeling of wholeness as a reward of understanding the interrelationship between all things in such words:

Charles Watkins is considered insane according to his doctors' definitions, but those definitions result from a scientific mentality which expresses its own limitations through its “inability to see things except as facets and one at a time” (B, p. 42). Charles, on the other hand, sees now all at once, and not only are his concepts of time and space altered, but he begins to understand the interrelationships between all things: “I watched a pulsing swirl of all being, continually changing, moving, dancing, a controlled impelled dance, held within its limits by its nature” (B, p. 107). Once inside this other dimension he understands how individual minds “lay side by side, fishes in a school, cells in honeycomb, flames in fire,” and perceives a “fusion with the people who were friends, companions, lovers and associates, a wholeness because I was stuck like a bit of coloured glass in a mosaic” (B, p. 106). (Kaplan, 1973: 549)

Lessing asserts that saying “I” is lunatic and she puts an immense example of microbes in the novel. This micro approach of hers towards the understanding of “I”

has a massive point when it is taken into account that the human being is just another microbe in comparison to the hugeness of the universe. The narrative voice indicates:

On the surface of little Earth, a little green film, and part and parcel with this film, being fed by it, the crust of microbes, mankind, mad, moonmad, lunatick. To celestial eyes, seen like a broth of microbes under a microscope, always at war and destruction, this scum of microbes thinks, it can see itself, it begins slowly to sense itself as one, a function, a note in the harmony, and this is its point and function, and where the scummy film transcends itself, here and here only, and never where these mad microbes say I, I, I, I, I, for saying I, I, I, I is their madness this is where they have been struck lunatic, made moonmad, round the bend, crazy, for these microbes are a whole, they form a unity, they have a single mind, a single being and never can they say I, I without making the celestial watchers roll with laughter or weep with pity – since I suppose we are free to presume compassion and derisiveness in the guardians of the microbes; or at least we are free to imagine nothing else – compassion and amusement being our qualities but who knows what sort of a colour or a sound laughter, tears make there in that finer kind of air? (Lessing, 1971: 103)

This attempt of awakening is difficult to make on account of the limitations of the language “especially in regard to its inability to communicate the richness of dreams and other manifestations of deeper levels of consciousness” (Kaplan, 1973: 540). The one-third of the novel is mainly the imagination of Lessing where the reader is enabled to visualize what is going on in the mind of the patient. This part comprises of dreams, fantasies and the images such as Rat-dogs, apes, and the mess that they cause on Earth and the crystal spaceship which takes the patient off and frees him from the confusion of nonsense. The narrative style has an enormous effect on and compatibility with the story being told in the novel. In this first part of the novel:

The unnamed protagonist narrates his voyage experiences. His intuitive, sometimes oracular, account is framed either by cold, standardized medical reports, which are apparently the only mode of communication left between two scientists (Doctor X. and Doctor Y.), or by highly ironic dialogues, which repeatedly evidence the impossibility for civilized man to understand the process of individuation that the protagonist is undergoing and reporting. (Arostegui, 1973: 85)

Then, the novel gains an approach which is more down-to-earth as the staff gets the knowledge of the identity of the patient. It was a turning point in the narrative style of the novel as the hospital staff's communication with Charles

Watkins's wife, family, and friends via letters and phones creates an epistolary vision on the novel whilst all these people share their thoughts, feelings, and stories about Watkins. Moreover, these are mostly not given in chronological order. Dialogues continue in this part, yet the voice of the protagonist, of Watkins is "no longer authoritative or assertive. It has lost its previous independence." (Arostegui, 1993: 85). Alongside the added mode, heterogeneity, multiplicity and decentralisation thus continue. So, it is seen that there is a systematic bond between the narrative technique and the theme of the novel. They collaborate for the sake of coherence so that the protagonist and his inner world can be displayed with the exchanges of narrative styles such as interlocution and the stream of consciousness. In addition, Watkins' artistic deeds such as creating images, realms, telling stories and acting out as if he is in a theatre play, his power of imagination within his astounding mental disorder can be demonstrated as the samples of his efforts to express himself, which renders it possible to display the function of art as a medium of communication, meanwhile, science is no more applicable enough to understand or express the inner voyage of the protagonist in the novel. The incapability of Doctor X, Doctor Y, and the hospital officials to understand what Watkins implies in his utterances can be regarded as examples of the blind aspect of science:

DOCTOR Y. Did you sleep well?
 PATIENT. I keep dropping off, but I musn't, I must not.
 DOCTOR Y. But why not? I want you to.
 PATIENT. I'd slide off into the deep sea swells.
 DOCTOR Y. No, you won't. That is a very comfortable bed, and you are in a nice quiet room.
 PATIENT. Bed of the sea. Deep sea bed.
 DOCTOR Y. You aren't on a raft. You aren't on the sea. You aren't a sailor.
 PATIENT. I'm not a sailor?
 DOCTOR Y. You are in Central Intake Hospital, in bed, being looked after. You must rest. We want you to sleep.
 PATIENT. If I sleep, I'll die.
 DOCTOR Y. What is your name? Will you tell me?
 PATIENT. Jonah.
 DOCTOR Y. Yesterday it was Jason. You can't be either, you know.
 PATIENT. We are all sailors.
 DOCTOR Y. I am not. I am a doctor in this hospital.
 PATIENT. If I am not a sailor, then you aren't a doctor. (Lessing, 1971: 14)

Throughout the novel, concerning the theme and the form, there are certain motifs like flight, vertical voyage, the so-called animal kingdom, and uses of

repetitive words such as “around and around and around and around [...]” (Lessing, 1971: 15) and the multilayered narrative style which provides the reader with a rich example of postmodern works which do not contain a chronological order or which has an order of non-order. Furthermore, there is a central theme of the decentralized approach as the power travels with the narrative, and without doubt, it is questioned, too, just like the inner real self of Watkins. Thematically and formally the novel gives the same message of the significance of “questioning”. The theme and the narrative technique go hand in hand within the scope of science and literature. There is a celebration of a collaboration comprised of the theme and the narrative technique as well as science and literature within the novel. However, as it is also a postmodern work, there is no way out for the situation of Watkins. In this way, it looks a bit pessimistic, too. Arostegui says that:

In the epigraph under the title, Doris Lessing categorizes her novel as “[i]nnerspace fiction. For”, she says, “there is never anywhere to go but in” (p. 9). In this way she proposes an archetypal voyage into the core of one’s being as the only possible manner of getting to know one’s own psychic depths from which authentic freedom and integration can arise. (Arostegui, 1993: 86)

There are certain more sayings of Watkins in the novel such as “[...] for I cannot say what was the fact” (Lessing, 1971: 23) and “What should I roof my new home with?” (Lessing, 1971: 52) which constantly demand the reader to question the reality surrounding her/his world. Here the function of the words is very significant as they are the embodiment of the individual’s feelings and overwhelming imagination or fantasies. The words can be construed as a field of science as there is a method in “language” which makes it akin to science in this respect while the inner thought can never be expressed completely. The feelings/thoughts that are put into words gain a new perception through the discourse owing to the shifts in the adopted form and communication modes and devices in the novel.

