

FEATURES OF POSTMODERN TECHNIQUES OF BRITISH NOVELIST JOHN FOWLES

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Abstract: We longed to adapt to the reality of the time, but at the same time preserving the traditional values of national and universal, awakens in the reader deeper sense to enjoy the mysteries of the secrets of an author who was noted for disbursement Romanesque perfect genre. Universal themes varied, numerous and meaningful motives, narrative compositional tools, turning Fowles in one of the most prominent novelists of our time. Through imagination, recognizing cultural and social, he managed to leave traces to his reader, who, quietly, sticky curiosity largest hierarchy ideas and discovery tools narrative, remaining always impressed by the talent unique and genius the great English writer. Victorian period was a very important period for English literature over the centuries. Its end was not simply the closure of a significant era of literary and cultural in English literature, but was an essential experience and review awareness of cultural and social. In a very quick and stunning, literature had taken a turn where other colors are very striking visible somewhat pale leave allotted by previous authors. It's amazing how much easier to integrate literature change the course of time.

Keywords: postmodernism, psychoanalysis, compositional features, opposite's ethical, aesthetic opposites.

INTRODUCTION

For all it is already known that Victorian period has represented a past era and its place powerfully was taken by modern and postmodern period. Many prose writers tried by quill pen to present another world, where the foundation stood reflection of what occurs naturally, but all insights in complex paths with the mysterious human nature, psychology, human consciousness and subconscious. One of these figures is well-known English prose writer John Fowles. He is known for his artistic values, which includes natural individuality, his outlook horizon, with plaiting-General of uniqueness. Concrete illustrations highlighting and never stop pointing out, in order to achieve those anticipated messages from many readers - universal messages. Fowles turned in a time psychologist. He manages quite well the secret nature of human psychology. It connects nicely with the art life. The combination is done so naturally that it is very difficult to perceive separate. Historical context, social and cultural and social factors are leading to the formation of human personality. Although the man is a being with them with virtues and unique beliefs, he necessarily influenced by everything around him, whether to restrict or to allow it to react.

1. THE HISTORY OF THOUGHT ON POSTMODERNISM

Narrator worries about the performance and development of prose. He defines the postmodern period as a stream that is very difficult to define and it is always in search of avant-garde, to the new, uniqueness, but above all literary innovations. His message is to care for the prose that we serve to readers. It should always be within the framework of the literature, where the difference between life science and art becomes easier. If we talk about the history of thought on postmodernism, then the period between 1979 and 1985 are taken as the basic data from when the crystallized opinion about it starts. These are years, when two leading thinkers of postmodernism, Jean-Francois Lyotard and Jürgen Habermas wrote their works: *La condition postmoderne (Postmodern condition, Paris, 1979)* and *Der philosophische discourse der Moderne (discourse of modern philosophy, Frankfurt, 1985)*. Habermas says that modernist is a irreversible project, and he sees the postmodern as a finding diagnosis of the time. He asks: "*Is the postmodern the top of paradox, is it more modern than modernity*"⁴⁴?

To this logic answers later Lyotard when he says that one work to be a modern must be postmodern? He unites the contemporary with postmodern. (He also finds that the postmodern can be called "expression of confidence in those big stories or meta narration"). The most famous postmodern theoreticians are Linda Hutcheon with her book *Poetics of Postmodernism* (1988) and Umberto Eco, writer and semiologist, which provides important ideas for postmodernism, in his explanation of his novel *Name of the Rose* (conclusion of the novel) and in the book *How to write* (2003). Linda Hutcheon, first, rejects the denying opinion of Jameson and Terri, who say that postmodernism is a modus nostalgic, noting that this type of literature returns to the historical past, watching that

⁴⁴ Nova epoha ili zabluda, Naprijed, Zagreb, 1988, f.18

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through the ironic principle and a ironic review of the past cannot be a nostalgic modus. When we review the past, Linda Hacion calls postmodern novel historiography meta-fiction that if we translate could be understood as literary re narrative of history, of our historical past.⁴⁵ This element of the further dissemination of the past leads us to the idea of Umberto Eco on writing postmodern as revisit tradition, but unlike Eco that emphasizes hand ironic this return visit (a ironic review of tradition, he says), Linda Hacion highlights the paradoxical side of this review or further dissemination. For this *poetics of postmodernism is essentially the poetics of contradiction, paradox, because challenges that object by which is built, that simultaneously creates and destroys*⁴⁶.