Inner quest, true sense of self and going deeper within this self in search of individuation can be regarded as the main aim of the novel, yet society and all its constrictive rules and components prevent one from going further and deeper, which can be considered in the framework of centralisation. However, decentralization can be found both within the protagonist and the text. The chaotic decentered and fragmented nature of the protagonist’s mind that resists authority can be displayed

via the text as the novel obtains instances of fragmentation, decentralization, heterogeneity, multiplicity, and intertextuality. Fragmentation and decentralization are found through the nature of the protagonist as he has a chaotic mind and amnesia that adopt personas or discourses in his fantastic world while heterogeneity, multiplicity, and intertextuality highlight the postmodern aspect of the novel as it depicts the ebbs and the tides of the protagonist. What is considered as “normal” in the eyes of the so-called sane majority is not about being the true self. In this regard, the significance of multiplicity rather than the only and absolute truth of society is stressed thanks to a powerful use of narration involving heterogeneity. Thematically and narratively the novel serves the same purpose of celebrating heterogeneity and multiplicity. However, for individuals, it is challenging to come against the construct rules of society. Thus, self-realization within/against the “sane” society is problematic as this so-called “sane” society both feeds and restrains the awareness of individuals. That is why at the end of the novel Charles Watkins is returned to his previous socially standard “normal” state when he remembers the real sense of “being” through self-realization. Resultingly, although he is given a glimpse of illuminated sense of Cosmic Harmony, this does not last long and he is reminded of his social role as a professor, husband, and father by the doctors’ treatment of electroshock, thus, he returns to what he was as a “social being” before this precious experience of a brief descent.

CHAPTER 3

THE WHITE HOTEL:

THE HYSTERICAL PROTAGONIST'S POWER OF PERCEPTION

Lisa Erdman, the protagonist of the novel, **The White Hotel** by D.M. Thomas is a half-Jewish opera singer coming to Eastern Europe from Russia. Thus, it can be said that she is similar to Watkins in Lessing's novel, **Briefing For A Descent Into Hell** in terms of doing artistic deeds as they are involved in art in some way. Lisa Erdman's unfortunate childhood experience of seeing her mother with her uncle while having sexual intercourse and the unfortunate happenings that she has gone through trigger her hysteria and she becomes a patient of Sigmund Freud in the book and then she is named as Frau Anna in his letters. She is a patient to a man of science just as Watkins in **Briefing For A Descent Into Hell**. Both protagonists are involved in a treatment process in the novels. Similarly, individual chaos and social dissolution in the sense of lack of smooth communication and solidarity through a decentered stance of protagonists are narrated alongside multifaceted narration where multiplicity, heterogeneity, and intertextuality are observed. These would also unfold Erdman's discovery of her inner space.

The White Hotel is divided into six chapters and there is a prologue where a series of letters by Freud and his followers are exchanged. The Prologue is the first part that announces the heroine, as yet unnamed, as one of the patients of Freud. She suffers from severe hysteria. The reader does not know her name; like Watkins of Lessing's narrative, she is given just as a "patient" in the novel. The female is introduced to be engaged with the epithets of illness, hysteria, and sexuality, plus bad language. On the one hand, this can be considered manipulation on the part of narration and capable to induce the reader's bias. On the other hand, in the two novels, the so-called patients' not being presented with identity might encourage the reader to have an objective approach to the protagonists who are dispossessed of an

artificial identification. However, Watkins' getting rid of human labels may not so much resemble the female's positioning like a child in the correspondences and her turning into a joke material among male scientists. The text is intricate and can talk about historic male figures and/or their position and image in society and history. This female use of bad language proves the power of the unconscious, indeed. Meanwhile, this inclusion of historic personages induces intertextuality relating to pastiche, especially to parody. Robert Chambers and Linda Hutcheon employ the term concerning the use of psychiatry and holocaust texts (Chambers, 2010: 158; Hutcheon, 2000: 39).

Chapter I, titled "Don Giovanni" is a poem, an out-pouring of Lisa's compulsive fantasy, which prepares the reader to expect the main character with an artistic and injured personal depth inside. The very first words of this part, "I dreamt" (Thomas, 1982: 15) reveal a glimpse of the imaginative function of poetry within the novel:

I dreamt of falling trees in a wild storm
I was between them as a desolate shore
came to meet me and I ran, scared stiff,
there was a trapdoor but I could not lift
it, I have started an affair (Thomas, 1982: 15)

The poem, as well as the whole novel, "projects the inner world of disturbed personality" (Thompson, 1981: 68) in Lisa Erdman and it "sets the theme that is varied in the later retellings" (Thompson, 1981: 69). The following parts include the retelling of this poem not to make it more understandable or elusive but to make a statement over the concept of fiction and reality. In **The White Hotel**, things get so pretty odd that one cannot easily decide what is mentioned while reading the novel. Nothing can truly be objective because understanding is a process of how 'we' get things. That is why it can be inferred that the genesis part of the novel starts as a poem in order to make the reader beware of the power of imagination, symbols, metaphors and personal coherences together with a vision of the mind of the protagonist. When the symbolic significance of the novel is taken into account, it can be inferred that Thomas consciously chooses one of the characters to be Freud and again consciously starts his novel with a poem. Doing so, he causes the novel to gain a symbolic value which will help the understanding of an inner world. Freud, as the father of psychoanalysis, has achieved to demonstrate the ongoing micro world in a

person to the outer world thanks to his theories. R. A. Gekoski describes Freud as the person who “radically changed the language and concepts with symbolisation” (Gekoski, 1980: 196). Symbols help people to pour the unsaid, veiled facts of their inner world. For example, dreams have certain symbols which convey a message to the dreamer. Freud as known, has taught the world the importance of the dreams as they may reveal the hidden, repressed and traumatic sides of the dreamer along with her/his wishes and desires. According to Freud, dreams have lots of symbols which may help the psychoanalyst to understand the reason behind the psychologic problems (Freud, 1970: 41).

Similarly, the first chapter’s starting with a poem by Thomas makes a significant statement regarding the narrative technique, too since poetry is a mainstream of literature. Poetry has always been present even before written works. And in this novel where the sanity of the protagonist as the in/sane persona is questioned, it is apparent that the writer of the novel consciously chooses to start the first chapter with a poem. Poetry renders it possible for a “formal transcendence” thanks to the images it embraces whilst the protagonist is particularly in the chaos of madness. Another essential aspect of the novel’s starting with a poem is its being a form of integrity. The poem reveals the details hidden in the mind of the protagonist. The outpouring of Lisa in the poem is just a reflection of sincerity as they are the utterances of an unconscious state of mind. Comparingly, the utterances shared by the men of science such as Freud, Jung and Ferenczi exchanged in their letters are principally remote and clinical, and worse, at times revealing male derisiveness and self-complacency. Hence, it can be said that the poem unveils the hidden, deep and sincere feelings and thoughts of the protagonist in the novel as opposed to the clinical, shallow and insincere explanations of the spokesmen of the sane society. These scientists with their gender, professional and historical position constitute a centre but the female patient and artist evoke an alternative centre and discourse via and within her inner realm. The similar effect is given with the stream of consciousness within Lessing’s novel as the reader seems to observe the apparently confused mind of the protagonist with the help of this narrative technique via which one can dwell in the mind of the protagonist. In **The White Hotel** frenzied visions and fantasies are explicitly given in the form of a poem in this first chapter of the novel at times with a bad language. In the singer’s world, the poetic, aesthetic, natural and in a way thus offensive is synthesised.

This first chapter of the novel which consists of a poem of Lisa's fantasy full of extreme illusions of pornographic lovemaking in the meantime of respective natural catastrophes seems odd at the beginning:

As this book is read for the first time, it must strike one as an odd mixture of puriently interesting sexual capers, an account of the return of the repressed under the influence of neurotic catharsis. Lisa's poem sets the theme that is varied in the later retellings. But the meaning is elusive. (Thompson, 1981: 68-69)

Thanks to the poem, the subconscious of the protagonist is exposed and in this part the foul language projects the repressed and chaotic mind of Lisa more apparently. The chaos in the mind of the protagonist being told here also gives shape and form to the new and possible worlds to be created in the novel, which sounds odd, yet, so appropriate for the mindset of the protagonist which is going through a dissolution and fragmentation in the case of hysteria. She lives in her realm of mind with her perception of life that is constructed through images, which can be called the "power of the subconscious", too. Together with the imagery, the intertextual ties make the poem more visible through the images. Images and events being told have surpassing meanings in the novel. Even Lisa is not just Lisa as she turns into an Earth-Mother when she shares her milk with the guests of the white hotel. The indulgence may be asserted in such parts of the novel; however,

the point is not the indulgence. The point is what the freed desire signifies. The white hotel is a dreamed-of place where the exclusiveness of modern sexual politics, the jealous possession of the beloved by the lover, is abrogated. The milk so willingly shared is human milk. It is also symbolic milk, the "milk of human kindness". (Thompson, 1981: 69)

Regarding these symbolic meanings, it can be said that the hysteria of the protagonist is best revealed through the poem because poetry is the best sort of literature for the utmost function of imagination and induction of ambiguity. It may express the quest, questioning, the flux and states being gone through not necessarily reaching or announcing resolution. Literature being used in this part of the novel renders it possible for the writer to express the inner world of the protagonist as poetry could be Lisa Erdman's best way of outpouring. Thus, formal transcendence is coherent to

the thematic transcendence. The narrative technique contributes to thematic dimensions in this perspective.

There is always a close bond between madness and creativity. So, it is comprehensible to see a hysterical woman's outpouring in the form of a poem. The myth of Dionysus can be linked to the approaches to the insane or unconscious mind. Nietzsche is one of those who construe madness as creativity. "Nietzsche's version of the myth of Dionysus was pivotal to his critique of scientific rationalism" (Saunders, 2005: 177). Dionysus, as known, is the god of wine and fertility in Greek mythology and he has uncontrolled behaviours including lots of drinking, parties and sex. His artistic madness is at the same time the power of creativity. Madness may give birth to prevailing sanity in the perspective of a postmodern perception:

Nietzsche discusses the frenzy and madness of the Dionysian as a neurosis of health, an ecstatic loss of individual self-consciousness and release of repressed desire in communal and ritual ecstasy, a madness which might now constitute the only remaining route back to health. (Saunders, 2005: 177)

As it is mentioned above, madness might be the only possible way for humans to awake their sleeping sanity. Pickering says that "The mad [...] really are spiritual leaders; they are 'hearers' and 'seers', a further step along the evolutionary road, on whom the future of the human race depends" (Pickering, 1980: 19). Thanks to madness one can regain their sane consciousness originating at madness:

Nietzsche's recapture of the Dionysian was from the earliest writings part of a counter-offensive against the rise of "theoretic man": the latest version of Socratic rationalism that involved an even more emphatic denial and disavowal of our fundamental primal and erotic energies. [...] From the beginning and certainly in Euripides' account and in Nietzsche's philosophical revival, Dionysus has been invoked as a counterforce against restrictive, instrumental and narrow conceptualisations of reason. (Saunders, 2005: 177-178)

Scientific models of rationality are to be questioned in perpetuum, as it is said above, there remain the restrictive, instrumental and narrow conceptualisations of reason. Nothing can be construed as the true or the best in postmodernism and that is why

the revived myth of Dionysus, of the wound of madness as the singing master of the bow, of art as the expression of the tortured or ecstatic soul, can be seen as a consolatory attempt to recover an ensouled idea of the creative human mind in a mechanical and profane world. (Saunders, 2005: 178)

Just as usual, all the approaches and “-ism”s are a response to what has already been present previously, this acknowledgement or approval of artistic madness might be a response to the twentieth-century developments in science which “reduced a formerly ensouled conception of human mind to a materialistic model where mind becomes interchangeable with a brain understood as a complex machine” (Saunders, 2005: 178). Similarly, “for Beckett, in the modern world, we have lost that ensouled idea of creativity as *creation* and are left with merely ingenious and desperate mechanical *invention*” (Saunders, 2005: 179). After such an understanding of creativity, there has been an urge to see things in a denser and more comprehensive version of artistic perception. Thus, it is obvious that the ill-considered protagonist of **The White Hotel** can be construed as an artist who can foresee her own future in her dream-like fantasies. The presence of Freud as the man of science creates a controversial aspect within the novel in comparison to the idea of artist and scientist because Freud the scientist in the novel tries to figure out a solution by trying to refer to the past of his patient. However, science cannot be certain when it comes to the inner world and feelings of individuals as what is perceived cannot truly be proven many times. Moreover, what the protagonist reveals through her fantasy and dream world is more connected to the future rather than the past as Freud assumes. The writer makes a statement about the individual versus the outer world by giving force to the patient rather than a man of science, Freud. Lisa Erdman’s outpourings refer to the future and demonstrate how powerful perception she has, a so-called ill person doing artistic deeds. Her powerful perception and true knowledge of the inner world brings her the capability of foreseeing which may even lead to self-realization. This demonstrates that it is not only science helping the confused inner world, but also imagination, creativity, thus literature can be an alternative method of healing. The juxtaposition thus also induces multiplicity and decentralisation undermining a possibility of authoritative discourse.

As well as verse composition, the artistic deeds Lisa Erdman does thanks to her career of being a successful opera singer make it possible for her to see what is

beyond. Art provides the woman with insight. She has the capability of foreseeing, the example of which is seen in the scene of her being taken to the area of massacre. “When Lisa tried to swallow a small piece of cheese but found it would not go down her throat, her mind accepted what she had known ever since they came through the barrier—that they were to be shot” (Thomas, 1981: 239). So, it is seen that she understands what is going to happen there even before she and her step-child Kolya start this journey. Moreover, even before everything starts, from the very early parts of the novel, in her dream world, the pains she feels in the parts of her body reveal this powerful perception because towards her death it is seen that she is attacked especially on these parts of her body.

In addition, her artistic personality provides her with a sense of wholeness, just like the “Cosmic Harmony” in **Briefing For A Descent Into Hell**. Lisa Erdman shares her milk with everybody in her fantasy like a mother figure giving nourishment to all humanity in the hotel, which contributes to the idea of wholeness, unity in the novel. What is more, the white hotel stands for the womb of mother, which can justify the ultimate sharing, feeding, and wholeness in the text. Another example of wholeness in **The White Hotel** can be seen in the poem. The acts of nature and Lisa are concurrent in the poem and Lisa explicitly considers herself unified with nature in her fantastic dream. Not excluding the aspect of sexuality in human reality or natural acts, the narrative unfolds the woman’s self image as part of or in compliance with nature in her fantasy in verse:

I didn't know till then the stars, in flakes
of snow, come down to fuck the earth, the lake.
It was too dark to reach the white hotel
that night, and so we fucked again, and slept. (Thomas, 1981: 25)

Another example from the poem below again demonstrates how much connected to nature she feels as she ceaselessly makes references to nature while revealing her inner world. But this inner world does not consist of just abstract phenomena, it may concern physicality, which is obvious in her question “Am I too sexual?” (Thomas, 1981: 27). She acknowledges that she is obsessed by sexuality while surprisingly she continues her words as if she is also charmed by nature simultaneously. She feels susceptible to the nature surrounding her. Indeed, the words “waters, grapes, peach,

sun and moon” (Thomas, 1981: 27) render a very descriptive picture of Earth possible within the poem:

Am I too sexual? I sometimes think
I am obsessed by it, it's not as if
God fills the waters with mad spawning shapes
or loads the vine with grapes, the palm with dates,
or makes the bull dilate to take the peach
or the plum tremble at the ox's reek
or the sun cover the pale moon. (Thomas, 1981: 27)

As it is seen above, the direct references to and similarities between nature and Lisa maintain a view of wholeness or inclusiveness within the text. With such innuendoes, the title of the poem by this opera singer is both relevant to the subsidiary topic of sexuality and makes intertextual connections. As **Britannica** says **Don Giovanni** is W. A. Mozart's opera based on Don Juan, “the notorious libertine of fiction” (Britannica). In addition, it can be said that the avalanche, flood and fire may allude to the overwhelmingly disrupted parts of her life. The intercourse scene might function traumatically like the force of an avalanche, then her inner chaos might be engulfed by her suppressed psyche as under the flood, and suppression inflames eroticism and aggression in fantastic verse and a grotesque dream. Symbolism establishes a connection between her and elements too. Her body is the embodiment of nature in this regard. That is why it may be regarded as certain that the images used in the poem brings the novel multiplicity as a narrative form and enriches the meanings it may hold.