2. COMPOSITIONAL FEATURES IN THE WORKS OF FOWLES

Fowles novels are numerous it is also the great contribution he has given to the enrichment tools and narrative structures. Compositional features with the value of their creation have given a great contribution to the conveyance of ideas and messages of his literary works. Novels, to whom we will deepen further inland, there are three "*The Collector*", "*The Magus*" ("*Wizard*"), "*The French Lieutenant's girlfriend*." These novels prove quite beautiful artistry of this narrator. He holds a somewhat different perspective on the fate of his characters. The message is clear and very significant, as the men who move freely in the space of the real world and the characters have to find free space for bluffing in one novel.

This is what makes them compelling characters and quite dear for the reader. As much can be identified in real life through specific figures, so can be considered as the only of its kind in the genre they represent. It is precisely these characters that carry the main messages target of the narrator. He did not set aside universal messages about life, death, love, passion, hatred, and focuses mainly on changes and social trends, such as the development of science and its importance in shaping human psychology. Man occupies an important place in his novels. Through the character unfold very important ideas, where every reader stop and think about his fate and how he experiences every incident. Psychoanalysis is an important element of any character In the novel, we see that character somehow involved in a secret deep journey in search of himself and everything that experiences.

John Fowles give much importance to the compositional features of his novel. Often it resembles the best sculptor who carves into infinity and pays attention to every detail for serving later perfectly to his reader not only criticize but feel free to interpret natural what appeared to him. Exactly these details compositional aid gives the novel value by placing it in the range of works with true value. I will try to present a brief overview of but accurate as the three novels that will deal in more detail. We will primarily focus on the way the narrative goes and the interior of their building, it's done through descriptions of characters, sequence of events and the temporal spatial aspects. He is a master planner of a real work of art. Three novels are distinguished by special, mysterious and integrative.

3. ETHICAL AND ESTHETICAL VALUES TO THE NOVEL COLLECTOR

"The Collector" (1963) is the first postmodernist novel of John Fowles. Seemingly we are dealing with a simple subject: the story of abduction and confinement, incarceration of art student Miranda Gray from the bank officer Frederick Clegg, a maniac who collected butterflies. The story is told from two perspectives - first from the perspective of Clegg, then from the viewpoint of the girl through the diary that she had held to return to the last pages of Clegg confession for Miranda's illness and death. "Collector" is one of his novels quite famous, where the reader recognized the attendance of events presented through two perspectives of the two protagonists, Fred and Miranda. Miranda's diary becomes a major motive in this work. For the reader, it constitutes the most reliable source of bleeding events. The diary serves as a proof of the fact, which reflects all the suffering of Miranda and Frederick Clegg malicious actions. The title is very meaningful and become a symbol of real life, where the collector of butterflies is a very cruel human being; he tends to destroy life and everything it represents. Butterflies were taking the greatest gift of God and exclusive - LIFE and drive in a single plank leaving it useless beauty and breathtaking final. Thus continues this maniac kill anti-life life (human) and collect breathless, lifeless forms. Social and spatial environment is extremely important. It determines the behavior of Fred in action. On the subject of this novel is a knitting Freudian focus on abduction (or "collecting") of art student Miranda Grey from the bank officer Frederick Clegg. Here Fowles analyzes psychology (does psychoanalysis) of the 'ordinary man', a man who is primitive

⁴⁵ Linda Hutcheon: *A poetics of postmodernism (History, Theory, Fiction)*, Routledge, New York and London, 2005, p. 105-123.