Chapter 2, “Gastein Journal” is a third-person narrative and also a depiction of the Don Giovanni fantasy since some of the events of the first chapter are repeated with a more detailed description by the narrator, which gives more explanation of the poem. In this perspective, it can be said that there is a Chinese box structure of narration in this part. Some unknown aspects of the poem such as Lisa's lover's being the son of Freud are revealed in this part with an omniscient narrator. In both chapters, dream-like events occur as there are erotic and surrealistic images, which leads us to recall Freud's **Interpretation of Dreams**. Although “Freud clashes with the Enlightenment idea of science in his own day” (Hamilton, 1996: 104), he achieved to change the underestimating views on his basing the traumas on the past

by showing that “some parapraxes such as slips of the tongue, misreading, forgetfulness, self-destructive mistakes and incoherences of ordinary life actually stem from a variety of unconscious motives” (Hamilton, 1996: 104) and normal life is sometimes better illustrated by dreams. And in this novel, the protagonist, together with her personality and experiences from the past is mostly revealed through her dreams and dream-like events with the help of the narrative voice. The technique being used in the novel is extending equally with the theme of the novel. No matter what happens there is a kind of survival within the novel just as there is a survival through the narrative points of view conjointly. To cite an example, in both “The Don Giovanni” and “The Gastein Journal”, although the narrative point alters, there is the same urge to express the inner world of the protagonist. Moreover, in these parts of the novel, there is a lovemaking scene happening simultaneously with the disasters, suffering and misfortune at the hotel, which again seems like a dream or a potential nightmare. Disregarding the happenings of the fire, flood, avalanche and a great many deaths, the lovemaking perseveres no matter how disastrous things get. Regarding these very interesting co-present happenings, Thomas H. Thompson mentions the possible meaning of the white hotel as a ‘womb’ and asserts that:

The White Hotel is a complex symbol – even a contradictory one. It stands for innocence. It simultaneously stands for its opposite, ambivalently co-present Death. It is this ambivalence that Lisa is constantly, partly unconsciously, aware of, as she thinks about sex and at the same time thinks about death. (Thompson, 1981: 71)

This co-presence of sex and death is not weird because “love is never pure. Always there is the undertow of death in the midst of ecstatic loss of self” (Thompson, 1981: 71). In this hysterical fantasy it is obvious that there is the Freudian life-death dualism of instincts. The dualism of instincts is well put into words by Peter Gay as follows:

We have to distinguish two classes of instincts, one of which the sexual instincts or Eros, is by far the more conspicuous and accessible to study. It comprises not merely the uninhibited sexual instinct proper and the instinctual impulses of an aim-inhibited or sublimated nature derived from it, but also the self-preservative instinct, which must be assigned to the ego. The second class of instincts was not so easy to point to [...] On the basis of theoretical considerations, supported by biology, we put forward the hypothesis of a death instinct, the task of which is to lead organic life back into the inanimate state; on the other hand, we supposed that Eros, by bringing

about a more and more far-reaching combination of the particles into which living substance is dispersed, aims at complicating life and at the same time, of course, at preserving it. Acting this way, both the instincts would be conservative in the strictest sense of the word, since both would be endeavouring to re-establish a state of things that was disturbed by the emergence of life. The emergence of life would thus be the cause of the continuance of life and also at the same time the striving towards death; and life itself would be a conflict and compromise between these two trends. The problem of the origin of life would remain a cosmo-logical one; and the problem of the goal and purpose of life would be answered dualistically. (Gay, 1995: 645-646)

The white hotel symbolically embraces the theory of Freud regarding the two major classes of instincts, Love Instincts (Eros) and Death Instincts (Thanatos), which explain the overall fantasy in the white hotel. "In the white hotel, innocence goes along with love (carnally expressed) and its accompaniment, love (nutritionally expressed)" (Thompson, 1981: 71). Love instincts are well functional in the part of the novel where Lisa shares her milk with others in need, just like a mother figure. With regards to this aspect, Thompson says that:

The ultimate focus is upon nutritive aspect of Eros, upon the mother and her relation to the offspring she suckles. In the white hotel, that mother-babe relation is easily expanded to embrace strangers in need. And the same unselfish Mother-Eros widens to envelop all humanity in its net of fellow-feeling. Giving is physical and spiritual release for those who give, while at the same time it nourishes and draws into the circle of love those who would otherwise be outsiders and enemies. (Thompson, 1981: 71)

The milk being shared with every single person in the hotel stands for an invitation calling for being a unity. It brings human beings together and makes them unified for the sake of nourishment. They are being nurtured thanks to Lisa, the mother figure of the hotel. Correspondingly, each member of the hotel turns into micro babies in her womb which is the white hotel that they live in. "And after they had drained their glasses, or drunk directly from her breast, other smiling, slightly merry guests got up to join the queue. The band, too, demanded their refreshment" (Thomas, 1981: 67). The white hotel as the womb of a mother is explicitly given within the text with the words of Freud expressing the feeling of love as follows:

There is a joking saying that "Love is a homesickness"; and whenever a man dreams of a place or a country and says to himself, while he is still dreaming: "This place is familiar to me, I've been here before," we may interpret the place as being his

mother's genitals or her body. All who have hitherto, in a learning capacity, had the opportunity to read Frau Anna's journal have had that feeling: the "white hotel" is known to them, it is the body of their mother. It is a place without sin, without our load of remorse; for the patient tells us she has mislaid her suitcase on the way, and comes without even a toothbrush. The hotel speaks in the language of flowers, scents and tastes. (Thomas, 1981: 115)

Furthermore, the idea of being united is another common theme of both novels in this thesis. In **The White Hotel**, as it is given above, it can be seen in the example of the sharing milk with all, being a mother to all humanity which recommends a unity of all. The hotel is given with its abundant hospitality upholding everyone in it. "This is the "good" side of the white hotel, its abundant hospitality" (Thomas, 1981: 116). Thomas even particularly states that "Thus, in the white hotel there is no division between Anna and the world outside; everything is swallowed whole" (Thomas, 1981: 116). Moreover, the idea of wholeness is evident also in the consolidation of Freud's major classes of instincts, love and death. Love and death happen simultaneously in **The White Hotel**. Similarly, as given previously, the idea of Cosmic Harmony is expressed to be attained only through a wholeness, unification in **Briefing For A Descent Into Hell**.

Chapter 3, "Frau Anna G.", is similar to a case history as the narrator turns out to be Freud himself this time and he tells the story of his patient in the name of Frau Anna G. and he turns into an interpreter of the symbols within the poem of Lisa and thus, helps the reader to get rid of the vagueness of Lisa's mind. His articulation is appropriate for a man of science as he starts with the information of a date, "In the autumn of 1919" (Thomas, 1981: 89).

In the autumn of 1919, I was asked by a doctor of my acquaintance to examine a young lady who had been suffering for the past four years from severe pains in her left breast and pelvic region, as well as a chronic respiratory condition. When making this request he added that he thought the case was one of hysteria, though there were certain counter-indications which had caused him to examine her very thoroughly indeed in order to rule out the possibility of some organic affection. The young woman was married, but living apart from her husband, in the home of an aunt. Our patient had had a promising musical career interrupted by her illness. (Thomas, 1981: 89)

This chapter is made up of Freud's analysis of his patient through her dreams. And it is similar to an actual case history of Sigmund Freud in style. We have an instance of intertextuality again. So, it can be said that there is an example of pastiche in the narrative technique as D. M. Thomas replicates the style of these actual case studies such as "Dora". Dora is the name given to the patient by actual Freud (Freud, 1997: 15) while fictional Freud calls Lisa as Anna in this case history. In this chapter of the novel, Freud of the narrative concludes that Lisa's sexual hysteria and all the severe pain in her left breast and groin are caused by an unfortunate memory of her childhood, which sounds credible when considered that she saw her mother and uncle, naked and then repressed this picture in her psyche. In this part of the text, the reliability of the information is questioned through the relationship between Freud and Lisa. The questioning of reliability or truth is first given in the novel thanks to the character Freud by his words while trying to assure Lisa regarding her confession: "[...] given the intractable nature of reality, the healthiest mind may become a prey to hysterical symptoms" (Thomas, 1981: 91). So, the wording of "intractable nature of reality" (Thomas, 1981: 91) unfolds the approach of the writer to the reality via the words of Freud in this section within the novel. Thomas consciously chooses Freud, a man of science to utter this controversial aspect of reality to make a clear statement regarding the ill-considered people in a community. He continues by conveying the information of hysterical people's inclination to hide what the problem is and likens them to the children hiding a secret:

What she had in her consciousness was only a secret and not a foreign body. She both knew and did not know. In a sense, too, her mind was attempting to tell us what was wrong; for the repressed idea creates its own apt symbol. The psyche of an hysteric is like a child who has a secret, which no one must know, but everyone must guess. And so he must make it easier by scattering clues. Clearly the child in Frau Anna's mind was telling us to look at her breast and her ovary: and precisely the left breast and ovary, for the unconscious is a precise and even pedantic symbolist. (Thomas, 1981: 99)

It is seen that the narrative is a Freudian text in this perspective. Readers learn about the visions of a psychoanalyst in this chapter of the novel thanks to the explanations of Freud. The narrative voice of Freud finishes "his" chapter by informing the readers about the health of his patient by saying "I am happy to say

that I have continued to hear of her over the years, as a talented musical performer, pursuing a successful career in Vienna, and still living in the company of her aunt” (Thomas, 1981: 144).

Chapter 4, “The Health Resort” is similar to the form of a bildungsroman as Lisa Erdman is a professional and successful opera singer, married and a step-mother of a child, which sounds like a delightful sort of life for her. This is very clear in the way she describes her life in the letter she sends to her aunt living in America towards the end of this chapter. The therapy she attains from Freud seems like a success as she survives it and goes on her life despite the difficult times of hysteria. However, it turns out that what she reveals about herself to Freud is not totally correct. She confesses in her letter to Freud that:

I'm sorry I didn't tell you I'd already written “Don Giovanni.” I don't imagine it's important. But there are other deceptions which were, and I've decided I ought to tell you about them, for you may feel that your case study needs changing—or even abandoning. I shan't blame you if you hate me for all the lies and half-truths I told. (Thomas, 1981: 184)

Earlier intertextual affinity and instances of pastiche, thus, get a tinge of parody. She also tries to hide herself even unconsciously, which demonstrates that science is not enough when it comes to the study of the inner world of humans just as Doctor X and Doctor Y seem helpless in understanding Watkins and his inner voyage in **Briefing For A Descent Into Hell**. Moreover, what the human mind recalls cannot be truly what has really happened. The mind consciously or subconsciously eliminates certain parts from a memory. So, memory becomes “someone’s” memory. Thus, it can be claimed that remembrance is recreation, which depotentiates the absoluteness of scientific proofs in researches on the human mind.

“The Sleeping Carriage”, chapter 5 is a kind of tragedy as it elucidates the last day of Lisa and her adopted son, Kolya. Another significant aspect of this chapter is that there is a reference to a real, unfortunate fact, the carnage at Babi-Yar. Lisa and Kolya are just the two of thousands of bodies killed there. By making this reference to the real happening, what is fact or fiction is not set clearly in the novel. This leads to a good example of multiplicity within the text as a postmodern narrative thanks to the ambiguity. Discourse also loosens any gravity and centralisation. Moreover, here it is important to recall the ambiguity of the outpourings of the protagonists in both

novels of this thesis since what is real or imagined in the expression of the protagonists' inner world is not clear-cut, either. Thus, it is apparent that the narrative approach of both novels is coherent to the theme of the novels with respect to the ambiguity in this way. Similarly, the confused and chaotic mindset of the hysterical and amnesiac protagonists is visualized in the narrative as well regarding that the novels are fragmented into diverse forms, voices and genres.

"The Camp", the final chapter is related to a reunion with her mother for Lisa after death in such a place that it is almost like Eden. Interestingly, Freud is present in this reunion and he is left voiceless since in this new place domination is beyond a man-made system. Even though Freud is voiceless in this chapter of the novel, he is not avoided totally. So, the novel presents another form of reunion, a sense of wholeness again in this part through which the protagonist overcomes the difficulties of the man-made system and achieves an eternal happiness in an Eden-like place where there is the domination of only a super power which is beyond the domination of humanity. As it is also suggested in the novel **Briefing For A Descent Into Hell**, what is touched by human beings does not become something nice as they ruin the Earth and natural beauty and harmony. Thus, it is almost a need to imagine and confide in a consciousness or dimension beyond.

Science and literature supply an auspicious background for both the narrative technique and the theme of the novels in this research. The narrative technique can be regarded as science, also metaphorically, owing to its requiring the aspect of methodology while the theme of the novels may be within the context of literature due to its performance as a story. Besides, science and literature serve the thematic background of both novels as they have the common references to these fields within the text. In **The White Hotel** there is the relationship of a hysterical woman with a psychoanalyst while **Briefing For A Descent Into Hell** supplies the relationship of an amnesiac man with doctors. Both novels have the ground of science and literature while the protagonists can be analyzed psychologically as an individual within a "sane" society together with both the collaboration and clash of science and literature. Collaboration is projected on the use of the narrative technique paralleling the theme, which can be displayed through the shift of the perspective from an unconventional individual to the "sane" community within the novels while the clash of science and literature is apparent within the aggression between the patients and their "sane" interlocutors from the outer community. The confused mindset of the

hysterical and amnesiac protagonists is projected on the narrative technique, which renders it possible for the texts to attain a multifaceted perspective. Thus, multiplicity of postmodern narration functions immensely in the novels with regards to the variability of meaning. Plus, a possibly pivotal narrative centre is undermined.