⁴⁶ Ibid,

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emotionally underdeveloped intellectually, conformist by nature, formally correct the law and rules, but potentially unpredictable and aggressive - at the moment given unlimited power over another person. The main theme of this novel contains a serious social warning against the catastrophic consequences of morality, non-interference in other's affairs and the indifference towards others. In the third and the latest segment of the novel, which consists of less than three pages Clegg describes his awakening to a new views. He decides that he is not responsible for Miranda's death and that his only mistake was that he had kidnapped someone who was much higher than him socially. At the end of the novel Clegg begins to guess how he should do things somewhat differently when to snatch a next "M"- a suitable girl working as a salesperson to a supermarket. The reader faces a tough human fight between live and anti-life, death, love and sex, pornography and art, realism and fantasy. At any moment, displayed a pledge that uses every means to keep his victim hostage and turn an unfortunate victim who struggles to be free. Life and liberty appear together as two parts, which cannot survive in isolation. The right is presented in a distorted and false way, where the protagonist Frederick Clegg never thinks that is acting unjustly, every act he seems quite accurate and humane. On the other hand, Miranda, the protagonist manages to be aware of herself and her life only within the four walls. The contrasts of ideas and colors that Fowles offers, make the novel quite unique and original. In this novel clashes ethical and aesthetical opposites that placed in the center of all Fowles novels. In the center of the novel is the clash between love as sublime feeling that elevates and purifies the soul and as instinct as low servitude selfish rule.

4. RELATIONSHIP BETWEEN REALITY AND ILLUSION IN NOVEL "THE MAGUS"

Ethical and aesthetic opposites above mentioned unfold and intertwine in the most complex way in the next novel "Magus" ("Wizard"), published in 1966.

Like other novels novel "The Magus" (The Wizard ") is a real asset to the English and world literature. Fowles novel in this explores deep into one of the most painful nerve trunk of contemporary society: the relationship between the reality and illusion i the being of individual in an alienated world. This constitutes the main theme, the axis of the novel "The Magus". The novel takes place in terms of central character Nikola Urf, who is fed up and bored with life.

Confession of the events and narrator make up another very important aspect. To "The Magus", the really narrator is Nicholas but he is not a simple narrative of events, he was created for a very important purpose and his role is quite irreplaceable. During the bleeding of events, the narrator, Nicholas becomes more extreme, complicated and mysterious. As a result of this narrative decision, the reader follows the same progress intrigue, surprise, but at the same time extreme frustration.

Language that uses the protagonist of this novel becomes another important aspect. Nicholas left England and went to a Mediterranean country, with only purpose to achieve peace of mind and to reply an answer to a very confusing puzzles and situations in his life. His arrival out there does not mark anything else but simply marks a further development of his adventures as equally mysterious and inexplicable and absurd. Labyrinths of mysteries are becoming deeper and the real completely loses its contours being covered by a rather vague mist. He becomes a victim of a medical experiment, which focuses mainly on the evidence of the human subconscious, secrets and disorders that it appears during life. Environment where he spends most of the time is fictional protagonists are false, they pass the undiscovered paths, infinity surprised with the same strength of astonishment that the reader can get while reading the novel. Nicholas may try to uncover all the secrets of the labyrinth, he is looking for explanations, and when he finds everything he is glad that went on an adventure such as self reader who enjoys the end of the novel and solving the mystery at the same time.

The structure of the novel is called by the term "baroque" because of unpredictable situations, unexpected turns to the subject, combination of fantasy with fact, the surreal with real, the "truths" that prove to be illusory, the combination of fragments obtained by different authors (Fielding, Smollet, Cervantes, Camus) with the so-called 'autobiography' of Concise – "The Magus", which, as we said, are narrated by the main character Nicholas Urf. They suggest different variations of individual escape from themselves and are stratified in text content. It seems that with these Fowles aims to satirize an increasing interest of the people at the present time with the occult, hypnosis, astrology, magic, pornographic films and psychoanalysis, which he regards as attribute pseudo-intellectual and deviation from the essence of truth, which prevent the man to see him with a clear eye, honest and direct.