In addition, **The White Hotel** demonstrates a sample of a cutting-edge style considering the dynamic form of narration in each chapter. Not only the narrators but also the narrative form alters. This is very significant in terms of the purpose of my thesis as it illustrates a good example of the narrative technique in postmodernism and serves the idea of multiplicity and heterogeneity where the differences and variability are celebrated. This is done not only through the narrative technique, but also the theme goes side-by-side with this approach. The similar, dynamic use of narrative voice is visible in **Briefing For A Descent Into Hell**, too. There is an exchange of narrative forms and types of document in Lessing's novel such as the stream of consciousness, epistolary style, dialogues, patient record cards, travelogue and reported speech. So, both novels perform a similar heterogeneity of the narrative voice, being the works of postmodern literature. Moreover, there is a similar move of the narrative voice from the inner to the outer world. It can be seen that the novels start first with the outpourings of the protagonists, rarely interrupted by some interlocutors, and then finish with a voice of society. **The White Hotel** ends with a third person limited omniscient narration concerning the opera singer protagonist while in **Briefing For A Descent Into Hell** after confessing Violet, a fellow mental patient in the hospital, that "he has got to take the chance" (Lessing, 1971: 249) and accept the shock therapy, the protagonist, art professor is left voiceless of his inner world. He consciously replies to the letters that are sent from his family members, friends and colleagues but what he says is more of a collective voice different from Watkins' own voice in the initial parts of the novel. Just before these letters being exchanged, the narrative technique of the novel gives an obvious clue of this shifting voice of Watkins by saying "Good night" (Lessing, 1971: 249) to his awakened sense of self as well as the people around him:

I'll be thinking of you tomorrow morning.
Good night, my dear.
Good night, Charles.
Good night, Professor.
Good night, Nurse. (Lessing, 1971: 249)

This losing of inner voice towards the end of the novels demonstrate how the “sane” but aggressive and manipulative society also affects the individuals and their artistic deeds. Both Watkins and Erdman lose their artistic perspective towards the end of the novels. This proposition is projected on the narrative voice of the novels, too. They start to lose their strength leading to the self realization which can be attained only by going deeper and questioning. Art renders it feasible for people to create new rooms for more comprehensive visions in life. Thomas is clearly on the side of art, which can be understood by his making Freud, the man of science state that:

I began to glimpse a meaning behind the garish mask. Much was the purest wish-fulfilment, mawkish where it was not disgusting; but here and there, also, were passages not without a touch of skill and feeling: natural descriptions of an "oceanic" kind, mixed with the erotic phantasy. One could not avoid thinking of the poet's words:

The lunatic, the lover, and the poet,
Are of imagination all compact . . . (Thomas, 1981: 115)

This Shakespearian reference, a quote from **A Midsummer Night's Dream** (Shakespeare, w.date: 143), is another instance of intertextuality while it reinforces the possible elevation of art in a classical manner in a postmodern text. Thus, it is safe to consider that the lunatic, the lover and the poet are construed as the same with regards to their power of imagination. The symbols Lisa uses in her fantasy reveal the non-ordinary perception and artistic vision she holds towards life. The white hotel for Lisa is a place where life and death come together, which can be seen in her poem through the catastrophes and love scenes. She has a kind of artistic wisdom which enables her to perceive totally opposite issues as united. Additionally, Thomas' choice of the character Freud to utter these words is significant in the scope of science and literature. There is a sense of collaboration of these fields when considered that a scientist puts this view into words in the novel. So, it may safely be said that science and literature come together in the text to attain an explanation to the condition of a confused mindset of the protagonist.

Lisa also mentions the book of Dante when she is saying goodbye to her brother at the station: “I recall thinking that Dante's *A New Life* would be appropriate; except

that my brother is not interested in the classics, he's a very practical person" (Thomas, 1981: 105). Another direct reference is made to Goethe's "Wanderer's Night Song" with a quotation in a different language "Ach, ich bin des Treibens mude! Was soil all der Schmerz und Lust?" (Thomas, 1981: 129) which means "I am weary of it all, where is the sense in all this pain and joy?" (Thomas, 1981: 129) There is an association with this sentence and Lisa's questioning at the end of the novel, "Why is it like this, Richard? We were made to be happy and to enjoy life. What's happened?" (Thomas, 1981: 274). Thompson recalls her questioning "Why there is evil in a world that holds so many potentialities for happiness?" (Thompson, 1981: 71) and restates the meaninglessness and unnecessary of evil. Lisa, with her artistic and traumatic mind, is on the way to find her depth of the psyche and the text makes it also with help of intertextual connections showing the sensitivity and timelessness of art. In the text via allusions to and thus the intertextual connection to a psychiatrist, science is also seen as another field of study and knowledge in search of such a timeless and profound prowess. Freud is made to give his considerations regarding the illness of Lisa in the name of Anna as follows:

While I was thus dwelling on the universal aspect of Frau Anna's condition, Eros in combat with Thanatos, I stumbled over the root of her personal anguish. I had, up to this point, never been able to establish any particular event which might have been instrumental in unleashing her hysteria. The pains in her breast and ovary had attacked her at a time when she was busy and happy, successful in her resumed career, and eagerly anticipating her husband's first leave, confident that all would now be well. She could not think of any unpleasant episode which might have had a bearing on her illness. (Thomas, 1981: 130)

The parallel use of the postmodern narrative technique to the themes of depth and comprehensiveness as in Lessing's novel can be also thus observed in the inclusion of various languages in Thomas's text. In Chapters "Frau Anna G." and "The Sleeping Carriage" there are frequent references to the Song of Songs which is a love song from the Hebrew Bible. David Leon Higdon also notes this intertextual link: "D.M. Thomas' **The White Hotel** abruptly turns from English to Hebrew. When Lisa Erdman screams, 'Mayim rabbi[m] lo yukhelu lekhabbot et-ha-ahavah u-neharot lo yishtefuha!'" (Higdon, 1995: 282) This sentence also reveals multiplicity within the text as it is seen that D.M. Thomas creates a kind of equilibrium regarding

the use of language. The dominance of the English language in the text is weakened with these Hebrew and German sentences. Thanks to this kind of multiplicity, decentralization and distribution of gravity are observed regarding the language, too. The equilibrium in the text is visible in the spiritual sense, too because the Hebrew sentence refers to religion. Thus, intertextuality, multiplicity, and decentralization help the equilibrium and comprehensiveness in the text.

Another example of intertextuality can be seen in “The Camp” chapter, too. This part demonstrates the idea of intertext which means the text as a compilation of various other texts while the aspiration to integrity is thematically evoked too. Regarding this, David Leon Higdon thinks that D.M. Thomas uses the narrative technique in a great many ways so that there are allusions and

perhaps the most significant allusion in terms of the allegory of the novel, though, appears in the closing lines of ‘The Sleeping Carriage,’ in which the earth, air, fire and water of Babi Yar ravine appear to have triumphed over the ‘white hotel’. Thomas’ narrative voice asserts: ‘but all this had nothing to do with the guest, the soul, the lovesick bride, the daughter of Jerusalem’ (p. 298), a comment which ties the novel to the imagery and the technique of the Hebrew poem even more emphatically than do the more overt allusions and citations because the images self-reflexively set up an equation between the hotel/guest and the body/soul. This cluster of allusions encourages a reader to respond to the allegorical invitations of both poem and novel. (Higdon, 1995: 329)

What is body to the soul is similar to what is the white hotel to the guests (Higdon, 1995: 331). The guests of the hotel can be construed as the soul and “the lovesick bride, the daughter of Jerusalem” (Thomas, 1981: 298) are the metaphorical references to the guests within the novel. Higdon asserts that:

D. M. Thomas works with symbols and images rather than with plots and actions, with repetitions rather than singularities, with the synchronic rather than the diachronic and with the Modernist poetic traditions of T.S. Eliot and Ezra Pound rather than with the representational traditions of the realistic novel. He truly does create a fiction turning on its axis and offering ‘the depths of many marvelous moments seen all at one time’ rather than providing a beginning, middle and end. The end product of Thomas’ agenda often turns out to be allegory – allegory of a very sophisticated but sometimes thematically simplistic Postmodernist sort. (Higdon, 1995: 332)

The White Hotel consists of plenty of symbols not only within the part of poetry but also even within the dialogues shared between Freud and Lisa:

[...] because after all there are so many things we don't understand, such as leaves in autumn and falling stars." I interrupted to inquire if there was not something of her childhood in the comparison she often made of falling stars to flowers.

"How do you mean?"

"I remember you said the jelly-fish looked like blue stars under the water."

"Oh yes ! I used to run down to the beach in the morning, first thing, to see if any more jelly-fish I had swum in during the night. Yes, of course, there's a lot of my past mixed up in it. (Thomas, 1981: 118)

So, Lisa affirms that these symbols frankly tell something about her life, view of perception and her identity. As said before, dreams unveil the past and sometimes suppressed facts of dreamers according to Sigmund Freud. Lisa confirms this link in her dialogue to fictional Freud. Thus, it is apparent that the symbolic attitude within the narrative voice discloses certain aspects of the protagonist, which illustrates her inner space and self. Maybe the most important examples of the symbolic attitude of the text can be found with the words: earth, air, fire, and water. They are the major elements of nature. According to Higdon:

Earth, Air, Fire and Water, the elements of nature according to the ancient humours schema – expand from local catastrophes of landslides, falls, fires, and floods into archetypes [...] In addition to these symbols, there are many other motifs within the text – in the form of objects, actions and speeches – which generate connections among the novel's seven parts, creating coherences and complex ironies as the objects change degrees of reality and status from Surrealist dream images to documentary interpretations to historical occurrences. (Higdon, 1995: 332)

Such an elemental dimension evokes the features of timelessness/universality, comprehensiveness, integrity, naturalness and thus the possibly natural private self.

Relevantly, there are the glimpses of micro and macro dimensions referring to the individual and history within the novel. What seems so individualistic at the beginning of the novel with a hysterical woman alters into a traumatic incidence of history with the massacre at Babi Yar. "Thomas moves his character and his

audience out of the almost claustrophobic, traumatized, and highly individualized hysteria of Lisa into a confrontation between the individual and history” (Higdon, 1995: 333). Towards the end of the novel, the reader feels the move from an individual approach to a broadened social perspective. So, it can be said that there is a sense of realization of both the protagonist and the readers by taking the perspective to a broadened scope in the novel. The pain Lisa Erdman experiences at the beginning is shared by thousands of people at Babi Yar at the end of the novel. Another example of micro and macro relations of the novel is that the chaos in the mind of the protagonist who is going through not only physical but also psychological fragmentation is visualized within the scope of the fragmented narrative technique. The entire text demonstrates a fragmentation because it has six different parts technically. After the prologue of correspondence, these parts have distinctive styles and forms such as verse, a journal though in third-person narration, case study, bildungsroman, tragedy and a visionary dream or a story of a holy script. This fragmented form of the novel serves the technique or device of multiplicity and also heterogeneity in the postmodern narrative as there are multiple voices, forms, and chapters in the novel which cannot hold a center, which is similar to the chaotic state of the protagonist’s mindset. So, the text turns into the embodiment of Lisa Erdman due to having a fragmented and chaotic style, which simultaneously carrying the potentiality for complementation and comprehensiveness.

The White Hotel can be regarded as an innovative fiction with regards to the narrative style used differently in each chapter. Not only the narrative technique but also the narrator alters in each chapter. Owing to also being a psychoanalytic fiction, thanks to Freud as one of the major characters of the novel, there are Freudian concepts such as two major classes of instincts which are love and death instincts reinforcing the complementary, comprehensive or multifaceted theme. They are conjointly present in the novel. Moreover, D. M. Thomas’ use of Freud’s works demonstrates another aspect of this Freudian text. In addition, morally it can be considered a holocaust fiction due to the fact that the novel involves a real event of history which is called the holocaust of Bab-i Yar, 1941. That is why **The White Hotel** is a postmodern work combining lots of elements such as fact and fiction, too within the text and the Freudian aspects also contribute to the abundance of the narrative techniques used in the novel where heterogeneity, multiplicity and intertextuality are welcomed. Thanks to this heterogeneous form of narration,

multiple narrative voices and intertexts can be found within the novel. These postmodern attributes of the novel such as heterogeneity, multiplicity, and intertextuality are constituted by a diversity of forms, types of document, narrative voices, registers, genres, and earlier literary works and specialist texts.

The power of the unconscious is tried to be revealed through these shifting narrators as it is seen that the dream and fantasies of Lisa Erdman are just signs of her future life. Her power of perception renders it possible for her to foresee what is ahead of her with the help of hysteria she is going through. The psychoanalyst in the novel, Freud makes great efforts to unveil the ambiguities in her mind and to figure out the problem with his patient, yet science is never enough or can never reach the utmost success at all, which is seen in the succeeding chapters of the novel where it is revealed later that Lisa is not that honest towards Freud. Things are never that certain when it comes to the inner feelings of human beings. Moreover, it is seen that sometimes the best or most understandable explanation is already within the individual. What is fundamental is to check the inner world and gain an illuminating explanation with the aid of self-realization. Therefore, it can be said that as a postmodern work, **The White Hotel** does not offer a way out, nevertheless, it emphasizes the importance of the inner world of individuals and the true feelings of one as they can be the only indicators of future and the only possible way towards self-realization which is attained through inner quest.

CONCLUSION

SELF-REALIZATION AS A REWARD OF SO-CALLED “ILLNESS”

Briefing For A Descent Into Hell and **The White Hotel** both spotlight the significance of self-realization questioning the interrelation of the outer and inner realms of the protagonists by going deeper and under for the sake of recognition of the inner self with the help of fields of science and literature. The discovery of the realm of inner space is done via inner space fiction in Lessing's novel with an amnesiac protagonist while Thomas' novel is an example of psychoanalytic fiction with a hysterical protagonist. The subgenres of the texts provide the writers with compatible postmodern narrative techniques and devices to delve into or uphold the expansion of inner space and self-realization.

One of the protagonists is Charles Watkins in **Briefing For A Descent Into Hell** and the other is Lisa Erdman in **The White Hotel**. These protagonists are unnamed at the beginning of both novels, their identities are learned by the reader in the following parts. They both go through certain trials regarding the perception of reality surrounding them, trying to find a way out whilst experiencing their amnesia and hysteria. Moreover, in both novels, the narrative technique plays a very significant role in the portrayal of the theme which provides the reader with a rich illustration of how the mind of the protagonists works. The heterogeneity of the narrative technique is within the mindset of the “ill” people of the novels. Thanks to this heterogeneity both in the structure of the novel and in the mind of the protagonists, it is possible to view the influence of science and literature on the individuals through the theme. Another similarity between the novels is that both protagonists are unconscious, yet their illness is more about their inner healing, indeed. Science and literature and their interrelation within these novels make an obvious statement with regards to the self-realization of individuals. Both protagonists have a tendency towards art as Watkins is a Professor of Classics which

is a field of myths and Lisa Erdman is an opera singer. They also show their artistry and authorship, creativity or imagination via the dreams/narratives they contribute to the narration. Due to the fact that they have artistic visions towards life, their perceptions would be no doubt beyond a normal mindset of the standard version. Moreover, both protagonists have a similar kind of ‘helpers’ in the novels while they pursue their kind of quest. These helpers as the men or women of science do their best to return these amnesiac and hysterical people to the standard normality of their society. Science, on the one hand, can be a very beneficial tool of humanity, but on the other hand, it can be an obstacle before the evolution of humanity to the better. Yet, there is a slight difference in the function of science in these novels. First of all, it is obvious in **Briefing For A Descent Into Hell** that the doctors never give up their disregardful and ill-mannered intervention into the patient’s mind, however, this is not exactly the same case with **The White Hotel**. Freud has a milder approach to his patient in the novel than Doctor X and Doctor Y in Lessing’s novel. To cite an example, in his letter to Ferenczi in the initial part of the novel, Freud criticizes the treatment of shock therapy unlike Doctor X in Lessing’s novel and says that “he cannot understand how people can believe this therapy can turn people escaping from wars into heroes” (Thomas, 1981: 15). Freud tries to find the reasons in the past of the individual and develop a treatment accordingly. However, as it is seen towards the end of the novel, science cannot be the ultimate, only or best solution all the time.