However, the author does not lose faith in positive creative potential of human nature and the ability of the individual to perfecting itself. Nicholas Urf finally freed from the temptations of unrestrained fantasy and select Alison Kelly - a realistic women and with feet on the ground, instead of illusionistic vertiginous women from

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theatrical troupe of Concise. The end of the novel is not at all a "happy ending": the reader is left puzzled and did not know whether to accept Nicholas Allison that he is now mature and have come to mind, or will indicate the place. However the choice that makes the main character being cut by illusory and accepting reality, with all the problems, the joys of his losses, is final and irreversible.

5. AUTHOR AS NARRATOR OF THE NOVEL "THE FRENCH LIEUTENANT'S WOMAN"

On the novel "The French Lieutenant's beloved" the narrator is somewhat different. He appears as a narrator of Victorian times and as a narrator modern times. Creating such a narrator is demonstrated mainly in chapter 13, which starts from his statement "*I do not know*"⁴⁷ and follows his idea of discussing the difficulty of the writing a story where the characters behave in a completely independent way without obeying him. Charlie, the narrator complains, never returned to Lyme as he had wanted (the narrator), but went straight to the Dairy to ask about Sarah. The narrator is aware that times now have changed; traditional novels are replaced by modern ones. Novels may look more real, if within them their characters do not behave like puppets and narrator who does as he pleases with his characters because he has absolute power over them as their exclusive maker. He promises to give his characters free will. On the other hand the readers will be those who will interpret the novel from their perspective and aspirations. Fowles original and complex idea does not end with his immersion in the nineteenth century, with the cultural traditions and atmosphere of the Victorian period. Among characters created in the novel "The French Lieutenant's woman" we face the Author, which occupies a prominently place in the novel. His way of thinking reminds Fowles himself, a contemporary of two world wars and a deep crisis in human values, a keen observer and ironic of Pop-art and the cult of the "revolution of the mass-media, a person with psychological and intellectual formation of the twentieth century. Once indirectly once directly, the author encourages the reader to make comparisons between past and present, suggesting projections and assumptions. The reader should draw a moral lesson for the future of the opposition between the present and the past.

The author establishes a balance type of events where neither side is winning his battle has two winners or two conclusions. Since the completion of a literature work is the one that makes more effect and remain longer in the reader's mind, he decides to throw a coin to determine which conclusion to show before. Fowles, found between two inspirations - traditional and postmodern, chooses mostly the compare with each other of the these two, as a matter of particular importance, but always highlight postmodernism, not as the only spurt, which openly declared freedom of the character, as well as expanding the boundaries of compositional means of expression. They do not show anything more, simply a new inspiration for the author, character but above all reader, as best critic of a work of literature.

CONCLUSION

Each work of Fowles owns a unique character, not resolvable, that hides the secrets of a subject without his literary unrepeated. His literary work has a pronounced individual character, even extraordinary therefore its assessment ca not be subjected to logical analysis. The attitude of readers is totally to subjective. Fowles's work rises above the complexity of internal elements that gives form and artistic content. His work consists of several visible lines and sub lines but often invisible and highly difficult to explain. During the process of reading of his works, we must take into account the analysis in the external and internal view. Relations with other areas of knowledge such as philosophy, psychology, sociology, biography, etc are important, but never can be balanced with its internal access. The value of many works in general, but of Fowles's in particular, influenced mainly by the theories of the French method is estimated for its internal structure, the organization principles and specifics of elements that give it genuine artistic character. So, in the foreground it is always the inner meaning of his work, which considered in a constructive aspect of overall wealth and diversity of compositional characteristics, mainly emphasizes the importance given to the development of elements postmodernists. Fowles wants his work be the result of an individual reflection, without the need for general literary theorizing. Readers served a variety of structural elements on the text and he in this way, through the analysis can grasp the meaning and value to complete the work. Analysis of Fowles's novels have not perceived as something simple to implement. His work is characterized by innovation, expressiveness, figuration pronounced lyricism, subjectivity, etc. Treated in another aspect, it looks like a really rich thesaurus, which is a universal value for the global library.

⁴⁷ Fowles, John, *The French Lieutenant's Woman*, Triad/Panther, 1986, 85

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