Yet, in both novels, the protagonists are left dead in the end although they succeed in reaching certain targets at some points of the novels. Charles Watkins is on the verge of self-realization towards the end of the novel and those days he spends “remembering” what is the nature of the universe are the happiest moments of his life as he goes through a time of losing his ego by forgetting everything and by focusing on just “oneness” beyond all. Similarly, Lisa Erdman achieves progress in her career and has a family life even after her hysteria which is seen as a disorder in the community but empowers her in the way she perceives reality. Thus, she attains a sense of wholeness which can also be found through her integrity regarding her being a loving step-mother to an orphan in the novel. However, the success of both characters does not mean a lot in the end as in the novels they are both killed in some ways. In **Briefing For Descent Into Hell**, Watkins is killed not physically but internally. What he is about to gain is lost at the end of the novel because of the shock-therapy treatment of the doctors. And the real self which he pursued and again

which he is about to remember is missed out owing to the doctors, the embodiment of sane and normal society. With regards to **The White Hotel**, Lisa Erdman is killed in the historic holocaust of Bab-i Yar.

The questioning of fact and fiction is laid before the reader to consider again and again in these two novels. It is not only the holocaust, but also a person, “Freud” character of the novel is a direct reference to the real psychiatrist, the father of psychoanalysis, Sigmund Freud. These references to real events and people in **The White Hotel** and similarly, Watkins’ deep questioning of reality and his creating stories in **Briefing For A Descent Into Hell** put forward an obvious statement that things are not as they are, physically and fictionally. So, heterogeneity regarding the perception of reality is implied with a postmodern view. Thus, multiplicity is also celebrated both in theme and narrative technique.

Thanks to this unclear distinction of fact and fiction in the texts, the possible interrelation of science and literature is implied. What is real or imagined is not very clear in the novels. The questioning of certainty contributes to the theory of relativity. Erich Fromm draws attention to the questioning of certainty by saying that “there is certainty only about the fact that we are born and that we shall die [...] Free man is by necessity insecure; thinking man by necessity uncertain.” (Fromm, 2005: 190) While there is no more one ultimate truth in life, why could there be in fiction? Thus, fact and fiction just like science and literature build some sort of bridges to give a more multilayered outlook towards the reality humanity is living in. Moreover, what heals humanity is not only through science, but also literature plays a significant role in this respect. Both Watkins and Lisa in the novels achieve a broadened perspective in their lives thanks to their artistic deeds. So, literature and art which always open new doors to possibilities can be influential on the inner world of oneself.

From the very beginning of both novels, it is seen that what is real or imagined is not clear-cut. Although they start with realist approaches at first with the official documents in **Briefing For A Descent Into Hell** or letters in **The White Hotel**, these novels continue with fantasies and dreams which give more voice to the patients outpouring their inner realms. That is why these parts of the novels such as fantasies and dreams remain remarkably subjective. Nonetheless, there is a move of focus from individual to community in both novels, too. The distinction between the private self and the public self is given within the lines of dialogues of protagonists

and their interlocutors. Dually, the “sane” society restrains the individuals struggling to achieve awareness while this awareness is fed through society’s restrictions. Obstacles alert the mind. Awareness is regarded as an illness in the eyes of sane society, yet individuals are in need of this so-called illness. One cannot fully sense a healthy part of his/her body unless it has ache there. Thus, it can be said that individuals may need traumas, obstacles, restrictions to be necessarily aware. So, there is a tragic mass of individuals going through traumas caused by communities’ intervention. Like a vicious circle nothing changes but lingers.

Similar narrative techniques applied in the two novels disclose that both novels have similar topics and styles but an experimental way of presentation in the realm of fiction, as being samples of inner space fiction and psychoanalysis fiction. As they are postmodern novels, not only thematically but also structurally these novels in question challenge the norms, ideas and any set-definitions of literary forms. They both “incorporate documentary sources into their fictional stories in ways which transgress the conventional distinction between factual and fictional narrative” (Lodge, 1988: 133).

Additionally, there is no logical or coherent time order in both novels, which suggests and functions as a scheme of the confused mind of the protagonists who have almost no order at all. This reflective use of the narrative technique is prominent and effective in the reader’s approach to the novels. The novels are difficult to understand at the beginning as both of them commence with a projection of the chaotic and confused mind of the protagonists. The reader firstly visits the realm of these amnesiac and hysterical mindset of these protagonists thanks to the narration. **The White Hotel** demonstrates a Chinese Box structure of narrative, that is why with regards to the lack of chronological order, Richard K. Cross suggests that “[o]ne has to read the book back to front, with the design of the whole in mind, in order to make proper associations” (Cross, 1992: 22). Likewise, the first part of **Briefing For A Descent Into Hell** is full of Watkins’ ramblings which display what is prevailing in his confused mind. Commencing with the chaotic nature and the lack of any sort of order within the narration bring about the decentered aspect of these novels. Decentralizing structure of narration within the novels in question is also compatible with the themes of the books as the conventional concepts of truth and reality, and conventional representatives, mentality and discourses of society are thematically questioned, too. The deficiency of orderly-written plot and thematically

centerless attitude of the novels bring about postmodern ambivalence and quest. According to postmodern perspective, the center is considered to be a conventional, stereotyped authority whereas decentralization brings about an escape from the ultimate authority. To cite an example, both protagonists experience this escape within the novels in such a way that Charles Watkins in **Briefing For A Descent Into Hell** rejects the cultural identity as a social construct identity by his memory loss while in **The White Hotel**, Lisa Erdman's lack of the sense of belonging emphasizes her decentered identity as she is not sure about what her hometown is (Thomas, 1981: 139). Thanks to decentralization and multiplicity, there is a possibility for alternatives and this possibility creates a postmodern aspect in these novels that celebrate heterogeneity with regard to both the narrative technique and the theme. In respect to narratology, there are multiple voices and forms such as the stream of consciousness, dialogues, third-person omniscient narration, epistolary style, intertexts, pastiche, types of documents in both novels. Regarding the theme, both novels demonstrate the same sort of protagonists struggling to escape from the stereotyped authority and institutionalized practices of human beings for the sake of self-realization which is accomplished only through visiting their inner world and establishing integrity. Individuals should learn how to "be responsible for the world and for himself as a way of being" (Sartre, 1978: 553). And this can only be achieved through integrity because integrity leads to facing and accepting the inner darknesses though that may be called "illness" by the so-called sane society.

Thus, it is seen that in both novels, there is an ongoing struggle for the self realization of protagonists, yet their challenging process is called "illness" in the eyes of the sane society who attempts to bring these protagonists back to their "normality". However, the sane society comprises of the ones like the doctors in **Briefing For A Descent Into Hell**, that are unaware of the significance of questioning the inner reality. When the case of Freud in **The White Hotel** is considered, it is seen that science cannot be the ultimate force of humanity all the time. Thus, the concepts such as the center, authenticity and certainty are put before the reader to be questioned, and accordingly, decentering is emphasized within both novels via the theme and the narrative technique. Decentering the authority and going deeper towards the inner world lead to self-realization and the protagonists succeed in understanding the serenity of integrity within the novels. However, they lose this precious perspective towards the end of the novels because of the outside

world's disturbing interruptions. Self-realization, as a reward of questioning, is seen as an illness by the eyes of the sane society. Still, it can be construed as an illness that heals human beings. So, it is apparent in both novels that going deeper and checking what is inside is the most meaningful act that one can do for their life. As Doris Lessing says: "For there is never anywhere to go but in" (Lessing, 1971: 9).



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